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MOTION PICTURE HERALD

1623

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

"... The industry may properly approach the coming twelve-month with both confidence and optimism."

—MARTIN QUIGLEY

Vol. 106, No. 1 Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents. January 2, 193

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"THIS RECKLESS AGE"

A page from real life with a big box-office future!

•

Big names in a big story of modern life! A picture full of laughs and romance and pathos that'll hit home! The kind of picture that makes people feel they are on the screen; one they'll understand and like! Swell entertainment that's bound to swell box-office grosses!

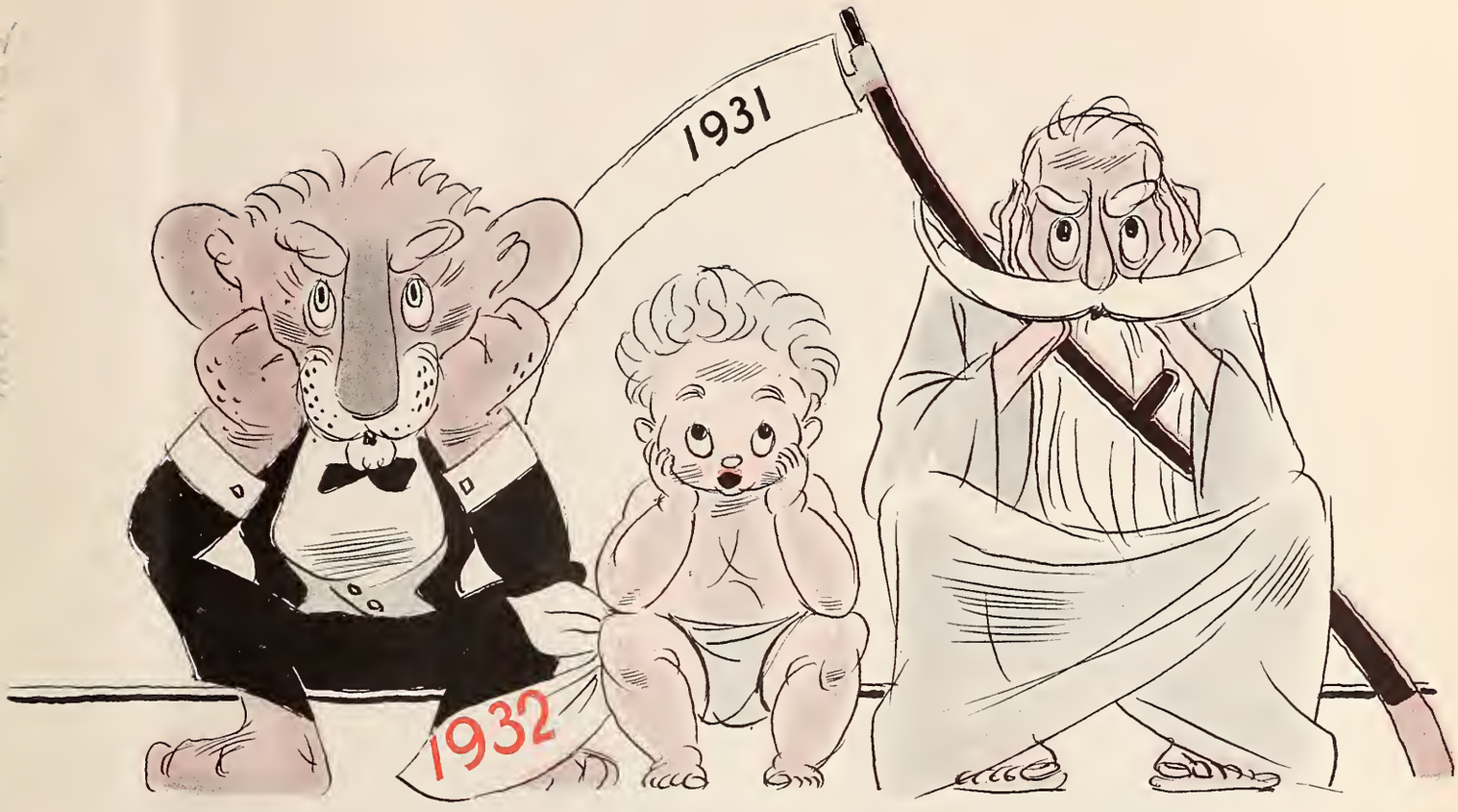




CHARLES "Buddy" ROGERS
CHARLIE RUGGLES
PEGGY SHANNON
RICHARD BENNETT
FRANCES DEE

Directed by Frank Tuttle

PARAMOUNT



Think it over carefully, boys.
It's important for the whole industry:

HOW TO START the NEW YEAR RIGHT!

Let's get 1932 off on the right foot! Let's give the kid the best send-off any New Year ever had in this industry's history.

Wouldn't it be great if there were one of those whopping BIG pictures handy—one of those once-in-a-decade smashes that headline the papers—a show that's a credit (and cash!) *to the entire film business!* Well, bless your soul, take a look here—



It's METRO-

HELLO 1932!

—*what a break for you, kid*—



Here comes

Marie DRESSLER

in a heluva hit EMMA

We're pleased that it happened just at the New Year! A tonic for this whole industry is the arrival at the psychological moment of Marie Dressler, to pack houses, to stir up a renewed enthusiasm among picture-goers. She will do it with "Emma" because it is her greatest contribution to thrill and and joy on the screen. Thousands of exhibitors who attended nationwide preview trade screenings know about it already. Take our sincere word for it here, that no matter how much success you have had with previous Marie Dressler attractions, "Emma" will sweep those records into the discard!

"EMMA" is a CLARENCE BROWN production, with Richard Cromwell, Jean Hersholt in the cast. It was written by Frances Marion, author of "The Champ"

GOLDWYN-MAYER'S Pride and Joy!

Give them LAUGHS and YOU'LL be happy!



It's a great laugh—and it never weakens. Down-to-earth comedy that makes 'em howl, scream, and cry for more.

THE PREVIEW WAS A PANIC. At the Karlton Theatre, Brooklyn, N. Y., laughs burst out at the rate of ONE-A-MINUTE (*actually clocked.*)

STEPPING SISTERS

with LOUISE DRESSER, MINNA GOMBELL, JOBYNA HOWLAND (a howl) WM. COLLIER, SR. Howard Phillips, Stanley Smith, Ferdinand Munier, Barbara Weeks. Directed by Seymour Felix.



Not so social — but, boy, were they sociable!



RECKON WITH FOX FOR PROFIT

JAN -2 1932

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MOTION PICTURE HERALD

Vol. 106, No. 1 — January 2, 1932

FREE SHOWS AND MORALE

THE skippers of the ships of state and the captains of industry gazing upon sullen skies over the troubled waters of commerce have appointed a committee to attend to the matter of unemployment and its griefs. The committee, in strict adherence to the technique, has appointed other committees and sub-committees, ad infinitum. And from among these committees have come many ideas calculated to make the motion picture an important contributor to pots of anodyne. Some weeks ago the industry—meaning, as usual, mostly the theatre—engaged in the presentation of benefit shows in behalf of community funds, across the nation.

Now from among the maze of committees, as related elsewhere in the news pages of this issue of MOTION PICTURE HERALD, with what is either extraordinary daring, or else extraordinary naivete, is forthcoming a suggestion that the exhibitors across the nation should contribute free admissions to supply entertainment to the poor and needy, in behalf of public morale.

To those who know enough about the amusement business, the conduct of theatres and the nature of the intangible wares they must purvey, it is painfully obvious that this scheme, besprayed though it may be with the sanctified aroma of charity, is tantamount to inviting John Wanamaker, Sears, Roebuck & Company, and Swift & Company to take merchandise from their show windows, their shelves and their warehouses and distribute it to the needy.

It will be found that in every community the showmen, the exhibitors who operate the local theatres, are loyal, generous members of society, givers to funds and causes in just such terms as other well minded business men. That is their proper participation.

Consideration of the proposal of free motion picture admissions for the unemployed and the impoverished would be a deal more logical if the status of the motion picture were such that the administrators of community chests and like funds were so convinced of the public necessity that they were given to allotting a portion of their expenditures to the purchase of theatre seats along with clothing, coal and food.

In some official and quasi-official quarters it has been falteringly suggested that this present movement for free seats for the unemployed constitutes in itself, here and now, an important recognition of the motion picture on a new basis as a necessity. That is a lot of what Mr. Will Rogers used to call applesauce. It means rather an invitation and suggestion to the industry of the screen to buy itself some respectability and status by good deeds in a national emergency. That smacks too much of the ancient situation wherein Casey, proprietor of the corner saloon, always had to put himself down for a handsome figure, whether the cause was an alderman's picnic or carillon for the parish.

The status of the motion picture is better than that. Further, an improvement of the status of the motion picture in the public mind will be attained by its conduct as a business and by what it presents on the screen in terms of expression, and in no other manner.

Another obvious, but widely ignored fact is, that in such situations we all too often find acting as spokesmen and promisers for the industry persons decidedly remote in power and authority from the real institution of contact between public and screen, the theatre. There is much confused thinking about the institution of the motion picture. What is termed the industry of the motion picture, what is discussed and dealt with in the public mind, in the minds of writers, legislators and others concerned, is the business of making and selling motion pictures to the theatres. In terms of public concept, the motion picture industry is a great national or international enterprise, while the theatre on Main street is an individual local institution, purveying the wares shipped into town from Hollywood and invoiced from New York. Neither Hollywood nor New York can speak for, promise for or otherwise commit the exhibitor on Main street, U.S.A., but he is their only important avenue to the public. The easy but unworkable consequence is that when the motion picture industry is asked to do something in the way of public relations it says "Yes" with ready hopeful compliance, takes the bow and then passes the job to the retailers of the screen, some ten thousand or so theatre owners and operators between Eastport, Maine, and Point Loma, California.

The question of relations between the motion picture theatre, its seats, and the unemployment situation, is a local question for each of the localities where the thirteen thousand theatres are in operation. The motion picture industry can no more speak for them than the American Woolen Company can dictate the credit policy of your tailor.

Another softly spoken word may also be uttered for the public which continues to buy motion pictures and support the whole structure. The buyer of amusement, aware of a free seat campaign, would be likely to enjoy it just as much as he would taking the family out to dinner in the novel role of being a paying customer in the breadline. That would be too funny to be entertainment.

MOTION PICTURE HERALD — MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating Exhibitor's Herald, *founded* 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovelstad*, Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific State Life Building, *Leo Meehan*, manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring*, representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt*, representative. *Member Audit Bureau of Circulations.* All contents copyrighted 1931 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. Better Theatres (with which The Showman is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, *published annually*, and The Chicagoan.

THE STILL OF THE MONTH



Still Photography by
OTTO DYAR

The Star . . . an impromptu study on the set. Subject: Marlene Dietrich. Studio: Paramount Publix. Production: "Shanghai Express." Director: Josef von Sternberg. Story by Harry Hervey. Screen play by Jules Furthman. Cinematographer: Lee Garmes. Cast: Marlene Dietrich, Clive Brooks, Anna May Wong, Warner Oland, Eugene Pallette, Lawrence Grant. Still submitted by producer.

EXHIBITORS URGE QUALITY FILMS TO BOLSTER BOX OFFICE FOR 1932

Leaders Agree That "Healing Processes Already Are at Hand"; All Branches Must Adapt Selves to New Order

"Healing processes already are at hand; there are encouraging signs."

In the single foregoing sentence President Abram F. Myers, of Allied States Association, impressively and most accurately describes the majority opinion of motion picture theatre leaders regarding the outlook for exhibitors in 1932, as voiced by ten of the industry's foremost operators "in the field," all of whom are authorities on and pioneers in exhibition.

In practically concerted voice they call upon Hollywood for quality pictures in the new year in order to bolster the nation's box office against further effects of the general economic situation and they place squarely upon the shoulders of producers a considerable share of the responsibility for successfully readjusting the industry's structure.

There is an occasional word of pessimism voiced by the group of important exhibitor leaders, who, upon invitation of Motion Picture Herald, address a message to all theatre owners, but on the whole their opinion for the future is bright, provided all factions take seriously the economic lessons taught in 1931 and readjust their operation accordingly. This means, they say, complete acclimatization to the new order and only those executives and leaders in production, distribution and exhibition who acclimatize themselves can emerge on top.

Urge Continued Readjustment

There must be a continued readjustment of costs, several in the group say, with economy and thrift the keynote of operation.

Quality pictures, establishment of a new economic order, "whole-souled" cooperation among all factions and, in the words of E. V. Richards of New Orleans, "our business will roll along to success as quickly as any other on the recovery."

All theatre owners are urged by several of their leaders to bear in mind the fact that motion pictures still have more mass appeal than any other phase of amusements, and, they say, will continue so.

"1931 has clearly demonstrated that 'cluck' talkies spell box-office disaster," says M. A. Lightman, president of the MPTOA, who already accepts as an established fact improvement in future pictures because "producers will profit by this terrible experiment and will put forth every effort to make bigger and better pictures." "Upon that, and that alone," he writes, "stands our hope of coming through 1932 in a healthy manner. The coming year will see a decided increase in partnerships between affiliated and independent exhibitors. This will be most fortunate if the independent exhibitors will be given authority to manage the towns."

Harold B. Franklin, one of the foremost operators in exhibition, believes "significant of better things to come is the change of spirit that can be felt throughout the industry. Economy and thrift are becoming the rule and top executives recognize that there must be continued readjustment of costs to meet new conditions. They have ceased to look back to the boom days for comparison.

"Executives who do not acclimatize themselves to the new economic order will eliminate themselves. Those producers who do not let down on quality will continue to give a good account of themselves. Present box-office prices can only be maintained if higher quality is forthcoming; otherwise lower admission prices must come."

In conclusion, Franklin predicts "mergers and eliminations during the year."

M. E. Comerford, president of Comerford Theatres, which operates extensively in Pennsylvania, West Virginia and surrounding territory, fears that "too many people in our line of endeavor today are analyzing the motion picture business solely on the basis of stock quotations. I have no patience with that sort of thing."

"Basically, the industry has borne up comparatively well during the first serious storm that has beset us in our history," he says.

Must Retain Mass Appeal

"Let us not forget that we still have with us the only form of entertainment that has the mass or universal appeal. Retaining this universal appeal is our real problem.

"Despite the torrent of criticism that has come upon our leaders, I am convinced that we have a host of able and highly efficient executives who can and will make further strides in the development of real, worthwhile production.

"A whole-souled spirit of cooperation should animate producer, distributor and theatre owner. This would mean for progress, and ours is a progressive business.

"I still have an abiding faith in the motion picture industry."

The Southwest expresses itself through

By MARTIN QUIGLEY

In the year just ended there occurred the only serious business recession in the history of the industry.

The obvious causes of this recession were the adverse conditions affecting the world of business, coupled with the fact that the rapid growth of the industry had been such as to intensify those evils which inevitably attend a period of readjustment.

The soundness of the industry is not a matter of speculation or argument; it is simply and plainly a matter of fact.

The position of the motion picture as the world's dominant medium of public entertainment has not and cannot be assailed. The motion picture's grip upon public interest remains firm and secure. Those factors and influences which have made the record of the past year a distressing one are each and severally of a passing character.

General conditions will improve and with their improvement the heaviest burden of adversity which the industry is carrying will be lifted.

Those internal conditions which needed readjustment have received sharp and thorough attention and this attention has already yielded gratifying results.

The adversities of the business cycle are the inevitable accompaniments of business life. No further reference need here be made to them.

But—it is very important to note—those internal conditions which needed correction had not merely come into the industry during the past year. They had been gradually creeping, like a fungus growth, over the body of the industry, many of them having commenced their devastation more than a decade ago. Their existence, of course, was known. But that aggressive quality of determination, necessary to deal with them, awaited the stimulus engendered by the adverse conditions of the past year.

Without this stimulus those matters might have—and probably would have—gone on unattended to. Meanwhile the situation would have grown more aggravated and the eventual outcome, in this instance, would have been a great deal more serious.

There is, consequently, a considerable debt of gratitude due from the industry to those conditions which rendered imperative the introduction of the corrective measures which enable the industry to face the New Year as a better and sounder business.

As a consequence of its still impregnable position as the world's most popular form of entertainment, together with the needed readjustments which have taken place, the industry may properly approach the coming twelve-month period with both confidence and optimism.

IMPROVEMENT DECLARED DISCERNIBLE

(Continued from preceding page)

Col. H. A. Cole, leader in exhibitor organization in Texas, who says:

"Depression has taken half of our box-office; protection has cut another 25 per cent and copyright protection has grabbed another large part of the balance. Metro wants 35 per cent and now Uncle Sam demands 10 per cent. How old is Ann?

"However, we are still fighting and will continue through what looks like a tough year."

W. A. ("Al") Steffes, president of Northwest Allied Association, believes "the only thing that is going to save the industry is the defeat of the tax measure proposed, and the release of worthwhile pictures. If pictures are of the same quality that they have been for the past six months, the outlook is very, very discouraging."

In the opinion of President Myers of the National Allied group, the year just passed has been meager in returns, but rich in experience.

"It has taught bitter lessons," says Myers, "which, if well learned, may yet save the industry from itself. It has demonstrated that the motion picture business is neither depression-proof nor fool-proof. These discoveries may be worth all that they have cost. If they bring to an end the reckless expansion, wild extravagance and unfair practices of the past, the year may yet be entered on the credit side of the ledger.

Calls Improvement Discernible

"In view of this experience it is unlikely that the producers will continue to acquire theatres; indeed the facts call for a gradual relinquishment of theatre holdings. It also seems unlikely that extravagant methods, adding to the burden of everyone in the business, will be continued. Certainly the abominable practices that have resulted in so many government prosecutions will be abandoned. And last, but not least, it would seem that the need for real cooperation—not one-way cooperation—between the several branches of the industry has been demonstrated.

"The exhibitors have had a tough time and their problems will not be solved by merely crossing the threshhold of a new year. But they can take satisfaction in the knowledge that many of their most vital problems are in the way of solution. Disclosures of the weakness of chain operation and the disadvantages of a closed market are in their favor. If the producers will act to strengthen these weaknesses in their own position, it will also be the salvation of the exhibitors. There is reason to believe that unreasonable protection and other abuses will go the way of compulsory arbitration. In many ways the prospects for the new year are truly encouraging.

"While there may be no rapid recovery in business, conditions will not get any worse and may even become appreciably better. Healing processes already are at work. Improvement is discernible in the initial as distinguished from the ultimate phases of industry. The life-giving sap starts at the roots and its ascent, while steady, is slow. But, best of all, the business men of the country (even those in the picture business) have begun to think—and to plan. Once out of this rut, they may devise means for gearing production to consumption so as to avoid a like debacle in the future.

"There are encouraging signs that the theatre owners also have gained in knowledge in the days of their travail. They are exercising greater care in buying and exhibiting, better showmanship than ever before. They have learned the value of co-operation through organization and are in a stronger position to defend their rights. They have a keener appreciation of the value of money and realize that prosperity consists not so much in the amount of money they earn as in what that money will do for them. Returning prosperity will find them prepared to make the most of it.

"And so, as the old year prepares to die, we find the theatre owners standing hopefully, courageously, 'with their faces turned toward the day'."

"Getting Down to Earth"

E. V. Richards, of Publix-Saenger circuit, and for many years an important theatre executive in the South, feels that "the show business, like all other businesses, is getting down to earth and will roll along to success as quickly as any other business will on recovery."

"Give the public good pictures and they will respond," in the opinion of Fred S. Meyer, exhibitor leader in Milwaukee. "'Frankenstein' proved this and Carroll's 'Vanities' at $3.85 doing capacity during the week before Christmas substantiates it."

Meyer is much against the reduction of admission prices as a means of readjustment, holding that "reduced admission prices is one of the biggest follies of the industry. If only one thing is accomplished in the new year, let that be the elimination of the double feature policy and the running of theatres as places of amusements instead of grocery stores."

Talkers to Stay: Butterfield

W. S. Butterfield, president of Butterfield Theatres, Inc., of Michigan, finds it difficult to foretell what 1932 may bring.

"In 40 years of operation in the theatre business," Butterfield says, "this is the first time that it is difficult to look ahead and see what the public is likely to demand in the way of theatre entertainment.

"At the present time talking motion pictures are the popular form of amusement and, from the general outlook, will be for many years to come.

"The stress times through which we are now passing have brought clearly home to us many mistakes that we have been making.

"In the past four weeks it has been proved to my satisfaction that, while the public has not the money to spend at this time, as in the past they will patronize a good motion picture. In other words, during these times the public has learned to shop; and if a picture is not spoken well of at its first performance, the general business will not be profitable. This, to the producers, should be a clear lesson, and instead of making a lot of pictures, they should lay out a campaign for fewer pictures but better ones.

"The present conditions have proved to the theatre owner conclusively that in the boom times we built too many theatres. The solution to this problem is the keeping of the brand new theatres and the disposing of the smaller 'store-room' theatres and the old obsolete, badly-ventilated, acoustically-poor theatres. While it will take some years to revamp conditions in the large cities, it should not be long before the owners of theatres in the medium-sized and smaller cities see their mistakes and work out a happy solution.

"So our slogan for 1932 should be: 'Better pictures, with more attention to details and a lessened overhead where possible'."

H. M. Richey, pioneer organizer and leader of exhibitors in Michigan, says: "I think we have passed the time for unfounded optimism. While 1932 may, and I believe will bring business improvement which will be reflected in the motion picture business, it's not going to be an easy pull and there will be no speedy returns to the former normal business. General reductions in all overhead to meet a market that will not change soon will see everyone through."

"While none of us are greatly enthused over the net returns for the past twelve months, the motion picture business is not alone in this and, when all is considered, we have actually fared better than we might," writes E. Van Hyning, president of the MPTO of Kansas and Missouri.

"Along with other industries, we find ourselves in a period of change, a process that is not yet complete."

"Give Public What It Wants"

A New Year message to the industry by the Motion Picture Theatre Owners of eastern Pennsylvania, southern New Jersey and Delaware, outlines what executives of that association believe to be the three major needs of the industry in 1932, as follows:

"1. Give the Public What It Wants. More "hoke" and less sophistication. Reestablish the contact with the box office. Art may enhance the star's and director's reputations, but it's often hell on the box office. Tap the vast reservoir of source material in the classic melodramas of a generation ago—'The Silver King,' 'The Middleman,' 'Hoodman Blind,' 'The Two Orphans'—to mention but a few. Modernize these and give them star leads.

"Give the public what it wants! Not what the star and director think it ought to have. The public is fed up on polite drawing room comedy, on one-reel plots stretched to eight reels. End the era of society page drama.

"Give the public what it wants! Not what the screen's high-brow critics think it ought to have. Don't try to educate them, propagandize them or elevate them. It can't be done!

"2. More Deflation in the High Places. There has been too-little deflation in the high places! Too much head-cutting and salary slashing among stenogs and ushers and not enough readjustment in the millionaire income class. And end the crazy competition for story material that gives every author with a Broadway hit a field day in Hollywood.

"3. Unite to Repel Tax Attacks! The politicians of nation, state and city in 1932, are going to try and levy tribute in the form of additional taxation of the movies to take care of their henchmen in office.

"Launch a nationwide counter attack, nonpartisan and non-political on our screens against the menace of the rising tide of taxes and the extravagance in government."

GIFFORD PROPOSES FREE TICKETS TO JOBLESS TO IMPROVE MORALE

MPPDA Executives Withhold Action Until Official Request Is Received from New York Branch of Hoover Board

Walter S. Gifford's New York branch of President Hoover's national unemployment relief committee has made overtures to the motion picture industry for its aid in alleviating the mental distress of penniless unemployed by allocating free tickets to the various relief committees for distribution to "worthy cases." The overtures are in the form of an unofficial suggestion made a few days ago to the MPPDA, and until complete dtails of a plan are worked out—if and when—and an official request is forthcoming from the Gifford committee, executives at the Hays organization will take no action, nor will they present the plan before member companies and the industry in the East.

Indicating a realization that motion pictures are a necessity and not a luxury to the masses, as anti-industry legislators have said on occasion, the committee headed by Gifford, who is president of American Telephone and Telegraph, would have the industry bolster morale of those unemployed who have been made penniless in the present economic depression. Films are next in importance to food and clothing, the relief committee has stated.

Through Organized Channels

Basically, the plan calls for the distribution of tickets through the channels of organized relief agencies now in operation, which would issue an order on a theatre—not in the form of passes as used at present—to those whose circumstances have been checked and who have been found to be in dire straits. If and when the plan becomes operative, those in charge of distributing the tickets would undoubtedly be forced to work out a plan which would prevent tickets from reaching those popularly classified as "bums," "petty grafters" and professional "panhandlers."

Until this obstacle is hurdled, exhibitors, it is believed, will not seriously consider the plan. Whether or not the plan would be made applicable to matinee and evening shows, or to the former alone, is another matter to be ironed out. Also, the type of theatre to be included presents a problem. A few leaders in the industry who are aware of the Gifford committee's "suggestion" say that the issuance of "dole tickets" to de luxe runs would be distasteful and impractical, pointing out that the plan should be confined to neighborhoods, if used at all.

The Gifford committee handles relief work and collects funds for unemployed only in New York territory, and although its recommendation is intended to include only New Yorkers, many believe that such a plan might work its way throughout the nation, particularly where communities are without community "chests" and are unable to purchase the motion picture entertainment which Gifford's organization claims is so essential.

Executives in New York have not yet been informed officially of the suggestion, and details will not be made known until it materializes—if at all. However, a few believe that it has possibilities if established on a fool-proof basis, declaring that penniless unemployed now unable to attend picture shows would be kept in the theatre-going habit, and that a certain amount of "goodwill" would be won by the industry through its adoption. Several others are skeptical, pointing out that so many obstacles would have to be overcome as to make its practicability extremely improbable—if not impossible.

The plan as suggested by the Gifford unit of Hoover's national committee is not a new one. Berlin theatres for many months have been placing 60,000 free tickets monthly at the disposal of relief agencies, which have undertaken the responsibility of preventing abuse of exhibitors' charity.

Fay Tests Similar Plan

A plan to test the use of the motion picture theatre for the betterment of the morale of the unemployed has been undertaken by E. M. Fay, of Fay's theatres, Providence.

Convinced that there are several dangers to any general adoption of such an undertaking, Fay determined to try out a plan in cooperation with three relief agencies of Providence.

A thousand tickets have been placed in the hands of these three agencies for distribution by them to unemployed adults. The tickets are to be distributed in pairs. They are to be good for any matinee show, and are distinctly marked non-transferable.

The results of the distribution are to be checked closely to find out whether the recipient of the ticket uses it himself or gives it to children or neighbors, in an effort to ascertain what percentage of the selected cross-section of unemployed is interested, personally, in attending theatres.

On the basis of the results, it is to be determined whether the plan is to be put in effect in the Fay theatres.

Sees Local Publicity Danger

"One of the stipulations that I have insisted upon with the agencies who are cooperating is that the plan have no local publicity," said Mr. Fay. "I feel that publicity is the greatest danger to the usefulness of the theatre to help build the morale of the unemployed because, in the first place, if any such plan is given widespread local publicity, the really deserving unemployed are apt to be too sensitive to accept tickets. On the other hand, every community has a percentage of grafters who would take advantage of free tickets, people who have money enough to go to the theatre and pay for their seats, but who would stop at nothing to get in free.

"If the theatre can contribute to the morale of the legitimately unemployed by the distribution of free tickets, I am for it, but there is a grave danger that, unless such relief is intelligently handled, it will seriously hurt business."

Division heads of interests referred all inquiries to home office executives.

Problem Seen in Limiting Privilege to Worthy Cases; Exhibitors Await Details; E. M. Fay Tests a Similar Plan

Although the plan as it now stands would embrace only New York, because of the possibility that it might spread to other territories, Motion Picture Herald sought the reaction of exhibitor leaders in the field. Col. H. A. Cole, head of the Texas exhibitors' unit, replied that his "association and its members promise full cooperation in distributing free tickets through regularly organized unemployment civic relief committees in order that morale may be lifted in this time of stress. Many of our theatres are doing this, but I think all of them should and will. I believe this is a great movement."

M. A. Lightman, president of the MPTOA and operator of a dozen Tennessee theatres, said that the "plan is excellent if functioned properly. Its danger lies in imposing greatly on theatre owners if misused. If only the penniless unemployed are assisted through this means, it will have a great psychological effect and is very commendable. Our theatres would subscribe to such a plan."

Urges Producer Co-operation

President Abram Myers of Allied States Association "wants to know something of the details before undertaking to commit" his association to the plan, although he believes "the conception is fine."

"I would suggest that such a plan be referred to either Will Hays for producer-owned theatres, or Abram F. Myers for Allied theatres and we will abide by their decision," H. M. Richey said. Richey is the leader in Michigan exhibitor ranks.

W. A. ("Al") Steffes, president of Northwest Allied, declared that the plan requires "considerable thought." Steffes said he would prefer meeting the situation if and when the request is made. He said that it would be impossible for independent or circuit theatres in the Northwest territory to assume "this loss of business and still stay open unless producers are willing to accept unemployment tickets as part payment for film rental."

Steffes' own theatre has been distributing tickets to penniless unemployed since last January, and so are other individual theatres in Minneapolis territory, but, he says, "to give it national publicity will close 80 per cent of theatres now open. However, this and all other Allied territories will be guided in the matter by what Abram Myers, Allied's national president, recommends."

10 STUDIOS TO MAKE ALL BUT 22 OF 386 FEATURES AS ANNOUNCED

Only 12 of the 22 Definitely Set, and These As Result of Radio-Pathe "Merger"; 50 Substitutions Now Indicated

The ten leading studios, as represented by the statements of New York distribution managers, will deliver all but 22 of the 386 features announced for the 1931-32 selling season.

Of the 22 probable eliminations only 12 have been definitely decided upon to date, and those 12 are a direct result of the Radio-Pathe "merger."

The number of schedule changes admitted by the distributing offices is surprisingly small, in view of the developing conditions of the market and the season. The general view in New York home offices is that there is little likelihood of important curtailment of production schedules for the industry until plans are laid for next season.

50 Substitutions Indicated

Meanwhile, present indications are that a total of 50 substitutions may be made in the revised list of 364 or more productions which will be released this season. Producers already have indicated 31 substitutions as virtually certain to be made. The number of substitutions, estimated to reach a higher total than in other years, is said to be due to the waning in popularity of crime and newspaper themes which caused producers to strike from their schedules productions of this type, substituting for them themes considered of greater popularity.

Universal, having a large number of productions of this type scheduled, leads in the number of substitutions to date. Among other substitutions announced by the company are those which will supplant such productions as "Gallows," "Bullet Proof," "The Great Air Robbery," "Barbary Coast" and "A Lady of Resource." To date, there have been six substitutions in Universal's list of 26 as originally announced. Five or more substitutions may be made in the original 70 announced by Warner-First National; four or more among Paramount's 70; three or more each by Metro-Goldwyn-Mayer, Fox, Columbia and Tiffany; probably two or more each by Radio and United Artists, and likely one or more by Pathe.

RKO Drops 11 Features

Eleven features are being eliminated by RKO from among the original 36 scheduled, and one elimination from Pathe's original 21 is contemplated. This production curtailment comes as a result of the "merging" of Radio and Pathe. Paramount, which scheduled 70, will actually make fewer than 65 features, although the exact number has not been determined as yet.

Two or three eliminations from among Universal's scheduled 26 are regarded as likely, although the full numerical schedule may be made in the event suitable story material is found available. The same situation holds true for Tiffany which, however, may make up its numerical quota of 26 by increasing the number of Westerns planned at the beginning of the season. Tiffany's production plans were somewhat upset by the company's financing difficulties which led to the transfer of production of six of the company's features to Quadruple Productions, Inc., which is headed by William Saal.

Production Status Summarized

Following is a summary of the production status of the ten leading companies:

COLUMBIA: Seven of 26 features completed; six of 16 Westerns completed. Probable substitutions: three. Probable eliminations: none.

FOX: 22 of 48 features completed. Probable substitutions: three. Probable eliminations: none.

MGM: 15 of 48 productions completed. Probable substitutions: three. Probable eliminations: none.

PARAMOUNT PUBLIX: 42 of 70 productions completed. Probable substitutions: four. Probable eliminations: eight.

RKO PATHE: 12 of 21 features completed. Probable substitutions: one. Probable eliminations: one.

RKO RADIO: 16 of 25 features completed. Probable substitutions: two. Probable eliminations: 11.

TIFFANY: 6 of 12 specials completed; 10 of 12 Westerns completed. Probable substitutions: three. Probable eliminations: none.

UNITED ARTISTS: 10 of 15 completed. Probable substitutions: two. Probable eliminations: one.

UNIVERSAL: 10 of 26 completed. Probable substitutions: six. Probable eliminations: three.

WARNER-FIRST NATIONAL: 27 of 70 completed. Probable substitutions: five. Probable eliminations: none.

Large Number of Substitutions Said to Be Due to Waning Popularity of the Crime and Newspaper Themes on Screen

This Week

Exhibitors urge quality films to bolster box office for 1932; leaders agree that "healing processes already are at hand" *Page 9*

Gifford proposes free tickets for the jobless *Page 11*

Ten studios will make all but 22 of 386 features originally announced *Page 12*

RKO staff changes in offing; vaudeville added in 10 theatres; Charles R. Rogers resigns *Page 14*

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Pathe Moves To The Radio Plant

The RKO Pathe plant in Culver City, on the Coast, has gone dark, at least temporarily, except for one production, a Tom Keene western. Finishing touches are being put on the latest Constance Bennett vehicle, "Lady With a Past," and on Ann Harding's most recent, "Prestige."

The entire Pathe production staff has taken up quarters at the Radio plant, with Charles R. Rogers, vice president, and Harry Joe Brown, assistant, heading the group.

First Pathe production to go into work at the Radio studio will be "Veneer" starring Helen Twelvetrees.

"Startling Developments" in Television Are Reported Due

"Startling developments" in the field of television will be announced early in 1932 by a large electric company in the East, according to word received in Kansas City this week by a man prominently identified with the film industry.

The company has a branch in Kansas City but its identity and that of the informant cannot be revealed at this time. It is understood the announcement will concern visual transmission and reception in homes and public auditoriums. The disclosures, it is said, will be of utmost importance to the motion picture business of the future.

Warner Sales Heads To Meet

Warner and First National district managers will meet on January 17 for a three-day conference in New York to discuss the selling policy for next year. Edward Alperson will preside as general sales manager. Other addresses will be made by Andy Smith and Gradwell Sears, East and West sales chiefs, respectively.



THIS photograph presents the camera record of the display to the world of Broadway made this week by the world's greatest motion picture theatre, controlled and operated by one of the great motion picture producing and distributing concerns—namely the Roxy theatre of the Fox Film Corporation. Proclaimed to the skies are a singer who warbled to an audience of a few hundreds in a stage show which failed, and two other personal attractions, who may be world famous, but not in this world. Incidentally and casually the lights also admit that this motion picture theatre is presenting a motion picture. It chances, casually, that the motion picture is "Delicious," one of the best and most pleasantly artful productions of the year, with Janet Gaynor and Charles Farrell, two of the best box office stars of the contemporary screen.

The judgment involved in this manner of presentation and management can hardly be discussed in terms of showmanship, not even very bad showmanship, because it is so remote that the language of the art and the theatre can not apply.

Scanning the newspaper amusement page copy for the week at the Roxy one finds also that approximately fifty per cent of the space, and in some copy more than fifty per cent of the display, is devoted to telling the New York amusement seeking public that Ruth Etting, the 4 Mills Brothers and Patricia Bowman are on view.

If an exhibitor customer had the temerity to tell the Fox Film Corporation that "Delicious," with Gaynor and Farrell, was only half a show, it would probably be resented.

The Roxy show and its exploitation, as represented in the lights and the newspapers, is an interior attack on the motion picture as an institution of entertainment. It is also an impairment of the potentialities of a well made production and an invasion of the value of two widely accepted and popularly established stars. Aside from that it is the greatest job, of its kind, yet seen.

△ △ △

Regardless of the special inspiration which has given Broadway this extraordinary specimen, it belongs to a category of alleged showmanship which has manifested itself often enough before in the motion picture theatre. Certain managers have made themselves more conspicuous than important by endeavors to become "creative artists" with stage shows and the like, in silly competition with the screen attractions. It takes a bigger manager to admit that his show came in the film can.

This became a great industry because a good show could be put in the film can. Today with sound, talk and music, the process is even more complete. The exhibitor, true enough, needs something more than a can opener, but his business is selling and purveying, not producing.

Report Hughes-Franklin May Drop Circuit in Washington

Hughes-Franklin Theatres is reported permitting the Mercy circuit in the state of Washington to revert to its original owners.

Hughes, now in New York, could not be reached for a statement on the status of the West Coast circuit, from the presidency of which Harold B. Franklin recently resigned. Hughes' proposed trip to Cuba has been abandoned.

Canadian Conspiracy Defense Wins Point Against Ontario

Companies and individuals, defendants in the charges of trade conspiracy under the Canadian Combines Act, in Toronto, won an initial step last week when Justice Wright ordered the Ontario government to give further evidence of alleged offences within two weeks.

Producers See No Flood of "Horror" Pictures in Sight

A check of all major producers, instituted by *Motion Picture Daily* following the warning against a flood of "horror" pictures, by M. A. Lightman, president of the MPTOA, has indicated that no such "flood" is in sight.

MGM, Paramount, Universal and Artclass, independent, each has one feature which falls into that category, and Columbia and Fox each has one which might be classed with the others, but which are not called "shock" pictures by their producers.

Rocky Mountain Unit Sees Block-Booking As Passing

The Rocky Mountain Theatre Owners Association states that block-booking is on the way out or already has been discarded in that territory. "The best information we have is that block-booking is almost a thing of the past, but once in a while an exhibitor is hooked on block-booking," the organization says.

Amazon Trip for Fairbanks

Douglas Fairbanks is understood planning a plane trip to film the source of the Amazon in South America, with Frank Hawks as his pilot. Victor Fleming, director and Charles Lewis, cameraman, are expected to accompany him.

RKO STAFF CHANGES IN OFFING; VAUDEVILLE ADDED IN 10 HOUSES

Movement in Vaudeville Field Interpreted as Showmanship Effort; Heavy Executive Conferences Held; Rogers Resigns

The long smoking, smoldering volcano of RKO troubles, muchly discussed as picture troubles, broke forth and formed a new cone of excitement this week in the vaudeville department, with promises of considerable action in, from and through that sector and with assorted changes of staff.

Evidences tended to indicate that this was to be more a token of the pressure of surviving showmanship in the background than a special manifestation of vaudeville interest or strength.

Meanwhile heavy executive conferences of the company were held in a suite at a midtown hotel, apart and away from the din, rumor and politics of the home office in the Bond Building in Broadway.

Martin Beck an Executive

Martin Beck of Orpheum fame, and for some years considered in semi-retirement, has come importantly into the picture in connection with vaudeville. He is spoken of as "an executive" and no title has been bestowed upon him. It is understood that he is presently to be added to the directorate of the corporation.

Meanwhile there was significance in Broadway eyes in the fact that from the office of Mark Luescher, publicity director of the theatre division and long a figure in the Keith-Albee picture, there issued a new burst of copy and enthusiasm about vaudeville endeavors of RKO.

Vaudeville into 10 Theatres

Within the fortnight vaudeville has been injected into the policies and programs of ten RKO theatres which previously had been devoted to pictures only.

Showmen along Broadway generally interpreted this to mean that the company, not entirely pleased with picture output and prospects, was out to play its other suit for what strength it might develop.

It is to be recalled that in substance and in assets, RKO is considerably more a vaudeville concern which became a motion picture enterprise than an original picture company. Its heritages are from Benjamin F. Keith, E. F. Albee, J. J. Murdock, Marcus Heiman, Maurice Goodman, Karl Hoblitzelle, Pat Casey, Ike Lipson and the Orpheum circuit, all vastly imposing in name, power and influence when measured against the status of its motion picture components handed down from the yesterday of the screen.

Charles R. Rogers Resigns

Resignation of Charles R. Rogers as vice-president and production executive of RKO and RKO Pathe this week officially launched what was expected to develop into a series of changes in the front-rank executive personnel of the various RKO corporations. J. I. Schnitzer, president of Radio Pictures, is this week on his way East for a conference with Hiram Brown and it is reported that William LeBaron, former chief of production for Radio Pictures, is scheduled to leave Hollywood within a few days for a similar meeting in New York.

In the meantime, a meeting of company executives with representatives of minority stockholders, and which included David Sarnoff, president of the parent RCA company, Hiram Brown, and others important in the RKO picture, was held to work out a new managing structure, following termination of money troubles three weeks ago which ended when stockholders ratified a financing plan as submitted by RCA. George Schein, attorney for Mrs. Carolina Kohl, of Chicago, and the minority group which attacked the original RCA financing plan, indicated that he was negotiating with officials of RKO for changes in the management as a compromise between the fighting minority unit and the company.

The names of Karl Hoblitzelle, reported slated for a post in the theatre division, and of Charles Pettijohn, of the Film Boards of Trade, were mentioned as possible new RKO officials. Pettijohn said that his name was brought into the picture as a proposed studio executive "merely because Hiram Brown and I are neighbors at Rye."

A Car a Week

L. B. Wilson, executive head of a group of five theatres at Covington, Ky., is giving his patrons a Plymouth automobile each Monday night, also $25 to help defray initial expenses of operation. The plan is being operated alternately between the Wilson, Liberty and Broadway. Sixty machines have been purchased for distribution. Wilson also is owner of radio station, WCKY, over which the plan is liberally advertised each night.

Keith-Albee-Orpheum has omitted its regular quarterly dividend of $1.75 on the 7 per cent preferred stock, payable on January 1.

Fox Chiefs Deny Plan To Return Poli Houses

Reports circulating in New York this week stating that the New England division of Fox theatres acquired from the Poli interests would revert to the former owners were vigorously denied by executives of the Fox corporations, although it was admitted that Warners and the Poli group had "looked" at the theatres with a view to purchasing.

Tyrone Power Dies on Coast

Tyrone Power, veteran legitimate actor, died in Hollywood on Wednesday. He was 62, and had just arrived on the Coast to make an attempt in motion picture work.

22 N.Y. Projection Leaders Indicted; Coercion Charged

Indictments handed up on Wednesday to Judge Otto Rosalsky in General Sessions court, New York, charged 22 officials of the New York local 306, of the Motion Picture Operators Union with coercion, growing out of charges of threatened violence brought by nine expelled union members; while 17 of the 22 were named in a second indictment charging conspiracy, with several theatre owners in the uptown Washington Heights and Bronx sections of the city as complainants.

Among the officials indicted are Sam Kaplan, president; Charles Eichorn, vice president; Frederick E. Castle, assistant to the president; Frank Day, recording secretary; Morris J. Rotker, acting recording secretary; Morris J. Wolheim, business agent; Max Feinberg, treasurer; Theodore Greenberg, organizer, recently sentenced to the penitentiary for assault in connection with a union case. All are members of the executive board of the local. In addition, numerous other officials and executive board members were named in either or both indictments.

Chief of Kansas Censor Is Ousted

A private war between the *Kansas City Journal-Post* and the *Kansas City Star* has resulted from the state censor's approval of Universal's "Frankenstein" after it was banned in the state as "cruel and tending to debase morals."

Coincident with the approval, by which the board "about-faced" following a storm of public and press denunciations, came the announcement that Hazel Myers, chairman of the board, is being succeeded by Mae Calusen, Emporia newspaperwoman. Miss Myers was target of the attacks.

The *Journal-Post* thunder, which has been recently dormant, broke forth at the film incentive when the *Star* reported: "The editing of the motion picture was done by John C. Moffitt, the *Star's* motion picture editor....Mr. Laemmle (of Universal) asked the newspaper critic to try to make the picture acceptable to the people and officials of Kansas."

Rivkin at Reopened Broadway

The B. S. Moss Broadway theatre, after being dark for several weeks, reopened on Thursday with a straight picture policy. Joe Rivkin, who leaves Tiffany this week, will handle publicity and advertising for the house.

THE CAMERA REPORTS



YULE PARTY. (Left). Every year there is one for New York's unfortunate children, given by Justice Samuel Levy in cooperation with Warner Brothers, and here are some of the 2,700 children, Jewish, Catholic and Protestant, entertained in 1931 at the Strand. Justice Levy is shown holding one of his guests.



MOOD. (Below). A serious one for a comedienne, yet altogether adapted to the purpose at hand—that of realizing the vivid beauty of Doris Carnes, one of the newer screen personalities and a principal in Educational's Torchy and Mermaid comedies.

SUMMERWARD. (Right). Privileged to take a wintertime vacation, Mr. and Mrs. Rian James have sailed for the West Indies. Here he (writer of screen stories) and she (Diane Corday, Warner player) are shown embarking just before the Holidays.





BOARD OF STRATEGY. Showing proper pride at having solved the problem of how to feed a lot of hungry youngsters. Recognize Marie Dressler, Wallace Beery and Polly Moran? Thus did they star in the kitchen for the Christmas dinner to Jackie Cooper and his football gang in MGM's special, "The Christmas Party."



ENSEMBLE. Not much of a one, but what there is, is necessary. Nor should we wish to dispense with Mary herself, because even the unmentionables shouldn't be worth mentioning were the model less noteworthy than Mary Doran, who, by the way, is to be seen quite as importantly in Warner Brothers' "Union Depot."



A SOFT SPOT. Marking, as it were (or even as it weren't, if you want to get that way!) Hollywood's first snow fall in years and years—and also marking, apparently, the first experience on skis of Genevieve Tobin, Universal player. But does Gen care? Look! There! Does she? Nope.

TEN YEARS LATER. (Below) Last week occurred the tenth anniversary of the birth of Aesop's Fables, Van Beuren short. And here is Helen Twelvetrees, RKO-Pathe star, visiting the studio to extend congratulations, during her holiday sojourn in New York.



DOUBLED. (Below) By both Nature and Destiny. And if you ask them, each won the bid. As a technical distinction, they are Percy (left) and Ernest, but both are Westmores, and both are makeup artists (Percy at Warners, Ernest at RKO). As for looking alike—well!



MR. AND MRS. (Below) Titles that were Christmas presents to each other, the result of a real life romance of the air. William Wellman, Warner director, was a war aviator, while his bride, the former Marjorie Crawford, is also a pilot. They were married December 22.



YEARS OF FILM FAME. (Below) Celebrated as Ernest Lubitsch, Maurice Chevalier, Mary Pickford and Adolph Zukor got together the other day. Miss Pickford brought Lubitsch to Hollywood ,and he now directs Chevalier for Paramount, headed by Zukor, Mary's early employer.





IN MEMORIAM. Jack Darrock, Fox Movietone News representative in Chicago, presenting the Rev. Charles L. O'Donnell, president of the University of Notre Dame, with a print of a reel consisting in intimate views of the late Knute Rockne at home and on the gridiron. A similar reel was given Mrs. Rockne.



PRETTY IRISH. Equally both, with a name that sounds like a song about Mavourneen. Sure'n its Shannon, and there was a song about that. Peggy, the first name. And she's just been signed by Tiffany for the feminine lead in "Hotel Continental," under direction of Christy Cabanne.

BRUCE ON OUTDOOR CAMERAMAN

Not All the Hard Labor in Photography Is Done in the Studio, Declares Producer of Scenics

Mr. Robert C. Bruce, foremost among contemporary photographers and producers of scenic and outdoor pictures, rises to the defense of the "Outdoor Cameraman" in answer to a recent editorial in MOTION PICTURE HERALD, in a letter from his office at Outdoor Talking Pictures, Ltd., in Hollywood. Mr. Bruce writes:

"I find that it is impossible for me to allow your editorial 'Pictorialization' of December 12th to go by without my resorting to the labor of a letter. The fact that the Academy of Motion Picture Arts and Sciences awarded the photographic honors of the year to a 'glorified scenic production' has been a great step towards the recognition of 'Outdoor Photography.' Naturally the studio cameramen resented it and *rightly;* because studio and outdoor photography are as far apart as the two worlds, and for that reason it is my opinion (not humble) that two awards should always be made: one to an outdoor and one to a studio picture.

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"Since the coming of sound the outdoor picture has received more recognition from the public, and I firmly believe that there will be many great pictures made in the near future in which the majority of the shots will be exteriors. But, how did you ever reach the conclusion that all the hard labor in photography was confined to the studio? Of course, the studio cameraman has to know his business, and has to work long hours, under very trying conditions, the greatest of which is the fact that no one else but himself on the set is striving for pictorial beauty; but remember also that at his fingertips is an abundant amount of sunshine, placed by his head electrician at just the angle that he wishes to have it, and to just the correct amount. The day after he shoots his picture he is able to see the finished result on the screen in the form of rushes, and can make a retake if he finds that he did not quite catch the necessary beauty.

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"Meanwhile the outdoor man simply goes on a never ending vacation for he is the one of whom you say 'Given any reasonably good camera, a piece of gauze and some panchromatic film' and he can capture the kind of scene 'the pictorial illiterate public' will welcome. Do you really think that is all that is necessary in getting a good scenic picture for the screen? After eighteen years' experience in photographing and selling scenery to the public you make me feel as if it would have been better for me to have stuck to the ranching business, but then perhaps I haven't used the right sort of gauze.

"Let me list the worries of the Outdoor Photographer. First: He is his own production manager. He must have sufficient knowledge to pick the proper country in which to carry on his year's work, and this does not mean necessarily that he is going where he wants to go; but he must choose a country that will be climatically as near perfect as possible for that particular season, and where he can obtain a great variety of scenes without covering too much mileage.

"Then he must be his own executive, and a great deal of his success as a photographer rests upon his ability to properly finance his expedition. In most cases he is the director and also often performs the tasks of the assistant cameraman. He must turn out professional results in order to compete with the best of studio photography, even though his crew consists of only one or less men. Often he is forced to be the head man of the laboratory department, actually developing the negative on the spot.

"We will skip lightly over the poor hotel accommodations that he is bound to meet with in his out of the way places, or his weeks spent in the mountains with a string of pack horses, and pick him up again as he returns to civilization, after, say, a six months lapse of time. If he has been fortunate enough to capture the atmosphere of the place with his camera that he has visited; and remember, he has been working without the aid of artificial lighting and without reflectors, his real labor has now just commenced. He must cut and assemble his pictures in marketable form. He must write all of the dialogue and lecture for the sound track. He must carefully choose his music and properly superintend all of the details which go with the synchronizing of the music, the sound effects and the voice, with the picture.

"The picture is finished, and our Hero, leaving his camera behind, but with his year's results under his arm, then hies himself to the New York market, to convince some buyer that there really is a difference between two waterfalls and two mountains and that everything cannot be shot in Griffith Park.

"This is the day of specialists and I believe that I am safe in saying that throughout the whole industry there are not twelve cameramen capable of photographing exteriors and interiors with the same degree of success. You will find that the better men in the business lean one way or the other. They are either experts in interiors or exteriors, rarely in both fields, and it is for that reason that I sincerely believe that the Academy should recognize the entity of both branches of photography.

"Here's to better pictures and less gauze.

"Yours sincerely,

"Robert C. Bruce."

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MOTION PICTURE HERALD'S *editorial in question concerned itself with discussions of the outdoor vs. the studio cameraman in terms of photography and the use of the camera. Mr. Bruce, it will be observed, talks about the problems of outdoor production which are after all not precisely camera problems, even though the end product sought is a picture. Camera work is one thing and production is another, even if one man discharges all the functions on the location or lot. Meanwhile, none can dispute the large contribution made to the photographic art of the screen by the outdoor cameraman. Also any analytical spectator will agree with Mr. Bruce when he implies the trend toward, and need for, giving the drama the air, with more exteriors.* TERRY RAMSAYE

A Super-Super!

Novel in motion picture production circles is the proposal, sponsored by the film trade press association and the Artists' Union, French organizations, as a means of film self-lauding in the French Republic. Each year, states the proposal, will be made one super-film: journalists to prepare the scenario, supply direction; artists to give services gratis. Pathe Natan has offered to donate studios and raw stock. Proceeds, providing there are any, will be split two ways: half to each association. The report is as yet neither confirmed nor denied at Paris.

Non-"Inflam" Law Disturbs French

French distributors and exhibitors are somewhat disturbed over the question of non-inflammable film, which, according to the present law, is obligatory January 1. The law was passed several years ago, but has frequently been suspended, due to the natural difficulties of compliance.

The last suspension of the law, granted two years ago, expires January 1. Representations have already been made to the Minister of Fine Arts, asking further delay, but as yet no aid has come from that official source.

Both distributors and exhibitors point out that the expense and inconvenience attendant upon a complete use of non-inflammable film stock, cannot be borne by the motion picture industry in France at the present moment, considering its economic situation. It also insists that relief, if it is to come, must arrive speedily.

GERMANY BARS DOUBLE FEATURES; SETS SCALE OF ADMISSION PRICES

Special Inducements Such as Free Drinks, Gifts and Lottery Prizes Are Prohibited By Agreement of Industry

Prohibition of double featuring in sound theatres in Germany and establishment of a scale of admission prices in theatres of Greater Berlin, in order to prevent reduction of rates to a point inimical to the business, are two significant developments out of the producers' conference for rehabilitation of the industry, and the subsequent meeting of the Spitzenorganization.*

Incidentally, George R. Canty, U. S. trade commissioner with headquarters in Paris, in a report to the Bureau of Foreign and Domestic Commerce, says of the general convention that "scarcely has a trade meeting ever shown such unanimous efforts and close connection among the various branches of the industry for the elaboration of a common economic program."

Held Prejudicial to Industry

The double-barreled attack on overlong programs and underslung admission prices was embodied in the following resolution:

"The Reichsverband (exhibitors' organization) and the A. D. F. (distributors' union) will instruct their members to control admittances in their respective bailiwicks. In all places where admittances are too low or where cinema performances include too many or too extensive pictures, the local representatives of the above organizations will call trade meetings and seek ways and means to change this policy, which is considered extremely prejudicial to the film industry. The Spio is authorized by the various trade associations, upon the request of local organizations, to send a kommissar with special powers enabling him to take all necessary measures to protect the industry against prejudice of this kind."

In cases where there has been a reorganization or change in ownership of a theatre, the Spitzenorganization asks that the distributors ascertain the policy of the new owner in regard to admission prices before making a contract. In order to make impossible the arbitrary lowering of ticket charges, some system of control is to be established, for 1932, with the approval of the entire trade. The establishment of a scale of admissions was the first step in that direction.

Seek Melting of Credits

Another of the subjects taken up at the general conference concerns exchange currencies of the various countries. Negotiations have been undertaken with the government and the Reichsbank to clear frozen credit balances by either direct payment or loans.

"It was pointed out in this connection," writes Canty, "that a decrease of exports will jeopardize the quality and even the existence of the German film, since production schedules are based partly upon foreign amortization."

Four Groupings of Prices

The new scale for admissions was agreed upon by a commission selected from representatives of trade associations.

The motion picture theatres of Berlin are divided into four groups: Pre-release houses, one mark minimum admittance; first-runs, 0.80 mark; second-runs, 0.70 mark; and all other houses, 0.60 mark.

If a stage-show is included in the program, 50 pfennigs may be added to the minimum ticket charge.

Any privileged admissions such as cut price tickets, presents, lottery prizes, free drinks, included in the price are prohibited. However, up to the actual starting of the first performance, patrons may be admitted to any seats at the minimum rate of admission. Immediately thereafter, the regular admission scale applies. Young folk are obliged to pay the full minimum rate for regular shows, but at special shows for children and other minors only 50 per cent of the minimum rate for each of the four categories of theatres is to be charged.

The measures in question, it was stated, were taken in the best interests of all branches of the German industry and it is expected that all exhibitors will carry them out. The circular announcing the decisions was signed not only by the distributors but also by both exhibitor organizations, the Reichsverband and the Schutzverband. Local trade groups in Germany are to take similar action.

Laboratories Reduce Prices

Coincident with these activities, it was decided at a meeting of the Association of Germany Copying Plants in Berlin, with Tobis representatives attending, to reduce the copying price for sound film from 21 pfennigs to 15, per meter, for both domestic and foreign distribution.

While this reduction is beneficial to distributors it does not involve the Tobis copying license, which amounts to 3 pfennigs a meter for foreign distribution and 5 pfennigs for distribution in Germany (the 5 pfennigs rate applies to both domestic and foreign pictures distributed throughout Germany). It is expected, says Mr. Canty, that Tobi will reduce this special license. The new copying tariff, effective November 15, 193 includes both the 6 pfennig reduction an further decreases and simplifications for various technical operations.

* Details of the decisions of the producers' conference and the Spitzenorganization meeting were published in MOTION PICTURE HERALD, issue of December 12. An analysis of the double feature situation in the United States and Canada appeared in the issues of November [illegible] 21.

Fox Film Shows $67,911,340 Gross Income in First 39 Weeks of Year

Fox Film Corporation reports for the 39 weeks ended September 26, 1931, gross income of $67,911,340.08 as compared to $76,724,608.86 for the 39 weeks ended September 27, 1930. After all charges except federal taxes, there was a loss of $2,851,996.98 in the first 39 weeks of this year as compared to a net profit of $8,280,551.84 in 1930.

Following is a comparative consolidated statement of income and expense in the 39 weeks periods of this year and last, the totals covering Fox Film Corporation and wholly owned subsidiary controlled and affiliated companies:

39 WEEKS ENDED SEPTEMBER 26, 1931, AND SEPTEMBER 27, 1930

	1931	1930
INCOME:		
Gross income from sales and rentals of film and literature and theatre receipts	$65,078,423.31	$73,397,453.01
Tenants' rentals	1,559,709.60	1,585,746.06
Dividends from investments	495,675.09	991,350.00
Other Income	777,532.17	750,059.79
TOTAL INCOME FROM ALL SOURCES	$67,911,340.08	$76,724,608.86
EXPENSES:		
Operating expenses of theatres and exchanges, head office and administration expenses, etc.	$40,852,216.97	$40,588,445.54
Amortization of production costs, including participations	22,338,620.85	20,832,742.78
Minority interests' share of theatre subsidiaries profit	119,651.46	848,300.61
	$63,310,489.28	$62,269,488.93
INCOME AVAILABLE FOR INTEREST, DEPRECIATION AND FEDERAL INCOME TAXES:	$ 4,600,850.80	$14,455,119.93
INTEREST ON FLOATING AND FUNDED DEBT:	$ 3,319,307.36	$ 2,441,299.46
DEPRECIATION:	3,144,425.92	2,956,881.88
AMORTIZATION OF DISCOUNT AND EXPENSES:	989,114.50	776,386.75
	$ 7,452,847.78	$ 6,174,568.09
NET OPERATING PROFIT 39 WEEKS BEFORE FEDERAL INCOME TAXES	(Loss) $ 2,851,996.98	$ 8,280,551.84

STUDIO SHOULD BE PROUD: SHERWOOD SEASON NOT BAD: JOHN S. COHEN, JR.



Hollywood Has Done Well, Says Sherwood

"There is no possible question of doubt that 1931 holds the distinction of being by all odds the worst year (financially) in the history of the motion picture industry," says Robert Sherwood, writing in the New York Evening Post.

"This precocious, thirty-year-old infant has known no such thing as genuine depression before, and thus it has had no chance to develop the philosophy which enables its battle-scarred elders to neutralize the effects of misfortune.

"The cinema, which was unhappily inclined to be boastful, blatant, obnoxious, in its days of victory, is now learning the bitter, chastening lesson of defeat.

"However, if the box office returns are at the moment far from sufficient for all concerned, there is no reason to complain at the lack of artistic progress during the last year. It seems to me that, in view of everything, Hollywood has done extraordinarily well.

"Here are several 1931 achievements of which the film business has cause to be proud:

" 'The Public Enemy' . . . probably the most important picture of the year. . . . It was a remarkably successful experiment in honest, candid realism on the screen. . . .

" 'Little Caesar' . . . reflected gangster life . . . in a hugely exciting manner. Edward G. Robinson's impersonation is not soon to be forgotten.

" 'City Lights' . . . It was sufficiently chaplinesque . . . to be worthy of inclusion in the list of glorious achievements of this incomparable clown. . . .

" 'Cimarron' is the only talking picture that has managed to achieve an historic grandeur comparable to that of 'The Birth of a Nation,' 'The Covered Wagon' and other epics. . . .

" 'The Front Page' and 'Five Star Final' were two prime insults to journalism as at present practiced. I thought the former . . . was the better of the two. . . .

" 'Skippy' and 'The Champ' . . . both exploited the absolutely unaccountable talents of Jackie Cooper, whose discovery deserves to be rated the most phenomenal event of the year. . . .

" 'Street Scene' . . . was a magnificently moving picture, possessed of dignity, and almost uniformly well acted.

" 'Monkey Business' was the best of the three comedies that the Four Rollicking Marxes have contributed. . . .

" 'Tabu' . . . was one of the screen's loveliest adornments. . . .

" 'A Free Soul' was a superb production . . . acted to the ultimate gasp by Lionel Barrymore, aided by Norma Shearer, Clark Gable and Leslie Howard.

" 'Waterloo Bridge' brought glory to its director, James Whale, and to its leading lady, Mae Clarke. . . .

" 'Touchdown' was not only the best of all the football pictures, but also one of the most courageous comments that the cinema has ever made on a current evil. . . .

" 'The Guardsman' and 'The Sin of Madelon Claudet' . . . gained importance by introducing to movie audiences three of the stage's worthiest celebrities: Alfred Lunt, Lynn Fontanne and Helen Hayes. . . .

Season Not So Bad, Says Cohen of Sun

"It hasn't been such a bad season, now, has it?" asks John S. Cohen, Jr., in his column, "The Talking Pictures," in the New York Sun, where he voices his comment on motion pictures and things of the industry. Mr. Cohen enjoys a wide reading public that reflects keen observation and interesting observations on matters current. In the issue of December 7 he presents his thoughts on outstanding productions. He writes:

" Late summer and early fall brought a quota of good films—'Bad Girl', 'The Guardsman', 'An American Tragedy', 'Street Scene', 'Five Star Final', 'Transatlantic' and a few others. . . .

" The films mentioned below represent those that were better than the general output, as well as those that had at least high aims. . . .

" 'Possessed' . . . It is remarkable chiefly for its clever production values and the projection of the personalities of its two players (Joan Crawford and Clark Gable).



" 'Frankenstein' . . . It is just the film for those who are tired of aggressive prettiness in the cinema. . . .

" 'Blonde Crazy' . . . Its chief asset, and it is a powerful asset, too, is James Cagney. . . .

" 'Rich Man's Folly' . . . It represents a superbly stunning production.

" 'Around the World in Eighty Minutes' . . . It has interesting shots.

" 'Over the Hill' . . . It may have its effect in the small towns. . . .

" 'The Champ' . . . It is a real hit.

" 'Touchdown' . . . The best football picture of talking or silent.

" 'Strictly Dishonorable' . . . It is very little changed from the play, and you may like it if you didn't see the original. . . .

" 'The Yellow Ticket' . . . Raoul Walsh, the director, put vitality into this melodramatic romance. . . .

" 'The Sin of Madelon Claudet' . . . It is brilliant, vital, effective. . . .

" 'The Mad Genius' . . . It creates new interest in John Barrymore as a movie player. . . .

" 'Susan Lenox' . . . It was one of the best movies of the season. . . .

" 'Palmy Days' . . . A screen musical comedy wherein Eddie Cantor for the first time proved his worth in the talkies. . . .

" 'Monkey Business' . . . The Marx Brothers' film has been one of the major successes of the season. . . .

" 'Devotion' . . . Leslie Howard is a brilliant actor in films as well as on the stage. . . .

" 'New Adventures of Wallingford' . . . In this thoroughly professional talkie William Haines gives his best audible performance. . ."

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

IN a few words, Ben Hecht, self-styled author, quit—or was fired from—Sam Goldwyn's organization because he refused to "earn" his $50,000—or is it $250,000—as a writer for Goldwyn.

We wonder if Hecht remembers those lean days of his 'way back in 1922, or '23, when he was making less than $100 a week as a feature writer on the Chicago *Daily News,* and was fired! Shortly afterward, Hecht and Max Bodenheim launched the *Literary Times* in Chicago, a "hi-hattin'" weekly which, besides many other fanatical oddities and attention-getters for circulation, boasted of a different light-colored tint paper stock each week, appearing first on baby-blue paper, then a passionate pink and occasionally a bright *yellow.*

Chicagoans, however, gave little notice to Hecht's efforts, and he quit the town flat, declaring, as he boarded a train at La Salle Street for New York: "There are not enough intelligent people in Chicago to appreciate intelligent efforts!"

▽

The renowned "talking reporter" of one of the prominent "talking reporter" newsreels does not always talk, because sometimes he does not report. Frequently, the chap gets "losted" while en route to the recording room in New York and so the newsreel chiefs have now decided to keep in readiness a voice double who goes over very nicely, thank you.

▽

American exhibitors who think they have a tough economic problem to solve should consider the plight of their less fortunate brothers in Germany who this week were forced to discontinue free beer, which had been served as a "come-on" for the thirsty, beer-loving German theatregoers.

▽

Disposition of Walter Wanger's Paramount contract remains somewhat of a mystery, with Broadway authoring as many versions of Wanger's status at Paramount as there are lights along Mazda Lane. Some say his contract has been bought back; others say not; some say he still is an important factor in Paramount's production scheme; others deny it. The newest version centers around Tallulah Bankhead, and it's a wild yarn, too, stating that B. P. Schulberg, boss on the Coast, plans to "crucify" Tallulah just because Wanger brought her into the Paramount fold. The Wanger-Schulberg riff, as every one knows, is one of old.

▽

Many stars and important theatrical personalities will lose considerable as a result of a Federal Trade Commission ruling which states that advertisements carrying indorsements by celebrities must state the price paid for the testimonials. Or will it merely mean that a lot of Hollywood's fading stars will feel terribly embarrassed unless they raise their rates per testimonial?

▽

Phillips Holmes experienced a real American tragedy the other night when he tripped over his cane and fell flat on his face as he attempted to dodge autograph seekers at a Broadway opening.

▽

Child's Restaurant in the home office Paramount tower in New York does not pay rent. Paramount's deal with the food concern is an unusual one, the company taking ten per cent of the restaurant's gross in lieu of a specified rental sum.

▽

To hear Winchell tell it, a best seller is one that sells 50 copies!

That meeting of executives of an important company, held this week to chop off the heads of many department chiefs to satisfy the demands of stockholders, was staged at the Ambassador hotel, New York—so that blood would not be spilled on the home office carpet.

▽

Pals (?) of Bob Blair, Saenger manager at New Orleans, shoot along the tip that Bob's fishing capabilities just ain't.

"If you get a picture of Bob," states the wire, "standing beside a big sawfish, don't think for a minute he caught the fish with the rod and reel he posed with. The fish was borrowed from the Louisiana State Department of Conservation, but he is sending the picture (and the fish's) to Publix managers all over the country."

▽

Season's Greetings! And for the cards, many thanks to:

Estelle Taylor, Charlie Pettijohn, Sophie Tucker, Will Whitmore, P. K. Thomajan, Helen Harrison, George Harvey, Gordon White, Rita Plummer, Marjorie Gallagher, E. W. Hammons, D. W. Griffith, Jean A. LeRoy, Halsey Raines, Herb Berg, Ed Finney, Paul Benjamin, Bertha Karp, Ann Unger, Craft Film Laboratories, Paula Gould, Nat Saland, Action Pictures, R. E. Uebel, Solly Kann, Joe Rivkin, Leon Bamberger, Rutgers Nielson, Grace Hynes, Dave Palfreyman, Gar O'Neill, Dave Bader, Gerry Rudolph, Mario Remo, Paul Greenhalgh, George Weeks, Si Seadler, Frances B. Gross, Al Sherman, Phil di Angelis, Don Mersereau, Bill Hunt, Ed Holland, Jimmy Bradford, Marie Hulton, Bob Doidge, Jack Harrower, Al Bondy, Red Kann, Peggy Goldberg, "Mickey" McCann, Paul Gould, Hymie Silverman, Herb Miller.

▽

To commemorate the depression, George Gershwin is writing a sequel called "Rhapsody in Red," according to John Medbury.

▽

Executives of a national company which boasts loudly of the fact that it pays all bills when due—and in cash—probably are unaware of the unhappiness brought to three poor billposters and their families when a minor department head arbitrarily withheld his okey on a bill for posting for three weeks. The families of the trio were without funds and spent a most unpleasant Christmas as a result.

▽

Newsreel shots of a recent important football game are described by many as sensational, but few know that they are one year old having been taken during the 1930 season. An exclusive tieup was made by the newsreel organization but a slip-up in arrangements held the camera crew outside the stadium until long after the recent game had started.

▽

The industry's involuntary participation in the present economic depression reminds us of the postwar slump when many of the present leaders purchased considerable property for theatre sites on a ridiculously low-priced real estate market which existed in the early 20's.

The late Marcus Loew, particularly, was active in making wholesale purchases, laying a strong foundation for the present circuit of Loew theatres which now is one of the most profitable enterprises in exhibition.

Loew, however, knew when to stop building in later years, operating most conservatively when costs of labor and materials began to soar.

▽

John Freuler, Big 4 chief, describes the current situation thusly: "The complexion of the map of the motion picture industry will emerge changed—and chastened!"

MIKE O'TOOLE, secretary of the MPTOA, gave us the facts which were incorporated in our recent observation on the saving of the industry from an earlier attempt to saddle it with heavy taxation, which item has since been the cause of considerable reaction on the part of other industry leaders, who take exception to what they claim to be inaccurate facts as voiced by O'Toole.

Instead of Mike O'Toole, Sydney Cohen, George Aarons and Jimmy Walker leading the fight against industry taxation many years ago, say the challengers, the champions were Joe Dennison, of Michigan, then MPTOA president; H. M. Richey, also of Michigan, and Charlie Pettijohn.

Moreover, the trio fought their tax battle before the Ways and Means Committee, instead of in Andy Mellon's office, as was reported, and instead of $167,000,000, the entire measure collected only $80,000,000 annually from *all* phases of amusement.

▽

In Virginia, as elsewhere, censors appear to have a peculiar sense of morals. This week the state board ordered deleted a scene in Warners' musical comedy, "Her Majesty Love," in which Marilyn Miller displays a shapely leg. Elsewhere one of the players remarks: "I'll take a glass of sherry with an egg in it," and this, too, was cut.

▽

Buddy Rogers has been guarding carefullv the existence of a supposed secret contract to appear in a Ziegfeld musical comedy next February. But Bert Rogers, Buddy's father, "spilled the beans" to friends at his home in Kansas City, following a letter from Charles, and the friends told others who told others who told a correspondent—and here it is!

Incidentally, this pillar reported many weeks ago the fact that Rogers would quit film work entirely to appear on the air. This week, NBC officially reported the signing of a contract with Charles Buddy.

▽

The other day we requested a photograph of Robert Sherwood from the New York Sun. *"Which Sherwood," queried the city editor, "the writer or the clown?"*

We had always thought there existed on one Sherwood.

▽

Ed Sullivan, writing in the New York Graphic, tells about a quiet conference held the other day at which ex-attorney general Ottinger attended with Jesse Lasky, Max Schlesinger, Elmer Leterman (insurance broker), Paul Masur and N. Y. Health Commissioner Wynn.

▽

Although admission prices at motion picture theatres in the U. S. usually range from 10 *to* 75 *cents, the average for the country is* 18 *cents.*

▽

Radio companies—particularly the large broadcasting concerns—now are enjoying a "continuous party" era similar to that which was experienced by the picture industry only a few years back. But wait till they awaken with a headache and commence nursing the hangover.

▽

Students of statistics may be interested to learn that Walt Disney uses approximately 5,000 *individual pen-and-ink drawings for each of his "Mickey Mouse" one-reel cartoons, drawn by a staff of* 20 *or more artists who spend one month on each six-reel subject, the average cost of which is about* $7,000.

GOOD PRODUCT, NOT PROTECTION, IS BRITISH NEED, SAYS MOORING

Using Best Talent of International Appeal So U. S. Will Have to Show the Pictures Is Regarded As Solution

By WM. H. MOORING, London

Can the motion picture industry of Britain afford to exclude foreign artists and technicians, and should the British Government legislate to prevent film production operations in this country by foreign-owned British companies?

This double-barreled query arises on the action this week of the National Association of Theatrical Employees, and the Film Artists Guild, who with other trade union factions have sent a deputation to the president of the Board of Trade to urge protection for the British film industry, and the native artist beyond that which already is provided by the Films Act 1927 (Quota).

It is represented by the trade unions that the quota act does not go far enough, and that its whole purpose is likely to be defeated if American-owned concerns are permitted to start up studio operations in this country, thus entering into competition with existing all-British units, while enjoying considerable added advantages in the extra revenue which they may count upon through the distribution of such films as they produce here, throughout their circuits and exchanges in U. S. A. and elsewhere.

This plea may rest upon logic if it is safe to assume that legitimate British film producers are forever to face a closed market on the opposite side of the Atlantic. But the argument does not end there, for it is obvious that at this stage less than at any other in her motion picture history, Britain cannot do without cosmopolitan influences in the further development of her art, nor of stellar values which only Hollywood can supply. It may be—indeed is true—that many of the best of America's box-office names are of British origin, but they first flashed into lights through American foresight and courage, and it is on record that men and women whom British producers had described as hopeless have made good in Hollywood only to be offered handy sums to return to their native soil. Can one wonder that in most cases they elected to stay put in Hollywood?

If at this stage there is to be any question as to the adequacy of the Films Act to fulfill its purpose, it had better be considered whether in view of the growing need for an American outlet for British product, and of the increasing opportunities which, all things equal, British films might now enjoy in the U. S. A. market, provision should not be made to permit employment of still more foreign artists and technicians in British studios.

Only this way is it likely that existing prejudices against British films in the American theatres will ever be broken down. Let Britain use the best talent of international appeal: let her produce motion pictures of the caliber (in point of story and treatment) that Gaumont-British have done during the past three months, and America will *have* to take them or think up another excuse.

With regard to the activities of American concerns in the British studios today, it must be admitted that one of the main arguments employed by the F. B. I. when the Quota Act was before Parliament, was that rather than import so many foreign pictures Britain had better put on the quota which would have the effect of forcing Americans to come here and make pictures, thus giving employment to more British workmen. It has taken the Quota Act three years to force this issue. Is the country now to make itself ridiculous by telling America that what was really needed was an act of Parliament to institute an international siege on Hollywood?

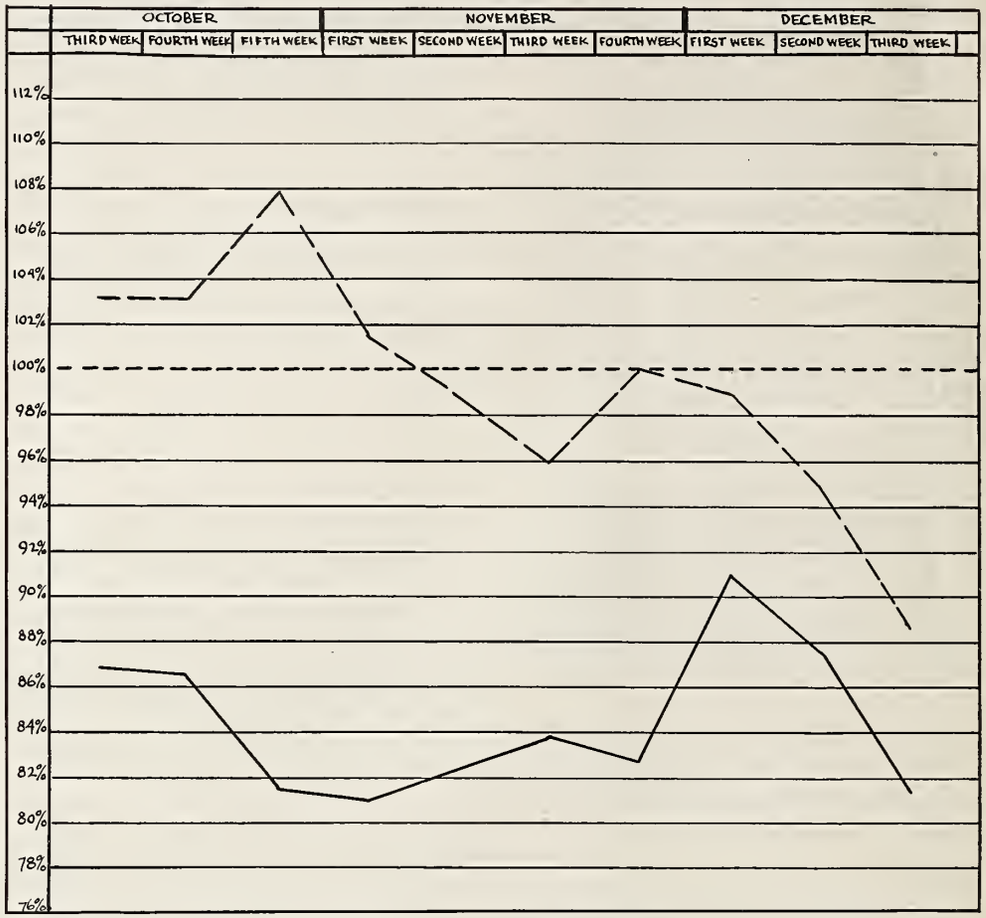
At present the law says that 75 per cent of total salaries paid on any British quota picture, exclusive of one star or producer, but including the author's fees, shall be paid to British people. The author of the scenario must have been a British subject at the time the film was made.

The Board of Trade may grant certain exemptions if the producer can show that he was unable through circumstances beyond his control, to comply with these conditions. In some cases such exemption has been granted, but in most cases it has not even been applied for.

If the Government were prepared to adopt the advice of the trade unions, and stiffen these conditions, British pictures would take a dip, and would suffer artistic impoverishment which would not only keep them forever out of foreign markets, but would lose them prestige, and patronage throughout British theatres.

Meanwhile, Mr. Runciman, president of the Board of Trade, is being pressed internally by tariffists with Parliamentary status, and unless he introduces general protective measures—including some affecting films—he may be forced to resign.

If one-half the time and energy which British organizations are now putting into this agitation for "Protection" were utilized in promoting the natural protection which is wound around everything that is of world-wide appeal, there would be added to the present slogan, "Buy British," the even more pertinent one of "Sell British."



This chart, based upon MOTION PICTURE HERALD'S weekly compilation of box office receipts, presents a comparison of business done by theatres in sixteen cities for a ten weeks' period in 1930 and 1931. The unbroken line shows receipts in the 1931 period, the broken line (— — —) represents receipts in the ten weeks in 1930, while the 100 per cent line shows the average intake for the year 1930.

FILM SHARES LATEST TO FOLLOW DOWNWARD TREND OF STOCKS IN '31

By THE ANALYST

Motion picture stocks, in line with all other classes of securities, enter 1932 selling around the lowest levels at which they have ever been quoted.

Ater putting up a strong resistance to selling pressure early in the year, film shares succumbed to the general market weakness as well as to various unsettling influences within the industry itself.

These were thrust into sharp relief when the general business depression, to which the motion picture business was immune longer than almost every other industry, began to make itself felt in picture circles.

As a result, salaries were slashed, dividends cut or omitted, new financial leaders recruited into the major film companies and the industry generally subject to a financial reorganization.

This process resulted in the following:

1. *Entrance into Paramount-Publix Corporation of John Hertz, Chicago financier, William R. Wrigley, of chewing gum fame, and Albert D. Lasker, former chairman of the United States Shipping Board.*

2. *"Merger" of RKO-Pathe and RKO-Radio Pictures.*

3. *Election of Edward R. Tinker to the presidency of Fox Film Corporation, bringing more Bancamerica-Blair financial interests into that fold.*

4. *Sale of Warner Brothers' Brunswick radio division to American Record Company, a subsidiary of Consolidated Film Industries.*

5. *Omissions or reductions of dividends by Fox, Paramount and Columbia Pictures.*

While there was a natural falling off in box office revenues as a result of general conditions, a decline in the quality of picture output was cited in many instances as the cause of the sharp curtailment in revenues. At any rate, there was a big enough spurt in the use of red ink to send film stocks down to unprecedentedly and probably unwarrantedly low levels and to encourage the inauguration of receivership proceedings against two major companies, Radio-Keith-Orpheum and Warner Brothers. These suits now are pending.

As a glance at the accompanying table will show, the majority of leading film stocks established their 1931 highs early in the year. From these levels there was a rather steady decline that was punctuated by intermittent and short-lived rallies. The extreme lows, as in other classes of securities, were touched late in the year in most instances and final prices were around those levels.

A newcomer to the stock exchange board, Radio-Keith-Orpheum new stock, appeared in the closing weeks. This stock was issued in accordance with the refinancing plan approved by stockholders in December. The old class A stock sold down to below a dollar a share as a result of the company's reported difficulties.

Following is the comparative table:

High and Low in Stock and Bond Trading for Three Years

(All Quotations in 1931 as of Tuesday, December 29)

Stock Exchange

Stock and Dividends	Sales	1931 High	1931 High Date	1931 Low	1931 Low Date	Last*	Net Change	1930 High	1930 Low	1929 High	1929 Low
American Seating	7,200	9	Feb. 15	1⅝	Oct. 5	2	— 5	26½	5	41⅞	17
Consolidated Film	179,700	15	Feb. 17	3¾	June 3	4	— 5½	27⅜	7⅞	25⅜	10
Consolidated Film (Pfd.)	141,200	18⅞	Feb. 17	7¾	Oct. 6	9½	— 6⅜	28¼	12½	30¾	15½
Eastman Kodak	1,718,500	185¾	Feb. 24	77	Dec. 23	78½	—68½	255¼	142⅛	264¾	150
Fox Film "A"	4,115,600	38⅜	Feb. 17	2½	Dec. 17	2⅝	—24⅞	37⅜	16⅛	105⅜	19⅛
General Theatre Equipment (New)	1,932,900	15½	Feb. 18	½	Dec. 3	½	— 5⅞	10	5½	..	..
Loew's, Inc.	2,887,700	63½	Feb. 24	13½	Dec. 17	25¾	—20⅜	95¾	41¾	84½	32
Loew's, Inc. (Pfd.)	20,600	98	Feb. 7	56	Dec. 17	56	—34	112⅝	85⅝	110¾	80
M-G-M (Pfd.)	21,400	27	Apr. 10	15	Dec. 12	18½	— 5¼	26¾	23	27	21½
Orpheum Circuit (Pfd.)	759,800	75	Feb. 20	4⅜	Sept. 11	5½	—54½	99⅞	60	95¾	50⅛
Paramount-Publix	4,109,800	50¼	Feb. 24	5½	Dec. 17	6¼	—31⅜	77¼	34¾	75½	35
Pathe Exchange	288,100	2⅞	Feb. 20	¼	Dec. 15	⅜	— 1⅜	9	1½	14⅞	2½
Pathe Exchange "A"	220,200	8⅜	July 3	1⅛	Dec. 11	1⅜	— 2½	19⅝	2⅞	30	4½
Radio-Keith-Orpheum "A"	5,091,600	24½	Mar. 21	¾	Dec. 21	⅞	—15⅛				
Radio-Keith-Orpheum (New)	1,600	4	Dec. 22	3	Dec. 29	3	— 1				
Universal Pictures (1st Pfd.) x	47,200	57½	Aug. 3	24	May 6	38	+ 9½	50	14⅜	46⅞	12
Warner Brothers	7,254,900	20⅜	Feb. 17	2⅛	Dec. 10	2¼	—11¼	80¼	9¾	64½	30
Warner Brothers (Pfd.)	20,200	40½	Feb. 7	8½	Dec. 10	10	—27	70¼	31	59¼	25¼

x 10 share lots.
* Last represents closing price on Tuesday, December 29, 1931.

Curb Exchange

Stock and Dividends	Stocks	1931 High	1931 High Date	1931 Low	1931 Low Date	Last*	Net Change	1930 High	1930 Low	1919 High	1919 Low
Columbia Pictures	8,000	23	Feb. 24	3⅛	Dec. 23	3⅛	—13⅞	55⅞	15⅛	38¼	12
Columbia Pictures, vtc	40,000	22	Feb. 16	2⅝	Dec. 23	3⅛	—13⅜	54¾	14	..	..
Educational Pictures (Pfd.)	4,325	42	June 15	13⅝	Oct. 5	13⅝	— 1⅜	30	12	97½	11
Fox Theatres "A"	268,800	6⅛	Jan. 23	⅜	Dec. 17	⅝	— 3½	17⅜	2½	37⅞	5
General Theatre Equipment, cv (Pfd.)	586,200	31¼	Feb. 16	⅜	Dec. 4	½	—23½	37¼	22¾	..	..
National Screen Service (2)	7,100	24	Feb. 21	15¼	Oct. 5	16	— 4½	32¾	12½	35¼	6
Sentry Safe Control	224,800	3½	Feb. 17	½	Sept. 11	1	— ¾	9¾	¾	28¾	3⅛
Technicolor	182,800	15¼	Feb. 9	1⅜	Dec. 11	1½	— 5½	86½	5½	..	..
Trans-Lux DPS	635,600	13¼	Mar. 27	1⅜	Dec. 11	1⅝	— 4⅞	13½	4⅛	24	3

Bonds on Stock Exchange

Bond and Maturity	Sales	1931 High	1931 High Date	1931 Low	1931 Low Date	Last*	Net Change	1930 High	1930 Low	1929 High	1929 Low
General Theatre Equipment Cv 6s '40	$413,000	24	Feb. 16	2	Dec. 3	3	—48	100¼	50⅛	..	..
Keith, B. F., 6s '46	42,000	78½	Jan. 14	35	Oct. 5	40	—35	91	74	97	74½
Loew's 6s '41	167,000	99¾	Feb. 9	70	Dec. 18	76½	—19¾	130	100	124	96
Paramount-Broadway 5½s '51	45,000	105	Mar. 11	65	Dec. 28	65	—36½	103¼	99	103	97
Paramount, F. L., 6s '47	27,000	97	Jan. 23	40	Dec. 28	46	—46⅜	103¼	89	100¾	91½
Paramount Publix 5½s' 50	121,000	89	Jan. 24	33	Dec. 17	40	—44¾	94⅞	76	..	..
Pathe 7s '37 ww	59,000	96	Sept. 1	50¾	Dec. 24	59	+ 8½	80	36	84	29⅛
Warner Bros. cv 6s '39	701,000	74¼	Jan. 9	25	May 19	25	—43	113½	60	..	..

Bonds on Curb Exchange

Bond and Maturity	Sales	1931 High	1931 High Date	1931 Low	1931 Low Date	Last*	Net Change	1930 High	1930 Low	1929 High	1929 Low
Seating 6s '36	$436,000	70	Feb. 25	30	Dec. 17	34	—21½	..	..	..	..

TWO SMASH HITS

JACKIE COOPER • ROBERT COOGAN



SOOKY

adapted from the book "DEAR SOOKY" by PERCY CROSBY



Now cleaning-up all over the country. "Interesting to the youngsters . . . will fascinate the grownups" . . . says VARIETY. They're right! Good high grosses are proving "SOOKY'S" box-office possibilities. Directed by Norman "Skippy" Taurog. With the same "Skippy" cast including ENID BENNETT, WILLARD ROBERTSON and HELEN JEROME EDDY. Book it while it's hot!

FROM PARAMOUNT

"LADIES OF THE BIG HOUSE"



with SYLVIA SIDNEY

GENE RAYMOND—WYNNE GIBSON





Something utterly new and different in screen entertainment. A terrific love-packed melodrama! Grim, exciting! Fascinating in its reality! Thrillingly enacted by the screen's most popular young star and big supporting cast. Directed by Marion Gering. Adapted by Louis Weitzenkorn from an original by Ernest Booth.

10 Federal Suits Moved To March Term in Delaware

Ten suits involving the motion picture and radio industries listed in the United States district court at Wilmington, Del., here before Judge John P. Nields in the December term were continued until the next term in March. The suits continued are:

Western Electric Company, Inc., Electrical Research Products, Inc., and American Telephone and Telegraph Company against the Stanley Company of America.

De Forest Radio Company against the Duovas Radio Tube Corporation. The suit may be dismissed.

United States of America, represented by L. E. Wales, United States Attorney, against Radio Corporation of America, General Electric Company, American Telephone and Telegraph Company, Inc., Westinghouse Electric and Manufacturing Company, RCA Photophone, Inc., RCA Radiotron Company, Inc., RCA Victor Company, Inc., General Motors Radio Corporation and General Motors Corporation.

American Tri-Ergon Corporation, Tri-Ergon Holding A. G., Josef Engl, Joseph Massolle and Hans Vogt against General Talking Pictures Corporation, DeForest Phonofilms, Inc., and Lee DeForest.

Joseph Lopiano and Henry Frank, Jr., receiver of American Reproducer Corporation, against Pilot Radio & Tube Corporation.

General Talking Pictures Corporation and DeForest Phonofilms, Inc., against RCA Photophone, Inc.

General Talking Pictures Corporation and DeForest Phonofilms, Inc., against RKO Radio-Pictures, Inc.

John M. Miller against National Broadcasting Company, Inc.

John M. Miller against RCA Communications, Inc.

The suits of General Talking Pictures Corporation and DeForest Phonofilms, Inc., vs. RCA Photophone, Inc., and General Talking Pictures Corporation and DeForest Phonofilms, Inc., vs. RKO Radio Pictures, Inc., may be tried in February.

Paramount Offers 7 Specials During January and February

Paramount will inaugurate the New Year with the presentation in New York of seven special films during January and February. They include: "Ladies of the Big House," at the two Paramounts, New Year week; "Dr. Jekyll and Mr. Hyde," at the Rivoli.

Following them will be seen: "The Man I Killed," with Lionel Barrymore; "Shanghai Express," with Marlene Dietrich; "Tomorrow and Tomorrow," with Ruth Chatterton; "Two Kinds of Women," with Miriam Hopkins, Irving Pichel; "One Hour With You," starring Maurice Chevalier.

German Paper Says Industry In Russia Has Large Deficit

The past fiscal year has closed with a decided deficit in the Soviet Russian film industry, according to figures published in the Frankfurter *Zeitung,* leading German daily. Only 63 per cent of the feature film and 77 per cent of the educational program has been released.

Production costs exceeded previous estimates by 1,500,000 rubles.

MIDNIGHT TONIGHT!

WHAT A SHOW!

We Might Have

IN PERSON

AL JOLSON — ANN HARDING

CONSTANCE BENNETT

WHEELER and WOOLSEY

but on second thought have decided to let the

RKO SUPREME VAUDEVILLE-UNIT

with the

RIMAC'S HAVANA RUMBA BAND

KRAMER and BOYLE *Black Face Comedy Act . . .*
Dick Henderson *That Real Funny Fellow . . . . . .*
Allison Sisters *Those 3 Peppy Girls . . . . . .*

STAGE THE FUNFEST . . . with . . .

We paid Ballyhoo 15 cents for this adv. We give it to you for nothing.

RICHARD DIX
In
"SECRET SERVICE"

RKO ORPHEUM

USUAL EVENING PRICES

Believe it or not, this is a theatre advertisement, reproduced from the pages of the Seattle Post-Intelligencer of December 11 and 12. This is set forth immediately, because a casual reader might think that it had been prepared for a swift rolling carnival show, out to take the yokels, here tonight and there tomorrow. Carnivals of a certain type can do that. They swing in wide orbits over long jumps and goodwill is not among their assets. A motion picture theatre is, however, somewhat attached to a spot and related to a community. Customers are expected to come week after week and to speak well of the show to their friends.

This specimen is a flagrant, fullblown and gorgeous example of what circuits can achieve, with bright young managers who come to town to hold a job for a while. No resident showman with his own money invested and a responsibility to his community would venture such copy. It belongs with Mme. Fatima and the striped tent, with Chuck-a-Luck, the old army game, and Rattlesnake Oil. It is a curse upon the motion picture and the screen.

It is to be noted that the writer of this advertisement proclaims that he got it from "Ballyhoo;" the jape magazine, for 15 cents. If so he wasted his money. "Ballyhoo" is funny, about 15 cents' worth, but the derived copy is a tragedy.

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the oustanding pictures—second, reviews of information

"EMMA." Here is a story so human, so appealing and so fine that we doubt whether there is a single spot in the country where it will not equal or break any previous house record.

Although Marie Dressler is backed up with a fine and capable cast, it is she alone who so completely dominates the picture that all others fall off into the background as just so much scenery. Her remarkably fine portrayal of this characterization is one of the highlights of the entire season and we don't believe another picture will come along that could possibly steal the honors.

The title can be made a certain box-office winner by merely emphasizing Marie Dressler's name above it. Play her up for the many past performances she has turned in for your theatre. Mention her magnificent acting in "Min and Bill" and the subsequent winning of the award of the Motion Picture Academy of Arts and Sciences. With the smallest effort you can insure perfect b.o. reaction to a picture of this kind. And your patrons will find your promise of perfect entertainment fully justified.

As for its "audience" value, words could not possibly convey the way we feel about this masterpiece from MGM. Every second of its entire length is absorbing and entertaining in every sense of the word. And as it held the interest of the packed house at the morning trade showing, so will it hold the interest of every picture theatre patron in the country.

It's almost ridiculous to try to tell anybody how to sell a picture like "Emma." It will sell itself. All you need worry about is the advance advertising. Reach down deep into your imagination and tell your entire community that here is the one picture they dare not miss. If they do they will be cheating themselves out of one of the choicest morsels of entertainment ever to play your house.

God bless Marie Dressler. With her and some more pictures like "Emma" it won't be long before show-business will be right back to S.R.O. times again. Give this one a banner spot and your longest run.

▽

"DELICIOUS," according to Hoyle, ought to duplicate all of the box office success of "Sunnyside Up" because it is another one of those Cinderella things that hardly ever could happen, and, naturally, no one expects it to be anything true to life, or otherwise. It's just "sweet" entertainment and the kind that we all love to see. I did, and so did about five thousand other people in the Roxy theatre the other night.

The title will have to be tied to Farrell and Gaynor, plus Brendel and George Gershwin music (that is, if Gershwin's music happens to mean anything in your town). Janet is charming as the little Scotch lassie even when she forgets the Scotch burr in her lines. But when she's real Scotch the audience will love her. That title can be made into a sure-fire b.o. winner if the showman who gets behind it will only remember what he's selling and not try to outdo the windy circus press agents who care nothing at all about promising the earth and then delivering a shovel full of sand. Sell it for what it is and you'll have no cause for regret. Neither will your patrons.

In audience value you will find, as we did, that it is fine. The songs and music, spotted here and there, all help along and in the end you will feel well pleased with the show and those who play in it. Farrell is far from a knockout; he's always the same, but so long as your customers like him, that's that. This type of picture gets the dough today and that is what concerns all of us, not what the critics like or dislike. And those critics in the bigger cities may find the knifing good sport. Forget them. Your patrons will like this picture and maybe come back for a second helping.

Perfect for the kiddies. They'll love it. Maybe if you start off your run with a special morning show for them it will send out a couple of thousand ballyhooers plugging for you. Possibilities for tieups and exploitation are unlimited. If you've waited for something to shout about, start with this one. It's O.K.! Take it and cash in for as much as your house will hold behind a sensible merchandising campaign.

▽

"PEACH O' RENO." When a picture is so thoroughly ridiculous that it really becomes funny, then it's time to stand up and shout. It's a real event for the theatres and the box offices.

Here's one that has a little bit of everything except drama. And, of course, it doesn't need any of that. But you get plenty of laughs, some slapstick, musical numbers, scantily clad girls and a courtroom scene that beggars description. It's too funny to try and describe.

The title naturally ties in with divorces and married life. But not in a serious vein. Then there's the law firm doing business on a wholesale basis with a fleet of busses operating between their theatre-front office and the railroad and then again to the courthouse. After business hours they transform the office into an elaborate night club and gambling joint. And it's all done in grand style with plenty of fun all around. If you've got a real funny streak in your system you ought to be well able to build up a peach of a campaign for this one. Tie in every slant that's part of it and you'll not lack for ideas.

In "audience value" just remember you've got a crazy picture that could be a two-reeler but is approximately six instead. Nevertheless, every reel has its hilarious spots and will keep them howling right along.

Too much advantage is taken of the "rough" lines; that, combined with the divorce theme, makes it rather questionable for the youngsters or for Sunday showing. But kept away from those two angles, you can do pretty much as you please with it.

RKO has not tried to turn out an epic or a human document. It wanted a side-splitting laugh provoker and it delivers it. So go on out and sell it for just what it is, without any tricky slants to your advertising, and the customers will go home with a giggle in their chests and a smile on their faces. It's that kind of picture.

▽

"HUSBAND'S HOLIDAY" strikes me as being rather so-so entertainment despite its swell background and cast. Clive Brook gets top billing but its Vivienne Osborne's picture all the way through. Charlie Ruggles handles practically all the laughs, but unfortunately he doesn't get enough opportunities to contribute his swell humor. The remainder of the cast is OK, but of no especial importance in your selling of the attraction.

The title suggests a couple of slants. You can pick the one that best appeals to you for your selling campaign and go to work on it. But it's not the easiest thing in the world to tackle a theme wherein a husband quits a supposedly perfect wife and two marvelous kiddies for another woman. Nothing sympathetic about that. You'll have to treat it according to your particular community's taste for such things. But the selling possibilties are there and you can cash in on them with careful advertising.

"Audience value" of the picture is not too strong, but it constitutes fairly good entertainment, as entertainment seems to be going these days, so you should get by OK.

Although the two youngsters in this picture are adorable and give an excellent account of themselves, it is not a children's picture. So keep it away from the kiddies' days at your house. Ditto for Sunday in the smaller towns and cities. Otherwise, spot it to suit yourself.

"Husband's Holiday" is far from the best title for this picture and at first glance may leave a wrong impression. Your merchandising will have to convey the best slant of the picture. The larger spots will find it easy selling, but the smaller boys may not find their audiences taking to it too kindly.

CHARLES E. LEWIS.

▽

Dance Team

(Fox)

Comedy-Drama

(Seen in Hollywood)

Chalk up another thoroughly delightful picture starring that potent Fox team, James Dunn and Sally Eilers. "Dance Team" is its title, and never did the screen or stage portray more entertainingly the lives and ambitions of a couple of small time hoofers seeking to put their names across in the big lights. It is the composite success of intelligence used by producer, director, writer, players and staff. It is a showmanlike admixture of sure-fire theme, situation, dialogue and handling.

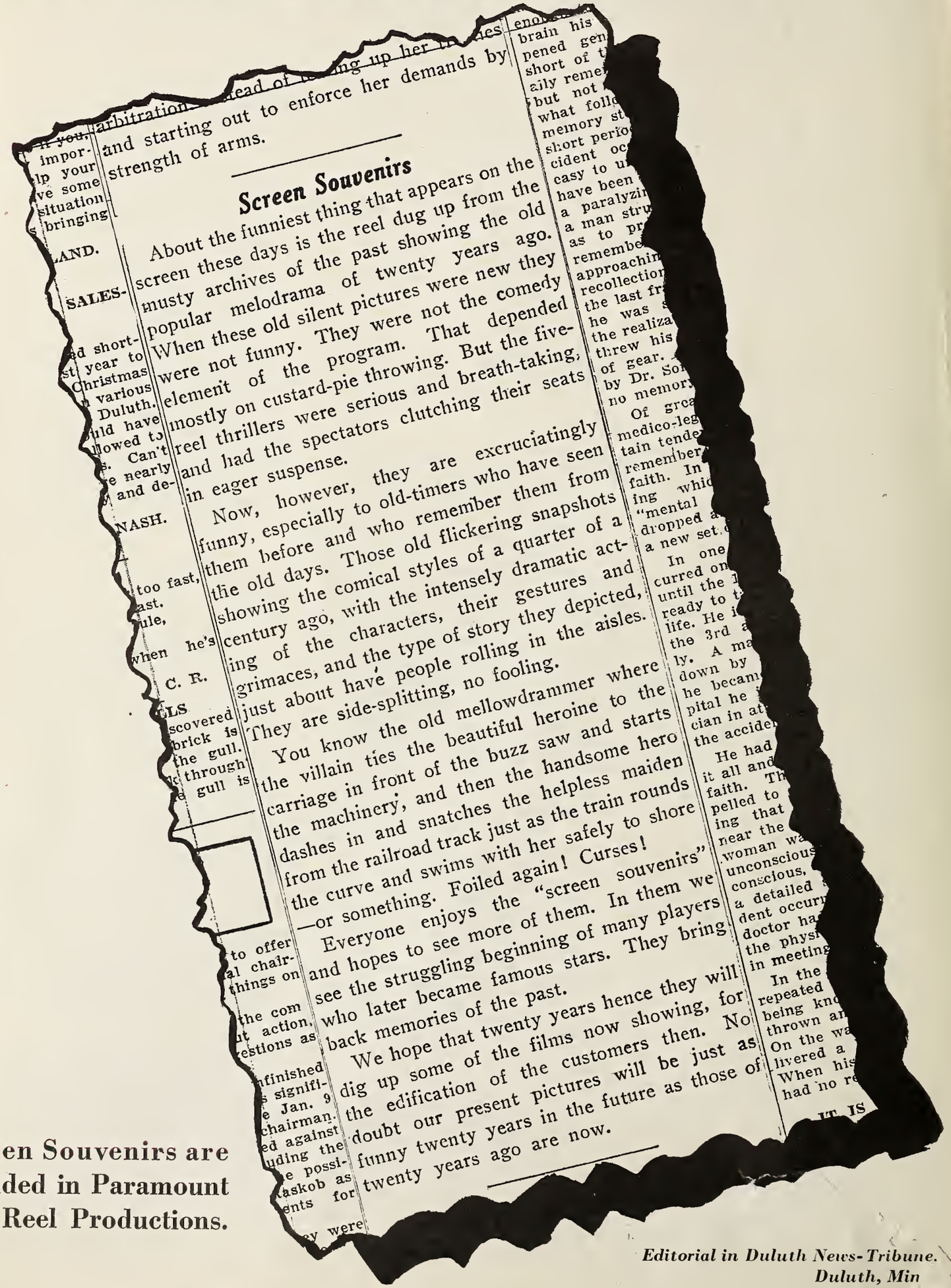
First I should like to make a bow to Edwin Burke, who wrote the script and the dialogue. Never has he asked the players to do or say anything which would destroy the naturalness and honest simplicity of their characters. And he doesn't waste words. Sidney Lanfield picked up what was obviously a first class script, and put it on the screen with capable understanding of what he had to do.

To translate into filmic terms a properly developed story, through the medium of camera and player; to make visual an entertainment written expertly by a writer who knows what entertainment is, and can plot it out in words and action to fit his intended medium, is what a director is for.

Neither Burke nor Lanfield tried to be Columbuses, striving for the new and different (and boresome.) Apparently they were too busy to be concerned with their own vanity. Burke wrote a "show"—Lanfield staged it with celluloid. Theme, situations, backgrounds—all as old as the hills. Yes, so are beef steak and potatoes. But what a difference the cooks can make!

Only three players are important, Dunn and Eilers as the hoofers who make good in a big way, and Harry Beresford as an old trouper who's days are numbered. Others offer effective bits, but here again the makers of this opus clung to the old fashioned notion—too often forgotten these days—that in seven or

READ THIS!



arbitration ... and starting out to enforce her demands by strength of arms.

Screen Souvenirs

About the funniest thing that appears on the screen these days is the reel dug up from the musty archives of the past showing the old popular melodrama of twenty years ago. When these old silent pictures were new they were not funny. They were not the comedy element of the program. That depended mostly on custard-pie throwing. But the five-reel thrillers were serious and breath-taking, and had the spectators clutching their seats in eager suspense.

Now, however, they are excruciatingly funny, especially to old-timers who have seen them before and who remember them from the old days. Those old flickering snapshots showing the comical styles of a quarter of a century ago, with the intensely dramatic acting of the characters, their gestures and grimaces, and the type of story they depicted, just about have people rolling in the aisles. They are side-splitting, no fooling.

You know the old mellowdrammer where the villain ties the beautiful heroine to the carriage in front of the buzz saw and starts the machinery, and then the handsome hero dashes in and snatches the helpless maiden from the railroad track just as the train rounds the curve and swims with her safely to shore —or something. Foiled again! Curses!

Everyone enjoys the "screen souvenirs" and hopes to see more of them. In them we see the struggling beginning of many players who later became famous stars. They bring back memories of the past.

We hope that twenty years hence they will dig up some of the films now showing, for the edification of the customers then. No doubt our present pictures will be just as funny twenty years in the future as those of twenty years ago are now.

Screen Souvenirs are included in Paramount One-Reel Productions.

Editorial in Duluth News-Tribune.
Duluth, Min

SHORT features commanding this kind of space in metropolitan dailies *ARE* popular with the public! There's no question about it! Smart bookers and buyers know this and select their *after-the-feature entertainment* with care. They know today's fans will not accept the usual run-of-the-mill program fillers. That's why they buy only the quality seat-sellers from PARAMOUNT.

PARAMOUNT NEWS

Not only in United States but all over the world Paramount Sound News is entrenched as the Big Ace of the news reel field.

TWO-REEL COMEDIES

Funny, laugh-proven stars, whose names are shining lights on all marquees. For example: BURNS & ALLEN, SMITH & DALE, FORD STERLING, BILLY HOUSE, TOM HOWARD, RUDY VALLEE, AL ST. JOHN, DANE & ARTHUR.

ONE-REEL PRODUCTIONS

Most all of the above named big smash stars and acts are also featured in these snappy single-reelers. Along with MITCHELL & DURANT, SOLLY WARD, BORRAH MINNEVITCH, LULU MCCONNELL, HERB WILLIAMS, GEORGE DEWEY WASHINGTON.

SCREEN SONGS
TALKARTOONS

And what drawing cards you get with these powerful features. THE MILLS BROTHERS (Columbia Broadcasting Company's most popular entertainers), IRENE BORDONI, BOSWELL SISTERS, CAB CALLOWAY, LILLIAN ROTH, THE STREET SINGER, ETHEL MERMAN, JAMES MELTON and RUDY VALLEE. Designed by Max Fleischer.

PICTORIALS

Brilliant single-reel subject, popular with millions.

PARAMOUNT SHORTS

eight reels of entertainment you have time for only one story, and t'hell with the off-side angles, tempting though the by-ways may be. Jimmy, being sort of a hoofer at heart, literally slays this fat part. It is almost like Jimmy himself, or at least his performance is so convincing one believes he is taking a chapter out of his own life. And that's acting! I like Sally Eiler's work the best of any of her pictures with Dunn. I think she reveals a greater versatility of mood as she goes through the trials and triumphs of Poppy Kirk than she ever has shown before. Like Jimmy, she lived the character, so it rang true. Beresford as the old trouper is touching. Beresford is a very fine actor.

And in conclusion, let this one be an example to those who say you can't put jazz, youth and hilarity and bottlegging and love and what-not into a picture without blowing the Production Code into atoms. It is clean as a hound's tooth.

Produced and distributed by Fox. Directed by Sidney Lanfield. Adaptation and dialogue by Edwin Burke, from a story by Sarah Addington. Photographed by James Wong Howe. Release date, January 17, 1932.

CAST

Jimmy Mulligan .....James Dunn
Poppy Kirk .....Sally Eilers
Fred Penworthy .....Edward Crandall
Jane Boyden .....Nora Lane
Alec Prentice .....Ralph Morgan
Herbert Wilson .....Harry Beresford
Benny Weber .....Charles Williams

Leo Meehan

Emma

(MGM)

Drama

A rather large trade show audience at the Astor in New York laughed copiously and wept sincerely as Marie Dressler, in the title role of "Emma," housekeeper, plays mother, guardian and peacemaker to a family whose mother had died in childbirth.

A large cast rendered most able assistance, it was unanimously agreed, with Richard Cromwell, Jean Hersholt, Purnell B. Pratt doing perhaps the most finished work, though that probably because their roles were more prominent than the others. Comment distinctly heard in the lobby at the conclusion of the performance left no doubt of the reception accorded the film or of its sterling qualities as entertainment on the one hand and the brilliant performance of Miss Dressler, Academy Award winner, on the other.

Emma, in a sequence in the nature of a prologue, is housekeeper to Jean Hersholt, inventor, and his three boisterous children, in the year 1911, as a fourth child is born and the mother dies.

We are brought forward to 1931, where Emma is still housekeeper, but this time in a mansion, with the three children very much aware of their position in life and forgetful of the part Emma played in raising them. Only the fourth, Richard Cromwell, is still loyal to the woman who runs the household and guards the health of Hersholt.

Emma is about to take a vacation at Niagara Falls and Hersholt accompanies her to the train. In the station are enacted amusing and touching scenes as she cannot make up her mind about leaving the home. Finally Hersholt leaves with her, and the children are astounded to receive a wire that the two old folks have been married. Indignant, they fight a bad situation, while Cromwell loyally is happy at the development.

Hersholt dies of heart disease and the will reveals all the property left to Emma, who is to handle the finances for the children. Raging, the offspring, Cromwell excepted, contest the will by accusing Emma of murdering Hersholt with an overdose of heart tablets. The stirring court trial sees Emma acquitted, just as news comes that Cromwell, flying through a storm to help her, had been killed.

The shock brings the children to their senses, but Emma refuses to stay after making over their father's fortune to them. Seeking a job, she refuses a wealthy household and we leave her, content, handling three noisy children, with a fourth on her lap, just born and named, at her request, Ronnie, after young Cromwell.

Produced and distributed by MGM. Directed by Clarence Brown. Story by Frances Marion. Adaptation and dialogue by Leonard Praskins. Additional dialogue by Zelda Sears. Editor, William Levanway. Cameraman, Oliver T. Marsh. Running time, 73 minutes.

CAST

Emma .....Marie Dressler
Ronnie .....Richard Cromwell
Mr. Smith .....Jean Hersholt
Isabelle .....Myrna Loy
District Attorney .....John Miljan
Haskins .....Purnell B. Pratt
Matilda .....Leila Bennett
Gypsy .....Barbara Kent
Sue .....Kathryn Crawford
Bill .....George Meeker
Maid .....Dale Fuller
Drake .....Wilfred Noy
Count Pierre .....Andre Cheron

Sky Devils

(United Artists)

Air Comedy

(Seen in Hollywood)

The boys and girls who made "Sky Devils" for Caddo must have had a lot of fun doing it. The picture bubbles and chuckles with good humor. There is nothing subtle or sophisticated in this story or its direction. Just old-fashioned laughing stuff, with no hesitancy in employing a situation because it or something like it may have been used before.

The story of two slackers who get to France and into war in spite of themselves, comedic enough in itself, is embroidered with ridiculous incidents known to the lots as gags. Hokum, sure, but apparently sure-fire fun. And it got the laughs from the preview audience—even from the people who made the picture.

The comedy is carried even into a sequence of breath-taking stunt flying, and here is where George Cooper, a boot flyer who solos when he has no notion of so doing, agitates the laugh-meter. Spencer Tracy, as the other unwilling hero, and William Boyd, top kick who makes soldiering as much of a burden to both as he can carry the fun along with credit to themselves and their director, Edward Sutherland, it was generally thought. Ann Dvorak is good to look at as an American girl, Yola D'Avril clever as the madamoiselle, and the colonel is done by Billy Bevan. Forrester Harvey, William B. Davidson and Jerry Miley contribute characterizations.

The dialogue, by Robert Benchley, Joseph Moncure March, James Starr, Carroll Graham and Garrett Graham was said to have missed fire occasionally. Gaetano Gaudio's photography was called excellent. The music provided by Alfred Newman is gaily in keeping with the theme. Other production factors are well handled.

Much of the action takes place "Over There" —not at the front, but in French villages—has sufficient background in fact to please any "soldat Americain" whose memory is not too short.

Produced by Edward Sutherland. Distributed by Caddo-United Artists. Screen story by Joseph Moncure March and Edward Sutherland. Directed by Edward Sutherland. Photography by Gaetano Gaudio. Release date, February 6, 1932.

CAST

Wilkie .....Spencer Tracy
Sergeant Hogan .....William Boyd
Mitchell .....George Cooper
Mary .....Ann Dvorak
The Colonel .....Billy Bevan
Fifi .....Yola D'Avril
The Innkeeper .....Forrester Harvey
The Captain .....William B. Davidson
The Lieutenant .....Jerry Miley

A Woman Commands

(RKO Pathe)

Drama

(Seen in Hollywood)

Those responsible for the selection, treatment and production of the story are to be blamed for any failure of Pola Negri's "comeback" picture, "A Woman Commands," to completely satisfy film fans. You can bet your bottom dollar that when a cast which includes Roland Young, Basil Rathbone and H. B. Warner has difficulty in putting a story across, even if it were one of Grimm's fairy tales, then there is something haywire with the story.

Pola herself struggles through the mystic mazes of plot as bravely as she now is fighting her way back to health in a Santa Monica hospital. Twice, when they stop the thing to allow her to sing an exquisite little number, "Paradise," composed for her by Nacio Herbert Brown, she demonstrates beyond question that, supported by a proper vehicle, she would be even better than the Pola of silent days. Possessing an unusually attractive singing voice, she puts into the rendition of the number a charm and deftness of touch that is delightful. All too soon, then, she is hurled back into the intrigues, such as they are, of one of those mythical George Barr McCutcheon kingdoms—and what of it?

Foremost in the characterization is Roland Young as the King. He is so good they shoot him in the last reel, for fear he will steal the picture. Oh, death, where is thy sting! He steals it anyhow. Rathbone fails to convince as the handsome lover chiefly, perhaps, because he is made out to be a little too much of a cad. It takes more expert handling than this one got to turn the heroine over to the villain and make the audience like it. H. B. Warner does the best he can with a rather thankless part. Reginald Owen went over to the Chaplin studios and borrowed an old mustache worn by Mack Swain, and it proved too much for him. May Boley tried to be funny as Pola's maid, but did not succeed.

The picture does demonstrate, however, that la Negri is still an intriguing personality, and that her talents might be used profitably in talking pictures. It is to be hoped she has another and better opportunity.

Produced and distributed by RKO Pathe. Directed by Paul L. Stein. From an original story by Thilde Forster. Charles R. Rogers, producer. Associate producer, Harry Joe Brown. Music by Nacio Herbert Brown. Photographed by Hal Mohr. Art director, Carroll Clark. Musical director, Arthur Lange. Release date, January 1, 1932.

CAST

Madame Maria Draga .....Pola Negri
King Alexander .....Roland Young
Capt. Alex Pasitsch .....Basil Rathbone
Col. Stradimirovitsch .....H. B. Warner
Iwan .....Anthony Bushell
The Prime Minister .....Reginald Owen
Mascha .....May Boley
The General .....Frank Reicher
Chedo .....George Baxter
Crown Prince Milan .....Cleo Louise Borden
Adjutant .....David Newell

Leo Meehan

Manhattan Parade

(Warner Brothers)

Comedy

A running fire of humor distributed among the lines for a number of the characters in "Manhattan Parade" brought a succession of laughs and chuckles from the audience at the Winter Garden on Broadway. The picture, all in color, was enthusiastically received and that enthusiasm was maintained throughout.

Most of the comedy is in the hands and on the lips of Smith and Dale, long in vaudeville in the Avon Comedy Four, and Winnie Lighter and Charles Butterworth, and Luis Alberni as the mad Russian director. But there are other lines from others in the cast, all making for a fast-moving production.

Winnie Lightner, as Doris, is the motor that speeds up the Roberts Costume Company from nothing to a highly efficient business machine. Herbert (Charles Butterworth) provides suggestions, droll but some not so good. Her husband (Walter Miller) insists that she leave the company and apply her attention to the rearing of their son (Dickie Moore). And when Doris tucks the lad in for the night, Dickie wins the patrons with his embellishments on the bedtime story that his tired mother attempts to tell him.

With Doris at home, the business goes to pieces, and John the husband draws the last of the company's checking account to go to

pe—with Doris' girl secretary. Doris re- s to her desk. Vassily Vassiloff (Luis Alberni) orders five million dollars worth of costumes with only six dollars and thirty cents in his pocket. But Doris gets an idea, sets him up at a ritzy hotel, and sells him to the Delmans (Smith and Dale), show producers, as a genius.

Then the fun begins. Vasiloff's plans are as vacillating as his name suggests, and he winds up by bringing in elephants and then ostriches, tearing out the seats and having the audience sit on the stage while the play is given in the auditorium, with an underwater ballet.

John returns and threatens to attach the Delman show. But Doris gets an affidavit from the girl secretary (Greta Grandstedt) and John calls off the sheriff.

Produced by Warner Brothers from the play by Samuel Shipman. Directed by Lloyd Bacon. Photographed in Technicolor. Adapted by Robert Lord and Houston Branch. Assistant director, T. C. Wright. Art director, Jack Okey. Cameraman, Dev. Jenning. Film editor, Bill Holmes. Release date, January 16, 1932. Running time, 77 minutes.

CAST

Doris ..... Winnie Lightner
Herbert ..... Charles Butterworth
John ..... Walter Miller
Lou Delman ..... Joe Smith
Jake Delman ..... Charles Dale
Charlotte ..... Greta Grandstedt
Paisley ..... Bobby Watson
Junior ..... Dickie Moore
Vassiloff ..... Luis Alberni
The sheriff ..... Charles Middleton
Nancy ..... Claire McDowell
Telephone girl ..... Polly Walters
The toreador ..... Douglas Gerard
Two sewing girls ..... { Lillian Bond, Ruth Hall
Lady Godiva's husband ..... Nat Pendleton
The suit of armor ..... Bill Irving
First page boy ..... Harold Waldridge
Brighton ..... Frank Conroy
Napoleon ..... William Humphries
The lawyer ..... Edward Van Sloan
Mrs. Beacon ..... Ethel Griffies

Husband's Holiday

(Paramount)

Drama

A story which has been told many times before, on stage and screen, becomes here the vehicle for the suave and finished Clive Brook, supported by Vivienne Osborne, dark and attractive and Juliette Compton, blonde and sinuous, in addition to numerous others, all noted as capable by several of the audience at the New York Paramount.

It is a tale of marital difficulties which straighten themselves at the concluding sequence in the manner fully expected, while the players encounter the same situations which have been numerously encountered many times before. Comment was to the effect that Miss Compton, in several instances, seemed inclined to overact, to the detriment of her portrayal of the woman who steals a husband only to be stricken with remorse, and return him.

Brook plays the husband and the father of two appealing youngsters. His affair with Miss Compton is brought to the ears of the wife, in a burst of righteousness, by the latter's mother, played well by Elizabeth Patterson. They separate but Miss Osborne refuses to give Brook a divorce, waiting to see the outcome of what she believes to be an infatuation.

When finally, after considerable of the "heartbreak" situations on both sides, and after Miss Compton takes poison in a sequence which was thought to be rather amateurish, at least, Miss Osborne offers to give Brook the divorce. Then he realizes he doesn't really want it, but much prefers home, wife and family. Miss Compton sends a note with Brook when he goes to visit his children on Christmas Day, and the reconciliation is effected as Miss Compton apologizes and states her intention of leaving town.

Charlie Ruggles offers a bit of comedy as the annoyed husband, while Leni Stengel plays his wife and Harry Bannister, as the lawyer friend, offers to take Brook's place at the fireside with Miss Osborne. It may be recorded that the audience at the Paramount seemed fairly well entertained by the film, adapted from Ernest Pascal's play, "The Marriage Bed."

Produced and distributed by Paramount. From novel and play "The Marriage Bed" by Ernest Pascal. Screen play by Ernest Pascal and Viola Brothers Shore. Directed by Robert Milton. Cameraman, Charles Rosher. Release date, December 19, 1931. Running time, 68 minutes.

CAST

George Boyd ..... Clive Brook
Clyde Saunders ..... Charles Ruggles
Mary Boyd ..... Vivienne Osborne
Andrew Traska ..... Harry Bannister
Christine Kennedy ..... Juliette Compton
Cecily Reid ..... Dorothy Tree
Mr. Reid ..... Charles Winninger
Mrs. Reid ..... Elizabeth Patterson
Molly Saunders ..... Leni Stengel
Phillip ..... Dickey Moore
Anne ..... Marilyn Knowlden

Under Eighteen

(Warners)

Drama

Marion Marsh, petite and attractive 17-year-old blonde player who has been elevated to the ranks of stardom by Warners, appears here in what is called her first starring vehicle. Another more or less newcomer to the screen, and an importation from New York's legitimate, Warren William, plays opposite, while Regis Toomey takes care of the other half of the romantic interest of the film story.

We have here the story of the girl, Miss Marsh, who is in love with grocer-clerk Toomey, and works in a fashionable establishment to support her widowed mother. Her sister's marriage is wrecked, though only temporarily, as a result of what she (Anita Page) believes to be her husband's laziness, and the girl decides marriage isn't all that it is supposed to be. William, pent-housed man-about-town, godfather of many a model, sees Miss Marsh and makes overtures. When the sister's husband strikes his wife and the latter seeks a divorce, Miss Marsh approaches Toomey, regular fellow. He refuses when he learns the purpose of the money and she goes to William partying in his penthouse. Toomey follows and hits William, not knowing that preceding his entrance, William, much "refreshed" by Miss Marsh's wholesome innocence, had turned his "better side" uppermost and was being a real friend and gentleman. William falls and the girl believes the blow has killed him. Fearing for Toomey's safety, she finds him and the two, reconciled, are rather pleasantly surprised by word that the blow had not been fatal and that they were being wished the best of luck. Equally pleasant is the news that the loafing husband had won a billiard tourney and a rather sizable sum of money, restoring another romance to its full health.

Produced and distributed by Warners. Directed by Archie Mayo. Screen play and dialogue by Charles Kenyon and Maude Fulton. Assistant director, Ben Silvey. Cameraman, Sid Hickox. Editor, George Marks. Release date, January 2, 1931. Running time, 81 minutes.

CAST

Marge Evans ..... Marian Marsh
Jimmie ..... Regis Toomey
Raymond ..... Warren William
Sophie ..... Anita Page
Mrs. Evans ..... Emma Dunn
Sybil ..... Joyce Compton
Pop Evans ..... J. Farrell MacDonald
Miss Gray ..... Judith Vosselli
Alf ..... Norman Foster
Elsie ..... Dorothy Appleby
Mrs. Ged ..... Maude Eburne
Babsy ..... Claire Dodd
Francois ..... Paul Porcasi
Lucille ..... Mary Doran
Walters ..... Murray Kinnell
Gregg ..... Walter MacGrail

SHORTS

Fundamentals of Offense

(Universal)

Special Interest

The first subject in a new sports series, with basketball as the subject in this particular number. Dr. Harry Meanwell has two teams, one from the University of Wisco in, tongue's end, and proceeds with an ex tion of the fine points of the court ga e: followers and basketball fans will greatest enjoyment from the short. Weak puns have been injected, which would better have been dispensed with.—Running time, 8 minutes.

Jackie Cooper's Christmas Party

(MGM)

Great

Here's a great treat for the youngsters and a real bit of enjoyment for the older generations. Jackie Cooper wants to give a Christmas party for his football team, but the rooters are too many and Jackie's home isn't large enough. He asks Norma Shearer's help and the actress obtains the use of a studio stage from Louis B. Mayer. Hundreds youngsters get a real feed, which is served a galaxy of MGM stars. They include M rion Davies, Lionel Barrymore, Clark Gab and Leila Hyams. Of all people to carve tu keys, Wallace Beery, Marie Dressler and Pol lie Moran, in chef outfits, do it. The appea of the stars is wide and Jackie, of course, is splendid. A very appealing short.—Running time, 9 minutes.

The Road to Romance

(Educational)

Splendid Subject

Curtis F. Nagel wended his way naturally fascinating painted canyon an of Bryce Canyon National Park, and t Multicolor apparatus with him. The r a beautiful subject, with the inimitable color detail of the canyon brought out camera with splendid effectiveness. He a visit to Montague Love, who is pain picture of the canyon, and then reminisces cer cerning his visit to the canyon. The sh t has virtually universal appeal.—Running time, 10 minutes.

House of Mystery

(Universal)

Fair

Another, number four of the Shadow Detec tive series, in which the supposed murder turn out to be an accidental death. The anti-clima is just a bit unfortunate, tending naturally t weaken the short as a whole. The e ta occasional appearance of the shadow with deep-voiced warning, becomes a good deal than impressive.—Running time, 16 minu

The Voice of Hollywood

(Tiffany)

Novel

Fan interest in this number of the series equal to that of previous issues. Novel is manner taken by Marjorie Whit, guest nouncer, in conducting her tour of Hollywo since she circles the town in a blimp. M and introduced are Lloyd Hamilton, Jo Crawford, Doug Fairbanks, Jr., Norma a Natalie Talmadge, and the latter's husban Buster Keaton, Al Jolson and Ruby Keele Picture-goers should enjoy it.—Running tim 10 minutes.

Cow Slips

(Radio)

Sale is Amusing

Chic Sale in one of those roles he does best that of the "hick" who is endlessly giving ad vice, and mostly of the wrong kind. To con clude, though, he actually comes through wit a good idea; but, of course, it was pure acci dent. When a trained cow started to mak hash of the wedding dinner preparations, a audience at the New York Cameo laughed a though they meant it.—Running time, 18 mi utes.

75,398



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hits New York is humming *now*. Directed by David Bu

To RECKON With FOX For PROFITS

Film Is Textbook And Entertainment In Dodge Feature

By LEO MEEHAN

Motion picture production experts are quietly, and slowly, demonstrating that the screen can be made the best textbook of salesmanship.

There have been several pioneering efforts, some good, but mostly very amateurish, in the line of commercial films, intended to publicize commercial products to the public or to the persons directly concerned in their production, distribution or sales.

Cooperating with Wilding Picture Production of Detroit, Educational Talking Pictures, Ltd., composed of Hollywood picture men who know what it is all about, have just completed a remarkable production for the Dodge Brothers Corporation, entitled, "More Power to You." Its entire 9800 feet are frankly devoted to an exposition of why people should buy Dodge motor cars, and how to prove it to them. It pulls a Dodge apart, puts it together again; takes it out on the road, and back into the shop.

But—and here's the difference—it is always an entertainment, professionally staged, and played by professional actors. It carries a swell love story, and all the thematic qualities that made those Horatio Alger book sales run into millions. The picture was produced in its entirety in Hollywood. The production management and direction were handled by Pat Dowling and Hobart Brownell, and it was made from a dramatic story written by Mike Simmons. It has been most capably acted.

While the production could not be described as "lavish," at the same time no reasonable expense has been spared in those physical qualities which denote a professional picture. The sound is just as good as any big feature production, so is the photography. Huntly Gordon is the best immitation of a really big sales executive I ever have seen. Jason Robards, as a salesman, could sell a Dodge to a Chinaman.

Pat Dowling tells me another experimental production of this character was made by them last year for a piston ring manufacturer. The company attributes a 50 per cent increase in sales largely to the picture. General Food Products is another big timer which has found use for film in selling, and has found that it pays to have professional film makers do the job.

It looks like a big field.

Sam Morris to Europe

Sam E. Morris of Warner-First National will sail for Europe on January 6 aboard the Europa to make a study of foreign sales and distribution. Joseph Hazen of the company's legal staff returned from abroad this week.

Allied To Plan Tax Fight

The Allied directors' meeting in Chicago January 6 is expected to be featured by the setting of plans for the organizations's part in the industry battle against Secretary Mellon's proposed admission tax.

THE MOLAR SEARCH!

Actors and actresses of Hollywood are walking around with their mouths tightly closed just now. At least some of them are, at any rate. Dr. B. Haines, noted New York dental surgeon, is searching out the best looking and healthiest set of teeth in filmdom for both the actors and actresses. The delving doctor has already unearthed the best set of teeth among Broadway's showgirls, and now he is conning the molars of Hollywood. The selections, and their owners, will be featured in a series of dental educational shorts to be made in the East. It is said Dorothy Lee of RKO and Joan Crawford of MGM have the best teeth among the actresses. Film players with plates, and there are some, had better hide under the bed while the doctor is in Hollywood. Think what a blow it would be.

Report Lowell Thomas Leading Spirit of New Newsreel Firm

The American Newsreel Corporation, a new organization, has rented a small office on the seventh floor of the General Motors building, New York. No telephone has been installed and reporters who called have found it unoccupied. In consequence, no definite information concerning the identity of the organization or its contemplated activities has been available. Occupants of a neighboring office volunteered the information that a "Joseph Smith" was in charge of the quarters and that the organization would be in operation after the first of the year.

Reports during the past week have named Lowell Thomas, "radio voice of the *Literary Digest*," as closely identified with the new project. Thomas, it is understood, admitted his association with the company, but refused to divulge details of the organization. Another unconfirmed report was to the effect that the newsreel would be a Warner development.

Paramount Reduces Loan; Plans Commitment Payment

Paramount has reduced its outstanding bank loan to about $7,500,000 as of December 26, and has completed arrangements for the payment of $2,500,000 due on stock commitment for acquisition of control of Great States Theatres of Illinois. The $2,500,000 will be paid in monthly installments, beginning with a $500,000 cash payment in January, and specified ensuing payments for the next 18 months. The payments cover 30,000 shares of Paramount stock guaranteed at 85.

The reduction in bank loans is held to demonstrate the company's liquid condition, as commitments were reduced by more than $500,000 last month, from a total of more than $8,000,000.

Take Over Legit House

Warners circuit has taken over the Montclair, Newark, N. J., renovated the house for films and vaudeville, and opened it on Christmas Day. The house will be open on the last half of the week only.

Rules Arbitration Clause Voids the Standard Contract

A decision holding that the arbitration clause of the standard contract voids the whole contract has been upheld by the Idaho Supreme Court. The court ruled that a contract violating the Sherman Act not only is illegal, but its execution is unlawful.

The Idaho decision was handed down by District Judges Miles S. Johnson in a suit brought by Fox against Tri-State Theatres. The decision is at variance with other rulings handed down throughout the country which hold that the standard contract is legal with the arbitration clause stricken out.

Several other cases pending in Idaho are affected by the decision, with one suit of significance at Grangeville.

Laemmle Jubilee Opens January 4

Carl Laemmle's 26th "Anniversary Jubilee" (a sales campaign), which will embrace the Universal chieftain's 65th birthday, will open January 4 and continue to the end of February. Six special productions have been set for January and February release by Universal to mark the observance.

The two months of Laemmle's "Anniversary Jubilee" in past years have included many of the most significant events of Laemmle's career. His birthday falls on January 17. It was on February 14, 1884, that Laemmle arrived in America. Twenty-six years ago, on January 1, he left an Oshkosh, Wis., clothing store to enter the picture business. February 24, 1906, saw the opening in Chicago of his first theatre, the White Front.

Laemmle has revised the production schedule for the Jubilee, and releases of the six special features have been allotted to the two-month celebration. January releases will include "Strictly Dishonorable," "The Unexpected Father" and "Michael and Mary." On the February list are: "Law and Order," "Speed Crazy" and "Murders in the Rue Morgue."

Radio City Exteriors To Be Done With Indiana Limestone

The Indiana Limestone Company has been awarded the contract for the 3,209 carloads of stone, about 144,000 tons, which will be used in building the exteriors of the 10 units of New York's Radio City.

It is estimated 3,000 men will be put to work in the cutting of the stone at four New York plants. About 600 tons alone will be used in three units: the International Music Hall, its office extension and the sound film theatre. Setting of the stone is expected to get under way in February.

Dan Weinberg with Skouras

Dan Weinberg, who recently resigned as Warner Virginia district manager, is now district supervisor for Skouras Theatres in New Jersey, under Maurice Stahl.

THEATRE RECEIPTS

Theatre receipts for the current calendar week, ending December 26, were a further indication of the expected seasonal drop in box office grosses as a result of the Christmas holidays. The total for 178 theatres in 30 key cities in the country this week reached $2,045,208, a decrease of $128,261 from the total for the previous calendar week, ended December 19, when a total figure of $2,173,469 was recorded. In comparison with last week's individual theatre gross returns, with one new high figure and 14 new lows listed, this week's compilation indicated no new "highs" and 29 new "lows." In past years it has been the general rule that a definite upturn in receipts immediately followed the close of the Christmas holiday season.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"The Unholy Garden" (U. A.) ... (6 days)	4,980	"Flying High" (MGM)..... (6 days)	9,560	High 1-24 "Reducing"	$ 18,500
							Low 12-26 "Unholy Garden"	4,980
Leland	1,350	25c-35c	"Ex-Flame" (Liberty) ..... (6 days)	2,900	"The Age For Love" (U. A.).... (6 days)	4,810	High 5-2 "Strangers May Kiss"	8,100
							Low 12-26 "Ex-Flame"	2,900
Ritz	1,146	25c-35c	"Compromised" (F. N.) ..... (6 days)	2,350	"Honor of the Family" (F. N.).... (6 days)	3,780	High 10-31 "East of Borneo".....	4,950
							Low 12-26 "Compromised"	2,350
RKO Palace....	4,000	25c-60c	"Working Girls" (Para.) ..... (3 days)	3,940	"Girls About Town" (Para.)..... (3 days)	8,200	.....	
			"Nice Women" (U.) ..... (3 days)	5,800	"The Guilty Generation" (Col.).... (3 days)	8,940		
Strand	1,900	35c-50c	"Rich Man's Folly" (Para.)..... (6 days)	5,175	"The Cheat" (Para.)..... (6 days)	6,600	High 10-24 "Susan Lenox".....	10,350
							Low "Rich Man's Folly"	5,175
Baltimore								
Auditorium	1,600	25c-50c	"Frankenstein" (U.) ..... (6 days)	3,445	"His Wife's Lover" (Jewish) ..... (30c-60c-6 days)	1,600	.....	
Europa	267	25c-50c	"A Jew at War" (Russian)..... (6 days)	850	"White Hell of Pitz Palu" (U.) (4 days)	550	High 10-12 "Two Hearts In Waltz Time"	2,200
							Low 11-30 "Immortal Vagabond"	450
Hippodrome	2,250	25c-50c	"The Tip-Off" (Fathe) ..... (6 days and Sun, midnite show)	8,500	"X Marks The Spot" (Tiff.) ..... (6 days and Sun. midnite show)	12,000	.....	
Keith's	2,500	25c-50c	"A House Divided" (U.) ..... (7 days and two midnite shows)	6,000	"The Guilty Generation" (Col.).... (6 days and two midnite shows)	5,200	High 4-9 "Bachelor Apartment"	16,000
							Low 1-17 "Abraham Lincoln"	4,800
Loew's Century	3,076	25c-60c	"Safe in Hell" (F. N.) ..... (6 days)	16,900	"West of Broadway" (MGM) .... (6 days)	18,500	High 4-11 "Tailor Made Man".....	30,000
							Low 12-26 "Safe in Hell".....	16,900
Loew's Parkway	987	15c-35c	"Ben Hur" (MGM) ..... (6 days)	3,700	"The Champ" (MGM) ..... (6 days)	4,700	High 1-3 "Follow the Leader"	5,500
							Low 1-10 "Lottery Bride"	3,100
Loew's Stanley..	3,532	25c-60c	"Corsair" (U. A) ..... (6 days)	17,800	"Private Lives" (MGM)..... (6 days)	21,000	High 4-11 "Strangers May Kiss"	33,500
							Low 12-12 "The Big Parade"	10,400
Loew's Valencia	1,487	25c-35c	"Ben Hur" (MGM) ..... (6 days)	2,800	"The Champ" (MGM) ..... (6 days)	3,950	High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
New	1,600	25c-50c	"The Rainbow Trail" (Fox) ..... (6 days)	6,500	"Way Back Home" (Radio) ..... (6 days)	6,500	High 1-10 "Man Who Came Back"	18,000
							Low 11-21 "Smart Woman"	6,000
Rivoli	1982	20c-40c	"Women Go on Forever" (Tiff.).. (6 days)	3,200	"The Deceiver" (Col.) ..... (6 days)	3,500	High 1-10 "Criminal Code"	10,000
							Low 11-14 "Bad Company	3,000
Boston								
Keith's	2,800	25c-65c	"Age for Love" (U. A.) and ..... "Around The World in 80 Minutes" (U. A.)	19,000	"Frankenstein" (U.) ..... (3rd week)	20,000	High 12-5 "Frankenstein"	27,000
							Low 11-7 "Platinum Blonde"	17,000
Keith-Boston ..	2,500	25c-50c	"The Deceiver" (Col.)	16,500	"A House Divided" (U.)	19,000	High 1-10 "Danger Lights"	22,000
							Low 12-26 "The Deceiver"	16,500
Loew's Orpheum	3,100	25c-50c	"Cuban Love Song" (MGM).....	18,500	"The Champ" (MGM)	22,000	High 1-24 "Hells Angels"	31,500
							Low 7-11 "Indiscreet"	18,000
Loew's State ..	3,700	25c-50c	"Ben Hur" (MGM)	21,000	"Corsair" (U. A.)	22,000	High 4-11 "City Lights"	25,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan ...	4,350	35c-75c	"Husband's Holiday" (Para.) ..	33,500	"His Woman" (Para.)	37,500	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Olympia	2,500	25c-50c	"X Marks the Spot" (Tiff.).....	10,000	"Local Boy Makes Good" (F. N.)	10,500	High 1-3 "Blue Angel".....	18,000
							Low 12-26 "X Marks the Spot".....	10,000
Scollay Square.	1,800	25c-50c	"His Woman" (Para.)	9,500	"Blonde Crazy" (W. B.).....	10,000	High 1-17 "Right to Love"	25,000
							Low 12-26 "His Woman"	9,500
Uptown	2,000	25c-60c	"X Marks the Spot" (Tiff.)	10,000	"Local Boy Makes Good" (F. N.)	10,000	High 9-26 "Monkey Business"	15,000
							Low "X Marks the Spot"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Ambassador Bill" (Fox) ..... (30c-60c)	20,800	"The Cheat" (Para.).....	22,000	High 3-28 "My Past"	39,500
							Low 7-4 "I Take This Woman"	19,000
Century	3,000	25c-35c	"Age for Love" (U. A.) ..... (3 days)	2,500	"The Cisco Kid" (Fox).....	7,900	High 2-14 "Cimarron"	25,600
			"Around the World in 80 Minutes" (U. A.) (4 days)	3,500			Low 4-4 "Mothers Cry"	5,900
Court Street....	1,800	25c	"Too Many Cooks" (Radio) ..... (3 days)	1,000	"The False Madonna" (Para.)..... (3 days)	900	.....	
			"Heaven on Earth" (U.) ..... (4 days)	2,900	"Friends and Lovers" (Radio)..... (4 days)	1,200		
Great Lakes ...	3,000	25c-50c	"Flying High" (MGM)	9,100	"The Guardsman" (MGM).....	17,500	High 8-8 "Politics"	35,100
							Low 12-26 "Flying High"	9,100
Hippodrome	2,100	25c-50c	"Good Sport" (Fox)	11,800	"Blonde Crazy" (Col.)	12,500	High 2-14 "Free Love"	26,300
							Low 12-26 "Good Sport"	11,800
Lafayette	3,300	25c-35c	"Mother and Son" (Tiff.)..... (3 days)	2,700	"Leftover Ladies" (Tiff.).....	6,400	High 4-11 "Ten Cents a Dance"	24,100
			"Grief Street" (Chesterfield) ..... (5 days)	5,200			Low 12-19 "Leftover Ladies".....	6,400
Charlotte								
Broadway	1,167	25c-50c	"Heaven on Earth" (U.) ..... (2 days)	3,000	"The Dreyfus Case" (Col.)..... (3 days)	4,500	.....	
			"The Deceiver" (Col.) ..... (2 days)	2,000	"Shanghaied Love" (Col.)..... (3 days)	4,000		
			"Under Eighteen" (W. B.) ..... (2 days)	2,500				
Carolina	1,441	40c-50c	"Sooky" (Para.) ..... (3 days)	6,500	"Over The Hill" (Fox) ..... (3 days)	6,000	.....	
			"Suicide Fleet" (Pathe) ..... (3 days)	6,000	"His Woman" (Para.)... ..... (3 days)	6,500		



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in

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FORB

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Story by Frank Capra

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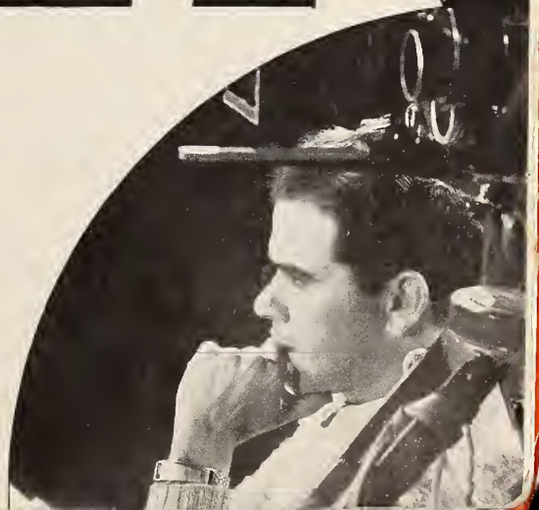
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The name FRANK CAPRA has long been synonymous with pictures that play to capacity. Naturally there's a reason—a very good one. Besides being a great dramatist, he knows values from the box-office angle. And that's important—isn't it?



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Private Lives" (MGM)	44,000	"Husband's Holiday" (Para.)	40,000	High 2-28 "Father's Son"	62,235
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"The Guilty Generation" (Col.)	21,000	"The Champ" (MGM) (3rd week)	19,000	High 2-7 "Doorway to Hell"	38,170
							Low 12-26 "Guilty Generation"	21,000
Oriental	3,940	35c-85c	"West of Broadway" (MGM)	43,000	"Blonde Crazy" (W. B.)	35,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"Surrender" (Fox)	21,500	"Nice Women" (U.)	20,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"The Cheat" (Para.)	13,000	"The Cheat" (Para.)	14,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Frankenstein" (U.) (3rd week)	17,000	"Frankenstein" (U.) (2nd week)	31,000	High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"Around the World in 80 Minutes" (U. A.)	19,000	"The Guardsman" (MGM) (2nd week)	15,000	High 3-21 "City Lights"	46,562
							Low 11-14 "Age For Love"	13,500
Cincinnati								
Keith's	1,600	25c-40c	"Bad Company" (Pathe)	4,600	"The Phantom of Paris" (MGM)	4,750	High 11-14 "Sidewalks of New York"	8,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"The Road to Reno" (Para.)	23,900	"The Mad Genius" (W. B.)	22,682	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"The False Madonna" (Para.) (6 days)	9,843	"Flying High" (MGM)	12,520	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"A House Divided" (U.) (4 days)	2,400	"Nice Women" (U.) (4 days)	2,441	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"Freighters of Destiny" (Pathe) (3 days)	1,293	"Captivation" (Capital) (3 days)	1,314	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Blonde Crazy" (W. B.) (6 days and Sat. midnite show)	10,267	"Over The Hill" (Fox) (7 days and Sat. midnite show)	9,249	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Frankenstein" (U.) (6 days and Sat. midnite show) (2nd week)	11,652	"Frankenstein" (U.) (7 days and Sat. midnite show) (1st week)	22,000	High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
Cleveland								
Allen	3,300	25c-50c	"Corsair" (U. A.)	15,000	"Private Lives" (MGM)	22,000	High 8-8 "Politics"	26,000
							Low 4-9 "Ladies Man"	12,000
Keith's E. 105th	2,200	25c-50c	"Nice Women" (U.)	8,000				
RKO Hippodrome	3,800	25c-50c	"Heaven on Earth" (U.)	11,000	"Frankenstein" (U.) (3rd week)	9,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"The Tip-Off" (Pathe)	19,000	"Men In Her Life" (Col.) (25c-50c)	20,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"His Woman" (Para.)	17,500	"Ambassador Bill" (Fox)	20,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"Sidewalks of New York" (MGM)	4,500	"Working Girls" (Para.)	4,500		
Warner's Lake	800	25c-50c	"Compromised" (F. N.)	3,300	"False Madonna" (Para.)	3,200	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Husband's Holiday" (Para.)	12,500	"The Cheat" (Para.)	15,000	High 8-8 "Politics"	25,000
							Low 12-26 "Husband's Holiday"	12,500
Huff'n's Aladdin	1,500	35c-75c	"I Like Your Nerve" (F. N.)	4,500	"Surrender" (Fox)	5,500	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huffman's Tabor	1,900	25c-50c	"Blonde Crazy" (W. B.)	7,000	"Homicide Squad" (U.)	8,500	High 3-21 "City Lights"	14,000
							Low 11-28 "Men In Her Life"	5,500
Paramount	2,000	25c-50c	"Ben Hur" (MGM)	8,500	"The Guardsman" (MGM)	11,500	High 1-10 "Hells Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Des Moines								
Des Moines	1,600	25c-60c	"Sin of Madelon Claudet" (MGM)	8,000	"Possessed" (MGM)	10,000	High 9-26 "Monkey Business"	12,000
							Low 9-12 "American Tragedy"	6,000
Paramount	1,700	25c-60c	"Corsair" (U. A.) (4 days)	6,000	"The Age For Love" (U. A.) (4 days)	6,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"Working Girls" (Para.) (3 days)	6,000	"The Cheat" (Para.) (3 days)	4,000	Low 12-19 "Age For Love" and "The Cheat"	10,000
Strand	1,100	20c-35c	"The False Madonna" (Para.) (3 days)	1,900	"West of Broadway" (MGM) (4 days)	2,100	High 3-21 "Trader Horn"	7,000
			"Request Week" (3 days)	1,350	"Safe in Hell" (F. N.) (3 days)	1,100	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-50c	"Secret Service" (Radio)	15,000	"Way Back Home" (Radio)	13,000		
Fisher	2,300	25c-60c	"Men in Her Life" (Col.)	15,000	"Compromised" (F. N.)	17,000		
Fox	5,000	25c-50c	"X Marks the Spot" (Tiff.)	21,000	"Woman Between" (Radio)	25,000		
Michigan	3,000	25c-60c	"The Deceiver" (Col.)	20,000	"Husband's Holiday" (Para.)	25,000		
Paramount	3,450	25c-60c	"Guilty Generation" (Col.)	10,000	"Flying High" (MGM) (4 days-2nd week)	10,000		
United Artists	2,000	25c-75c	"The Guardsman" (MGM) (2nd week)	12,000	"The Guardsman" (MGM) (1st week)	18,000		
Hollywood								
Chinese	2,500	50c-$1.50	"The Champ" (MGM) (3 days-6th week)	2,800	"The Champ" (MGM) (5th week)	9,100	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Egyptian	1,771	50c-75c	"Private Lives" (MGM) (2nd week)	5,200	"Private Lives" (MGM) (1st week)	9,200		
Pan. Hollywood	3,000	35c-65c	"Possessed" (MGM)	16,800	"Cuban Love Song" (MGM)	8,600	High 1-10 "Sin Takes a Holiday"	19,000
							Low 11-7 "Monkey Business"	8,123
W. B. Hollywood	3,000	35c-50c	"Under Eighteen" (W. B.)	9,500	"Her Majesty, Love" (F. N.)	13,500	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Husband's Holiday" (Para.)	3,000	"Girls About Town" (Para.)	4,000	High 3-7 "Abraham Lincoln"	9,500
							Low 12-26 "Husband's Holiday"	3,000
Loew's State	2,700	25c-50c	"A House Divided" (U.)	6,000	"Platinum Blonde" (Col.)	7,500	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"The Cheat" (Para.)	7,000	"Surrender" (Fox)	7,000	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Secret Service" (Radio)	7,000	"Frankenstein" (U.) (2nd week)	2,500	High 2-14 "Cimarron"	18,000
							Low 10-31 "Consolation Marriage"	3,200
Indianapolis								
Apollo	1,100	25c-50c	"Surrender" (Fox)	3,300	"Frankenstein" (U.) (2nd week)	3,500	High 6-13 "Daddy Long Legs"	10,000
							Low 12-26 "Surrender"	3,300
Circle	2,600	25c-50c	"Way Back Home" (Radio) (5 days)	3,500	"Are These Our Children?" (Radio)	8,500	High 2-14 "Cimarron"	13,000
							Low 8-22 "Travelling Husbands"	4,000
Indiana	3,300	25c-50c	"Husband's Holiday" (Para.)	12,000	"The Cheat" (Para.)	15,500	High 1-17 "Her Man"	25,000
							Low 8-8 "Confessions of Co-Ed"	11,500
Lyric	2,000	25c-50c	"Heaven on Earth" (U.)	7,000	"Good Sport" (Fox)	7,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Ben Hur" (MGM)	8,000	"Flying High" (MGM)	7,000	High 5-2 "Trader Horn"	22,000
							Low 12-19 "Flying High"	7,000
Kansas City								
Liberty	1,200	25c-50c	"The Ruling Voice" (F. N) (7 days and Sat. midnite show)	4,250	"Sob Sister" (Fox) (7 days and Sat. midnite show)	4,250		
Mainstreet	3,067	35c-60c	"The Yellow Ticket" (Fox)	15,000	"A Dangerous Affair" (Col.)	15,000	High 2-14 "Cimarron"	24,750
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"West of Broadway" (MGM) (7 days and Sat. midnite show)	17,400	"Corsair" (U. A.) (7 days and Sat. midnite show)	16,700	High 10-24 "Susan Lenox"	28,130
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Husband's Holiday" (Para.) (7 days and Sat. midnite show)	11,250	"His Woman" (Para.) (7 days and Sat. midnite show)	12,500	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"The Viking" (J. D. Williams) and "Arizona" (Col.)	5,100	"Rich Man's Folly" (Para.)	6,000	High 1-10 "Girl of Golden West"	8,000
							Low 12-26 "The Viking" and "Arizona"	5,100
Los Angeles								
Fox Criterion	1,652	35c-65c	"Private Lives" (MGM) (2nd week)	10,500	"Private Lives" (MGM) (1st week)	18,000	High 5-9 "Secret Six"	27,000
							Low 1-31 "Royal Family Bway"	7,000
International	2,000	25c-75c	"Furusato" (Japanese)	1,000	"Mama" (Foreign) (2nd week)	3,000	High 1-10 "El Hombre Malo"	8,000
							Low 12-26 "Furusato"	1,000
Loew's State	2,418	35c-65c	"West of Broadway" (MGM)	22,000	"Good Sport' (Fox)	35,000	High 10-24 "Susan Lenox"	39,000
							Low 8-8 "Hush Money"	15,000
Orpheum	2,750	35c-65c	"Heaven on Earth" (U.)	6,500	"Devotion" (Pathe)	10,500	High 2-14 "Cimarron" (5 days)	32,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"Sooky" (Para.) (9 days)	22,000	"Husbands Holiday" (Para.) (5 days)	13,000	High 10-31 "Beloved Bachelor"	41,000
							Low 7-11 "Girl Hahit"	10,000
RKO	2,700	35c-65c	"Men in Her Life" (Col.)	11,000	"Secret Service" (Radio)	18,500	High 12-19 "Secret Service"	18,500
							Low 11-28 "Friends and Lovers"	9,500
United Artists	2,100	35c-65c	"Corsair" (U. A.)	12,000	"Tonight Or Never" (U. A.) (2nd week)	8,800	High 9-26 "Monkey Business"	32,000
							Low 8-1 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Under Eighteen" (W. B.)	12,000	"Her Majesty, Love" (F. N.)	14,000	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Under Eighteen" (W. B.)	11,000	"Her Majesty, Love" (F. N.)	12,500		
Milwaukee								
Alhambra	2,660	25c-50c	"Racing Youth" (U.)	7,500	"A House Divided" (U.)	7,000		
Garden	1,150	15c-50c	"Around the World in 80 Minutes" (U. A.) (8 days)	10,000	"Way Down East" (D. W. Griffith)	6,800		
Palace	2,587	25c-60c	"The Big Parade" (MGM)	7,600	"The Champ" (MGM) (2nd week)	8,500		
Riverside	2,180	25c-60c	"Way Back Home" (Radio)	14,200	"Bad Company" (Pathe)	13,000		
Strand	1,406	25c-50c	"Surrender" (Fox) and "Branded Men" (Tiff.)	7,200	"Husband's Holiday" (Para.) and "Too Many Cooks" (Radio)	6,000		
Warner	2,500	25c-60c	"The Speckled Band" (First Division)	8,800	"West of Broadway" (MGM)	8,500		
Wisconsin	3,275	25c-60c	"Sin of Madelon Claudet" (MGM)	15,000	"His Woman" (Para.)	13,000		
Minneapolis								
Aster	812	20c-25c	"In Line of Duty" (Monogram) (3 days)	700	"The False Madonna" (Para.) (3 days)	750	High 3-21 "Father's Son"	2,000
			"Platinum Blonde" (Col.) (4 days)	800	"Leftover Ladies" (Tiff.) (4 days)	900	Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"X Marks the Spot" (Tiff.)	2,500	"The Yellow Ticket" (Fox)	2,750	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Over the Hill" (Fox)	24,000	"His Woman" (Para.)	18,000	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
Pantages	1,500	25c-50c	"Consolation Marriage" (Radio)	4,000	"Around the World in 80 Minutes" (U. A.)	5,000		
RKO Orpheum	2,900	25c-50c	"Secret Service" (Radio)	12,000	"Way Back Home" (Radio)	16,000	High 2-14 "Cimarron"	30,000
							Low 12-26 "Secret Service"	12,000
State	2,300	25c-50c	"Husband's Holiday" (Para.)	8,000	"Flying High" (MGM)	9,000	High 8-29 "Sporting Blood"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"The Guardsman" (MGM) and "The Tip-Off" (Pathe) (6 days)	8,000	"Ambassador Bill" (Fox) and "Sob Sister" (Fox)	10,500	High 1-10 "Just Imagine"	18,000
							Low 12-26 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Mad Parade" (Para.) and "Reckless Living" (U.)	2,800	"Texas Ranger" (Col.) and "Women Go On Forever" (Tiff.)	3,500	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	25c-75c	"A Dangerous Affair" (Col.)	12,500	"The Last Flight" (F. N.)	12,000	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

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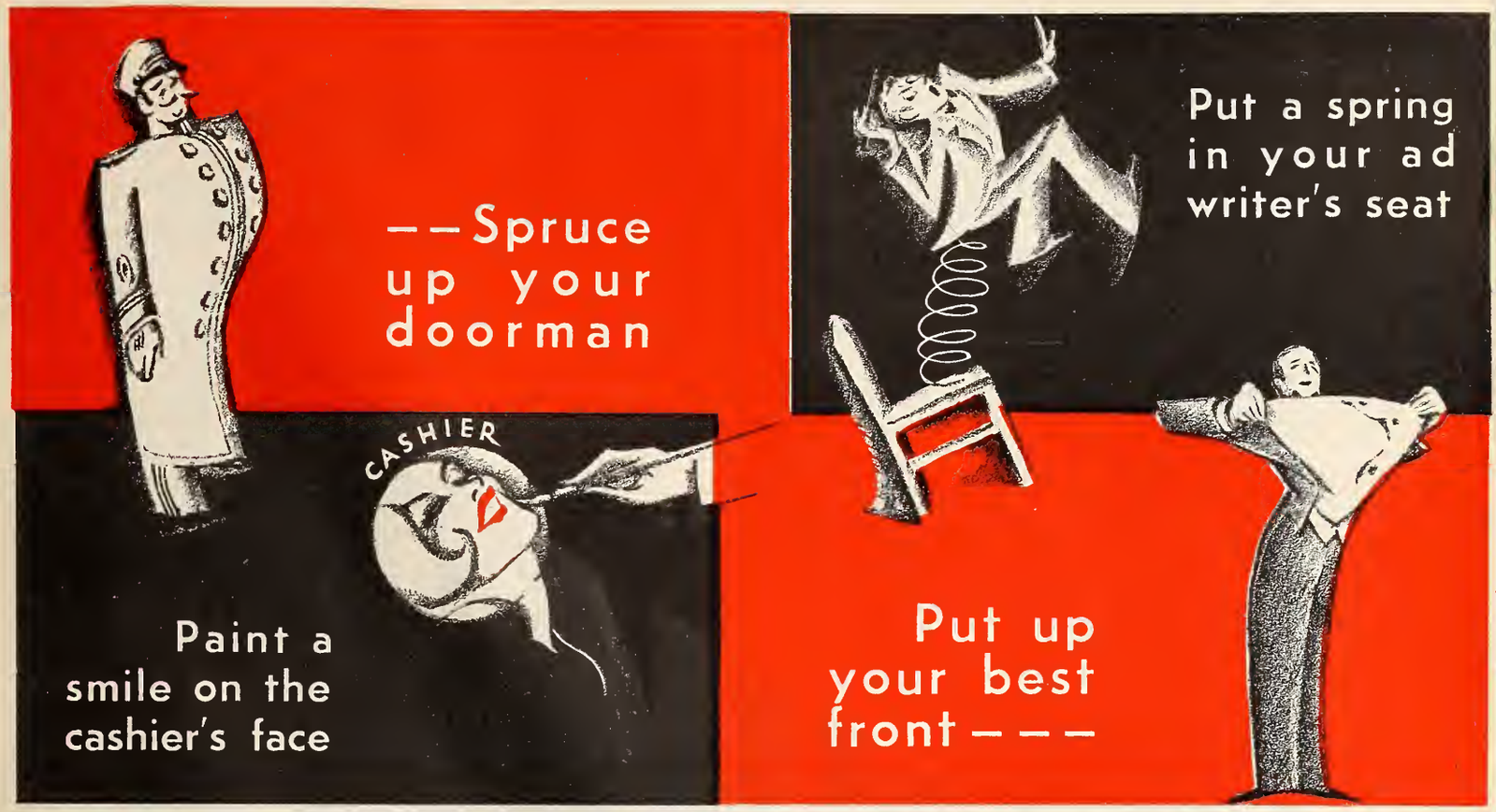
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EAST OF BORNEO	**A HOUSE DIVIDED**	**MURDERS in the RUE MORGUE**
HOMICIDE SQUAD	**HEAVEN ON EARTH**	**MICHAEL and MARY**
SPIRIT OF NOTRE DAME	**The UNEXPECTED FATHER**	**SPEED CRAZY** (Temporary Title)
FRANKENSTEIN		**NICE WOMEN**



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Orpheum	1,119	10c-30c	"My Past" (W. B.) and "The Lawyer's Secret" (Para.) (4 days)	1,500	"Right to Love" (Para.) and "Honeymoon Lane" (Para.) (4 days)	2,400		
Palace	2,600	25c-99c	"The Yellow Ticket" (Fox) (6 days)	10,500	"Over The Hill" (Fox)	12,000	High 2-21 "Man Who Came Back"	19,000
							Low 12-26 "The Yellow Ticket"	10,500
Princess	2,272	25c-65c	"Around the World in 80 Minutes" (U. A.) (6 days)	8,000	"The Star Witness" (W. B.)	10,500	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"American Tragedy" (Para.) and "The Spider" (Fox) (4 days)	2,300	"Wicked" (Fox) and "Monkey Business" (Para.)	3,700	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide"	3,000
New York								
Astor	1,120	50c-$2.00	"Hell Divers" (MGM) (5 days)	17,949	"The Champ" (MGM) (6th week)	15,119	High 1-3 "New Moon"	23,684
							Low 11-14 "The Champ"	18,759
Capitol	4,700	35c-$1.50	"Private Lives" (MGM)	79,878	"Flying High" (MGM)	48,728	High 10-24 "Susan Lenox"	99,741
							Low 12-19 "Flying High"	48,728
Criterion	850	50c-$2.00	"Explorers of the World" (Raspin) (8 days-2nd week)	12,546	"Explorers of the World" (Raspin) (6 days-1st week)	12,100	High 1-3 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	8,303	All Newsreel	8,386	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Gaiety	850	50c-$2.00	"Arrowsmith" (U. A.) (2nd week)	15,492	"Arrowsmith" (U. A.) (1st week)	15,442		
Mayfair	2,300	35c-85c	"Frankenstein" (U.) (3rd week)	28,000	"Frankenstein" (U.) (2nd week)	42,900	High 12-12 "Frankenstein"	53,800
							Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"Heaven on Earth" (U.) (6 days)	35,700	"The Cheat" (Para.)	55,900	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.00	"Tonight or Never" (U. A.)	30,900	"Ben Hur" (MGM) (2nd week)	9,200	High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Sooky" (Para.)	19,400	"The Struggle" (U. A.) (9 days)	14,100	High 10-17 "Monkey Business"	57,400
							Low 12-19 "The Struggle"	14,100
Roxy	6,200	35c-$1.50	"Maker of Men" (Col.)	49,100	"Good Sport" (Fox)	49,700	High 1-10 "Man Who Came Back"	130,430
							Low 12-26 "Maker of Men"	49,100
Strand	3,000	35c-85c	"Safe in Hell" (F. N.)	32,400	"Blonde Crazy" (W. B.) (2nd week)	24,700	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"Secret Witness" (Col.)	2,619	"Branded Men" (Tiff.)	2,698	High 1-3 "Vienese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"Her Majesty, Love" (F. N.) (6 days-4th week)	22,976	"Her Majesty, Love" (F. N.) (3rd week)	9,700	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Flying High" (MGM)	3,600	"Way Back Home" (Radio)	6,000	High 2-7 "Illicit"	11,000
							Low 12-26 "Flying High"	3,600
Criterion	1,700	10c-50c	"The Guardsman" (MGM)	6,500	"Private Lives" (MGM)	8,300	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Compromised" (F. N.) (3 days)	650	"Lasca of the Rio Grande" (U.) (3 days)	900	High 1-24 "Under Suspicion"	7,200
							Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
			"Fifty Fathoms Deep" (Col.) (4 days)	800	"Frankenstein" (U.) (4 days)	1,200		
Mid-West	1,500	10c-50c	"The Yellow Ticket" (Fox)	5,000	"Platinum Blonde" (Col.)	5,000	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Heaven on Earth" (U.)	11,750	"Homicide Squad" (U.)	11,500	High 2-14 "Cimarron"	25,550
							Low 12-19 "Homicide Squad"	11,500
Paramount	2,900	25c-60c	"Sin of Madelon Claudet" (MGM)	6,500	"The Champ" (MGM)	9,250	High 6-20 "Daddy Long Legs"	12,000
							Low 11-28 "His Woman"	6,000
World	2,500	25c-40c	"Working Girls" (Para.) and "The Road to Singapore" (W. B.)	5,250	"The Unholy Garden" (U. A.) and "Girls About Town" (Para.)	6,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"Plunder" (British) (3 days)	1,000	"Miracle Woman" (Col.) and "King of Jazz" (U.) (3 days)	1,450	High 10-28 "Rogue Song" and "Naughty Flirt" and "The Viking" and "Guilty Hands"	3,600
			"Penrod and Sam" (F. N.) (3 days)	1,600	"The Squaw Man" (MGM) (3 days)	1,300	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Ambassador Bill" (Fox) (5 days)	5,500	"Once A Lady" (Para.) (6 days)	7,500		
Centre	1,142	15c-60c	"The Love Parade" (Para.) (5 days)	3,400	"The Ruling Voice" (F. N.) (6 days)	4,700	High 5-16 "Devil to Pay' "	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"The Tip-Off" (Pathe) (3 days)	1,100	"Pagan Lady" (Col.) (3 days)	1,300	High 5-9 "Trader Horn"	7,000
							Low 8-1 "Speckled Band"	2,300
			"Surrender" (Fox) (3 days)	1,600	"Road to Reno" (Para.) (3 days)	1,600		
Regent	1,225	15c-60c	"Cuban Love Song" (MGM) (3 days)	2,200	"Heartbreak" (Fox) (3 days)	2,400	High 5-30 "Seed"	6,200
							Low 12-26 "Cuban Love Song" and "His Woman"	3,900
			"His Woman" (Para.) (3 days)	1,700	"Rich Man's Folly" (Para.) (3 days)	2,000		
Rideau	1,000	10c-35c	"Merely Mary Ann" (Fox) (3 days)	1,200	"Lord Richard in the Pantry" (British) (3 days)	1,400		
			"The Yellow Ticket" (Fox) (3 days)	1,900	"Road to Singapore" (W. B.) (3 days)	1,600		
Philadelphia								
Arcadia	600	50c	"Cuban Love Song" (MGM) (6 days)	2,900	"Flying High" (MGM) (6 days)	3,000	High 1-3 "Laughter"	5,000
							Low 10-31 "Phantom of Paris"	2,500
Boyd	2,400	35c-75c	"Once A Lady" (Para.) (6 days-2nd week)	12,000	"Once A Lady" (Para.) (6 days-1st week)	17,000		
Earle	2,000	25c-65c	"Heaven on Earth" (U.) (6 days)	14,000	"His Woman" (Para.) (6 days)	14,000	High 1-3 "Divorce Among Friends"	26,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"Surrender" (Fox) (6 days)	22,000	"Good Sport" (Fox) (6 days)	23,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000



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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Penrod and Sam" (F. N.) (6 days)	4,000	"Consolation Marriage" (Radio) (6 days)	4,000	High 5-2 "City Lights"	8,000
Keith's	1,800	35c-75c	"Ben Hur" (MGM) (6 days)	10,000	"Corsair" (U. A.) (6 days)	12,000	Low 3-21 "Resurrection"	3,000
Stanley	3,700	35c-75c	"Frankenstein" (U.) (6 days-3rd week)	25,000	"Frankenstein" (U.) (6 days-2nd week)	31,000	High 12-5 "Possessed"	26,000
Stanton	1,700	25c-65c	"Platinum Blonde" (Col.) (6 days-2nd week)	9,000	"Platinum Blonde" (Col.) (6 days-1st week)	11,500	Low 8-8 "Woman Between"	7,500
							High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
							High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway.	1,912	25c-50c	"Surrender" (Fox)	5,000	"The Champ" (MGM) (2nd week)	5,200	High 1-10 "Min and Bill"	21,000
Fox Paramount	3,068	25c-60c	"Husband's Holiday" (Para.)	13,500	"The Cheat" (Para.)	12,800	Low 4-4 "The Prodigal"	3,000
Hamrick's Music Box	1,800	25c-35c	"Her Majesty, Love" (F. N.)	4,800	"Safe in Hell" (F. N.)	5,000	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
RKO Orpheum.	1,700	25c-50c	"Homicide Squad" (U.)	10,500	"Way Back Home" (Radio)	12,900	High 2-14 "Cimarron"	20,000
United Artists..	945	25c-60c	"Private Lives" (MGM) (2nd week)	6,400	"Private Lives" (MGM) (1st week)	8,000	Low 5-23 "Iron Man"	8,500
							High 1-10 "Hells Angels"	12,500
							Low 12-5 "Corsair"	3,000
Providence								
Loew's State	3,800	15c-50c	"Corsair" (U. A.)	14,000	"West of Broadway" (MGM)	11,000	High 2-7 "Insperation"	25,500
Majestic	2,400	15c-50c	"Her Majesty, Love" (F. N.) and "Under Eighteen" (W. B.)	8,000	"Ambassador Bill" (Fox)	10,000	Low 6-27 "Five and Ten"	9,500
							High 3-7 "Little Caesar"	8,000
							Low 12-26 "Her Majesty, Love" and "Under Eighteen"	5,100
Paramount	2,300	10c-50c	"Husband's Holiday" (Para.)	8,000	"The Cheat" (Para.)	9,000	High 3-14 "Unfaithful"	14,000
RKO Albee	2,300	10c-50c	"Heaven On Earth" (U.)	5,000	"Are These Our Children?" (Radio) (9 days)	10,500	Low 8-8 "Secret Call"	4,500
							High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
St. Paul								
Paramount	2,300	25c-50c	"His Woman" (Para.)	7,500	"The Champ" (MGM)	8,500	High 8-22 "Smiling Lieutenant"	12,000
Riviera	1,300	25c-50c	"The Unholy Garden" (U. A.)	5,000	"Flying High" (MGM)	5,700	Low 1-17 "Paid"	7,000
RKO Orpheum.	2,600	25c-50c	"Secret Service" (Radio)	13,000	"Way Back Home" (Radio)	14,000	High 9-5 "Huckleberry Finn"	9,000
Tower	1,000	15c-25c	"The Yellow Ticket" (Fox)	2,500	"Girls About Town" (Para.)	2,000	Low 1-17 "Just Imagine"	1,500
							High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
							High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"The Cisco Kid" (Fox)	13,000	"Susan Lenox" (MGM)	12,000	High 8-15 "Daddy Long Legs"	16,750
Filmart Foreign Talkies	1,400	35c-50c	"Karamozov" (German)	1,750	"Merry Wives of Vienna" (German)	2,100	Low 12-19 "Susan Lenox"	12,000
Fox	4,600	35c-65c	"Husband's Holiday" (Para.)	29,000	"Surrender" (Fox)	32,000	High 1-3 "Lightning"	70,000
							Low 12-26 "Husband's Holiday"	29,000
Golden Gate	2,800	35c-65c	"Smart Woman" (Pathe)	13,000	"Friends and Lovers" (Radio)	12,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Frankenstein" (U.) (3rd week)	9,000	"Frankenstein" (U.) (2nd week)	10,000	High 12-12 "Frankenstein"	23,000
							Low 11-14 "Consolation Marriage"	5,000
Paramount	2,670	25c-60c	"Sooky" (Para.)	14,000	"The Cheat" (Para.)	15,500	High 2-7 "Morocco"	35,000
							Low 7-18 "Women Love Once"	10,000
United Artists.	1,200	25c-60c	"Reckless Living" (U. A.)	8,000	"Corsair" (U. A.)	11,000		
Warfield	2,700	25c-60c	"Expensive Women" (W. B.)	26,000	"West of Broadway" (MGM)	20,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
Warners	1,385	35c-50c	"Penrod and Sam" (F. N.)	8,000	"The Mad Genius" (W. B.)	8,000	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c-75c	"Corsair" (U. A.)	6,000	"Safe In Hell" (F. N.)	6,000		
Fifth Avenue	2,750	25c-75c	"His Woman" (Para.)	11,500	"The Cheat" (Para.)	12,000	High 4-18 "Trader Horn"	17,000
							Low 3-14 "Inspiration" (10 days)	10,000
Liberty	2,000	15c-30c	"Forgotten Women" (Monogram)	5,500	"Arizona Terror" (Tiff.)	6,000	High 1-10 "The Lash"	11,500
							Low 12-26 "Forgotten Women"	5,500
Music Box	950	25c-75c	"The Dreyfus Case" (Col.)	6,500	"Around the World in 80 Minutes" (U. A.) (2nd week)	6,500	High 2-28 "City Lights"	14,000
							Low 3-28 "My Past"	5,500
Paramount	3,150	25c-75c	"Surrender" (Fox)	10,500	"Private Lives" (MGM)	13,500	High 1-10 "Paid"	18,000
							Low 9-19 "Transatlantic"	10,000
RKO Orpheum.	2,650	25c-75c	"Homicide Squad" (U.)	12,000	"Secret Service" (Radio)	13,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"His Woman" (Para.) (6 days)	13,500	"Local Boy Makes Good" (F. N.) (6 days)	17,500	High 9-19 "Merely Mary Ann"	22,000
Loew's	2,088	15c-75c	"West of Broadway" (MGM) (6 days)	10,000	"Ben Hur" (MGM) (6 days)	9,500	Low 6-20 "Always Goodbye"	13,000
							High 4-18 "City Lights"	22,000
Shea's	2,600	30c-75c	"The Bargain" (F. N.) (6 days)	11,000	"The Ruling Voice" (F. N.) (6 days)	15,500	Low 12-19 "Ben Hur"	9,500
							High 11-14 "Skyline"	16,500
Tivoli	1,600	15c-75c	"Age for Love" (U. A.) (6 days)	8,500	"Sherlock Holmes' Fatal Hour" (First Division) (6 days)	9,000	Low 6-27 "Painted Desert"	10,000
							High 2-28 "Cimarron"	19,500
Uptown	3,000	15c-60c	"Reckless Living" (U.) (5 days)	8,000	"Plunder" (British) (6 days)	8,500	Low 11-14 "The Mad Genius"	7,500
							High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights In a Barroom"	8,300

FROM HOLLYWOOD

By LEO MEEHAN

Radio Pictures studio, for some time on a very light production schedule and in the midst of both internal reorganization as well as consolidation with Pathe, swings into the new year with a heavy schedule. David O. Selznick, new production chief, announces a program of 22 pictures to be made during the late winter months. It is planned to get them into the works as rapidly as possible, in order to catch up with the season's program.

The new program glitters with star names far more than any previous Radio program, due to the acquisition by Radio, through the "merger," of such people as Ann Harding, Constance Bennett, Helen Twelvetrees and others. John Barrymore is also among those to star for Radio this winter in a picture entitled "State's Attorney."

"Lost Squadron" is already well under way, with the Barrymore vehicle, and the following to go in shortly: "Symphony of Six Million," a Fannie Hurst story; "Bird of Paradise," the famous Richard Walton Tully play; "Westward Passage," which will feature Ann Harding; "March of a Nation," with the cast which was to play in "Frontier," Irene Dunne, Richard Dix, included; "Blood and Wine," a Wallace Smith story featuring Dolores Del Rio; and "Hold 'Em Jail," featuring Woolsey and Wheeler, Edna May Oliver and Roscoe Ates. Edgar Wallace, English mystery thriller author, is also preparing a story to be done by Herbert Brenon.

▽

B. P. Schulberg and Albert Kaufman of Paramount are recovering from an automobile accident which might have been very serious. Driving through the rain the other day, their big roadster skidded into an ornamental light post. The car and the occupants were badly scarred up, but nothing serious. After treatment at the Hollywood emergency hospital they were taken home. They spent Christmas in bandages, however. They expect to be back at their desks after the New Year.

▽

The general feeling around Hollywood is that in spite of the production panic which followed conferences here of the big executives around Thanksgiving time, there will be plenty of studio activity during the next three months. In addition to Radio's heavy schedule, Jack Warner has announced the First National plant will be humming with production. MGM always can be counted upon for its quota. Junior Laemmle's schedule at Universal is up to normal. United Artists and Columbia are quiet, but to make up for this there is considerable activity among the independents at such plants as Metropolitan, Tec-Art, Monogram, Sennett, Hal Roach and elsewhere.

▽

Estelle Taylor was among the Christmas holiday casuals. Riding in a car with Frank Joyce, actors' agent, she was hit by one of the Los Angeles speeders. No bones were broken, fortunately, though she will be out of commission for a time.

Telegraph companies profited by Hollywood's economy wave the past week. Many of those who ordinarily send out elaborate Christmas cards, but decided to be saving this year, got cold feet the last minute and sent wires to the important ones, at least.

Your old MOTION PICTURE HERALD friend, Jaysee Jenkins, spent his Christmas with Hollywood relatives and friends. He didn't buy Christmas cards, but he did buy turkeys for his relatives in Southern California, numbering quite a few.

▽

Tallulah Bankhead, Paramount star, says she believes Hollywood is "very badly organized." Which opinion is no news to Hollywood. Persons with even less experience in Hollywood than Miss Bankhead have said the same thing. In spite of them, Hollywood continues to be the world's source of entertainment.

James R. Grainger of Fox is here for the holidays. He tried to make us believe that business conditions were on the "up-and-up" in the East. Being credulous here, we believe it. Anyhow, if the world's greatest film salesman is wrong, we still believe it. Call it California optimism, if you like, but that is the way we feel about it.

After all—and this is from your Hollywood correspondent—the world must be entertained. The New York stage is pretty well down and out, not primarily because of any business depression, but because the motion picture business offers better entertainment for less money.

There must be a few of you showmen who remember when flea-bitten roadshows came into your town and took away a lot of money. They do not even attempt it today. How can they, in the face of the attractions you offer them on the screen?

Paste that in your hat, Mr. Exhibitor, as a reminder from this writer! There may be a lot of things wrong with the world as we enter this year of 1932, but we have the business of entertainment sewed up in our back pockets. Happy New Year!

Abandons Circuit Plan

Negotiation reported involving J. W. Myers, head of the Indiana Myer circuit for the leasing of several theatres as the start of a Columbus, Ohio, circuit, have suddenly been abandoned, without explanation.

Schoedsack Leaving India

Ernest B. Schoedsack has sailed from Bombay, India, after completing exterior scenes for the film "The Lives of a Bengal Lancer," which he is producing for Paramount. He was in the field 15 weeks.

Ina Claire in New York

Ina Claire, United Artists player, arrived in New York this week, having completed "The Greeks Had A Word for Them," on the Coast. She is reading plays and may appear for a short time on the stage.

Hecht vs. Goldwyn Results in Verse And a Statement

Ben Hecht, who burst into virile verse, using the motion picture industry and his connection with its as the subject, has, he said, resigned from the $250,000 (for five years) job he had with Samuel Goldwyn as a writer. He claims a friend of his is starting a new magazine and wants some "warm" stuff, so he wrote the poem.

Samuel Goldwyn, in an exclusive statement to the Associated Press this week, says Ben Hecht did not resign. Ben Hecht was fired! and by Samuel Goldwyn himself. Incidentally, Goldwyn says the $250,000 indicated by Hecht is merely a myth which took rise in the novelist's fertile mind. The latter says the industry's conception of art interfered with his own, so it is the industry's loss. Goldwyn has a bit of difficulty agreeing with that point of view.

Goldwyn, in the statement, says he offered Hecht and his collaborator, Charles MacArthur, a generous advance and plenty of time to develop a story idea which Goldwyn liked. The plan included a percentage of the receipts for the authors if the picture was successful, with which plan Hecht, says Goldwyn, was much pleased. Later, he discovered that Hecht was working on three pictures, instead of one and that he had several other contracts in addition to Goldwyn's.

Hecht's answer when questioned, was: "You wouldn't stop me from getting a little easy money, would you?" according to Goldwyn.

Goldwyn's statement says: "I would. And I did. I fired him."

The producer goes on to point out how valuable it is that the motion picture industry is through, on its side, with such "literary racketeers" as Hecht, who "trading on their reputations, (are) looking for easy money and an opportunity of getting away with something."

New Midwest Union Signs 11 Theatres in Illinois, Iowa

The Independent Motion Picture Operators' and Service Engineers' Association of America, new labor organization with headquarters in Minneapolis, has signed 11 theatres in Davenport, Ia.; Rock Island, Ill.; Moline and East Moline, Ill., for one year.

The operators of the theatres included have formed a local, 103, which will be state headquarters for Iowa. Officers are: William Rhodes, president; Thomas J. Burnett, vice-president and business manager; S. J. Bueche, secretary-treasurer. The organization claims 500 members at present.

Tiffany Specials in Work

"Hotel Continental" Tiffany drama, has been cast and placed in production on the Coast, with Peggy Shannon in the lead. The first of two Ken Maynard specials, "The Texas Gun Fighter," has also gone into work at the studios. Phil Rosen is directing.



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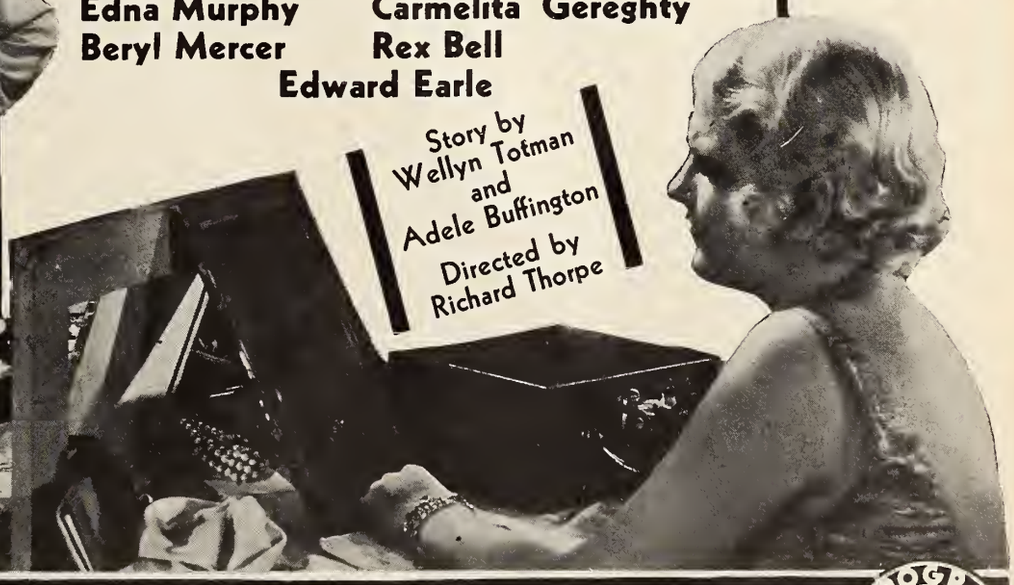


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BOOK REVIEWS

A HISTORY OF THE MOVIES, by Benjamin B. Hampton. 456 pages, with index, and pictorial supplement. Published by Covici-Friede, New York.

This volume may be properly termed the first of motion picture memoirs from a participant in affairs of formative years of the industry's business structure. Mr. Benjamin Boles Hampton has made an interesting contribution to the lore of the period in which he was active in, or upon the periphery of, the motion picture, and from that especial point of view the future research student of the institution of the screen will find it important.

The significant period of Mr. Hampton's book is devoted to that time in the affairs of the motion picture when Adolph Zukor, to take Mr. Zukor's own words from other pages, "sat in on the movie game with everything on one ace." That ace was Miss Mary Pickford, around whom Mr. Zukor ultimately was to build the whole of the great corporate structure which is today known as Paramount Publix. Mr. Hampton, who had done a bit of publishing, with Hampton's Magazine, and a considerable bit of advertising as the vice president in charge of advertising for the American Tobacco Company, was looking about for excitement and a hand in the movies, to which hand he was minded to draw Mr. Zukor's ace.

What happened then, many motion picture persons will remember, what with the excitement between Mr. Hampton and Mrs. Cora Wilkenning, who was or was not Miss Pickford's agent, and Mr. John R. Freuler, then president of the Mutual Film Corporation, who had just captured Charles Chaplin with $670,000 a year, and now had a contract with Miss Pickford at $14,000 a week, all except the signature, and Mr. Zukor, bidding $7,000-and-a-percentage, and winning thereby. It is a long complicated story of which Mr. Hampton has told the longest version yet to be, or ever likely to be, published, aside from the legal record in the Wilkenning controversies.

▽

Mr. Hampton has opened his book with a reference to "A Million and One Nights," which while appreciated by the author of that work, is deemed by him to infer a bearing and relation between it and Mr. Hampton's book which does not appear. "A Million and One Nights" was written with the assumption and belief that the motion picture was an integral development of the art of expression, making men and businesses as it grew. Mr. Hampton in his book sees the motion picture chiefly as an expression of mercantile forces, ruled by men making deals and contracts.

In an addenda pictorial section, the student of the motion picture will find an impressive collection of reproductions of old photographs and stills assembled by Mr. Hampton and presented for their historical value.

TERRY RAMSAYE

PHANTOM FAME or The Anatomy of Ballyhoo, by Harry Reichenbach in collaboration with David Freedman, with a foreword by Walter Winchell. Published by Simon & Schuster, New York.

Here is a glamorous piece of biography from out of the world of showmanship, with a poignant background filled with the tang of adventure and the bitter of vicissitude. It is much more importantly the story of the evolution of Harry Reichenbach and his creed and code, as a man, than it is the story that he set out to produce in collaboration with David Freedman.

The chapters that make the book a contribution begin with the tales of life in the little Maryland mining town and lead out to the gypsying of the open road in carnival season.

You may go into this book looking for the story of ballyhoo, but you will find in it the makings of the pungent philosophy which in turn made Harry Reichenbach a conspicuous figure as a wisecracker on Broadway, the home of the wisecrack. You will find there, too, just how and why it came that Harry should be such a spendthrift of life and of those things which the years of his later success brought him. It was always Saturday night or else the Fourth of July in Harry's life.

▽

Mr. Reichenbach brought to the motion picture the exploitation methods and technique of the show that is here today and somewhere else tomorrow. His work and his memories of his work alike appear splashed with high color and imagination in their broader aspects and, examined in detail, much bedecked with whimsy. Facts never hampered Harry's spectacular exploitations, nor have they been permitted to seriously becloud any of the effects sought where his narrative touches upon the motion picture. It is a minor but regrettable circumstance that since the book had to be concluded while Mr. Reichenbach was in hospital in his last illness, it did lack the attention of one versed in motion picture terms and vernacular. It is unpleasant to the reader to discover such references as "Kintograms," the other references as "weeklies" to newsreels which never were weeklies. Pathe News is the only existing newsreel which was ever a weekly.

The publishers' expedient of presenting the volume with "a foreword by Walter Winchell," conspicuously displayed on the jacket, will appear to some as too consciously a matter of merchandising to properly reflect credit on the work. With all due respect to Mr. Winchell and his kind words, Harry Reichenbach needed neither introduction nor foreword, nor does his book.

Harry Reichenbach's book is a genuine contribution to the literature of the show world, and to Americana. It is happily so written that it can be fascinating entertainment to any intelligent layman.

CAMERA SECRETS OF HOLLYWOOD by Robert C. Bruce and Pat Dowling. 134 pages. Published by Camera Secrets Publishing Company, Metropolitan Studios, Hollywood, California.

Here is a pleasantly written and produced little book about photography, sound in its professional authority and simple enough for any layman. It is written for the picture making public and is profusely illustrated with excellent photographic material, accompanied by the essential camera data. It is in sum a photographic handbook much above the average of such documents in the dexterity of its treatment and the interest of its content.

▽

CINEMATOGRAPHIC ANNUAL (Vol. II), 1931, of the American Society of Cinematographers: Hollywood. Published by the Society; Hal Hall, editor. 425 pp.

The motion picture is many-sided, of this one may now be sure if never until these last few years, during which, in a kind of sudden blossoming, it has unfolded itself as Big Business, as Fine Art, and as Pure Science. The publication under discussion is impressive as a manifestation of the scientific interest, and commands one to add its sponsors, the American Society of Cinematographers, to those other realizations of the new attitude—the Academy of Motion Picture Arts and Sciences and the Society of Motion Picture Engineers.

This, the second A. S. C. year book, is nothing if not comprehensive. In it, cinematography aspires profoundly to a worthiness of its resounding name, reducing its art to the formulae of science, analyzing its science for a fuller realization of the potential motion picture art. Thirty-two articles, most of them in the laboratorician's best manner, with tables, graphs and formulae, form the greater portion of the book, giving it its imposing character. And there is something for everybody interested at all in the technics of motion picture making. At random, one notes such important contributions as:

Making a Fadeout by After-Treatment, by C. E. Ives, L. E. Muehler and J. I. Crabtree. . . . Lighting, by James Wong Howe. . . . Lloyd Jones' elaborate discussion of the theory of tone reproduction . . . an examination of transmission losses in lenses, by J. F. Westerberg. . . . Making Matte Shots, by Fred W. Sersen. . . . Gordon A. Chambers' discussion of process photography. . . . an able treatise on costuming by Max Ree.

In addition to the 32 articles, there are three departmental sections graphically describing equipment now being used by the studios, examining developments in motion picture machinery, and giving eminently practical information for daily use by the worker in cinematography—formulae for

(*Continued on page* 50)

competition ?



Once upon a time when this was a younger country, two vessels met in the Atlantic down off Montauk, in the thick of a pea soup fog.

Up on the rail of the boat outward bound bounced a little Yankee skipper, trumpet in hand.

"What ship is that?" he spoke, in piping quaver.

Across the slate grey water came a bellowing response.

"The Great Beegum of Bengal, a hundred days out of Shanghai, laden with silks and spice, bound for the Port of New York. And what ship is that?"

The little skipper on the rail squeaked back:

"The bark Mary Ann of Nantucket —bound from New York to New Bedford, with a cargo of tinplate."

Then there was silence over the water.

THE AUDIT BUREAU of CIRCULATIONS

Verifying the publisher's report on MOTION PICTURE HERALD, *reports:*

AVERAGE TOTAL DISTRIBUTION FOR
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		Advertising Agencies	27
Mail Subscriptions—Special	1,659	Exchanges and Complimentary	550
		Subscription Salesmen	
		Samples	767
		Employees	63
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The only motion picture business paper member of the Audit Bureau of Circulations

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MOTION PICTURE HERALD

BOOK REVIEWS

(*Continued from page 48*)

developers, for example, a table of chemical solubilities, a chart showing picture sizes obtainable with projection lenses, tables of measurement, etc.

In addition, the editor has linked the craft directly with its ultimate purposes by inserting 64 pages of special enamel stock containing halftones exemplifying the cinematographer's art. The whole book is an expression of a motion picture science that measures fully up to the new importance and dignity of this many-sided industry.

▽

GUN NOTCHES, by Captain Thomas H. Rynning, as told to Al Cohn and Joe Chisholm, with a foreword by Rupert Hughes. A biography of 332 pages. Published by Frederick A. Stokes Company.

In this work Mr. Cohn and Mr. Chisholm have done a spectacular job of word photography and a vital contribution to Americana in the recording of the life and adventures of the exciting Captain Rynning. It is a rare saga of the Southwest, filled with breathless action, and set down in words that clearly indicate a special skill born of cinemacraft. It is history of the living sort that somehow always eludes the textbooks and most of the formal writing of the historians.

▽

ABRIDGED SCIENTIFIC PUBLICATIONS from the Kodak Research Laboratories, Vol. XIV (1930): Rochester, N. Y. Eastman Kodak Company. 295 pp.

Cinematography commands a major position among the photographic interests treated of in the Eastman Kodak Company's scientific publications of 1930, now gathered together in abridged form in a single volume. This compilation, representing papers detailing the results of tests and experiments conducted at the Kodak Research Laboratories, makes readily accessible a large group of reports in the science that have been published individually in a variety of technical journals in both this country and Europe.

The papers included in this volume reveal a broad enough range of interests to make the work of the Eastman research laboratories of much more immediate concern to the practical functions of the motion picture industry than mere photolytics. For example, Mr. Jones' discussion of Rectangle Proportions in Pictorial Composition, Mr. Crabtree's and Mr. Ives' A New Method of Blocking Out Splices in Sound Film, and the same authors' The Storage of Valuable Motion Picture Film. The paper on splicing presents a method that has been extensively promulgated, and which this past year was made accessible to the practical projectionist. The discussion of film storage describes Eastman's own system.

The paper on The Surface Treatment of Sound Film, by Messrs. Crabtree, Sandvik and Ives, was originally published in the *Journal* of the Society of Motion Picture Engineers in 1930, yet faulty conditioning of positive stock was the subject of a vigorous protest introduced by Mr. Griffen, chairman of the practical projection committee, at the last convention of the Society, in October, 1931. Of course, Mr. Griffen's observations did not restrict culpability to inefficient lubrication, but they did include this factor.

Other papers of more or less direct interest to motion picture technics concern a quick test for determining the degree of exhaustion of developers, developer replenishing, testing for the presence of sodium thiosulphate in films, chrome alum stop baths (as a substitute particularly at high temperatures for potassium alum), determination of exposure durations, and effecting proportional transmission from negative to positive to preclude distortion.

All the papers here abridged may be obtained, the introduction announces, upon application.

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TALKING PICTURES by Bernard Brown, B.Sc. (Eng) 302 pages, indexed. Published by Isaac Pitman & Sons, New York and London.

This volume has its elements of interest, in historical data and in a presentation of the superficial technology of sound. It is to be feared, however, that it tells much more than any layman wants to know and not nearly so much as any technician would require. The historical phases are rather incomplete. The work perhaps would find its best field among persons attached to the sound picture business, rather than persons technically concerned with it. Mr. Brown tells about as much as the manager of a motion picture theatre ought to know concerning the technology of recording. The work is clearly and well printed, with that curious sort of typographical starkness and unloveliness which is characteristic of many British books of the class.

Ripley To Make New Series

Robert L. Ripley, cartoonist, will make four more of his "Believe It Or Not" short subjects for Vitaphone, before leaving for China, Japan and the South Seas to gather more material.

Coast Circuit Acquires 9

Hollywood Theatres, Ltd., has acquired nine Fox West Coast houses during the past month. They are: Apollo, Carlton, Carmel, Stadium, Rivoli, Vista, Paramount, Beverley, El Portal.

Publix Shifts E. A. Smith

Edward A. Smith, former city manager for Publix in Los Angeles, has been named district manager of the Publix South Side theatres in Chicago.

Better Lights With Television Camera

Engineers of Radio Pictures are doing a good deal of experimental work with the television camera, which serves to provide diffused light over the subject pictured, and consequently is superior to the "flying spot" generally used in television pickup systems.

An interesting feature of television in transmitting motion picture film, pointed out by Radio engineers, is that the lighting of the subjects is almost natural. Halftone photographic portraits as televised from film are sometimes taken for direct pickup views, it is said.

John V. L. Hogan, whose television development work is undertaken at Station W2XR, is understood to have said that the backbone of syndicated television programs over the country will, in all probability, be through special motion picture films.

Publix Develops New Report Form For Circuit Managers

Publix has instituted a revised Managers' Weekly Theatre Report, which will go into effect January 1. The purpose of the revision is to further relieve, as much as possible, the managers' report work of a clerical nature.

Joseph A. Walsh of the theatre analysis department devised the new form, with the assistance of T. X. Jones of the accounting department. The new form was tested in a number of theatres over a period of weeks, in order to make certain no further changes were necessary.

Berlin Group Forms To Study Scientific Aspects of Films

A society for film science has been instituted in Berlin to serve as a center for all companies or individuals interested in scientific questions raised in connection with motion pictures.

The society aims at the inclusion of the film as a scientific problem in educational curricula and the informing of the government and the press of all scientific aspects of film production.

British Company Head Resigns

Dr. Rudolf Becker of Berlin has resigned as managing director of Associated Sound Industries, Ltd., of London, and is succeeded by E. Van Duyn. Becker was also managing head of British Sound Film Productions, Ltd., which post Van Duyn will also assume.

W. and F. Offers Free Trailers

W. F. Film Service, Ltd., English producers, will in the future make and distribute free, special trailers for all their British films. The policy was inaugurated under the direction of C. M. Woolf, managing head.

MGM, Fox Sue Exhibitors

MGM and Fox Film have filed suits in San Francisco federal court against two California exhibitors charging infringment of copyright. Defendants are William J. Helm and Charles E. Paterson.

THE JUNIOR SHOW

by RITA C. McGOLDRICK

THERE is no longer any doubt about it; the JUNIOR SHOW *is the thing!* You, Mr. Exhibitor, may not be aware of the possibilities in this whole field, or may be among the growing number of those who know how true the statement is. Or, again, you may be among the fair-sized number of theatre managers who have experimented with the idea of selected shows for young people and found them to be a dismal failure. One disgruntled manager writes us: "Women's groups are like fireworks on the Fourth of July. They furnish sky rockets with a fine burst of stars, and then the night is blacker than before."

This subject has its *pros* and *cons*. A number of earnest, willing theatre men have tried to develop local support for special shows for children and has found community encouragement fizzled flash in the pan. But after a period of careful sifting and thoughtful weighing of results, I am in a position to declare positively that the odds are preponderantly in favor of the Junior Show.

At this turning point of the year we may safely take stock in the results achieved by the departments "School and Screen," "Your Public," "Selections" and "The Junior Show" which MOTION PICTURE HERALD inaugurated within the past year in an attempt to coordinate the aims of the organized groups of the nation with the activities of the theatre men who were willing to develop better programs in their theatres. In the past twelve months we have had an overwhelming flood of letters from club groups in every state. Letter from the theatre men have been in equal proportion. In the large number of instances we have found a sense of bewilderment. Methods of procedure have not been clear; understanding and underlying purposes have not been mutually understood. In many instances the attempts for community activity for better pictures have produced static rather than wave length. In a great many other cases harmony has reigned, and where it has, we have results as astonishing as those recorded by Robert G. Hesseldenz, the manager of Bair's Uptown and Ritz theatres in Indianapolis. He began a campaign to build up child patronage. He made his contacts intelligently and carefully. He developed a code of ethics for children's shows.

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A Lesson in Evidence

The letter from Mr. Hesseldenz is well worth reprinting in full, for it is a lesson in *consistent performance*. It tells the optimistic story of accomplishment, not the possibilities of experiment. It is a letter for theatre managers interested in this whole project to read with a degree of thoughtful consideration.

Rita C. McGoldrick,
Junior Show Department,
MOTION PICTURE HERALD,
1790 Broadway, New York, N. Y.
Dear Mrs. McGoldrick:

Your surprise telegram arrived just when the Uptown was entertaining over 900 children at our annual Photoplay Indorsers Potato Matinee—you know, the admission price is an article of food—and, pardon the mention, the checkup shows that we netted 45 bushels of food, allowing 30 cans to the bushel. This is our record Potato Matinee, and strange, too, this being our hardest year in ages.

'Sfunny, Mrs. McGoldrick, the writer intended writing to you quite some time back with the idea in mind of complimenting you on your work in the MOTION PICTURE HERALD. The information one is able to learn from your articles should go a long way towards keeping an exhibitor posted on what he might show on the days on which he expects the kiddies. But even then, we find ourselves licked and find that we can't have the pictures you recommend because of our buying or booking arrangement. It's tough when the Film Co. compels you to show an adult picture, bought on percentage, on your children's matinee or night. Thank goodness, that happens only once in a while, but no good comes of it.

When I opened the Uptown theatre, now owned by Mr. R. R. Bair, I started a campaign to build up a big child patronage. The *big* job was to sell the parents on the idea that their children would be taken care of in a *personal* way while attending our matinees, and that instead of playing perhaps in the dangerous streets, their darlings could be checked at the Uptown where they would be entertained in a supervised manner and could be called for a couple of happy hours later. I promised the parents (by word of mouth and in my ads) that I would give the children my personal attention, and in six years I have never been off the floor during the children's matinees. My ushers and I follow the law made by me that:

Every child must be recognized and treated as a potential patron.

More time must be taken to explain the why and wherefore to a child than to the average adult.

No matter what a child wants, needs, or has lost, that individual case must be handled with parental consideration.

Never must a child be made to feel cheap before its other playmates, never any razzing, etc.

When a child violates a house rule, he is brought back to me for correction, and he returns to his seat calling us his pals. A child-patron's honesty must never be questioned but let him know that his word is good at our theatre. To this date no child has ever been threatened in our theatre.

Now our picture policy has always included the following on Children's Matinees:

Feature, Western or other action or comedy picture.

Serial, Western preferred.

Comedy, and *comedy without the smut.*

Cartoon, Mickey Mouse and Fable, most popular.

News.

For six years we have held a drawing each Saturday matinee and the winner is presented with a Tip-Top wristwatch and band. We always start a serial with a novelty for each child. We never start a serial with a free show. On Christmas matinee we give a Merry Christmas pass to each child. Beats candy by far. A great stunt to make the children "repeaters" which has gone over great for us is to buy about 5,000 flag-buttons, each with a number on it. Give each child a button each Saturday matinee and hold a drawing at the end of the first show each Saturday. Give a pass to each child holding the button with the number drawn. I forgot to mention that buttons should be numbered up to 100. The children like the buttons because of the attractiveness of colored flags and the pass gives the added kick.

Now that you know how we try for the patronage of children, you no doubt will want to know if we have met with success. Understand that we are not bragging and we realize that we may be topped by many other theatres, but *during* 1930 *we averaged over* 1400 *paid children* (under 12 years) 15 cents per week, the most in one day, 1251, and the most on one picture, 1497. Of course, it is no effort to get a crowd of children once in a while but *the weekly average is what counts.* This year's child business will not fall much below that of 1930.

The important thing is that the children come to the theatre for pleasure and the less grief they experience the more fun they'll have and the more often they will want to attend.

Trusting that I have not taken up too much of your valuable time and extending you the Season's Greetings, permit me to remain,

Sincerely yours,
(signed) ROBERT G. HESSELDENZ,
Manager, Bair's Uptown and Ritz.

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The Problem Side

A fair example of the discouragements that some managers have to face when they first attempt the plowing and fertilizing of this new field of enterprise has come to us in a letter telling something of a bitter story. For that reason it may be better, in this instance, to withhold the names. The exhibitor writing the complaint owns a theatre in a medium size town in the Southwest. He has a college education. He had identified himself in local affairs, had served as a public official and consequently had a keener appreciation of the value of public opinion and group cooperation than most theatre managers.

He was approached by a local group of women, leaders in the women's organizations in the town, who convinced him that they were interested in promoting better motion pictures for their community. First, they suggested children's matinees, which, from his experience, he discouraged. But at their suggestion of a Family Night program of selected pictures for Friday nights he extended the complete co-operation of his theatre's facilities, even going so far as to purchase special pictures which they had requested and for which he had not contracted. This necessitated a higher price than he would have paid were he buying a group of pictures. They assured him that they would support the family night pictures that they had themselves selected and would insure a large attendance of local people who were interested in pictures of a higher moral quality.

After a few weeks of feeble box office returns the exhibitor took the trouble to stand in the lobby of his theatre to determine whether or not any of the leaders of these public groups were actually giving their support to the project. On three successive Friday nights he learned by personal observation that none of the committee attended the special programs that they had selected.

These are the heartbreaking discouragements. In this instance one can lay the blame directly upon one leader who failed. A little patience, a little sifting and some

CLUB COOPERATION INSURES SUCCESS

(*Continued from preceding page*)

definitely constructive building overcomes this hazard:

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The Question's Other Side

The Massachusetts Civic League, Children's Welfare Committee, organized an active group to study motion pictures as applied to youth. The Massachusetts Civic League, through which this group will work, has included the motion picture managers as active members. MOTION PICTURE HERALD's Junior Show literature was presented at the first meeting. A committee was nominated to develop community responsibility for the support of the best pictures offered currently. Each member reported at the first meeting an excellent spirit of cooperation from all local managers.

At the meeting, one of the motion picture managers presented a point which had to be recognized, namely, that there will be inevitably motion pictures, plays and novels which are not for the young—and by "young" he specified those under 14 years of age. With a clear understanding of the type of entertainment suitable for juveniles, the Council agreed to arouse community responsibility and support of proper programs for young people; and intelligent adult interest in the finer pictures presented for the mature minds. This group put upon the record that they were in sympathy with the theatre manager and wished to support him; that the producers and not the exhibitors or managers of theatres are responsible for the character of motion pictures which may not be endorsed.

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ALADDIN THEATRE CORPORATION
Denver, Colorado.
Harry E. Huffman, President and Treasurer.

The Aladdin Theatre Corporation of Denver operates five theatres, the Tabor and America downtown in the heart of the city, the Aladdin in a very fine residential section, the Bide-A-Wee in a poorer section, and the Blue Bird in an outlying residential section, but a very good district.

At the Blue Bird on Saturday afternoons they give a children's matinee showing pictures suitable for children. Few, if any, adults attend this performance. This has been found a very satisfactory arrangement and a large attendance is usual.

Friday night at this same theatre is "Family Night," when pictures suitable for both adults and children are shown. These nights, too, are very popular and the people in the neighborhood have come to look forward to the occasion when the entire family may be assured of a good clean piece of entertainment.

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THE VALMAR THEATRE
THE FOX VIRGINIA
Vallejo, California

The club women of this small city in California have found the managers of their two theatres in cordial accord with their eager interest to have suitable pictures shown for their juveniles. The managers requested the club women to select from the monthly reviews of endorsed pictures of national organizations those pictures they would like most to have shown in Vallejo. From the lists of selected pictures published by the General Federation of Women's Clubs, the D. A. R., the Parent Teacher Association, the Women's University Club and the International Federation of Catholic Alumnae, this group makes its final selections. When the theatre men announce the pictures they will book, the club women send typed notices to all local schools, club groups and prominent citizens. They have learned that the interest of the parents and the teachers is definitely effectual upon the attendance of the children. The whole activity has meant a pleasant relationship between the theatre men and the prominent people in their locality, and a definitely increased audience.

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COLUMBIA PICTURES CORPORATION
Office of the Treasurer, Jack Cohn
New York City.
MOTION PICTURE HERALD:

Your articles on "The Junior Show" hit the nail on the head so squarely that I felt compelled to dictate the attached.

As the distributors of "Mickey Mouse," we have been in an unusually advantageous position to see what could be accomplished by exhibitors who make a bid for juvenile patronage.

We are about to inaugurate the Buck Jones Rangers Club for Boys and Girls because of our desire to further help showmen in this direction and I sincerely trust you find the attached in line with the thing you are now doing.

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The Mickey Mouse Clubs

In a further clever analysis of the possibilities of the Junior Show, Jack Cohn contributes the following:

"The success which has been attained by the Mickey Mouse idea throughout the country proved the value of cultivating juvenile patronage. Many of the Mickey Mouse Clubs have memberships of *two thousand or more,* and the exhibitors who have exploited them play to a Saturday morning patronage of fifteen hundred to two thousand children, their greatest problem being to accommodate all the members who want to attend each show. At ten cents a head, which is the usual admission price, the box office represents a very respectable total. But *more important than this* is the friendly feeling generated in the parents, who, having investigated the types of shows presented, feel grateful towards these theatre owners for the wholesome and beneficial entertainment afforded their children.

"Encouraged by the rapid growth of the Mickey Mouse Club movement, Columbia is about to inaugurate the Buck Jones Rangers Club for boys and girls, which will present details to meet the average child's eagerness to join a club.

"With the coming of the talking film, action was subordinated to dialogue, with the result the juvenile trade reached the vanishing point, and exhibitors raised the cry: 'Give us pictures that will bring the children back to our theatres.'

"'The Junior Show,' inaugurated by MOTION PICTURE HERALD, is of special interest and value to the whole industry. My own reaction towards this new feature is that it alone is worth the subscription price because it points out to theatre owners the manner in which live-wire showmen are able to add to their gross receipts every week through the development of juvenile patronage.

"Columbia has long been aware of the box-office value of children's shows, not merely from the standpoint of the immediate returns from these morning performances, but also because of the good will created by them.

"Columbia is not only in favor of 'The Junior Show' idea, but will do everything within its power to further its work."

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Texas Junior Shows

Texas is a highly organized territory with active club work for better pictures going on in every city. The Mickey Mouse Clubs have been particularly popular. At these club meetings held on Saturday mornings, especially selected subjects, accompanied by a "Mickey Mouse" cartoon, are presented to the children. At the Texas, a suburban theatre in Oak Cliff, a prominent district outside of Dallas, an average Saturday morning attendance of *twelve hundred children* is an outstanding accomplishment. The Arcadia initiates its club January 9th, with new "Junior Show" programs opening in January in the following additional suburban theatres: The Oak Law, the Varsity and the Haskell. These motion picture houses are widely scattered over the city and every neighborhood has access to one of them. Splendid cooperation has been given to this whole movement by the local Council of Mothers and Teachers and by groups of club women.

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San Diego's Success

With local club women and Parent Teacher Association members chaperoning, several neighborhood theatres in San Diego, Cal., are accomplishsing astonishing success with Saturday afternoon "Junior Shows." In this territory an active cooperation has been worked up with the neighborhood merchants who gladly donate candy, prizes, and even ice cream and cake to the children. In San Diego, the "Junior Show" becomes something of a function. Individual children are invited to sing, the theatres have community choruses and a number of exciting contests have been staged that have become outstanding news items. Within the past year one or more of the theatres have announced costume competition, kite races, Yo Yo contests, competitions with the cross bow, and dog shows. The women's groups, cooperating enthusiastically with the theatre men, believe that this encourages child self expression, clean organized play and is of distinct educational advantage. It is a common thing for these theatres to have a child attendance of more than a thousand at their "Junior Show."

There have been, of course, many problems for both managers and chaperones. They have endeavored to put an end to "petting," have been alert to detect any immoral advances made toward children by adults and degenerates, have had to deal with theft, falsehood and rowdyism. It has been their endeavor to uphold good citizenship and toward this end they have invited speakers to address the children on patriotism and safety. While much has been accomplished, it is but the beginning of a strong movement to provide clean, instructive and supervised entertainment for juniors.

Mrs. Frank W. Lane, president of the Better Films Conference of San Diego, writes:

"We are grateful to MOTION PICTURE HERALD for this whole information on 'The Junior Show' and deeply appreciate your literature. We women of the West like to know what the women of the East and the Middlewest are doing in order that we may all pull together 'to make the best pictures pay best.'"

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Memphis Launches Movement

A citywide move by Memphis women leaders for the sponsorship of a family night

JUNIOR SHOWS BUILD UP AUDIENCES

(Continued from preceding page)

program each Friday in local motion picture theatres may result from a recent conference between Mrs. Larry Akers and Mrs. Marguerite H. Brandeau of the Nineteenth Century Club and M. A. Lightman, president of the Malco Theatres.

At the convention of the MPTOA, representing the exhibitors of Tennessee, Arkansas and Mississippi, the club women were invited to express their viewpoints on the motion picture industry in general and the problem of censorship.

This meeting was proposed by M. A. Lightman, president of the MPTOA. He told the club women that the Friday Family Night, featuring special pictures of appeal to children, would be welcomed by exhibitors if supported by the public. Mrs. Akers, chairman of the child psychology department of the club, and Mrs. Brandeau met with Mr. Lightman to consider a resumption of the morning pictures for children which have been sponsored by the club in the past.

The family night idea was advocated by the Parent-Teacher Association and other leaders at the open meeting.

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Wilmer & Vincent Theatres
Norfolk, Virginia
Pierre Baulogne, Manager

"The Norfolk Theatre is feeling its way. The manager writes:

"I am a faithful reader of your department in Motion Picture Herald and am very desirous of subscribing to 'School and Screen,' a monthly service for schools and theatre men.

"We have a birthday club at the Norva which, instead of being tied up with the newspapers, is tied up with the local radio station. It is a very successful club, but we have plans to make it still more effective if we can get the backing of the Parent-Teacher Associations and some of the other women's clubs. We welcome your help."

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Audience Building

There is no better example that we know of in the potentialities of audience building than some of the reports on Junior Show possibilities demonstrate. The California Congress of Parents and Teachers, Fourteenth District, Lake Mendocino, Sonoma, Cal., in a simple letter, typical of hundreds written by similar groups working earnestly and constructively in their localities, says.

"Please send us many more copies of your 'Junior Show.' We are progressing in our county for Junior Matinees and have covered all theatres. Now we are prepared to branch out to the entire district. We will soon have a list of a hundred theatres to send to you, as well as a list of managers, schools and clubs. The 'Junior Show' is a success."

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From the Massachusetts State Federation of Women's Clubs a letter from Mrs. Fred B. Cross bears the same message. She writes:

"'School and Screen' and 'The Junior Show' are invaluable. They were used at our council meeting. We have started new councils in nearby towns, representatives from which sit in with us for information and help with their problems. Northampton, which is a child of ours, has just organized. It has in itself twenty-two organizations composed of men and women. This demonstrates the possibilities in the State of Massachusetts."

The activities of this Motion Picture Council have received wide publicity in the local press and won the interest of churchmen, prominent citizens and an active committee of motion picture exhibitors.

How a Boys' Club Helps

In a recent issue of the Journal of Education, Robert C. Colangelo, Director of Guidance, Worcester, Mass., expresses his viewpoint of the 'Junior Show.' He says:

"Once a week every boy is given an opportunity to enjoy up-to-date motion pictures, which have both entertaining and educational values. At these gatherings the older boys act as monitors, and one from among the group, with more musical ability than the rest, leads the assembly in singing. Quite often the Boys' Club Orchestra—organized in connection with the music classes—gives concerts, and plays popular and classical pieces."

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Fox St. Helen's Theatre
Chehalis, Washington
Will J. Conner, Manager

"I think our Mickey Mouse Club, and the Junior Show idea, is the greatest good will builder any theatre can have!"

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Ohio Federation of Women's Clubs
Department of Education, Division of Motion Pictures
Cincinnati, Ohio

Ohio is one of the most highly organized states in motion picture activities, boasting actually 522 motion picture chairmen throughout the state. It is not unusual in Ohio to have a children's matinee rolling up an attendance of 1800 to 2,000 children, an actual number registered recently at "Junior Show" programs for "Skippy" and "Father and Son"—which proves the interesting fact that fine pictures do not have to be absolutely new to win large audiences. The Ohio chairman of motion pictures writes us:

"We wish to receive all Motion Picture Herald reprints. We have four new clubs in Ravenna, Ohio, working for good films. We are planning to form these groups into a new Motion Picture Council. The Middletown Federation is considering a similar plan."

And so it goes—and grows!

RITA C. McGOLDRICK BELIEVES:

1. *That well exploited Junior Shows and Junior Motion Picture Clubs are a community success and a box office gold mine.*
2. *That cooperation with leaders in the community is the important element, the organized local women's clubs being the basic factor for Junior Show success.*
3. *That the proper handling of entertainment for young people is the safest antidote for censorship.*

A glance at the bulk of letters and clippings that have brought us news of "Junior Show" activities in the theatres all over the land during the current holidays tells a complete story in itself. In one city after another, and in hundreds of theatres, we find instances of a fine community spirit expressing itself through the theatres in behalf of the unemployed, the suffering poor, and children in hospitals. We have had no finer instances of the dignified place the theatre may hold in the heart of a community than in these surprising Christmas records, which have all been carried as headline items by prominent newspapers.

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Furchgott's Florida Theatre
Jacksonville, Florida
Guy Kenimer, Manager

More than three thousand Jacksonville children crowded the Florida theatre for its annual Christmas party, with hundreds unable to gain admission. After a greeting by the mayor the children saw "Heroes of the Flames" and "Captain of the Guard." A party of this kind is a regular feature given free to the children at Christmas and at Easter time.

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The Strand Theatre
Lansing, Michigan

Over two thousand youngsters, each bearing a toy, stormed the doors of the Strand theatre for the first of a series of three benefit shows for the Red Stocking Club. The price of admission was one old or new toy in good condition and the receipts of the first show constituted three truckloads of playthings. Under the supervision of Sgt. Harry B. Snyder, school safety officer of the police department, the children were kept in line. Trucks furnished by the *State Journal* and those of the Lansing Ice and Fuel Company were backed up to the theatre, and as the children passed along they handed in their toys and moved into the show. The children saw "Skippy" and received it enthusiastically. In this enterprise the theatre was supported by the active cooperation of banks, stores, club groups and all important city agencies.

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Warner Brothers Theatre
Memphis, Tennessee

In this instance Warner Brothers called it a Happiness Party. Again the price of admission was an old or a new toy with special emphasis placed on the *new* toy. The Memphis Firemen agreed to take over and rebuild the old ones to make them serviceable.

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The lesson is plain to read. From this casual cross-section of correspondence and newspaper reports it is evident beyond further doubt that the organization of children in the neighborhood, through the means of the Junior Show, is an invaluable service to the community to the theatre man and to the whole motion picture industry.

Motion Picture Herald is interested in helping exhibitors and club women toward a better understanding of this whole project. Plans and details will be furnished to those groups who are newly organizing committees for Junior Shows, and all the facilities of this department will be placed at the disposal of the exhibitor interested in this activity as a new project.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Shopworn"	Screen adaptation by Sarah J. Mason. Director: Nicholas Grinde.	Barbara Stanwyck, Regis Toomey, Zasu Pitts, Lucian Littlefield, Robert Alden.	Shooting
Untitled prizefight story	Director: Eddie Buzzell.	Ben Lyon, Constance Cummings, Thelma Todd.	Shooting
"Love Affair"	From story by Ursula Parrott. Director: Thornton Freeland.	Dorothy Mackaill, Humphrey Bogart, Halliwell Hobbes.	Shooting
"South of the Rio Grande"	Original by Harold Shumate. Director: Lambert Hillyer.	Buck Jones, Mona Maris, George Lewis, Doris Hill.	Shooting
"Men in Her Life" (Spanish version)	From novel by Warner Fabian. Director: Dave Selman.	Lupe Velez, Gilbert Roland, Ramon Pereda.	Shooting
FOX			
"Disorderly Conduct"	Story by William Anthony Maguire. Director: John W. Considine, Jr.	Linda Watkins, Spencer Tracy, Ralph Bellamy.	Shooting
"The Gay Bandit"	Story by Tom Gill. Directors: Bert Sebell and J. M. Kerrigan.	George O'Brien. Conchita Montenegro.	Shooting
"The Silent Witness"	Story by Jack de Leon and Jack Celestin. Directors: Marcel Varnel and R. L. Hough.	Lionel Atwill, Greta Nissen.	Shooting
"First Cabin"	Story by Louis Joseph Vance. Director: Hamilton MacFadden.	Thomas Meighan.	Shooting
"After Tomorrow"	Story by Hugh Stange. Director: Frank Borzage.	Charles Farrell, Marion Nixon, Minna Gombel.	Shooting
METRO-GOLDWYN-MAYER			
"Tarzan"	Original story by Edgar Rice Burroughs. Director: W. S. Van Dyke.	Johnny Weismuller, Neil Hamilton, Maureen O'Sullivan.	Cutting
"Arsene Lupin"	From play by DeCroisset and Le Blanc. Director: Jack Conway.	John and Lionel Barrymore, Karen Morley.	Cutting
"Polly of the Circus"	From stage play by Margaret Mayo.	Marion Davies, Clark Gable.	Shooting
"Her Cardboard Lover"	Director: Edward Sedgwick.	Buster Keaton, Mona Maris, Nils Aster, Jimmy Durante, Polly Moran.	Shooting
"Grand Hotel"	From novel by Vicki Baum. Director: Edmund Goulding.	Greta Garbo.	Shooting
MONOGRAM PICTURES			
"Single-Handed Sanders"	Director: P. A. Charles.	Tom Tyler, Mary Morris, Robert Manning.	Shooting
PARAMOUNT			
"One Hour With You"	Story by Lothar Goldschmidt. Director: George Cukor.	Maurice Chevalier, Jeanette McDonald, Genevieve Tobin, Charlie Ruggles, Roland Young.	Shooting
"Shanghai Express"	Story by Harry Hervey. Director: Josef von Sternberg.	Marlene Dietrich, Clive Brook, Anna May Wong, Warner Oland.	Cutting
"The Black Robe"	Screen play by Grover Jones and Wm. Slavens McNutt. Director: Lothar Mendes.	Kay Francis, Frederic March, Stuart Erwin, Juliette Compton.	Shooting
"The Miracle Man"	From original by Frank L. Packard. Screen story by Waldermar Young. Director: Norman McLeod.	Chester Morris, Sylvia Sidney, John Wray, Robert Coogan.	Shooting
"Dancers in the Dark"	Original story by James Ashmore Creelman. Director: Russell Mathews.	Miriam Hopkins, Jack Oakie.	Shooting
RKO-PATHE			
"Montana Rides"	Story by Cherry Wilson. Director: Fred Allen.	Tom Keene.	Starting
"Lady With A Past"	From novel by Harriet Henry. Director: Edward H. Griffith.	Constance Bennett, David Manners, Myrna Kennedy.	Cutting
"Prestige"	Story by Harry Hervey. Director: Tay Garnett.	Ann Harding, Melvyn Douglas.	Cutting
RKO-RADIO			
"Lost Squadron"	Original by Dick Grace. Director: George Archainbaud.	Richard Dix, Mary Astor, Erich Von Stroheim, Joel McCrea, Dorothy Jordan, Hugh Herbert, Robert Armstrong.	Shooting
"Girl Crazy"	Adapted from George Gershwin's stage show. Director: Wm. Seiter.	Eddie Quillan, Dorothy Lee, Mitzi Green, Kitty Kelly, Arlene Judge.	Shooting
TEC-ART (Wm. Kent Productions)			
"The Drifter"	Scenario by Oliver Drake. Director Wm. O'Connor.	William Farnum, Noah Beery, Phyllis Barrington.	Cutting
TIFFANY			
"Texas Gun Fighter"	Story by Ben Cohn. Director: Phil Rosen.	Ken Maynard.	Shooting
UNIVERSAL			
"Impatient Maiden"	Novel by Donald Henderson, "The Impatient Virgin." Director: James Whale.	Lew Ayres, Mae Clarke, Una Merkel, John Halliday.	Shooting
"Cobblestones"	Original screen play by Earl Snell. Director: Edward Luddy.	Norman Foster, June Clyde, Zasu Pitts.	Shooting
WARNER-FIRST NATIONAL			
"Alias The Doctor"	Story by Houston Branch. Director: Michael Curtiz.	Richard Barthelmess, Oscar Apfel, Adrienne Dore. Norman Foster.	Shooting
WARNER BROTHERS			
"Roar Of The Crowd"	Story by Howard Hawks and Seton I. Miller. Director: Howard Hawks.	James Cagney, Joan Blondell.	Shooting
"Old Man Minick"	From novel by Edna Ferber. Director: Archie Mayo.	Chic Sale, Dickie Moore, Lois Wilson, Earl Foxe.	Shooting
"The Man Who Played God"	Screen play by Julian Josephson and Maude Howell. Director: John Alolphi.	George Arliss, Violet Heming, Ivan Simpson, Bette Davis.	Cutting

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

Is Advertising & Exploitation Necessary?

THAT'S the title of a series which starts in next week's issue of the Round Table section. And it is one of the most interesting series ever carried on our pages.

It was no easy task to frame a request to a selected group of representative showmen and advertising men for articles dealing with the necessity of advertising and exploitation in theatres where the best product is shown. Many of them thought the suggestion was a gag and in return they aired their opinions accordingly; but just the same they were "shooting right up our alley."

How many times have you heard the remark, "No wonder that theatre is doing a big business, look at the pictures they are running." Or, "That house doesn't have to advertise; with the best product available they can sit back and watch the crowds lined up at their box office."

We've heard those expressions time and again and we've wondered just how true they were. Is it possible that any theatre playing the best selected product of all the producers could get by without any advertising or exploitation? Are we to assume that because a theatre gets good product, and does a good consistent business that they don't have to spend any money on show-selling ideas? That would be rather hard to believe, yet, there are many who really believe it.

In the series, "Is Advertising and Exploitation Necessary," we merely wanted to bring out the opinions of a widely selected group who can tackle the question from different angles so as to bring out the best of the argument. We believe we succeeded in so doing and when you start to follow this series with the first article, written by Gabe S. Yorke, director of advertising and publicity for the Fox Film Corporation and Fox Theatres, you will be reading some mighty smart dope on this all-important subject.

It starts next week. Watch for it; read every article; think them over carefully and then sit down and write us your own opinion of this unusual question. It's an open discussion and like all other matters discussed on the Club pages, is wide open for any member or reader.

* * *

We wonder how many showmen will mount the ladder during the new year. How many will be sitting up among the leaders when they play the Swan Song for '32.

During '31 we've watched quite a few of the boys carve niches for themselves in the mythical Hall of Fame. And quite a few others achieved national recognition for the fine work they were doing in their quiet, but efficient, manner. Here are just a few:

Jameyson of Fox Midwesco showed the way with some marvelous newspaper advertising last year and is now in charge of the entire division for advertising and exploitation. Well deserved, sez we, and every man in the division agrees.

Nat Holt engineered some unusually fine show-selling out in Wichita and as a result attracted plenty of attention. He rates high with his superiors and, mark our words, you'll hear of his climbing higher too.

"Little Dick" Moss headed west from an assistant manager's berth with Loew and tied his future to H. B. Franklin's ship. He's now handling one of H. B.'s flagships in L. A. A "kid" with showmanship born in him, and how.

Then there's Jack Jackson, publicity chief for the Publix Pennsy houses up in the coal regions and a man whose greatest asset is his ability to get the house managers working right with him a hundred per cent.

C. J. Latta climbed from house manager in New Haven to a Zone Executive position in Cleveland with the Warner Brothers Theatres. And he deserves everything he won for himself. A genuine showman and a real leader of men.

Eddie Hitchcock proved in '31 that a theatre publicity man could hold a big job with one of the major companies. His ad campaigns for United Artists' new product were a source of joy to hundreds of showmen who had no ad artist on the payroll. Eddie will climb still further in '32.

Walter Morris earned the respect and admiration of his bosses when he took hold of a "jumping-off" house and ran it into the black. Then he proved that he was big enough to handle a district; now he's going to prove that he can take charge of a city manager's spot and make it both profitable and interesting.

We could use up every page in our section if we expected to mention "just a few" of the boys who deserve mentioning. But since that's an impossibility we'll have to cut this one short and hope to get the chance of telling a brief bit about some of the many others before long.

A Happy New Year? Sure! But it's really up to yourself to make it happy. Do your stuff and show show business that you're the man they're looking for. "CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



We're all wondering what's coming out of the hat for the year of 1932. And we are also wondering what YOU would give to know....!

Keep your eye on the magician and maybe the eye will prove quicker than the hand.

HOROWITZ WORKED A FINE CO-OP TO PLUG A FOOTBALL PICTURE

The aftermath of the football season continues, this time by the way of a report explaining how Theodore M. Horowitz, manager of the Paramount Theatre in Peekskill, N. Y., put over "Spirit of Notre Dame."

Twelve merchants contributed to the promotion of a co-operative page of ads in a local newspaper, each ad containing individual photos of players on the Notre Dame team. Readers were invited to identify their positions on the team and share in the guest tickets offered by the theatre. The merchants also donated other articles of merchandise. Participants in the tie-up also carried their photo of the player in show windows, along with stills and other copy pertaining to picture.

The theatre lobby was decorated with a 5 x 7 foot calendar with stills of the Notre Dame players breaking through the playdates. This was augmented by a walking bally of a man 5 feet high and weighing over 200 pounds. He was dressed in red helmet, red jersey, black number, khaki pants, red stockings and black shoes. Each night, during run of picture, was made a School Night, coach, team, cheer leaders, band or orchestra all contributing to collegiate atmosphere. Pennants, etc., of the respective schools were hung in the lobby for these occasions.

Too bad we couldn't have received this information a little earlier in the year, but it's better late than never. At any rate, members can file the above away for use another time, or perhaps adapt it to some other film or sport before next year rolls around. It worked well for Horowitz and we're glad to have the opportunity to set it down in print.

THAMES USED SMALL AUTO PAINTED WITH TITLE TO SELL FILM

A diminutive Austin auto was recently used by J. F. Thames, manager of the Paramount Theatre in Greenwood, Miss., to exploit "Sob Sister." The title of the picture was painted on every available inch of space and the public was invited to name the number of times the title appeared and participate in guest tickets.

Thames' stunt has been successfully used any number of times by several showmanmembers of this Club to exploit a variety of pictures. If an Austin isn't available, see if you can't dig up one of those old "Model T's."

HENRY HERR MAKING NIFTY DISPLAYS IN MILWAUKEE THEATRES

Thanks to Harold Janecky, former manager of the Warner Theatre, Milwaukee, and now in charge of the Lynbrook Theatre, Lynbrook, L. I., N. Y., we are able to present an excellent example of work being turned out by J. Henry Herr and his associates in the Warner Sign Shop of Milwaukee, largest shop of its kind in the state.

When the shadow box shown in the accompanying photo below was constructed the modernistic lobby of the Warner Theatre in Milwaukee was kept in mind, as you will note that the entire scheme follows this trend. The grill was cut from beaver board which had been covered with gold paper. Tinted muslin backs up the grill. Double sockets, to insure good lighting effect, were arranged at regular intervals around the box. The steps at the base of the box have black velour paper risers and silver paper tops. On each side of the box proper, note the three tapering tubes. These were covered alternately with gold and silver paper and each carries a regular stock still at the top, illuminated by an enclosed lamp. Gold, silver and black velour paper and black diamondtine were the only decorative mediums used in this display. The box is arranged to take care of three-sheet posters or three-sheet transparencies; however, the latter have been found the most effective.

Walter Huston, the character in this photo, was done in purples, violets and blues with yellow highlights. The background runs around orange to dark red. The letters were done in orange-greens and light blues, giving the entire display a most "ritzy" effect; in fact, the box harmonized perfectly with its surroundings.

Working with Herr, who is familiarly known as "Pop," are his assistants, Sherburn Youngbeck and Eddie Edelman, all of whom we are mighty glad to meet. Now that Janecky is no longer out in Milwaukee, it is to be hoped that some enthusiastic member of this sign shop will find the time to submit other interesting specimens of the fine work that is being turned out, for we know that many of our members will be able to cash in on the suggestions. Surely, the display described above will make a splendid one for any theatre.



ORGANIST WAS BUILT UP TO A BIG FEATURE BY MISS JEAN LA ROE

Wherever the question of engaging an organist is under consideration these days, a slant on what is taking place at the Grand Theatre, Columbus, Ohio, should be of interest. The Grand is one of J. Real Neth's theatres, under the publicity supervision of Jean La Roe.

Several weeks ago this theatre engaged a feature organist and ever since this event took place her name has consistently appeared in the daily newspapers. At least a third of space advertising the Grand carries her photo, caption and copy relating to her specialty. In addition, she has been consistently plugged through readers on the amusement and music pages, with the result that she is one of the leading attractions at this house.

The above is related mainly to convey the impression that Miss Jean went out to sell this organist just as any good publicity man or woman would undertake to sell a picture or some other attraction. In one of the larger boxes in the amusement section of the paper, we note that this particular organist is working some kind of a stunt from her console with the aid of a microphone. We hope Miss La Roe will let the Club know more about it.

FRED HAMLIN ILL!

Fred Hamlin, well known showman of the West and regional director of publicity and manager of the circuit's northern Utah and southern Idaho theatres, is quite ill in the Dee Memorial Hospital, Ogden, Utah.

SPECIALS FOR
THE LATEST FALL PICTURE RELEASES
Fill your seats with original box-office
EXPLOITATION NOVELTIES
Made for Every Picture Produced Including
PATHE - R-K-O - UNIVERSAL - M-G-M
TIFFANY - SONO-ART - LOEW'S
UNITED ARTISTS - FIRST NATIONAL
and Many Others
For further information and samples write to Box 501
MANAGERS ROUND TABLE CLUB
1790 Broadway New York, N. Y.

NEWSPAPER JARGON FORMED IDEA USED BY A. CUNNINGHAM

Newspaper terms and press-room language formed the idea for a recent stunt that secured a lot of free publicity on "Five Star Final" for A. Cunningham, manager of the Strand Theatre, Shreveport, La.

One of the local papers sponsored the gag and gave generous advance mention to the picture. Names of those who supplied the best definitions to the terms were published in the paper. Further publicity was obtained by sending invitations to journalism classes of a local school.

Operation of a newspaper plant and the strange jargon that passes between newspaper employees during the issue of each edition, is interesting to the general public. Cunningham cashed in on the idea and he's passing it along to the rest of the gang.

GEORGE CAMPAIGNED TWO CUPS AS AWARD TO SCHOOL ATHLETES

At the conclusion of this year's football season, Douglas George, manager of the Columbus Theatre, Portsmouth, Ohio, pulled a stunt that acted as both builder of good will and as a smart business stroke.

Early in the season George promoted two handsome cups to be awarded at the close of the season to the most valuable players on the high school elevens in the county. The campaign ran six weeks, occasioning a heap of discussion and much heated argument. This was all heightened by announcements placed on the school bulletin boards and by newspapers.

The final awards were made at the Columbus Theatre, the mayor of Portsmouth making the presentation speech to the two winners. The theatre was jammed when the awards were made and there is no question that the theatre's part in the affair has made it solid with all the high school boys

Too late to use George's cup stunt now, but it's a good one to tuck away in the file for next season, or perhaps adapt to some popular Winter sport in your town. Now that holiday activities have taken the limelight from football, we'll be awaiting word from Doug as to what he has done along that line.

SMITH TO CHICAGO!

Edward A. Smith has been appointed district manager of Chicago's South Side Thetres, including the Tivoli, Maryland, Tower, Regal and the New Southside. He was formerly city manager for Publix in Los Angeles, Cal. L. H. Dally will remain in charge of the downtown theatres.

Vic Gauntlett's Ads!

Elsewhere in this week's Club pages we are carrying an interesting short article from Vic Gauntlett on the question of Good and Bad Publicity. Here we offer a few samples of Vic's own efforts and creations of what we consider "good" advertising.

Gauntlett, an advertising and publicity director of long experience has few equals in this chosen field. His many years of handling theatre publicity and advertising certainly qualifies him to be authority on this much discussed subject. But being a rather reticent gentleman, we are mighty well pleased when he finds the time to contribute to our section.

These particular ads are of the "splurge" type. A smash campaign to back up an attraction warranting such treatment. And when Vic gets behind a picture, you can lay your last dollar that it will get every advertising break it deserves. If it dies it's certainly no fault of his.

"Contrast" seems to be the theme of his ads reproduced here. Note the excellent division of white and black spaces. Note how the layout attracts the eye and makes it easy to read regardless of how much or how little text he incorporates into his advertising. That's an achievement in any man's theatre and no question about the pulling power of such fine advertising.

There are many ad men in the Northwest who find Gauntlett a good man to watch. His ads are always carefully inspected and many's the time they were used as models for other ad men to follow. Now, through the medium of the Club pages, other advertising theatre men will get the same opportunity of cashing in on the ideas and ability of one of the leaders in this field.

In our forthcoming series on "Is Advertising and Exploitation Necessary," Vic Gauntlett is one of the contributors. We feel certain that you will want to read his views on that subject, too. Watch for it.









Keeping Up With The Times!

By GUY JONES



We are assured that this was an actual happening in a midwest theatre. Whether it is or not is of minor importance. The funny slant is the patron's preference for the cartoon rather than any of the wholesale feature bill being offered. Artist Guy Jones has pictured this one in great style. All those in favor of double, triple or quadruple features will please jump in the river.

ROSENBERG PRINTED UNIQUE BOOKLET TO PUSH CURRENT FILM

Something a bit out-of-the-ordinary in advertising bookiets was used by Jack Rosenberg, manager of the Plaza Theatre, San Diego, Calif., for exploitation of "Blonde Crazy." It clicked for him and so we're passing along a brief description to other Club members.

It consisted of two sheets about 4 x 5 inches, doubled so as to make an eight-page booklet. The front cover was captioned "Hello, Hun-n-e-y!" Then a cut of Cagney in bell-hop costume, with caption, "He'd walk a mile for a blonde and back again for another." The next page was headed, "James Cagney—as a bell hop who knows the best Room Numbers." Underneath a cut made from still, showing Cagney and occupant of room standing by table holding bottles, tray, etc. The next page was captioned "He knows his blondes! If his eyes deceive him his lips can tell—they satisfy!" Underneath, another still cut showing star seated at table in dance scene, with barebacked women all around. Next page was headed "Women Are Going Wild! Jimmy's in town . . . and he's Cur-a-a-az-y for Blondes." Another cut shows two blondes pulling each other's hair. The next page is headed "Help Wanted—Ring for Jimmy, in bell-hop costume with caption. . . . Another cut shows blonde in bathtub, reaching for cake of soap. And so on and so on with two more captions and two more cuts with appropriately worded copy.

Glassine envelopes containing candy kisses with imprinted copy reading "Here's a Kiss for You from James Cagney and Joan Blondell in Blonde Crazy," theatre and playdates, were also used, but we must hand it to the attractive little booklet, distributed in offices and department stores, for bringing forth a lot of favorable comment. It hit the right key at the box office and, of course, that's what counted. We're sorry we cannot reproduce the booklet, but that's out of the question.

However, if you wish to get out something a little different in the way of folders we can heartily endorse Rosenberg's. The chief portion of the expense would be in making the necessary cuts from your stock stills, but the finished article would, we believe, more than repay for the additional expense. Shoot along some more stuff of this calibre, Jack, and please accept our congratulations for turning out a neat job.

LES PATTERSON AND RALPH ALLAN SOUGHT HELP FROM VETERAN

Now that a company has revived the "Big Parade" in sound, it may pay Club members to work the same stunt that proved beneficial to Manager Ralph Allan and Les Patterson, of the Mission Theatre, San Jose, Calif.

When it was learned that a local member of the Veterans of Foreign Wars had a colorful war record, these two showmen arranged for an interview with him in a local newspaper.

Additional activities included a parade of the High School Band, which gave a musical demonstration in front of the theatre; red flare illumination in front of theatre on night National Guardsmen were guests; rendition of medley of hits by organist, along with atmospheric slides, and a Big Parade memory test, details of which are lacking at this writing. We judge this had to do with facts pertaining to the original issue of picture.

Most every town has its hero of the late war and if he can be induced to grant an interview the stunt ought to lend itself admirably to an occasion such as outlined above. Other activities followed by showmen Allan and Patterson on behalf of this picture are also interesting.

SHORT SUBJECTS ARE GIVEN GOOD BREAK IN SEATTLE THEATRE AD

The boys out in Seattle, Wash., who direct the destinies of the Jensen and Von Herberg theatres are not slighting the short subjects, according to an ad we have before us. On account of it being a two-color affair, it will not warrant reproduction, but we'll go on record in stating that a whole half page ad is equally divided between a Ken Maynard western and the short program. A Harry Gribbon comedy heads the latter, with mention also given to a Terry-toon, Snapshots and the Newsreel.

Like other outfits, this one believes in plugging good short subjects when the occasion so warrants, and we have had many instances to observe that this practice has been favorably reflected at the box-office. Some of the boys out in the J. & V. H. gang have been a little remiss recently concerning contributions to this department. We would like to hear more often from them.

NEW MEMBER JIMMY PEPPER SENDS TWO GAGS FROM ALABAMA

Along with an application for membership in this Club sent by Jimmy Pepper, manager of the Strand Theatre, Montgomery, Ala., came word of a newspaper gag he recently used which gained a lot of word-of-mouth publicity and only set the house back a matter of six passes.

He tied up with one of the local papers for the publishing of photos of Montgomerians who were caught by a reporter in the act of smiling. Three of these, with names, were published each day and a trip to the newspaper plant netted each a pair of passes while the stunt was used. The paper carried a good-sized box in explanation of the offer.

We are also publishing a photo of the front Pepper had constructed when showing "Sidewalks of New York." Note that the entrance to lobby is closed with imitation wall-front, with exception of the two doorways headed, "Sidewalk Inn." A cut-out of Keaton, on the loop, was placed between the two doors.



That's the spirit, Jimmy, let the rest of the gang know what you are doing. You are starting off with the right foot for a new member and we hope you'll keep up the good work. We see you are well acquainted up at the "Journal" office. Is old man Miller still on the job? Next time you get around to the Advertiser, give Bob Phelps the writer's best regards if he's still around. Tell him the Yank who used to see that paper was hauled on time for his old rag is now behind the keys. You'll have him guessing on this one.

OVERCOME DISAGREEABLE ODORS

Fill your theatre with that FRAGRANT AROMA of FLOWERS FRESHLY CUT . . . . . by using

THE NEW per-fu

What the NEW PER-FU Accomplishes

PER-FU is a concentration of solidified high quality perfume oils and has a long lasting fragrance, due to the fact that it is non-alcoholic. It is released in sufficient abundance by a new and highly perfected, electrically heated disseminator, to fill your theatre, the foyer, the lavatories and adjacent rooms with the rich, exhilarating aroma of fresh cut flowers. All congestion and other offensive odors are completely eliminated, without spraying or the use of incense. A simple turn of a switch and your entire theatre is thoroughly deodorized at the economical rate of a few cents a day. The new **PER-FU** may also be used through your intake fan or ventilating system with old type disseminators.

PER-FU can be obtained in nine odors and the price is but $6.00 per pound; $3.50 per half pound. Charges prepaid when order is accompanied by check; otherwise C.O.D.

— COMBINATION GET-ACQUAINTED OFFER —

1 MASTER ELECTRIC HEAT CONTROLLED UNIT DISSEMINATOR
2 JUNIOR PATENTED DISSEMINATORS (1 FOR EACH LAVATORY)
1 POUND OF THE NEW PER-FU (ENOUGH FOR ABOUT 45 DAYS)

PRICE $10.00

ODORS . . . . Oriental - Carnation - Jasmine - Lily - Rose - Lilac - Lavender - Violet - Orange Blossom

ORDER FROM

West Coast Perfume Corporation

7425 SUNSET BOULEVARD : : HOLLYWOOD, CALIFORNIA

PHONE — GLADSTONE 0264

From your nearest supply house, or

National Theatre Supply Co.

OFFICES IN ALL PRINCIPAL CITIES

"PER-FU IS A FACT NOT AN EXPERIMENT"

HAMPTON USING MENU CARDS AS MEANS OF TRIMMING ADV. COST

Restaurant menus are fast supplanting heralds down in Gulfport, Miss., where Robert Hampton manages the Paramount Theatre. The stunt, as worked by this enterprising showman, has been the means of cutting out an item of advertising expense without doing away with its value.

A prominent drug store prints the theatre programs daily on the menus. These are distributed daily to offices and stores and placed in cars parked in the business district. The distribution takes place every morning. A restaurant in a hotel also uses the top of their menus to announce name of theatre and title of current picture.

Another stunt recently used by Hampton in connection with "Showboat Minstrels" proved to be an excellent means of ballyhooing the attraction. He secured the services of an ex-actor who had formerly worked in blackface and he and another man similarly made-up made the rounds of the streets in the business district during afternoon and evening. Both men carried an old suit case lettered, "We're on our way to the Paramount Theatre to see Showboat Minstrels."

A special painted display board was also placed in the lobby and foyer one week prior to playdates. This portrayed hand-painted cut-out figures of two negroes, one holding a banjo cut-out and mounted about four inches away from the face of the display, while their supposed shadows were painted on the background of the display board. Title and selling copy were painted on the top of the board, along with stills in cut-out frames covered with colored tinfoil.

It would appear that Hampton's change-over from regular heralds to menus might be an excellent move, particularly in localities where extensive use of the herald has allowed this advertising medium to become stale. And then it is not to be overlooked that the tie-ups are taking care of the important items of printing and distribution. We'll be on the lookout for more of this Club member's costless ideas.

FANNING CASHED IN WITH A GOOD STUNT FOR FOOTBALL GAME

With the co-operation of the sports editor of the local newspaper, John C. Fanning manager of the Capitol Theatre, Brownsville, Texas, pulled a stunt while the football season was still on that resulted in valuable publicity.

Before the start of a local game, persons were invited to estimate how many touchdowns would be made; how many yards would be gained from scrimmage, and the number of first downs. Over 200 answers were received by the newspaper and the sports editor not only gave generous mention to the stunt, but followed through with photos of those who sent in the best estimates. Guest tickets were furnished by the theatre.

The above is still another football gag to file away for next season, or to use in connection with some other sport. Right now we can guess that John is in the midst of holiday activities and the Club will be interested to know what he did to make merry over Xmas and New Year's.

POSTER ART WORK!
DRAWN BY
BENTON L. JAMES



Well, Benton, your series certainly seems to be stirring up plenty of interest among your brother poster artists. We already have four others contributing and that's a grand tribute to the good work you started. Besides yourself we have, or will, reproduce art work from Herb Simpson, Claude Barnett, Arthur Du Vall and several others.

This week's poster is a dignified lobby flash for Clive Brook in "24 Hours." Like the other Benton posters, this one reflects a keen appreciation for the star's drawing power among the so-called, sophisticated class. But, be that as it may, any smart poster artists can reflect the spirit of his own particular clientele by the text and flash of his colors. Where "noise" is essential, the louder colors will produce the desired results.

CHOOSES NOT TO RUN!

Pointing out that all his available time was taken up acting as president of Associated Theatres, Ltd., a group of some 70 odd theatres in Ontario, Canada, and the matter of looking after business of his own theatre, the Martin, in Oshawa, Ernie Marks recently announced that he will not seek re-election to the office of Mayor of Oshawa for 1932.

PADDY NOLAN THANKFUL!

Voters for and against him in a local aldermanic campaign and the general public were included in copy in a "Card of Thanks" recently issued by P. J. Nolan, owner of three theatres in Ottawa, Canada. "Paddy," as he is familiarly known, expressed gratitude that he would again be permitted to "run his own business during the coming year."

FOURMET USED STAGE COACH AND SINGERS TO SELL 'CISCO KID'

An old stage coach, of pioneer day design, was successfully used to provide atmospheric publicity for "Cisco Kid" by Al Fourmet, manager of the Ellanay Theatre in El Paso, Tex. Banners and other copy relating to picture, theatre and playdates were tied to each side of the coach as it was drawn through the streets on the morning of picture opening.

On top of the coach was a man dressed in bandit costume, who strummed on a guitar. As the vehicle circulated about the town the "bandit" sang old Spanish songs, which were particularly pleasing to the Spanish quarter.

While old time stage coaches are not by any means available to the average theatre, real atmosphere is generally provided by use of same and Fourmet was fortunate to have one at his command.

STREET CAR BALLY AND BAND BROUGHT RESULTS TO MILLER

For the turn-away audience that saw the opening of "Local Boy Makes Good" at the Kenosha Theatre, in Kenosha, Wis., "Doc" Miller, manager of the house, gives much of the credit to one of his stunts. Miller arranged with the street car company for the use of one of its trolley cars. Covering the sides of the car with banners announcing the picture and engaging a ten-piece band to accompany it, Miller had the car run throughout the city on the day of the opening. For two hours in the afternoon and for an hour preceding the first showing the car was in operation and attracted a lot of attention.

The above bally got the comedy away to an excellent start, according to all reports, and the following four days' business was entirely up to expectations.

ROUND TABLE BIOGRAPHIES

Born in Russia on June 10, 1906, Ben Griefer immigrated to America at an early age and finally landed in Brooklyn, N. Y. After attending public schools, Stuyvesant High School, and a course in law at Fordham Law School, he entered showbusiness at the age of 19 years—because he had an inclination for the game since early childhood.



Ben Griefer

But one company has claimed his attention since he decided to follow a career in the theatre business—Paramount Publix—and the Rialto Theatre, Broadway, New York City, was where he first became acquainted with the whys and wherefores of his profession. He founded the house organ known as "Rialtopics" and also devised and staged three annual employees' shows while connected with that house. He has acted as usher, treasurer and assistant manager and this writing finds him at the Paramount Theatre in Brooklyn, N. Y., where he ably assists Robert Weitman with the management of that theatre.

DE SHETLER HELD BIG CANNING MATINEE IN LAURENCE'S OLD TOWN

Included among the reports on food matinees that so many theatres are promoting these days for relief of the needy, is one from the division of Sid Laurence, a Schine executive in Ohio. We refer to one put over by A. V. DeShetler, manager of the Piqua Theatre, Piqua, jars and canning accessories being the requisite articles.

Leading up to the Saturday morning when the house was filled from orchestra to balcony with children from all over town, the newspapers gave generous support to the event for several days in advance with two-column stories. According to the big pile of jars, etc., collected in the theatre lobby, a great many pantries in the city were deleted of hundreds of glass containers. The accompanying photo does not do full justice to the size of the crowd collected in front of the theatre but it will give a fair idea of what took place. All services in connection with the event were donated, even to the taking of this picture.



While we are still on the subject of the Piqua, we'll call attention to a neat little piece of advertising matter gotten out for "Bought." It is made to represent an envelope of about 5 inches long by 3½ inches wide. The stock is fairly heavy and while it is not an envelope, a flap makes it appear as one. There is copy on outside and as the flap is opened it reads, "Just As You Unfold This . . ." then, balance of copy on envelope potrion continues with, "Just So Does the Unusual Story of Stephanie Dale Unfold," etc. The point of the flap conceals a head cut of Constance Bennett. The card was printed in blue ink and carried a blue ⅜ inch border.

Glad to hear from you again, Sid, and to know that the boys in your division are carrying on so nicely. We will bet that local canners of food received plenty of action as the result of the matinee in question. Now that the holidays are with us, we'll expect an account of what happened during this festive season.

BUTLER RE-ASSIGNED

Wallace J. Butler, formerly manager of the Ritz theatre in San Bernardino, Calif., has been placed in charge of the Symphony theatre, Compton, Calif.

"Wallie," as he is familiarly known to a great many Round Tablers, has already started the ball a-rolling on the new job and Club members may soon expect to hear what's doing in the show line in Compton. The entire organization wishes him unlimited success with the new assignment.

"The Showman's Calendar"

JANUARY

6th	Theodore Roosevelt's Death (1919)
	Loretta Young's Birthday
8th	Battle of New Orleans (1815)
13th	Kay Francis' Birthday
14th	Bebe Daniels' Birthday
16th	Harry Careys' Birthday
17th	Benjamin Franklin's Birthday (1706)
17th to 24th	National Thrift Week
18th	Daniel Webster's Birthday (1782)
19th	Robert E. Lee's Birthday (1782)
21st	Stonewall Jackson's Birthday (1824)
23rd	Ralph Graves' Birthday
29th	William McKinley's Birthday (1843)
30th	Greta Nissen's Birthday

FEBRUARY

1st	U. S. Flag Raised in Hawaii—(1893)
	Clark Gable's Birthday
3rd	Woodrow Wilson's Death (1924)
	Horace Greeley's Birthday—(1811)
4th	Col. Charles Lindbergh's Birthday—(1904)
6th	Ramon Novarro's Birthday
	Aaron Burr's Birthday—(1756)
	Massachusetts Ratified U. S. Constitution (1788)
7th to 13th	Boy Scout Week
7th	Charles Dicken's Birthday—(1812)
	First Telephone made by Thos. Watson for Bell (1875)
8th	Charlie Ruggle's Birthday
9th	Nebraska admitted to Union (1867)
10th	Ash Wednesday

WILLIAMS MADE DEAL WITH DRUG FIRM TO ADVERTISE HIS SHOW

Twenty-six drug stores were tied up for distribution of special "Cuban Sundaes," as part of a campaign made on "Cuban Love Song," by Rex Williams, manager of the Liberty Theatre in Terre Haute, Ind. In addition to a gratis window in each store, guest ticket card pluggers were distributed by the clerks. These were made up in the usual style.

Additional effort included tie-up with a newspaper for lines running between classified ads reading, "Look for your invitation to see Cuban Love Song"; an arrangement with a department store and several five and tens for a display of sheet music featuring "Cuban Love Song," and a full window of fur fashions and stills of Lupe Velez in another large store.

When it comes to going out and arranging a flock of tie-ups, we'll have to hand it to Williams for doing a crackerjack job.

BLOOMBERG IS BUSY AS EVER IN SALEM; TWO SPLENDID DEALS

When the American Legion staged a big celebration on Armistice Day in Salem, Mass., P. D. Bloomberg, manager of the Paramount Theatre in that city, crashed the elaborate parade with an attractive float at no expense to the house, except some passes.

After a lot of dickering with the head of the local post a few days before the parade, he obtained permission to go ahead with his plans, if a certain number of out-of-town legionnaires were given guest tickets to the current show. He promoted a truck from a local garage, bags of sawdust from a local concern, machine guns from the Armory, barbed wire from another store and the services of five legionnaires to ride the float.

You will note by the accompanying photo that the float was made up to represent a battlefield redoubt, with the soldiers standing behind the imitation sacks of sand. On either side of the truck banners read, "Your Paramount Theatre Joins You In Celebrat-



ing Armistice Day." This float was particularly effective as it was the only one of its kind in the parade. It also had centre position in the parade.

Bloomberg also put over a corking campaign on "Palmy Days" and his efforts resulted in one of the best co-operative deals made in some time. He contacted a large baking concern for the tie-up of 100 store-window tie-ups, at no cost to theatre except signs; made deal with same concern for distribution of 5,000 sample loaves of bread to theatre patrons, each carrying appropriate stickers to advertise the picture; made attractive lobby display for distribution of sample loaves; secured through baking concerns 25 fine counter tie-ups in most prominent stores in town, and in addition to regular run of advertising and newspaper readers, the local paper generously supported the tie-up.

It appears that Bloomberg got away with a whole lot of free publicity in both the deals described above and he ought to be in line for congratulations for putting over two such remunerative tie-ups.

SALZMAN PROMOTED!

Hal Salzman, formerly in charge of publicity for the Warner-Strand Theatre, Brooklyn, N. Y., has been placed in charge of publicity for all Warner houses in the Metropolitan district.

His promotion to this responsible position is a strong testimonial to ability as a publicity director and fellow Club members wish him continued success in his chosen field.

Hal is one of the few publicity men who knows publicity. This promotion proves it.

LEAP YEAR AND STAGE WEDDINGS!

Here's a perfect combination for box office grosses. Tie in the Leap Year angle with a gala Stage Wedding, but make sure the two are worked together in order to make capital out of the publicity that will result.

We've plugged the Stage Wedding idea consistently because past performances have proven sure-fire for nine out of ten spots. But with the added strength of the Leap Year tagged on to it there is no reason why this should not be a marvelous money-maker.

If you can dope out a way of getting the consent of the couple to saying that their romance started at your theatre, all the better. It's innocent deception and lends a wealth of color to the whole proceeding.

Details for the usual stage wedding have been published in the Club section at different times, if you can't locate one of them, drop us a line and we'll send you a copy. Take those details and work in the Leap Year slant according to the best local angles.

No reason for letting your ticket machine get rusty if you are at all willing to put your shoulder to the wheel. Here is a glorious chance to make some dough and attract a lot of attention to your house.

LOUIS ORLOVE PAYS SPECIAL ATTENTION TO KIDDIE TRAILERS

Ever since Louis Orlove, manager of the Uptown Theatre, Milwaukee, was waylaid, bound, gagged and returned to his theatre by the business men and kiddies of his neighborhood, as a last minute means to prevent his migratory move to take over a more lucrative job at Detroit, Mich., he has been extremely busy setting in motion other schemes to keep the name of Uptown on the map and has apparently adjusted himself to what appears a life-long sentence in the city that was once, and maybe still is, famous for its Pilsener.

Among other important matters he has been paying special attention to "trailer language" in connection with his popular Mickey Mouse Club. The value of the personal touch in these advertisements was appraised by the home office of the Mickey Mouse organization, whose official bulletin recently reprinted some of Orlove's copy as an example of what to shoot at. It follows: "Big Hallowe'en Party—Saturday, October 31st—Tell Mother You Will Be—Home Late 'Cause Our—Show Is 'Ceptionally—Long!—Apple On The String Contest—Vodvil Acts! Nuff Sed!—You're Comin' Aintcha?"

Keep the Kiddies Coming!

We also are privileged to look over a herald which, as he states, will keep the youngsters coming to the theatre up to and including Xmas. There's a cut of Mickey Mouse in the upper right hand corner and the copy starts off with, "Howdy!—All You Mickey Mouse Members Are Missing Sumpin'—when you don't attend your meeting every Saturday Matinee." It then goes on to state that there will be four big steering racing sleds given away at every meeting and that a big ten-foot sled, costing $35, will be the offering on Xmas Day. The sleds are illustrated.

Concerning the matter of using language couched in a way which will especially appeal to the kiddies, Orlove's success in this field, as well as in all phases of showmanship, makes it imperative that his suggestions be given serious consideration. Undoubtedly he ranks as one of the most firmly entrenched neighborhood theatre managers, and this position has been achieved through display on a keen knowledge of kid psychology. We will await a report on Xmas festivities conducted at his theatre, for we know it will be interesting material to pass along to other Club members. Until then, the usual farewell.

NAT HOLT BELIEVES IN SPENDING MONEY FOR GOOD DISPLAYS

Believing that judicious expenditure in the matter of attractive lobby displays will be reflected in an increase at the box office and likening this phase of showmanship to the stress department stores make in this



direction, Nat Holt, city manager of Fox Theatres in Wichita, Kan., is a strong supporter of the well-dressed theatre front.

With this in mind, we are presenting for your inspection a display he had fashioned for the "Cisco Kid." This display, as reproduced here, stood 9½ feet high and measured seven feet in width. You will note that there is a great deal of thickness to the job, with a like amount of relief work. The letters were cut from solid wood.

This display was placed in the theatre lobby one week ahead of the picture and due to the unusual coloring and lighting treatment it received, the management believes that the display was directly responsible for the sale of many tickets.

After all, as Holt states, the lobby is the show-window of the theatre and should never be allowed to become monotonous. His reference to the department store method of display is, we believe, also sound. Study any windows of the up-to-date stores and it will be noticed that displays are constantly undergoing a change. It is also apparent that a considerable amount of money is spent in this direction, with an eye toward employing a thoroughly competent window-dresser and in the use of costly accessories. Taking into consideration that the displays are up only for a day or so at a time, it will be seen that this becomes a most important item of expense, though entirely justifiable when returns are tabulated.

Thanks, Nat, for the photo and your remarks and continue to let the Club know what is going on in show-business out in Wichita.

REGULAR HOLLYWOOD PREMIERE FEATURED BY GRACE M. FISHER

A regular Hollywood opening attended the premiere of the New Embassy Theatre, Cumberland, Md., a house presided over by Lady-manager Grace M. Fisher. The picture chosen for the occasion was "Flying High."

The doors of the theatre were thrown open to the crowds at an early hour of the evening, during which time a band rendered a special program of popular musical numbers. As the local and visiting celebrities arrived, names were broadcast through the agency of microphone in front of the lobby, as Kleig lights were placed and photographers kept on the jump "shooting" pictures of the guests. The entire proceedings were broadcasted by the local station.

The mayor added to the event by taking part in the ceremonies and in a speech made mention of current and coming attractions. Merchants all along Cumberland's main stem cooperated with special window announcements of the opening. In several instances, full windows were obtained for art displays.

Miss Fisher is a well known showwoman down her way and she is to be congratulated for staging such a fine premiere for her new house. Now that the ball is rolling along at the Embassy, we'd like to know what she is doing in the business of selling her shows and hope she'll let us know.

AMATEUR NIGHTS ARE CLICKING AGAIN!

Both legitimate and semi-pro amateur nights are finding favor in many sections of the country again. Whichever way you work it, be sure that it is handled properly and leave no loopholes for the "wise-guys" to start any razing.

Where theatres can promote real local talent, all the better. They always can be counted on to bring in slews of friends and relations to root for them.

Where you must import them from some other place, see that they are introduced as from neighboring towns. If the customers get wise that they are paid performers it will not hurt the entertainment value, but the prestige of your advertising promise of local talent.

This gag has been boosting business in many spots, especially in the east and is deserving of a try for that off-night that won't respond to any other treatment. Get behind it and try it for three or four weeks before you condemn it altogether. It may be just what you need to create some interest and get some of your old patrons coming back again, besides digging up plenty of newcomers to your box office.

P·E·R·S·O·N·A·L·I·T·I·E·S

SHOWMEN NEWSETTES FROM EVERYWHERE

JAMES CRANIDES, manager of the Haven, Olean, N. Y.; Peter Grefiades, in charge of the Palace, Jamestown, N. Y., and Sam Aaron, manager of the American Theatre, Troy, N. Y., have been announced winners in the Victory Month drive by Louis Lazar, Warner zone manager in Albany, N. Y.

* * *

FRED REETHS, in charge of the Sheboygan and Majestic Theatres, Sheboygan, Wis., has been named first prize winner of $100 in a recent contest among managers in 45 houses in that zone.

* * *

HOWARD M. MERCER has succeeded Les Bowser as manager of the New Grand Theatre in Lisbon, Ohio. Mercer was formerly in charge of the Union Opera House in New Philadelphia, Ohio. Bowser is now in charge of a house in Butler, Pa.

* * *

LOU GOLDBERG has reopened the Rosette Theatre, Chicago, Ill.

* * *

HARRY HINTON has taken over the Music Box Theatre, Denver, Colo., and will reopen it as the Artist.

* * *

E. J. LAIGHTON has been appointed manager of the New State Theatre, New Britain, Conn. Louis Anger, of the Capitol Amusement Co., is in control.

* * *

CHARLES ROTH has been made manager of the Maryland Theatre, a Warner house in Hagerstown, Md., succeeding Walter Morris, who was temporarily assigned there pending his transfer to an Ohio district.

* * *

RAY DARST has become an independent theatre operator with acquisition of the Avalon Theatre, Wilmington, Calif. Darst was formerly in charge of the Fox-Granada.

* * *

EARL WADGE is the new manager of the Rialto Theatre in York, Pa., succeeding E. W. Smith, who has replaced Wadge as manager of the Strand and Hipp in Pottstown.

* * *

GENE BOLLIN, formerly manager of the San Carlos Theatre in Los Angeles, will open the remodeled Star Theatre under name of Chic.

* * *

WILLIAM SCHUTTENHELM has been named manager of the Globe Theatre, Detroit, Mich, a house recently taken back by owner H. M. Bishop from the Cohen Bros. Circuit.

* * *

A. A. NYBERG has purchased control of the Plaza Theatre, Sacramento, Calif.

* * *

FLOYD H. VOGT has been appointed manager of the Auditorium of the Y. M. C. A. building in Kingston, N. Y., recently redecorated and equipped and opened as the Ritz.

* * *

J. L. SEITER and William Gustine have purchased the Glade Theatre in Lindsay, Cal., a former T & D Jr. house.

* * *

JAMES P. FRANK has taken over management of the Purtell Theatre in Rio, Wis.

* * *

MAX ALLEN is the head of a new company in charge of the Lincoln Park Theatre, Detroit, Mich.

* * *

B. F. PAYNE has reopened the Apex Theatre, Topeka, Kas.

OLSON IN FIELD!

Tom Olson, for the past several months manager of the Paramount Theatre in Seattle, Wash., has been named assistant to Robert Bender, northwest division manager for Fox-West Coast.

Tom will act as field representative in this district, spending most of his time in Fox houses in the territory. He is succeeded at the Paramount by Howard White, former northwest division purchasing agent, and prior to that time a manager in California territory.

WOLFF AND TANNER are the new operators of the Royal Theatre in Ponca, Neb., a house formerly managed by Sherm Andress. The name will be changed to Lorain.

* * *

H. L. NEWMAN and John Paul have taken over ownership and management of the Majestic Theatre in Rhinelander, Wash. Newman is a veteran showman in the northwest, while Paul is comparatively a newcomer to show-business. Remodeling will include installation of modern equipment.

* * *

JOSEPH ENGEL and Raymond Arnold have leased the new Chilton Theatre in Appleton, Wis. Both Engel and his partner were formerly connected with the local Fox Theatre, the former having acted as assistant manager. Marshall Tooley, former organist at the Fox, has been named assistant manager.

* * *

BEN VEENHUIZEN has opened the New North Bend Theatre, North Bend Wash.

* * *

CHARLES HIGGINS has succeeded D. W. Bondstein as manager of the Majestic Theatre in Tamaqua, Pa. Bonstein has gone to Philadelphia where he will be in charge of two houses.

* * *

L. H. KILLINGSWORTH is the new manager of the Plaza Theatre in Healdsburg, Calif., succeeding Fred Miller.

* * *

L. C. ROUZER is in charge of the Capitol Theatre, a Warner house in York, Pa., and without a chief since Frank Kelsey left that post.

* * *

Frank Mickley has taken over operation of the Southern Theatre in Allentown, Pa., and has renamed it the Park.

* * *

L. P. DeWolfe, formerly manager of the Orpheum Theatre, New Orleans, has succeeded Louis Hellborn to management of the RKO Orpheum in Memphis, Tenn. Thos. Stevens has taken DeWolfe's old job in N. O.

* * *

Lew Kane of Detroit will soon reopen the Majestic Theatre in Milwaukee, Wis., with a vaudeville and film policy.

* * *

A. EUGENE WILSON, formerly assistant manager of the Joie Theatre in Fort Smith, Ark., has been transferred to a like position at the Strand Theatre in Des Moines, Iowa. Just as soon as he manages to find his way around the new town he promises to renew his activities as a regular contributor to this department.

FORREST COULTER has reopened the Princess Theatre in Meeker, Colo., after installation of new equipment.

* * *

GEORGE NESHER has succeeded "Cubby" Baer as manager of the Varsity Theatre, Lawrence, Kas. According to Clarence Topping, general manager of Dickinson houses in Lawrence, Baer has not announced future plans.

* * *

G. L. HAIGHT has closed the Northwood Theatre, Northwood, Iowa, owing, it is said, to poor returns at the box office over a considerable period.

* * *

M. C. WENTWORTH (Mrs.) has taken over management of the Strand Theatre in Deep River, Iowa.

* * *

FRANK COOK has succeeded A. H. Hanson as manager of the Fox Theatre in Merrill, Wis. Cook hails from Milwaukee and is well known as a seasoned theatre manager.

* * *

W. M. CARMICHAEL recently opened the New Crystal Theatre, Hammond, La.

* * *

J. D. JONES has been appointed manager of the La Vista Theatre, Sonora, Texas. D. M. Luckie, who operates a theatre in San Angelo, Tex., is a partner in the enterprise. W. W. Spencer will assist Jones with management of the house.

* * *

CHARLES CRAY, manager of the Star Theatre in Bellows Falls, Vt., estimates damage recently caused his house by fire at approximately $40,000. It is partially covered by insurance.

* * *

MILTON CHAMBERLAIN, formerly in charge of advertising at the B. S. Moss Broadway Theatre, New York City, has gone to Palm Beach to manage a Publix house. The Broadway was recently closed.

* * *

JOSEPH STERNBERG has announced that he will build a new theatre in Boonesville, N. Y. Sternberg is head of the Adirondack Amusement Co.

* * *

ABE SILVERBERG has taken over management of the Cleveland Theatre, Cleveland, Texas.

* * *

FRED DENZIN has opened up a new motion picture theatre in Daykin, Neb.

Better Theatres' First Pick
in "TALKING SCREENS"
The New
SARASONE
The Screen of Perfection For Sound & Projection
Flame-Proof, seamless, amplifies and clarifies vision and sound, is priced direct from the maker at 50% savings to you!
Manufactured by Draper Bros., Canton, Mass.
Distributed by Sarasone Screen Co.
Tremont Theatre Building, Boston, Mass.
Address all communications to Sarasone Screen Co.

THE LOCAL DANCING SCHOOL!

Here is a slant that has rarely, if ever, failed to deliver the goods in the form of a sell-out at every performance. Yet, many showmen pass it up without any particular good reason.

During the many years your Chairman was engaged in theatre operation he made the dancing school recitals a regular feature of his activities once and sometimes twice a year.

The tie-up is an easy and desirable one. Besides you can work in your local papers and merchants, too. So why not think it over and then look further into its possibilities?

Of course, a stage or platform is necessary, but inasmuch as most of the theatres have a stage with plenty of scenery, that should not be a hard angle to take care of.

The dancing school could find no better medium to emphasize its efficiency and ability than through a public performance. As a matter of fact most of them hold these performances twice or three times a year. Backed up with smart showmanship, staged in a real professional manner, they are really worth-while for any house.

Every youngster in the school who takes part is generally the magnet for dozens of friends and relations.

Cost is small or not enough to make it impractical. Look into all the angles in connection with such a performance, or performances, and see if you can't get your leading dancing school working with you.

LABY DREW CROWDS TO LOBBY WITH HIS TAILLESS MULE GAG

Once more it is our pleasure to broadcast some information concerning the activities of George Laby, loyal supporter of these pages and manager of the Washington Street Olympia Theatre, Boston, Mass.

This time we present the old tried and dyed-in-the-wool parlor gag of "Try to Pin the Tail on the Mule," a form of amusement held in high regard at most Hallowe'en parties. So file this one away for next year or use it as you see fit, for it was the occasion of much attention and hilarity when Laby used it for an outdoor lobby attraction. Note by the photo that a large frame containing an illustration of a high-kicking mule, tailless of course, is being approached by a young lady who hopes to attach the tail on the proper part of the mule's anatomy. If she is successful, lo and behold she becomes entitled to guest privileges of the theatre.

There was no doubt concerning the success of this stunt. The crowds attracted grew so large that the stunt had to be discontinued every few minutes so that the doorman could sell tickets for the current show to the dispersing standees. In fact, District Manager Zorn happened along about that time and was considerably impressed with what was taking place.

The other photo illustrates an advance display used for "Five Star Final" and shows a corner of the lobby devoted to what represents a cross section of a newspaper office. A cut-out of a globe is captioned, "Will the World Pay to See a Woman Crucified?" Definitions of newspaper lingo, desks, phones and other paraphernalia



are much in evidence along with a number of stills from the picture. However, all this effort went for naught on account of the ban placed upon this picture by Boston officials.

Too bad his attractive display became ineffective through silly prejudice but maybe some other Club member will be the gainer through passing it along. That tailless mule stunt must have been a corker and we're sure that this one will make the rounds of his fellow showmen. Thanks, Laby, for keeping in touch with headquarters. We'll be looking for further word.



PHILIP ENGEL MADE SPLENDID CAMPAIGN FOR FOOTBALL FILM

A preview, souvenir give-away and free distribution of heralds were some of the features of the campaign made on "Touchdown" by Philip Engel, manager of the Strand Theatre, Perth Amboy, N. J.

Coaches, members of the high school football team and newspaper men were invited to the special screening, during which Engel announced that a football autographed by stars of the picture would be given away at a rally to be held in the theatre during run of the picture. The students paid regular admission at this rally.

Local high school authorities handled distribution of 2,000 Touchdown heralds at a school football game. These heralds carried numbers and names of the players on each team. An effective street ballyhoo was also used during run of picture.

As the result of his preview Engel obtained a splendid review on the sports page of a local evening paper and other efforts were also reflected in the very satisfactory returns at the box office. We're glad to again get a line on this Round Tabler's activities and hope he'll resume his usual pace in the matter of making contributions to this department.

DRACHMAN EMPLOYED CORKING HERALD GAG ON MARX BROS. FILM

Roy P. Drachman, manager of the Opera house in Tucson, Ariz., recently used a novel little gag on "Monkey Business" that created a whole lot of word-of-mouth advertising.

Three nights in advance—at the height of a Fall Fashion Show in which every merchant in town tied in, there were over 5,000 people on the streets, peering into these merchants' windows. This was the night that Drachman distributed novelty heralds that offered guest admissions to some.

There were four sets made up; one each showing a cut of Groucho, Chico, Harpo and Zeppo Marx. Copy on these heralds read: "Find three persons having the cards with the pictures of my brothers, Chico, Harpo and Zeppo and all four of you will be my guests to see "Monkey Business" featuring the Four Marx Brothers—Four Days Starting Saturday—Opera House." Of course, one of the sets was cut down perceptibly, which also cut down the possibility of granting too many free admissions.

Drachman certainly took advantage of a made-to-order situation in his town to get over the above gag. That the idea was given wide circulation is quite evident when consideration is given to the fact that each searcher for the three other heralds had to do a whole lot of questioning to secure the entire set. A good little gag that got results, and that's what counts.

GLUCKSMAN MARRIED!

Ira Glucksman, a member of the editorial staff of "Publix Opinion," house organ of the Paramount Publix organization, was married to Miss Edna May, a member of the editorial board of a beauticians' trade paper, by City Court Justice Lewis, in New York City, on Tuesday night, December 22nd.

BALLOONS



All sizes. All shapes. All colors. Send your specifications to this Department. Prices include any imprint you desire. They make a wonderful flash when you cover your lobby with them. The kids will flock in after them, too!

For further information and samples write to Box 503

MANAGERS ROUND TABLE CLUB
1790 Broadway New York, N. Y.

Group Advertising as used in the Key Cities

CHICAGO

PUBLIX-BALABAN & KATZ Wonder Theaters

CHICAGO — RANDOLPH—STATE ST.—LAKE
Doors Open 11 a.m. 50c to 2 p.m.
A Drama of two humans betrayed by their own lives!
GARY COOPER
CLAUDETTE COLBERT
in
"HIS WOMAN"
Oopfy dramatic and tandarly human story of two lovers.
On the Stage
Colorful Fiesta Days
"LA PLAZA"
LES GELLIS
Brancel & Pals
H. Leopold Spitalny with
FRANK WILSON
Your Tenor Favorite

ORIENTAL — RANDOLPH at ... STATE
Doors Open at 12 Noon 50c Price to 2 P.M.
SMOKING ON MEZZANINE
A Smashing Double Program of Joy!
TED LEWIS
With His Band and Own Company of Entertainers
ELEANOR BROOKS
Dancing Star
DIXIE FOUR Songsters | "SNOWBALL WHITTIER"
8 TED LEWIS BEAUTIES
SCREEN ROMANCE
Gold-Diggers Who Dig Right Into Your Heart!
"GIRLS ABOUT TOWN"
KAY FRANCIS
LILYAN TASHMAN

UNITED ARTISTS — STATE-LAKE at GRANDOLPH
50c—11 A.M. to 2 P.M.

Yesterday's Thousands Cheered the Triumph of These Aristocrats of the American Stage—
ALFRED LUNT
LYNN FONTANNE
"The GUARDSMAN"
BY COURTESY OF THE THEATER GUILD
Metro's Talking Picture Version of Ferenc Molnar's Spicy Comedy-Drama
with
ROLAND YOUNG ZASU PITTS
EXTRA ETHEL MERMAN in "ROARING"
"LAUGHING WITH MEGBURY IN BORNEO"

McVICKERS — MADISON ST. near STATE
50c—11 a.m. to 2 p.m.
Right to Your Heart
WALLACE BEERY
JACKIE COOPER
The grandest combination ever paired in a picture in
"THE CHAMP"
Chicago has joined the rest of the country in making this the record breaker of all time.

ROOSEVELT — STATE ST. near WASHINGTON
3rd SMASH WEEK IN THE LOOP!
Joan CRAWFORD
Clark GABLE
in
"POSSESSED"
The Screen's Outstanding Lovers in the Year's Outstanding Dramatic Triumph

MILWAUKEE

FOX — Get the happy family habit —attend a Fox Theatre for Greater Entertainment.

WISCONSIN — 25c TO 2 P.M.
George White's
"Flying High"
Bert LAHR
Charlotte GREENWOOD
Fanchon & Marco's "LA PLAZA" Idea
Glenn Weltz & Orchestra

STRAND — 25c TO 6 P.M.
"The Squaw Man"
Warner BAXTER
Lupe Velez
Eleanor Boardman
Lulu McConnell in "Tongue Tied"

PALACE — 25c TO 2 P.M. | 25c TO 2 P.M.
New Talking Version of
"OVER THE HILL"
James DUNN
Sally EILERS
Mae MARSH
SIX ALL STAR SCREEN UNITS
ZASU PITTS and THELMA TODD
in "Catch as Catch Can"
"Pearls and Peril Fish" Deep Sea Thrills
"The Jazz Reporter" Syncopated Nonsense
"Laughing with H. P. Medbury in Death Valley" Fox Movietone & Hearst Metrotone News
Harem Secrets"

ORIENTAL-TOWER — 25c TO 2 P.M. | 35c TO 7:30
7 BIG UNIT PROGRAM 7
Headed by
EDDIE CANTOR
—in—
"PALMY DAYS"
Nick Harris in "Facing the Gallows"

UPTOWN-MODJESKA-GARFIELD — 25c TO 2 P.M. | 35c TO 7:30
7 BIG UNIT PROGRAM 7
Featuring
Sally EILERS —and— James DUNN
"BAD GIRL"
Boy Friend Comedy, "Call a Cop"

DETROIT

Publix Theatres 35c TO 2 P.M.

MICHIGAN — BAGLEY NEAR GD. CIRCUS PARK
Today! All Detroit is Raving Over Him!
BROOKE JOHNS
AND HIS GANG!—
JOE PENNER
Detroit's Own Star
and a Hurricane of Hilarity with Raymond Baird, Six Danwills, Evans Ballet, Cute Little Freda Sullivan, 24 Melody Makers and Electa Leonard
AND SCREEN SMASH
The Superb Performance of a Glamorous Star in An Emotional Hit You'll Love!
TALLULAH BANKHEAD
in a story worthy of her great genius!
"The CHEAT"
with "American Tragedy" star
IRVING PICHEL
Absorbing vital drama of a woman who gambled with her honor — and then failed to keep her bargain!

FISHER — GRAND BLVD. AT SECOND
TODAY! 35c to 2 P.M.
BIG THIRD BIRTHDAY SHOW!
World Premiere On the Screen!
JOHN GILBERT
EL BRENDEL
in
"WEST of BROADWAY"
8 STAR ACTS ON STAGE!
Peter Higgins—Jerry Coe
Al Latell & Bonzo—Crystal Trio—Page & Class and many more entertainers!
BOB NOLAN—BENAVIE & SIEGEL MUSIC TREAT!
Metro's Hit with
LOIS MORAN
MADGE EVANS
His sweetheart flirts him so he marries the first girl he meets! What a romance!

35c Prices 10 AM to 2 | Is a Mother's Love for her Boy as great as a Father's?
WALLACE BEERY
JACKIE COOPER
"THE CHAMP"
IRENE RICH
ROSCOE ATES
Every woman will understand this deep love —a soul-stirring, heart-touching love for a little boy.
PARAMOUNT
BROADWAY AT GD. CIRCUS PARK

2 BIG PICTURES IN ONE BIG SHOW
Direct From United Artists Run!
JOAN CRAWFORD
CLARK GABLE
in "POSSESSED"
A million laughs
and
LAUREL & HARDY
in "BEAU HUNKS"
Their Second Feature Hit!
25¢ TO 6 P.M. 50¢ 6:15 TO CLOSE
STATE

TODAY 25c—10:45 to 2:00
He's captured Detroit!! This roaring, raging two-fisted modern pirate. A terror to men! A slave to a kiss!!
"CORSAIR"
CHESTER MORRIS and THELMA TODD
with FRED KOHLER and Star Action Cast
Sensational Liberty-Magazine Story
Leaps to Vivid Life on Screen!
UNITED ARTISTS
BROADWAY AT GD. CIRCUS PARK

CINCINNATI

ALBEE — SCREEN — RKO VAUDEVILLE
What happened to Gordon Rich? Did he commit suicide ... or was he murdered on his wedding night?
LIONEL BARRYMORE
KAY FRANCIS
in
"GUILTY HANDS"
with
MADGE EVANS
POLLY MORAN
In Person!
"The Melody Man"
GUS VAN
(Formerly of Van and Schenck)
HUGH SKELLY
EWING EATON
PUCK & WHITE
MARINOFF'S Russian Canines
HAL SAUNDERS
and his Albee Orchestra

CAPITOL
"I possess!" It was branded into the very flesh of her soft, rounded shoulder! What man had put it there? Why?
"The CHEAT"
with
TALLULAH BANKHEAD
IRVING PICHEL
Extra! Mickey Mouse Cartoon.
Til 1—30c

PALACE
Her man! How could she hold him? Women of his social circle were adopting a "holier-than-thou" attitude. Surely ... her dream castle wouldn't crash ... IT COULDN'T!
JOAN CRAWFORD
CLARK GABLE
"POSSESSED"
Pathe News.
Til 1—30c

LYRIC
Three who make screen history! Stars of "The Big House" and "Skippy" ... in a new triumph by the director of "The Big Parade!"
WALLACE BEERY
JACKIE COOPER
"The CHAMP"
Til 1—30c

STRAND — NOW!
LAWRENCE TIBBETT
LUPE VELEZ
in
"The CUBAN LOVE SONG"
with Ernest Torrence
Til 1—25c

PARAMOUNT — PEEBLES CORNER
STAN LAUREL
OLIVER HARDY
in
"PARDON US"
with
June Marlowe
Prices: 35c and 25c

FAMILY — NOW!
"IN LINE OF DUTY"
with
NOAH BEERY
SUE CAROL
with
James Murray
Bargain Prices Til 2—15c

RKO CINCINNATI THEATRES

CLEVELAND

Gala Shows from Loew's!

STATE
The whole town's whispering SHE WANTED LOVE WITHOUT A WEDDING RING
JOAN CRAWFORD
and
CLARK GABLE
TOGETHER in
"POSSESSED"
with Wallace Ford "Skeets" Gallagher
M-G-M Picture
Orchestral Feature "Floral Fantasy" with WURLITZER TWINS
—ON THE STAGE—
THE MODERN REVUE
"FANTASTIC"
MILLS, KIRK & MARTIN
STETSON
ANITA AVILA — PAUL KEAST
CHESTER HALE SWEETIES
SKINNEY'S COTTON PICKERS
Coming FRI. GEO. WHITE'S famous hit "FLYING HIGH" with BERT LAHR

ALLEN — "Theatre of the Stars"
WILL SHE CHEER HIM IF HE WINS AT THE COST OF A BROKEN LIFE?
It's glorious to win! Can it ever be glorious to lose?
You'll enjoy the exciting answer in this football romance of a coach, and the girl behind the game.
TOUCHDOWN!
Paramount's ALL-AMERICAN THRILL-CLASSIC
Fast-Moving Romance of the Gridiron
WITH
RICHARD ARLEN
PEGGY SHANNON
REGIS TOOMEY ... JACK OAKIE
J. FARRELL MacDONALD
and Famous Football Stars
NEXT FRIDAY
"OVER THE HILL" with JAMES DUNN SALLY EILERS MAE MARSH

35c TILL TWO

STILLMAN — OPEN 11 A.M. ALL SEATS 25c
ZANE OREY'S THRILLING OUTDOOR ORAMA
"RIDERS OF THE PURPLE SAGE"
with GEO. O'BRIEN
Marguerite Churchill Noah Beery

PARK & GRANADA — Direct From Sensational Downtown Run
"The SIN of MADELON CLAUDET"
With
HELEN HAYES
LEWIS STONE
HALE HAMILTON
Mat. Daily

CIRCLE — MAT. DAILY
WM. HAINES
IN NEW ADVENTURES OF GET-RICH-QUICK WALLINGFORD
WITH
JIMMY DURANT

ALHAMBRA
EDDIE DOWLING
IN "Honeymoon Lane"
Matinee Today

DOAN — MAT. TODAY
"The RANGE FEUD"
with BUCK JONES
Comedy—News Film

LIBERTY & MALL
JAMES DUNN
SALLY EILERS
IN
'BAD GIRL'
MATINEE

GRADUATION IN JANUARY!

Some managers sort of pass up the January graduation slants because there seems to be less importance attached to them than the usual Commencement Exercises in June; yet, these mid-winter graduations are far better spotted for theatre tie-ups than the June days.

In many localities you will find that the grammar and high schools hold their graduation towards the end of January and you should give a thought to the possibilities of capitalizing on them.

Popularity contests for the most popular male and female member of the graduation class is one slant that works well for the theatre. Another is the class play to be given at the theatre in preference to the school auditorium because of the limited seating capacity of the latter.

Theatre parties, class gatherings, etc., all can be worked out by the smart showman who knows how to make the most of these functions.

PICTURE AND STAGE SHOW HELPED KRESS SELL FOOTBALL FILM

Both picture and stage show furnished advertising ideas for Milton Kress, manager of the Saenger Theatre, Meridian, Miss., when this showman played "Spirit of Notre Dame."

He tied up with the head of the Boy Scouts to mail out over 1,400 announcement letters written on organization stationery, at no cost to theatre except a few passes to the executive who sent the leters. Gratis announcements were also made in the public schools.

The local broadcasting station turned over a total of 7½ hours to members of the stage show, who along with their numbers did their utmost to publicize show and picture. Three members of the show were also taken to the regular weekly meeting of the Lion's Club, where they entertained with songs and dances. They did not forget to mention the Saenger show.

It may be a little late for football picture stunts, but we notice that many theatres are still showing this type of attraction. The season may end abruptly, but it also leaves thought of the game in the minds of fans for a long time after; hence, we're continuing to pass these tips along for current use or to file away for next year. Thanks to Kress for his suggestions, and we'll be on the watch for others.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

A RIVKIN SPECIAL!



Above photo shows how Joe Rivkin, of Tiffany, exploited "X Marks the Spot" when this picture played the B. S. Moss Broadway Theatre, New York City. A corps of newsboys, wearing bibs, distributed special tab-sized "Dramatic Appeals."

DIFFICULTIES BESET BILL WHYTE'S RELIEF SHOW BUT IT CLICKED

Notified just seven days ahead of time that he was scheduled to run a morning show for the benefit of the unemployed and faced with the prospect of having to offer a repeat program to patrons on this occasion, William Whyte, manager of the Riverhead Theatre, Riverhead, L. I., N. Y., got busy on the telephone wires and won his point to hold a midnight show with any kind of program to his liking.

All was not easy sailing after taking preliminary steps, however, for Whyte soon found out that aside from the Red Cross there wasn't any relief organization in the town. Red Cross co-operation was out of the question because fifty per cent of all funds raised by this organization had to be sent to Washington. Faced with the alternative of creating his own committee, he turned to local clubs and finally sold the idea to the Women's, Civic and Rotary Clubs, each of these to be represented by a member. Through these representatives tickets were placed on sale in the schools and stores and on each night preceding the benefit two women from one of the clubs sold tickets in the theatre foyer.

The services of singers, dancers, instrumentalists, were also lined up for the show, all recruited from local talent. Even the town band came through for its part, gathering in front of the theatre at 11.30 P.M. that night for the rendition of two numbers. The band then marched inside and played two more numbers while the stage was being set and cleared. A leading lawyer and former district attorney acted as M. C. during a show that ran for one hour and twenty minutes. Over 400 people attended the performance and remained in their seats until it closed at 2.40 A. M.

For house front display he used suitable copy on the marquee; streamers of flags; a string of 75 colored lamps, erected gratis by a local electrician, and a photograph of the town supervisor (same as Mayor) purchasing the first ticket from a representative of one of the clubs. A local photographer supplied the photo gratis. A leading Brooklyn paper was also hit for a two column story and photo in the Sunday edition.

Working under difficulties, Whyte certainly came through with a splendid campaign and the show clicked so nicely that Joseph M. Seider, head of Prudential Theatres, was impressed to the extent of mailing a commendatory letter. Many Round Tablers are or will be faced with similar circumstances this season and if they run against any snag it is to be hoped that some of Bill's suggestions will help out.

BURGUM PROMOTED A DE LUXE AUTO HORN FOR GIVEAWAY NITE

To inaugurate a series of give-away nights, Dan Burgum, manager of the Paramount Theatre, Greenville, Miss., made a deal with a local auto accessory dealer for the promotion of a $35 auto horn.

In addition to furnishing the gift without cost, the merchant donated 2,000 circulars, 2,000 especially-made tickets for daily distribution, and a six-inch ad in the newspaper. The name of theatre and current attractions were given generous mention in all advertising. The special tickets were distributed at the merchant's place of business and at the theatre box office, with the usual requirements of this type of tie-up. A credit card in the lobby and a screen slide took care of the theatre's part of the deal.

Which further points out that there is alway some merchant around town ready for an opportunity to place his name before the thousands of people who have the movie-going habit. We will be interested to know how Dan progresses with the balance of his give-aways and will pass along information just as often as we can a get a line on his activities.

BALLY FOR "MODERN AGE"



When Walter Finney, manager of the RKO Orpheum, Spokane, Wash., exploited "Modern Age," one of his stunts, as shown above, consisted of using one of the oldest autos in captivity. The antique was driven about by a be-whiskered gentleman who may represent Adam, cave-man or what-have-you. At any rate, he provides appropriate atmosphere and the kids are getting a great kick out of the stunt.

TIE-UP WITH STYLE SHOP PROVED AID TO NORMAN'S CAMPAIGN

When advertising "Possessed," R. E. Norman, manager of the Paramount Theatre in Clarksdale, Miss., made an advantageous tie-up with a style shop for a window display of evening gowns. The window foreground carried a hand-painted cut-out of Joan Crawford and copy relating to title of picture, cast, play-dates, and other selling copy.

At the theatre, the lobby was decorated with three-sheet cut-outs of both Crawford and Gable, mounted on an elaborate base with flittered letter title, names of stars and hand-painted sales copy.

Both window and lobby displays aided materially in the results obtained by Norman on the showings of this picture and we can see that this showman hasn't lost the knack of making profitable deals with his merchant friends.

FINNEY FEATURED A CONTINUITY GAG ON LOCAL AIR STATION

When "This Modern Age" was exploited by Walter Finney, manager of the RKO Orpheum Theatre, Spokane, Wash., a "Continuity" gag was featured over a local radio broadcasting station five days in advance. Each day part of the synopsis was broadcast and the radio audience invited to transcribe it on paper. Guest tickets were offered for the composition.

Other stunts included a street car bally, with "heads" of Joan Crawford and car-length banners; the spotting of endorsements by M-G-M stars on different pages of newspapers, and invitations issued to all blondes to attend a special midnight matinee.

Certainly, Finney's radio feature was a means of getting over an impressive message to the public, since in order to participate it became necessary for the person to listen in for five consecutive days. This showman engineers interesting work out his way and the Club will look forward to receipt of other information concerning his methods of selling shows.



Colored Paper Hats

Assorted paper party hats. Bright colored bands offer plenty of imprint space. Great for parades, special matinee parties and as throw-aways. These hats are priced for quantity use. Cover the town with them. Every kid that wears a hat is a walking twenty-four sheet for your attractions. Turn these over to your local printer for imprint.

For further information and samples write to Box 502

MANAGERS ROUND TABLE CLUB
1790 Broadway New York, N. Y.

GOOD AND BAD PUBLICITY

By Vic Gauntlett

(Northwest Publicity Director)
Fox West Coast Theatres

ONE of the oldest curses in show business is bad publicity. Ofttimes too little thought is given by publicity men and theatre managers in whether the publicity that they are anticipating using is going to benefit or injure not only the attraction, but, in many instances, the theatre. You will remember the instance of not so many years ago where, in order to gain publicity, some publicity men in Los Angeles threw a fake bomb into a newspaper office. You will readily agree that this was bad publicity.

Good publicity is salesmanship and therefore all publicity exploitation ideas should be born along one line—"Will this arouse the curiosity of the public to come to the theatre?"

There is not a single press book turned out by any exchange that hasn't got one or two bad publicity stories. I wonder if theatre managers or publicity men carefully read the stories in the press book and decide whether they are good or bad publicity before they are given to the newspapers.

The old habit of just giving an entire press book to the newspapers and letting them choose their own picking is sometimes disastrous for the show. They will invariably play up some minor star in the attraction whose name doesn't mean a dime at the box office, or will ofttimes publish a story stating that the big scene that was supposed to be made in Europe was a master of art on the studio lots. The public is all too well aware of the fact that 90 per cent of the settings in productions of the pictures are faked, and this is one matter that should be erased from their minds as far as possible by the proper publicity.

Misleading exploitation ideas are also bad. Fake tickets that lend the impression that one will be admitted free to a theatre, and then with a clause in smaller type which causes them to be embarrassed and held up at the door for an additional ticket, is bad, and the reaction against the theatre is just the reverse to what it should be.

Don't try to "bunk" the public. Straight, legitimate advertising of your attraction and exploitation ideas should be good at all times. Don't fly aeroplanes low over crowds at football games or what-not, with banners attached. It scares them and makes them nervous. Although they may see the banner, the fact that you are making them uncomfortable reacts badly against the theatre.

There are millions of things that one could enumerate on "Bad Publicity," but every theatre manager and publicity man should be salesman enough to analyze these facts and judge first whether it would be good or bad. Much rather not have any publicity at all than bad publicity.

THE ARMY AND NAVY HELPED BROOKLYN STRAND SELL FILM

The Strand Theatre, a big Warner first-run in the downtown section of Brooklyn, N. Y., skippered by Manager W. V. McLaughlin and Publicity Director Hal Salzman, is keeping very much in the lime-light these days through the efforts of these two able showmen.

When they're not making advantageous tie-ups, etc., some kind of a ballyhoo is shouting the Strand trademark about town, and one of the latest stunts pulled was to enlist a portion of Uncle Sam's army and navy in the interest of "Ruling Voice."

Salzman secured a war tank from the army and a band from the navy, and then got together 20 very pretty girls and bundled them into taxicabs. Next, the whole parade wound through Brooklyn's most prominent streets and finally landed at the famous Borough Hall plaza. Here the Boro President came out for a bow and a hand and ceremoniously bought a ticket for the unemployment relief show running currently at the Strand. You will note in the accompanying illustration that a large crowd gathered, through which the 20 pretty girls circulated and sold tickets for the benefit performance. Also note the big war tank and sailor band in foreground.



LARGE AUTO PARADE AIDED CARLOS FRIAS SELL FOOTBALL FILM

Fifty autos loaded to the gunwales with boys and girls waving college streamers, followed by six other cars carrying the college band, featured a parade that was tied-in with "Touchdown" by Carlos Frias, manager of the Plaza Theatre in El Paso, Texas. The participants in the parade were all members of a local college, celebrating the advent of an important game on the season's schedule. Banners, tying up the parade with picture, were attached to all cars. All that this big ballyhoo cost the theatre was a handful of guest tickets for the players.

In addition to the above, his newspaper campaign featured the promotion of a co-op. page in connection with a special midnight performance for the unemployed, and a 30-inch free tie-up on the classified page for new subscriptions. On the opening day, another paper carried complete amusement page with an eight-column heading with scene mats on production, current stories and reviews. Other readers and publicity mats were also given space.

Without a doubt Frias obtained splendid cooperation from the students for his campaign at a negligible cost to the theatre and we're sure that his suggestions will stimulate other members of this organization to put forth similar efforts when they map out exploitation work for their next football film, whether it be this season or next. In the meantime, we'll await further word of this Round Tabler's activities.

YOUNGSTERS HELPED JOHN WATT EXPLOIT FILM AND FOOD SHOW

Youngsters figured conspicuously in two stunts recently pulled by John Watt, manager of the Empress Theatre, Penticton, B. C., one being used in connection with a current picture and the other a good will matinee for the needy.

When exploiting "Young As You Feel," he arranged with the kiddies to impersonate "funny paper" characters and offered a gift for the outstanding outfit. The children were asked to meet at the school grounds, from which point they paraded through town to the theatre. The majority of local merchants co-operated by furnishing space in their windows for announcement cards one week in advance, all of which resulted in a capacity matinee.

The other stunt was worked in cooperation with public schools and local clergy for the promotion of articles of food for the poor. The humble potato was singled out as an inducement for participants to make the show successful. For the most potatoes brought to the box-office a week's pass was given; for the biggest potato, a pass for one show; for the oddest shaped potato, another pass for one show, and for the smallest potato, another pass.

A large quantity of potatoes, bacon, flour, groceries, shoes, socks and wood were brought to the theatre and later handed over to each of the several church denominations, alleviating want among the needy to a considerable degree.

The accompanying photo presents evidence that the youngsters responded heartily to the characterization stunt and the other one proved a real good-will getter for the house, particularly for this time when there is so much to be done in this direction. Watt thought that some other member of the Club might like to make a similar move and therefore passed along the idea. We'll look for more news from Penticon in the future.



XMAS OBSERVED BY MANY THEATRES IN BROOKLYN CIRCUIT

Elaborate Christmas festivities formed a large portion of programs of various theatres in the Century Circuit, a well known New York organization founded by A. H. Schwartz of Brooklyn, who for several years has made this an annual affair.

In a number of instances newspapers cooperated with this move to entertain the poor and orphaned neighborhood kiddies and helped make every affair a gala event. Each child who attended a party received gifts of toys, candy, cakes and fruit.

Theatres holding parties this year included the Patio, Brooklyn; the Bliss, Long Island City; the Merrick, Jamaica; the Queens, Queens Village; the Fantasy, Rockville Centre; the Freeport, Freeport; the Beacon, Port Washington, and the Huntington, Huntington.

Managers of most of the above theatres are members of the Round Table Club and headquarters will be glad to receive a detailed account of how each party went over.

ROUND TABLE BIOGRAPHIES

While we haven't a whole lot of information to disclose concerning the past life of James G. Fair, present manager of the Elite Theatre in Laurens, Ohio, we can at least inform other Round Tablers that he is one of the many owner-managers who make up this vast army of showmen.



James G. Fair

Fair was born in Ida Grove, Iowa, on Aug. 18, 1883, which ranks him as one of the veterans in this business of selling shows. Certainly his photograph belies his age, but maybe the fates have been kind to him. He is an active member in community activities in his town, being a member of the Masonic Lodge, Consistory, Knights of Pythias and Community Club. He is married and has one son. In reply to a query as to what he'd do were he to start all over again, his answer was that show business would again be his choice of a career.

FAVORABLE REVIEWS DECIDED JONNASSON TO HOLD A PREVIEW

Many favorable out-of-town reviews of "Sin of Madelon Claudet," prompted Robert Jonnasson, manager of the Mayfair Theatre, Asbury Park, N. J., to hold a local preview of this picture 10 days prior to opening and use laudatory comment of local citizens in his newspaper ads. Local and out-of-town papers that ran these ads came through with generous readers.

He also saw that letters were mailed one week in advance to the heads of all women's clubs, civic organizations, and other prominent county leaders, stressing appeal of the picture. It was also brought out that Helen Hayes was making her first screen appearance. Announcements emphasizing merits of the picture were also made by Jonnasson over the theatre's public address system, following each showing of sound trailer.

Other features of his campaign included the making of a special art set-piece by the art department, containing stills of the star in various characterizations of her role, each still individually lighted and the entire set piece spotted from above; the running of a series of small ads, showing star at different periods in her life; radio announcements four times daily; the spotting of 100 window cards, and an unusual amount of free publicity from leading papers.

Jonnasson obtained excellent results from the above campaign and so we're passing his contribution along to his fellow Round Tablers. We'll be interested to know what else is taking place at his theatre in the business of selling shows.

HIGH SCHOOL NIGHT FEATURED CAMPAIGN MADE BY STONEBROOK

A special night for the High School football team resulted in obtaining splendid publicity breaks on "Touchdown" for R. K. Stonebrook, manager of the Paramount Theatre, Asbury Park, N. J.

On the night following picture opening day, the team, school band and cheer leaders were invited to attend the performance at a certain hour. The student body, however, paid admission and a rally was held inside the theatre. After the school band made its appearance on the stage, a Jersey Senator presented a star-autographed football to the captain of the eleven.

On the day of the stunt, the newspaper published a photo of the Senator, along with a story of High School Night, and the next day broke with a photo of the team captain and a player injured in a recent game. In a story covering the theatre party, it was also mentioned that the football given away would be presented to the injured player.

The fact that this local football team was leading the pack at the time made this stunt particularly valuable to Stonebrook as a publicity medium for his house, but the real kick for the box office came from the efficient way he handled it. We realize that the end of the football season is at hand, but these ideas can always be filed away for future use or adapted to some other film and we thank this Club member for making it possible to secure the information. We'll hope to hear more about what he's doing to sell his shows.

ACT NOW—FILL IN THAT COUPON!

GUS VAVERIS is another one of A. C. Himmelein's boys to become a member of this constantly-growing army of showmen and it is our pleasure to announce that this new Round Tabler is the manager of the Grand Theatre in Mt. Pleasant, Pa. Gus, when you have a bit of time between shows, sit down in front of the trusty old typewriter and knock off an account of what you've been doing to help along these prosperous times.

———*Wear Your Club Pin! ! !*———

GEORGE L. PEPPLER hails from down in Baltimore, Md., a city where this Club is most firmly intrenched. He manages the Red Wing Theatre on Monument Street and if he has fully grasped the meaning of membership in this outfit, it won't be long before we will be broadcasting some news of showbusiness in his section of the city. We are glad to welcome this new member and hope that he will do his share to carry on the work of this department.

———*Wear Your Club Pin! ! !*———

N. A. NOTOPOULOS is another of the family of that name to join up with this outfit of showmen and he also is working in the division under A. C. Himmelein. This new Round Tabler manages the Strand Theatre in the historical city of Johnstown, Pa., and we are taking this opportunity to introduce him to his fellow showmen. Come through, N. A., with some dope on what you've been doing to sell shows at the Strand. Your brother members will appreciate the information.

———*Wear Your Club Pin! ! !*———

C. A. NOTOPOULOS is the third member of the Pennsylvanian family bearing this name to become a member of this organization and it begins to appear as though the Club will boast the whole flock before through. This Notopoulos manages the Capitol Theatre in Altoona, Pa., headquarters of Altoona-Publix Theatres, Inc., and we're glad to extend a most cordial welcome to this new member. He is another one of A. C. Himmelein's staff of managers and with 100 per cent coverage in this territory the Club ought to be kept well informed on what's going on in and around Altoona.

———*Wear Your Club Pin! ! !*———

G. A. ROMINE'S name has already been mentioned in a recent story among Club pages in the capacity of able assistant to Bunny Bryan, manager of the Belmont Theatre, Chicago, Ill. He has been with this house for over a year and prior to becoming assistant manager held down the job of treasurer. Romine is a Purdue graduate and we predict that all of you will hear a lot more about this enterprising assistant of Bryan's. With both of these live-wires at the Belmont, we can count on being tipped off to what's going on.

———*Wear Your Club Pin! ! !*———

ALFRED J. MOTTER hails from the City of Brotherly Love, which, to be exact, is Philadelphia, Pa. He has been in showbusiness for the past five years, starting in as an usher. After putting in a hitch at the Lake Theatre in Cleveland, Ohio, he left that post to become manager of the Roosevelt Theatre, Phila., where we now find him busily engaged with the task of making a good showing for his district manager Montague Salmon. We're glad to have Al with us and will depend upon him to keep the Club informed on what's doing at his end.

JOSEPH C. DOUGHERTY is the manager of the Tower Theatre, Philadelphia, Pa., and he's another one of Monty Salmon's district men to join the ranks of this ever-increasing organization of live wire showmen. He is in charge of a well known house down in his city, where shows are sold, and now that he's one of us we predict that other members will be let in for some interesting slants on show-business.

———*Wear Your Club Pin! ! !*———

LAURA WERNICK is the assistant manager of the Wernick Theatre, Chicopee Falls, Mass., and her application for membership in this organization presents further evidence that the ladies are not to be denied their place in show-business these days. We have quite a number of lady-managers in the ranks of this organization at the present time and we're mighty glad to include her name on the roster. She has been with the house for the past four years, acting as cashier, bookkeeper, and now takes care of advertising and publicity and assists with booking. Her "boss", Samuel Wernick, vouches for her proficiency in show business so we'll be looking forward to hearing further from this new member.

———*Wear Your Club Pin! ! !*———

CHARLES F. FEINHALS manages the Broadway Theatre in Woodcliff, N. J., and we're glad to introduce this new Round Tabler to his fellow members. Now that he is one of the gang we will look forward to hearing all about what methods he's using to bring patrons to the Broadway. Come through, Charles, with an account of some of your latest show-selling stunts, and we'll see that your tips are passed along to your fellow showmen.

———*Wear Your Club Pin! ! !*———

F. E. HOWLAND left the furniture business to become a showman and after 37 months of service with the Margaret Theatre in Huntington, Va., we find him holding down the post of assistant manager. This newly-elected Round Tabler not only acts in his capacity as assistant, but fills in as operator, booker and advertising man. We are mighty glad to list him along with this army of showmen and hope that he will do his bit for these pages. Our best regards to his boss, B. M. Johnson.

———*Wear Your Club Pin! ! !*———

HOWARD MERCER is wearing a Club Pin these days, due to the fact that he's another newly-elected member of this great organization of showmen. He manages the Grand Theatre out in Massilon, Ohio, and we're glad to introduce him to the rest of the gang. Just as soon as he limbers up that writing arm, we predict that his fellow showmen will have an opportunity to know what he is doing in show business. In the meantime, we and all his brother Round Tablers wish him lots of luck.

———*Wear Your Club Pin! ! !*———

HERB GLAZIER is in charge of the Granada Theatre in Milwaukee, Wis., and it is our pleasure to record that he, too, is now a full-fledged member of the Round Table. Now that he's one of the gang, we take this occasion to remind him that he can fulfill his duties to fellow showmen by regularly contributing some live show-tips for this department. Shoot 'em along, Herb, and we'll take care of our part of the job.

E. SAMPHYA manages the Phathanakorn Theatre of New Road, Bangkok, Siam, and with his application for membership at hand this Club acquires another representative in this far off country. It will be interesting to learn how shows are sold in Bangkok and we will depend upon Samphya to keep us all informed.

———*Wear Your Club Pin! ! !*———

ROBERT LEFEVRE is in charge of a Publix-N. W. first run house in Minneapolis, Minn., the Lyric, and it is also our pleasure to announce that he has become a member of this organization. We will be waiting to hear what methods he uses to bring parons into his house. Shoot along some of your ideas, Bob, and we'll see that they are passed along to the other fellows in this outfit.

———*Wear Your Club Pin! ! !*———

FRED G. DONEY is the manager of the Palace Theatre in London, Ontario, Canada. We are mighty glad to include his name on the roster of this constantly growing organization of showmen and hope that he will do his bit to keep this department chock full of interesting information on the business of show selling. There are a lot of enterprising showmen up his way and we feel sure that Doney will render a good account of himself.

———*Wear Your Club Pin! ! !*———

RAYMOND L. DANIELS has charge of the Olympia Theatre in Worcester, Mass., and he's also in line for introduction to his host of fellow showmen-members of this club. Daniels was formerly manager of the Family Theatre, another E. M. Loew house in Worcester, is a seasoned showman and we have every reason to believe that he will become an active contributor to this department. Do your bit, Ray, for the rest of the boys will want to know what you are doing for the game over in your town.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

WABASH AVENUE

CHICAGO

Probably the most ingenious Christmas card received by folks along the Row is one from Harry Hadfield, manager of the Embassy theatre for Essaness. Hadfield's card shows a sandwich man walking along the street with a sign reading in large letters: "Double Feature" and below in smaller script "Merry Christmas and Happy New Year." The Missus is to be seen looking out of the window as he passes and she is saying, "My goodness, will he ever come home."

▽

January has been designated as "Laugh Month" by the local Columbia branch. According to Dave Dubin, a great array of short subjects has been lined up for the occasion. Dubin says, "If you want to get rid of Old Man Depression, play short subjects instead of making your program topheavy."

▽

Hal Young of National Screen Service returned from a trip to New York in time to join his family for the Christmas turkey.

▽

William Frank, assistant general sales manager of Educational, stopped off here to confer with Max Stahl. Mr. Frank was on his way from Hollywood to New York.

▽

The Vick theatre at Belmont and Sheffield, which has been showing foreign films intermittently for the past several years, will be opened by W. G. Turner with a regular policy of feature pictures.

▽

Chester Lapotka has closed the Hawthorne theatre on West 29th street. He is installing new sound equipment.

▽

Christmas Day was opening day for a number of theatres. Heading the list is the new Publix Balaban & Katz Southtown. Other houses opened the same day were the Rosette on Kedzie avenue and the Willard at Villa Park.

▽

Eddie Zorn of the Crescent theatre, Pontiac, Ill. and the Apollo at Belvidere, Ill., was a visitor along Film Row last week.

▽

Dave Dubin is pointing with considerable pride to the fact that Columbia last week had three first run pictures simultaneously in the loop. "The Guilty Generation" was at McVickers, "The Deceiver" at the Loop End and "Secret Witness" at the Castle.

▽

Balaban & Katz's experiment in putting "Girl Crazy" into the Oriental theatre was such a success that it is said B & K is angling for more stage shows to put in other houses.

▽

M. Delano, Columbia booker, is back on the job again, fully recovered from a serious operation.

▽

Someone started a gag in financing along the Row which runs something like this: Which would you rather have, a 10 per cent raise to buy a lot of Christmas gifts and then later on a 10 per cent cut—or—no raise and no cut. Play it in your pencil for the answer.

HOLQUIST

SHORTS ON BROADWAY

Week of December 25

CAPITOL

Jackie Cooper's Christmas Party	MGM

CRITERION

Spider and the Fly	Columbia
Gioacchino Rossini	Fitzpatrick
A Doll's Fantasy	Cines-Pittaluga

MAYFAIR

Swiss Trick	RKO Radio
Swift Justice	RKO Radio
Riders of Riley	RKO Radio

PARAMOUNT

Shove Off	Paramount
Oh, My Operation	Paramount

RIALTO

Boop-Oop-A-Doop	Paramount
Just One More Chance	Paramount
Screen Souvenirs No. 5	Paramount

RIVOLI

Russian Lullaby	Paramount
Oh, My Operation	Paramount
Just One More Chance	Paramount

ROXY

Mickey's Orphans	Columbia

STRAND

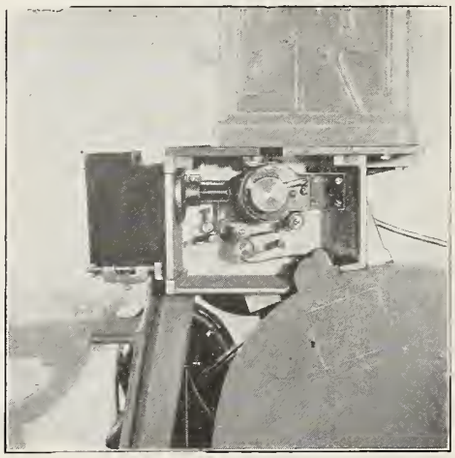
Red Headed Baby	Vitaphone
Sport Slants No. 3	Vitaphone

WARNER

Red Headed Baby	Vitaphone
One Good Deed	Vitaphone
Horace Heidt and His Californians	Vitaphone

WINTER GARDEN

Red Headed Baby	Vitaphone
Footlights	Vitaphone
Believe It Or Not No. 3	Vitaphone



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Forty out of every hundred patrons are deaf—not ear-trumpet or vest-phone deaf, but subnormal enough to make them keenly appreciate the clear, natural, distinct sound delivered by Syncrofilm.

A blurred word here and there can spoil the show for anyone who is only ten per cent deaf. Sharp, true, accurate words and clean-cut music have a tremendous appeal to a large proportion of your audiences, who get them from Syncrofilm.

Forty per cent is too large a proportion to ignore. Win their appreciation and you are certain to please the others. Normal ears are even quicker to note defects and enjoy perfection.

Syncrofilm delivers accurate sound by its exclusive feature of projecting four times the usual amount of light through the sound track to the photo cell. Every fine shading or delicate marking is transmitted. Nothing is lost, run together or slurred. Your satisfaction is guaranteed, or your money back.

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NEWS PICTURES

FOX MOVIETONE NEWS—No. 27—Gandhi delivers last talk in Europe—New York firemen proud of new fireboat—Real "high" church mass held in Tyrolean Alps—Taximen of Berlin war on bandits—Florida steppers go in for art—Italian auto racer is ambitious—Latvia celebrates her independence.

FOX MOVIETONE NEWS—No. 28—World's richest man hale and hearty at 92—Greenleaf is again world cue champion—Spain celebrates election of first president—"Legs" Diamond's girl tells her story—Racing on again at Havana—Windmill plane makes landing on ship dock—German youngsters like thrills of Punch and Judy.

HEARST METROTONE NEWS—No. 226—They're off again at Havana—"Legs" Diamond's girl talks after slaying—Spanish Republic hails election of president—Diving youngsters train in Miami back yard—News thrills of 1931.

HEARST METROTONE NEWS—No. 227—Mississippi goes on rampage and towns are inundated—Cuban "debs" get musical urge—Olympic hopes go skating in preparation for games—Senator Johnson warns of European trap—Here are styles for the youngsters direct from Paris—New Miami race track opens with thrill—Metrotone films weird Bali rites.

PARAMOUNT SOUND NEWS—No. 43—Winter strikes the Alps—John D. tees off at 92—Londos defends wrestling title from Ray Steele—Paramount News presents highlights of 1931.

PARAMOUNT SOUND NEWS—No. 44—Hoover cup series in ice hockey on in California—China's envoy, Dr. W. W. Yen, here to assume post—Gandhi greeted by Italians on way home to India—Huskies in training for Olympic dog team races—Spain's first president inaugurated in ceremony—Babe Ruth attends Christmas party for needy New York children.

UNIVERSAL NEWSPAPER NEWSREEL—No. 104—Gandhi's scant garb bars interview with Pope—Ohio Wesleyan installs monster telescope for use of students—News paragraphs—Soldiers at Fort Myer play mounted basketball—Underworld shuns Diamond funeral as he is buried without benefit of clergy.

UNIVERSAL NEWSPAPER NEWSREEL—No. 105—Frightened Chinese flee as Japanese advance in Manchuria—President Rubio sponsors gift presentation to Mexico City's orphans—Legal horse racing draws crowds to Florida's "Tropical Park"—Highlights in the news during 1931.

Housman Takes RKO Post

Arthur Housman, resigned from Columbia's advertising department, has joined RKO to handle publicity and exploitation for the Albee in Brooklyn. He succeeds Lou Goldberg. Martin Mooney, publicity director for John Golden in the legitimate, succeeds Housman at Columbia.

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 105

BLUEBOOK SCHOOL QUESTION NO. 111—(A) Upon what principle does the automatic arc control depend for its action? (B) In a projection light source circuit, name all the various items offering resistance to current flow. (C) When current is forced across from one electrode (carbon) to the other, something is consumed. What is it? (D) Is more than one thing used up or consumed in an electric arc? (E) Were you able to answer all those questions "right off the bat," or without some thought and perhaps reference to the Bluebook?

NOTE: With Question No. 110 we reached the end of the question list in Volume 3 of the Bluebook. However, after all, sound is only an adjunct of motion picture projection and we will now start in on Volume 1. I trust none of you will drop out and believe many additional ones will now enter the "school." The questions will be interesting. Many of them will require thought and perhaps a recourse to Volume 1, or some equally standard text book before you can be sure you are right.

Answer to Question No. 105, *which was: "(A) What is the exact width of RCA sound track? (B) To what extent does the light beam overlap the edges of RCA sound track? (C) What will happen if the light beam be out of position and what should the projectionist do if he suspects the exciting lamp light beam to be out of position or out of adjustment? (D) Presuming you to have RCA Photophone equipment, the sound from which has been quite satisfactory both as to volume and clarity; gradually, however, there comes a volume drop and the sound lacks the clarity it had before. Conversation is not so understandable and music not so clear. Name those various things you would examine before calling in the service engineer."*

The following answered acceptably. Names followed by an asterisk (*) made answers which were considered better than the others. Roy J. Arntson, Alfred Bang (incorrect on one point). Lester Borst*, Herman Billings*, Kroll and Van Buskirk*, S. Evans and C. Rau*, Howard H. Smith, Wm. Bogert, W. D. Samuels, Larry Tipton, Dave Sanger, Phil C. Evans, Peter Cermack, Thos. McGruder, Henry Edwards, Leroy Bates, Bill Doe, Tom H. Gordon, John Dagg, H. D. Cole, Dave Prinn, Thos. Atterbury, James Lidding*, Seymour Carroll*, George Porder, N. D. Garling, T. L. Oleson*, Chas. L. Goldman, H. T. Jones, Wm. Alexander, Tom Davis and Wm. Joupe, Dan Jones*, Peter M. Davis, T. H. Catlin, Frank S. Roberts*, P. R. Findley, T. Van Vaulkenburg*, James Daniels, P. L. O'Mally, H. D. Schofield, George Richards, Frank F. Famaer, Ben H. Robbins*, D. T. Wylie*, James Hendershot, Dan K. Hammitt, J. D. Orlander, G. L. Doe*, J. L. Sanderson, Bob Taylor, Dave Daniels*, D. L. Williams, Dan Singer*, James McGuire, Tom Habbler, Rex U. Lang, H. T. Jones, Lon Jackson, P. G. Carnakis*, H. T. Goldfarb, L. Mooring, Andy J. Jones, L. D. Mooring, John Truax, Frank Mathews, D. L. Harper, T. B. Kay, Walter Lomax, P. R. Simmons*, Bob Danning, Frank Olliver and T. M. Stanhope.

A good list; also an excellent bunch of answers, of which there was an unusually large total—well over a thousand.

I have selected the answer of T. Van Vaulkenburg, for publication. He says:

"(A) The RCA sound track is .070 of an inch wide. (B) The beam emanating from the slit overlaps the track by .0075 of an inch on either side."

(Several commented to the effect that the Bluebook says the overlap is as above, but the RCA book gives the beam as exactly the same width as the sound track.—F.H.R.)

Since several made this same comment, I called up Mr. Babsel, chief engineer for RCA Photophone, who gave me the exact width of both beam and sound track, which produces, as Mr. Babsel agrees, an overlap of .0075 on each side of the track. Mr. Babsel commented to the effect that some men apparently had misunderstood some sections of the RCA book. (Please understand, gentlemen, that while errors may occur, still every word about sound equipment contained in the Bluebook was scrutinized by the manufacturer of the equipment itself before it was printed.—F. H. R.)

In the case of question C, I think, with the kindly permission of friend Van Vaulkenburg, I shall quote the answer made by T. L. Oleson, his reply to this section being somewhat better than that made by any other. He says:

"(C) Should the light beam be out of position sidewise by more than .0075 of an inch, then the entire width of the sound track would not be illuminated, under which condition there would of course be decrease in volume. If the out-of-position be vertical, then there would be both decrease in volume and, I believe, also some tendency to distortion. If the beam be out of position in such manner that it be too high on one end and too low on the other, then there would be both distortion and loss of volume, which effect would, I believe, be worse with variable density than with variable area recording, though it would be bad with the latter too."

(D) Van Vaulkenburg again: "To locate such a fault I would (1) Examine the lamp itself to see that the globe be not blackened, or the filament sagged or warped. I would next check up on the light beam to see that it be in proper position and in every way OK at the sound band—that is to say, that the entire width of the track is covered and that the length of beam is exactly at right angles with the length of the sound track. Next, if I found these things to be in good order I would examine the sound aperture to make sure it be free from dirt and that nothing was causing or permitting the film to buckle in any degree over the aperture. Of course in all this we assume the sound track itself to be free from oil and dirt, since if it were not, then the trouble, or at least some portion of it, might be charged to its presence. (NB: Will those who believe the sound track and light beam to be same width please advise as to RCA book, page and number where they got that idea.—F. H. R.)

THANK YOU!

Friend Daughter and I desire to thank you most cordially for the flood of Christmas cards, among them one from the president and council of the Guild of British Kinema Projectionists and Technicians, Ltd., London.

Here is a copy of the Christmas card we received from Otto Nelson and family. I'm stealing it and passing it along to you all for New Year.

"Here's wishing you the merriest, cherriest, wealthiest, sunnyest, luckyest, funniest, duckiest, coziest, snappiest, rosiest, happiest Christmas you've ever had."—F. H. R.

MUSIC AND TALENT

Synco-Symphonic Orchestra at Roxy Under Fred Waring

By ED DAWSON

Plans have been under way for some time for reorganization of the music department at the Roxy, and these were brought to a head last week, when Fred Waring of Waring's Pennsylvanians was signed for an indefinite period to reorganize the orchestra in what is one of the most revolutionary changes made in the theatre in years.

Mr. Waring is now at the Roxy, in the pit, with thirty men additional to his usual aggregation of thirty.

Charles A. Caballero, general manager of the Roxy, states the case as follows: "Don't get the idea that this is a socalled stage band. It is just as fine a music unit as the former Roxy Symphony, and in a lot of ways much more adaptable for theatre entertainment. The pulse of the times has quickened, the old classics are slow and unwieldy for the modern stage, and lack the thrill-giving qualities demanded by the theatre audience of today.

"Fred Waring's Roxy Theatre Synco-Symphonic Orchestra will fill the requirements of the stage and the demands of the public for something new. It will work from the pit, the same as the orchestra has in the past, and will consist of several units which can work together or separately as the case may require. This will be the largest aggregation of youthful musicians ever brought together in one unit, and they have been selected by Mr. Waring from some of the finest and most famous orchestras of the country."

Radio Musicians To Strike

All union musicians employed by Chicago radio stations have been ordered out on strike as of midnight, Thursday, December 31. Approximately 400 musicians of 13 stations will be affected if the strike goes through.

Warner Houses Add Acts

The Warners' Astor, Reading, Pa., inaugurated a new stage policy on Christmas Day, with six vaudeville acts added to the feature and short subjects. The Earle, Philadelphia, has added eight acts to its programs.

Dallas Gets Stage Shows

The Southern Division of Publix plans to have Fanchon and Marco stage units in the Palace at Dallas on New Year's Day. Neither San Antonio nor Fort Work will see the units, as was originally planned.

Signs With NBC Artists

Alice Joy, vaudeville player, has signed a contract with NBC Artists Service, placing herself under its exclusive management.

ADOLPH GOEBEL



This is the new organist at the Paramount theatre Omaha, Nebraska. He was formerly featured at the Paramount, Springfield, Mass., and also at the Paramount, Atlanta, Ga.

Goebel is a hard-working fellow, one who always is using his spare time in the working out of new ideas for organ solos and for exploitation stunts. Many of his stunts have proved successful not only in building up his popularity but also as "box-office."

During the war Goebel was in the air and wireless service of the army and his knowledge of wireless and radio have helped a lot in his building of his own P. A. system which he uses during his organ solos. He was also demonstrator for the Robert Morton Organ Company and spent a good while learning everything there was to learn about organs. He also has opened and been featured in nearly every house on the Loew circuit.

No Limit to Number of Jobs of San Francisco Musicians

In the largest ballot in the history of the organized musicians in San Francisco, held in connection with the annual election of officers, members voted against a proposal to limit each to engagements paying $50 a week. Musicians may continue, by union rules, to hold as many jobs as they can. Many members of theatre orchestras now hold positions with cafe orchestras and other organizations.

Use solos that hit "the spot."
Quality Slide Co.
Six East Lake St.
Chicago

STAGE SHOWS

Baltimore Hippodrome

Week ending January 1

Muriel Kay with Jack Lenny and another boy opened in a novelty dance, then the boy was on in a specialty tap dance, to light applause followed by Muriel Kay in a Spanish dance. Jack Lenny did a modernistic dance in full dress, top hat, then Ruth Sennett and the boy, and finally all together. This was presented as a radio broadcast.

Next came Hector and his dogs in comedy and tricks with running laughs and applause throughout, especially the youngsters. Masters and Grace presented "Her First Lesson," a comedy hokum act with dances and songs, the second part dealing with golf and Masters driving rubber balls into the audience.

Sophie Tucker got a tremendous hand. Accompanied by Ted Shapiro she sang "Your Reception Makes Me Feel at Home," "I'm the last of the Red Hot Mamas and I'm Getting Hotter All the Time," "No One But the Right Man Can Do Me Wrong," "I'm Doing Very Well the Way I Am," "Then Your Tears Won't Bring Him Back" and "Some of These Days," for encore. Finally they let her go after a curtain speech.

Charles Hill started with a monologue and piano work, detecting where songs come from in "The Song Thief," then was joined by Lora Hoffman who sang off key at first to gain comedy and then did "I Apologize" and "Lonely River," to big applause. The bill finished with the Stanley Brothers and Atrec in novelty trapeze work.

San Antonio Empire

Week ending December 16

Doctor Cunning, master mentalist and magician, was a special added attraction in conjunction with the feature picture, "The Spider." Cunning recently completed a successful engagement at the Palace, where he was assisted by his secretary, R. Penny. His act consisted of many alluring feats of magic, including the animated hand, which answers "Yes" or "No" to the patrons' questions; mystery slate writing, addition of figures on a slate and the answer appearing on another slate on a stand upon the stage; and the suspended table that rises and lowers only with the touch of one's hands.

H-F Signs Orchestra Leader

The Hughes-Franklin Coast circuit has signed with Carli Elinor, one of the well known musical personalities of the West, to conduct the orchestra at the Paramount in Los Angeles.

Stars Signed For Vaudeville

Warner Theatre Artists Service has arranged vaudeville appearances at houses of the circuit as follows: Jean Harlow, Stanley, Pittsburgh; Buddy Rogers, Stanley, Pittsburgh; Duke Ellington and band, Mastbaum, Philadelphia; Earle, Washington.

STAGE SHOWS

Denver Denver

Week ending December 16

"Tintypes," the Fanchon & Marco idea, tears a few pages out of the long ago and gives the fans something outstanding, which is saying a bit because recently their batting average along this line has been high. "Tintypes" opens with the interior of an old-fashioned photographer's studio, the various acts being shown on the ground glass of the huge camera—upside down. A piece of studio background is shifted, showing the act dressed in clothes of half a century ago. The first line is dressed in loud clothes, the jackets of the ladies and the trousers on the men being of the same large plaid. Croquet costumes, they are called. They go through a fast routine with the mallets. The masculine half of the team of Pressler and Klaiss panics the crowd with his antics with piano stool and piano, after which he proves he can play. The other half sings with a nice blue voice. The Aaron sisters get by nicely, chanting some oldtime songs with decidedly Dixie voices. Harry Moore is back with his paper tearing, and Oscar Taylor uses his baritone voice to advantage while Marie Remington cuts capers on roller skates. The second half of the show is in an old-fashioned parlor, with all sitting around stiffly in clothes that were fashionable fifty years ago. An oldtime quadrille is executed by the line. For the last routine the line is on stilts and roller skates, and while the skating is slow it is neatly done.

Seattle Fifth Avenue

Week ending December 24

Feverish New York night life, fringed with softeyed damsels on the lookout for solvent "sugar daddies," is reflected in all its glamorous rhythm in Fanchon and Marco's "Manhattan Idea." The crooning melodies, the exquisite dancers, the Sun Kist beauties, easy to look at both on and off stage, were all there, everything real New York except the bad gin and the headache. Although the costumes were exceptionally brief, to the point of daring, they but enhanced the piquancy of night club "floor shows." Everything contributed to this revue is smartly done. Jack Sidney with his "Sidelights of New York" made himself a singing favorite. Swor and Goode know their blackface nonsense, and put over a number of fast gag lines. A real novelty sensation is done by the Bruno Weise Trio. Jack Lester and the lithe Lucille round out one of the season's best stage offerings.

HOLIDAY GREETINGS
TED MEYN
(*The Name is Mine*)
STILL HAPPY WITH
LOEW'S INC
NOW AT
LOEW'S STATE
CLEVELAND

Brooklyn Paramount

Week ending December 31

The stage show this week, featuring Russ Columbo and Lillian Roth, was called "Rhapsody in Stars," and was produced by Jack Partington.

Show opens with six beautiful show girls posed on a dais, under a sign with the name of Doris Ferris on it. Then the David Bines girls in bell-hop suits do a wand drill and dance. At the finish of this, Doris Ferris, who is seated on a white horse, jumps down and goes into a sedate waltz-toe routine and follows it with a difficult Russian-jazz-toe dance that gets her a good reception.

The Lomas troupe, two men and a prop horse, fill in with some laughable comedy and are followed by Lillian Roth, who makes her entrance through a portal bearing her name. She sings songs from pictures she had played in, in her usual pleasing manner and closed her act with a cute little dance routine. Her applause warranted an encore but she failed to take it. The Bines girls, in masks and comedy sailor suits offer a dance routine, which serves as introduction for the 5 Maxcellos, acrobats and rizzly artists, who perform their stunts in first class style. They used Merle Clark, house organist, for a comedy angle and certainly succeeded in getting plenty laughs for this. It was pretty tough on poor Merle though.

Russ Colombo, who is gaining in popularity daily, this week offers his songs, through two mikes, one on the dais on which he first stands and then down front on stage. Russ sings "My Song," "Good Night Sweetheart" and "With a Song in My Heart," and applause for each number is very good.

Doris Ferris, with the 12 Bines Girls as background, offers another toe routine which seemed to lack in spirit and grace. The Bines girls follow with a toe routine, done on lighted platforms.

A beautiful scene with all the members present closed this entertaining show.

San Antonio Majestic

Week ending December 23

Opening the vaudeville program was Ade Duval's "Rhapsody in Silk," very pleasing. Duval's sleight-of-hand tricks are all puzzling and served in fine style. The gaily colored silks used in this number give the bill a flashy hue. A mixed team assists with the props and handles them nicely.

In the duecer, Birnes and Kaye went over big with their comedy mixed in dancing and singing. They pulled in the laughs with their cross-fire and footwork.

The trey spot went to Karyl Norman and his able company, with Jerry Green tickling the ivories. The folks liked his showmanship ability.

Headlining the week's presentation were Harry Burns, the versatile comedian, and his three assistants. Burns' telephone conversation was especially funny and so was his balloon turn.

Detroit Hollywood

Week ending December 16

The bill at the Hollywood for the first half of the week is a striking example of what can be done with drape sets and three acts of vaudeville, provided the producer of the stage unit knows his business. Inasmuch as melody, color and action are the prime requisites of theatrical entertainment, the Hollywood bill is prime.

Eddie Loughton, standing in front of the Merrymakers, does his stuff in his usual fine manner. Like a lot of other performers, Eddie has his good weeks and his bad weeks—this is a good week. His introduction of acts is above par and the waving baton keeps the orchestra on its toes, especially during the specialty, "Mary," when the entire unit sings the number.

Roxy and Hess open the bill with an assortment of dance steps, ranging from a waltz (stage version) to fast taps. A bit more rehearsal and practice will put this team further along, and will greatly improve the class of their offering.

Betty and Jerry Brown, a chap with a guitar and a blonde (dizzy) girl who have a fast, clean line of chatter and gags that bring laughs, present an act good for any kind of audience.

Mack, Harold and Bobby, two men and a girl, close the show with fast action. They dance, they do falls, they gag and clown.

Milwaukee Wisconsin

Week ending December 24

Fanchon and Marco's "Parasols Idea" opens with Mignone and Ray Angwin framed in a setting surrounded by members of the chorus garbed in pink costumes and carrying pink parasols. Mr. Angwin is a tenor and sings in a pleasing manner while the chorus performs and also while Mignone, acrobatic dancer, shows the audience what a clever control dancer can do. The young woman bends herself without a hitch and receives good applause.

Anthony, dressed as a cop, whistles several selections in connection with which he gives numerous bird call imitations and then whistles for the chorus, which appears as a bevy of nursemaids wheeling their baby buggies before them. Each girl takes her doll out of the buggy and puts it through an amusing series of dance steps.

Gene Sheldon and Sherry sing and clown. Miss Sherry—a striking blond, by the way—sings "Love Is Like That," "Alabamy Bound" and "That's Love," while Mr. Sheldon performs on the banjo in no uncertain fashion, accompanying her. He also dances and clowns in a pleasing manner.

The next number of the chorus is a striking one as all members go through their formations mounted on unicycles. One of the young women even goes so far as to give a solo exhibition mounted on one of these high rolling ciphers. The chorus performs in good style.

The big feature of the idea is Capt. Willie Mauss, the German war ace, who executes a splendid bicycle stunt within a huge crate ball, which is equipped with electric lights and looks much like a ferris wheel. He revolves at a speed of 50 miles per hour.

HOLIDAY GREETINGS
FROM
ARLO HULTS
GUEST ORGANIST
FOR RKO
Just Returned to the
NEW YORK RKO 86TH
After a Three Week's Engagement
at the
RKO PALACE
ROCHESTER, N. Y.

ORGAN SOLOS

BERNIE COWHAM (New York Flushing RKO) presented another of his popular "Singing Class" solos, which incorporated some of his unusually clever special versions of popular tunes. This solo opened with Bernie's usual salutation and then went into a special about happiness to the tune "Smiles." Following this came "River, Stay 'Way from My Door," "Nevertheless," "Cut Down the Old Pine Tree," "Comin' 'Round the Mountain," interspersed with this organist's inimitable chatter, and closed with his original daily verses on news of the day. Cowham is an institution at this house and no show would be complete to this audience, who think the world of him, if he did not offer his smart line of conversation and songs they enjoy singing.

BROWNIE (Charlottesville Paramount) presented a straight concert solo for Christmas week, incorporating all the well known holiday songs. Beautiful lighting effects enhanced the program, which consisted of "March of the Toys," "Toyland," "Silent Night" (this was nicely sung by a woman soloist), "Baby's Birthday Party" (played as a music box) "Jingle Bells," and "Parade of the Wooden Soldiers." The solo was very well presented and it was given an enthusiastic reception.

HERBIE (New Orleans Saenger) offers one of his usual song fests which registered heavily on Monday's show. Opening with a parody which told of his efforts to please the audience and of the letters he had received, he announced he would play requests from the various periods of popular song. Followed "Me and My Shadow," a tongue twister on "That's My Weakness Now," "The Stein Song," which got the audience singing in loud style, "You're Driving Me Crazy," and a closing number.

FRANKLIN BENTEL (Beaver Falls Rialto) presented one of the most original and entertaining solos since his engagement opened at this house. It was entitled "Mother" and was dedicated to the mother in the feature picture, "Over the Hill," currently playing here. Having as a background, the Whistler masterpiece, "Mother," the following songs were superimposed on it: "My Cradle Sweetheart," "Mother," "I Have a Sweetheart," "My Mother's Eyes" (this was sung very nicely by Bentel), closing with "When Your Hair Has Turned to Silver." This presentation was very well received, and these entertainingly different solos are fast making Bentel very popular.

LOU BONDER (New York Park Plaza) acknowledged the requests of his audience and offered them their numbers, building up the solo with a continuity that was at once both humorous and entertaining. Each of the numbers played was a popular one, and local atmosphere was adhered to by his reading off the name of each person and his choice. Eight or ten numbers were offered and he explained he would save the remainder for a future request program.

AL HORNIG (Baltimore Century) offered his novelty "So Long Winter," by playing while the explanation was flashed about leaving winter behind and toddling south with all singing "So Long, Winter." Then followed some more chatter and he played "Blue Kentucky," followed by more about the train going Southward and went into "Georgia On My Mind," then words about passing on the Florida express and played "It's Sleepy Time Down South," with audience and orchestra joining in at finale.

ROBERT G. CLARKE (Detroit Hollywood) makes a feature of the favorite sweetheart songs in his organ specialty. And to prove that theatre audiences like to sing, and even know the words of the majority of songs without their being flashed upon the screen, Clarke plays several numbers without the usual slides. The result is highly satisfactory. The numbers offered are "Sweethearts on Parade," "Let Me Call You Sweetheart," "I'd Love To Call You My Sweetheart," "You're a Real Sweetheart," "Sweetheart of Sigma Chi," and finishing up with "Good Night Sweetheart." Clarke makes use of the horns and a hidden announcer, instead of the usual introductory slides, and obtains excellent results.

WILD OSCAR (Brooklyn Albee) was back in his stride this week and the enthusiastic way in which the audience, who compose Oscar's "School of Broadcasting," joined in the fun conclusively proves that the ten minutes allotted the organ solo is fully justified and necessary. Songs used were, "Some of these Days," "River Stay 'Way from My Door," a special request from the bass singers for "Asleep in the Deep," and a final chorus of "You Try Somebody Else." Oral gags and dialogue offered by Oscar got plenty of laughs and the response at the finish was very good.

EARL ABEL (San Antonio, Texas) recently offered a community singfest which he called This and That. For the first selection, Earl Abel rendered "Guilty." Then he announced that today was somebody's birthday so he played "Many Happy Returns of the Day." This was followed by a dandy new song hit, "One of Us Was Wrong," and "Love-letters in the Sand." After a little talk from this master musician about everything being so reasonable, he dished out "Now's the Time to Fall in Love," and closed with "Good-night Sweetheart."

MERLE CLARK AND ELSIE THOMPSON (Brooklyn Paramount) offered a Christmas singing novelty which proved very entertaining. Opening with a special chorus to a popular tune, something about their Christmas gift to the audience, Merle then told them of the songs they were giving as gifts. Their first number was a special to "Fall in Love," with "Call Me Darling," "Sleepy Time Down South," "Silent Night" (sung beautifully by Elsie), and a final chorus of "River Stay 'Way from My Door," following in this order. As Miss Thompson sang her number, all house lights were put out except a red spot. At close of solo, huge wreaths bearing the words "Merry Christmas" were lighted on the twin consoles, as the audience enthusiastically applauded.

JACK MARTIN (Milwaukee, Wisconsin) presented "Passing Parade," which included a number of old time favorites with the words flashed upon the screen. Numbers which the audience joined in singing included "Happy Days Are Here Again," "Poor Butterfly," "Let Me Call You Sweetheart," "Yes, We Have No Bananas," and "My Blue Heaven."

MAC BRIDWELL (San Antonio Majestic) recently presented a special organlogue which he called "Presidential Possibilities," with the organist and audience staging a presidential election all their own. Among the songs that served as vehicles for parodies were "You Can't Stop Me from Lovin' You," "Let the Rest of the World Go By," "I Don't Know Why I Love You As I Do," "Sidewalks of New York."

UP AND DOWN THE ALLEY

HELLO EVERYBODY

Once more the time is at hand to make resolutions and though I probably should make plenty of them, I am going to mention only one. And that is . . .

To give my utmost in service to organists, musical conductors, music publishers.

* * *

I shall start the new year out right by giving you all the list of changes I have at hand at present . . . Here they are . . . Here in New York things are just the same, but over the river, in Jersey City, **Frank Albanese** is the featured organist at the Stanley, and **Dick Liebert** is featured at Loew's Jersey . . . **Banks Kennedy** is now at the Palace, Stamford, Conn., while **Al Forest** is staying at the Roger Sherman, New Haven, even though the policy of the house was changed . . . **Dick Betts** is guest organist at the Warner in Batavia, New York, his home town . . . Down in Virginia, **Art Brown**, (now known as **"Brownie"**) of the Paramount, Charlottesville, is getting along fine, as is **Ann Melodie** of the Paramount, Lynchburg . . . Ann is making a big name for herself both in the theatre and also on the air . . . From Beaver Falls, Pa., word comes that **Franklin Bentel,** who is featured at the Rialto, is broadcasting every Wednesday morning over radio station WWSW, Pittsburgh . . . Out in the Middle West, **Art Thompson** is at the Midland, Newark, Ohio . . . Oh, yes . . . **Johnny Winters,** who is back in Nashville, Tenn., at the new Paramount, is also playing over station WLAC, that city . . . Going still farther west, I hear that **Billy Wright** is being featured, plenty, at the only organ with a voice in Kansas City . . . Then up northwest of there, I understand that **Ralph Jones** (formerly known as Bob Bailey) is now at the Paramount, North Platte, Neb. . . . Still farther out, **"Guss" Francis Farney** (who is also an aviator now) is at the console of the Paramount, Salt Lake City . . . while **Larry McCann** is at the Paramount, Seattle . . . Going down the coast, I learn that **Ted Crawford**, formerly of the Warner Granada, Santa Barbara, is now at the Oxnard Theatre, Oxnard, Cal. . . . By the time I returned here, I have found out that the Riverside, this city, has a young South American by the name of **Don Carlos.**

* * *

Before I close this week's pillar I just want to mention the swell luncheon **Jack Glogau,** general manager of **Shapiro, Bernstein,** gave to the "gang" at their offices in the Capitol theatre Building, the day before Christmas . . . I think I was the only outsider there and I must say that I'm sure they all had a great time . . . I know I did . . .

* * *

I'll close with a sincere wish that 1932 will be your most prosperous and happiest year.

ED DAWSON

Cantor On Air Until Jan. 17

Eddie Cantor, under contract to star in motion pictures, will continue over an NBC network until January 17. The additional two broadcasts were made possible by vaudeville engagements in the Middlewest.

Dunn to Play Vaudeville

James Dunn, Fox player, has arrived in New York for the start of a vaudeville tour which will last six to eight weeks before returning to the Coast to begin "Have a Heart," with Janet Gaynor.

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE
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J. C. JENKINS,
MOTION PICTURE HERALD,
SOMEWHERE EN ROUTE.

"My dear "J. C.":

In your travels throughout the West, upon and outside the beaten path, you probably get more real inside information from exhibitors than anybody else. I am told they pay a lot of attention to your advice and in my opinion, it is reasonable to assume that they should. You know them and are familiar with their problems. And as is the rule with the great mass of exhibitors, their problems are numerous. Oftentimes, however, the problems that confront them today are the result of error. Inferior sound reproducing equipment and inferior servicing following installation have caused more grief among exhibitors than anything else since sound was introduced. And when you have inefficient apparatus in the first place and poor service afterwards, what can you expect other than trouble? In addition to manufacing and distributing what is claimed to be the best sound reproducing equipment available today, RCA Photophone, Inc., maintains conveniently located service depots in all parts of the country. Competent service engineers are available at all times and each depot carries a complete supply of spare parts of all kinds to meet any emergency. Exhibitors who install RCA Photophone apparatus are given every possible protection against performance interruption. We take great pride in the efficiency of our Installation and Service department.

Yours truly,
G. K. RUDULPH

P. S.—Here's something to substantiate what I've asserted above. Forty-six theatres in Ireland operated for six months without a single interruption. The apparatus? RCA Photophone, of course.

JENKINS' COLYUM

Sacramento, Cal.

DEAR HERALD:

We don't know much about the Spanish language, but if "Sacramento" is a cuss-word in that lingo, the town ought to be ashamed of herself for not adopting some kind of an American name.

If any of you theatre boys are troubled with a weak heart or spasms of dizziness, we want to give you a little advice. Don't drive the Roosevelt highway from Reedsport, Ore., to Uriah, Cal., unless your insurance premiums are all paid up and you have a longing to die young and not wait for old age, for there are spots on that highway that will make you think of every mean thing you ever did.

▽

There is another thing that will surprise you, too, and that is to find as many beautiful theatres along this highway as there are, and also as many swell managers. We supposed that when we got over into the jungles on the Pacific coast the theatres would be made out of logs and have clapboard roofs and the front doors would have latches and strings and have wooden benches to sit on. That is what comes from a fella not having good sense. G. McPherson of the Holly theatre at Reedsport is an all right guy who knows the show business from the ground up. He didn't tell us this but we learned it by hearing him talk.

Robert Marsden, Jr., of the Egyptian at Marshfield has been in the show business for twenty-four years and likes it. We didn't wonder at it for he has a beautiful theatre but cusses a little when he talks about the kind of service he has to run.

▽

Denny Hull of the Liberty at North Bend was away duck hunting when we called, which made us pretty doggone sore because he went away without taking us along. Our niece, Glen Burton, used to tickle the ivories for Denny's patrons and we especially wanted to see him because of that. Doggone you, boy, stay at home next time.

J. B. Endret and Son of the Endret theatre at Crescent City, Cal., made us feel ashamed of ourself for not calling on them long ago. Sometimes the boys do that. The Endret theatre is a beautiful house and serves the patrons of Crescent City as well as the Roxy could. Nobody need care for a better theatre than this one, and no managers ever gave closer attention to the comfort of their patrons than do these gentlemen.

J. A. McClain manages the Hughes-Franklin houses in Eureka. Every Hughes-Franklin manager we have run across has been a high-class gentleman and has shown us every courtesy, for which we feel deeply grateful, and Mr. McClain is no exception. It's no wonder that the Hughes-Franklin houses are popular with the people.

▽

Another bunch of chain house managers we called on and found to be regular fellows were Bob Covington of the State theatre at Oroville, Wm. Glacklin of the California at Sacramento, B. Muller of the Lodi Theatre at Lodi, all belonging to the T. & D. Jr. chain of houses.

Bob Covington said to us when we called: "Well, whatja know about that, here's the old guy himself." Bob is a regular fellow and swears by the MOTION PICTURE HERALD, which he ought to do if he swears at all.

Wm. Glacklin presides over a beautiful theatre and has the finest equipped booth we have ever seen, which is due, no doubt, to two of the best operators that California can boast of. Mr. Moore, one of the operators and an enthusiastic HERALD fan, was out of town and we didn't get to meet him. There's where both of us lost out, but the loss was partially made up by the courtesy we received from Mr. Glacklin. We wish there were more like them, there should be.

Mr. Muller has recently taken over the management of the Lodi at Lodi. He expressed his pleasure in meeting us, which was an indication that they can't palm off rotten apples on Muller, he knows a good article when he sees it, so do we, and Muller is it. The T. & D. circuit have no reason to complain of their managers, and we'll bet they don't.

▽

S. Slissman is still operating the Rex at Oroville. We had the pleasure of meeting his sister and mother at the theatre and we could tell at a glance that they were related to Slissman because they were such delightful folks. You can't mistake 'em. Cy Graves has recently opened the Oak Park theatre at Oak Park Station, Sacramento. We told Cy that he needed the HERALD and he agreed with us, that's why he is now in the HERALD fambly. Here's hoping Cy makes 'er go, and we're betting he will.

W. R. Wilsey had a fire in his theatre at Williams the Wednesday before we called, but we found him busy making repairs and getting ready to open the following Saturday. The fire destroyed the most of the booth and front end of the theatre, besides 2,000 feet of film. The house was only partially covered by insurance.

▽

Ben M. Giroux (pronounce it just as you durn please) is the manager of the National at Marysville. Ben is a regular guy and he has been in the business so long that he says Columbus and Marc Antony used to peddle bills for him. He is one of those old "legit" boys who can't get it out of his system. He used to troupe with "The Bird of Paradise" back in the days when Maude Adams and Henrietta Crossman used to tell what a ham actress Lottie Crabtree was. If you meet Ben once you will want to meet him again, and we don't blame you.

Ned Steel operates the Colusa theatre at Colusa and a house in Arbuckle. Ned says he doesn't agree with all we say. He thinks some of our stuff is pretty punk. We think so too and that makes it unanimous.

But doggone that C. C. Kaufman of the Gem theatre at Colusa. He tried to get us to stay over and go duck hunting with him when he knew we had a fambly to support by the sweat of April Shower's radiator and yet he had the nerve to put that kind of a proposition up to us just to see us squirm. Why, oh why didn't Columbus turn back before he got over here? Just see the grief that Hoosier has caused.

J. C. JENKINS,
The HERALD Man

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Revlere-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	58	Oct. 31
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec. 15		
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30	62	Dec. 26
Sally of the Subway	J. Mulhall-D. Revier	Jan. 1,'32		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Nov. 1	63	Oct. 3
Maid to Order	Julien Eltinge-Geo. Stone	Sept. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Oct. 1	72	Aug. 8
Phantom, The	"Big Boy" Williams-Allene Ray	Nov. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
Unmasked	Robert Warwick	Sept. 1	62	
White Renegade		Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Line	Harry Carey			
Auctioned Off				
Border Devils	Harry Carey			
Bridesmaid				
Hurricane Rider, The	Harry Carey			
Trusty Triggers	Harry Carey			

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 28
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Riders of the Cactus	Wally Wales	July 7	60	July 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Shadows			6 reels	
Blazed Trails			6 reels	
Dance Hall Kisses			6 reels	
Death Ray	Mulhall-Dunn		6 reels	
Desert Spawn			6 reels	
Devils Decoy			6 reels	
Diamond Mystery			6 reels	
Guns and Saddles			6 reels	
Highway Raiders			6 reels	
Human Targets	Buzz Barton		6 reels	
Lure of the Range			6 reels	
Mark of the Spur	Bob Custer		6 reels	
Midnight Prowlers			6 reels	
Railroad Mail Limited			6 reels	
Rip Roaring Broncs			6 reels	
Rio Grande Raiders			6 reels	

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles	Lloyd Hughes-Norman Kerry	Dec. 20	6 reels	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hellion's Last Cruise			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3		
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Dreyfus Case, The	Cedric Hardwicke	Aug. 28	92	May 2
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Lorette Sayers	Aug. 17	70	Sept. 28
Fighting Marshal, The	Tim McCoy	Dec. 18		
Good Bad Girl, The	Mae Clark-James Hall	May 20	73	May 23
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	82	Nov. 28
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	Dec. 25	63	June 20
Maker of Men	Jack Holt-Richard Cromwell-John Wayne	Dec. 25	67	Dec. 26
Man from Chicago	Bernard Nedell	Mar. 17	65	
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27	67	Aug. 22
Men In Her Life, The	Lois Moran-Chas. Bickford	Dec. 10	75	Dec. 5
Miracle Woman, The	Barbar Stanwyck	July 20	87	Aug. 22
One Man Law	Buck Jones	Dec. 4		
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8	63	Sept. 28
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Secret Witness	Wm. Collier, Jr.-Una Merkel (Reviewed under title "Terror By Night")	Dec. 12		Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15	67	
Subway Express	Holt-Kelsey-Pringle	May 1	68	May 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Challenger, The (Tent.)	Ben Lyon-Constance Cummings			
Fighting Fool, The	Tim McCoy			
Final Edition	Pat O'Brien-Mae Clarke			
Forbidden	Barbara Stanwyck - Adolphe Menjou - Ralph Bellamy			
High Speed	Buck Jones			
Man Who Dared, The	Jack Holt - Constance Cummings			
Menace, The	Walter Byron-Bette Davis-H. B. Warner			
Ridin' For Justice	Buck Jones			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim McCoy			
Substitute Wife, The				
Three Wise Girls	Jean Harlow - Mae Clarke - Walter Byron-M. Prevost			
Vanity Street				
Zelda Marsh				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1		May 23
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")	Sept. 5	70	Apr. 18
Big Business Girl	Loretta Young-Ricardo Cortez	July 4	80	Mar. 14
Broadminded	Joe E. Brown	Aug. 1	72	Apr. 11
Chances	Douglas Fairbanks, Jr.	July 18	72	May 9
Compromised	Ben Lyon-Rose Hobart (Reviewed under the title "We Three")	Dec. 5	65	Sept. 12
Five Star Final	Edward G. Robinson	Sept. 26	89	June 27
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 15	76	Nov. 14
Honor of the Family	Bebe Daniels	Oct. 17	66	Oct. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 3
Men of the Sky	Irene Delroy-Jack Whiting	June 20	88	
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15	72	May 2
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	78	Nov. 14
Safe In Hell	Dorothy Mackaill	Dec. 12	75	Dec. 26

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	Richard Barthelmess	Feb. 20,'32		
Fireman, Save My Child	Joe E. Brown	Feb. 20,'32		
Gold Fish Bowl, The	D. Fairbanks, Jr.			
Honorable Mr. Wong	Edw. G. Robinson	Feb. 6,'32		
Mendel, Inc.	Smith & Dale			
Union Depot	D. Fairbanks,Jr.-J. Blondell	Jan. 23,'32		Dec. 26
Woman From Monte Carle, The	Lil Dagover-Walter Huston	Jan. 9,'32		

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24	60	Apr. 25
Ambassador Bill	Will Rogers	Nov. 22		Oct. 24
Annabelle's Affairs	McLaglen-MacDonald	June 14	75	May 30
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Black Camel	Warner Oland-Eilers	June 21	71	May 15
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 18
Daddy Long Legs	Gaynor-Baxter	June 7	80	May 23
Delicious	Gaynor-Farrell	Dec. 27		Dec. 12
Goldie	Harlow-S. Tracy-W. Hymer	June 28	68	July 11
Good Sport	Linda Watkins-John Boles	Dec. 13		Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8		Oct. 10
Holy Terror, A	George O'Brien-S. Eilers	July 19	53	July 25
Hush Money	J. Bennet - J. Kirkwood-Hardie Allbright	July 5	69	June 13
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Not Exactly Gentlemen	McLaglen-Wray-Cody-Gribbon	Mar. 8	61	Apr. 11
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Quick Millions	Tracy-Churchill-Eilers	May 3	70	Apr. 4
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn - Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Spy, The	Hamilton-Johnson	Apr. 26	88	
Surrender	Warner Baxter-Lelia Hyams	Dec. 6	69	Dec. 5
Their Mad Moment	Baxter-Mackaill-Pitts	July 12	67	
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elisse Landi	Oct. 4	55	Aug. 8
Women of All Nations	McLaglen-Lowe-Nissen	May 31	72	May 30
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17
Young As You Feel	Will Rogers-Dorsay	Aug. 23	78	Apr. 18
Young Sinners	Meighan-Jordan-Kirkwood	May 17	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming - Ralph Bellamy-Alexander Kirkland	Jan. 17,'32		Dec. 19

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Business and Pleasure	Will Rogers-Jetta Goudal			
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Feb.	7,'32	
Dance Team	James Dunn - Sally Eilers	Jan.	31,'32	
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy			
First Cabin	Thomas Meighan-L. Watkins			
Gay Bandit, The	George D'Brien - Conchita Montenegro			
Rainbow Trail, The	Geo. D'Brien-Cecilia Parker	Jan.	3,'32	Dec. 5
She Wanted a Millionaire	J. Bennett-S. Tracy			
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell	Jan.	10,'32	Dec. 12
While Paris Sleeps	McLaglen-Helen Mack	Jan.	24,'32	
Widow's Might	Warner Baxter-Joan Bennett-John Boles			
Young America				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ben Hur	Ramon Navarro-May McAvoy (Re-issue - Synchronized)	Jan.	2,'32 128	Dec. 12
Big Parade	John Gilbert (Re-Issue - Sound)	Dec.	19 125	
Champ, The	Wallace Beery-Jackie Cooper	Dec.	5 86	Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct.	31 86	Oct. 24
Daybreak	Ramon Novarro	May	2 76	Apr. 18
Five and Ten	Marion Davies	June	13 89	June 13
Flying High	Bert Lahr-C. Greenwood	Nov.	14 61	Oct. 24
Free Soul, A	Norma Shearer-Leslie Howard	June	20 92	Apr. 25
Great Lover, The	A. Menjou	July	18 71	July 4
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov.	7 81	Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug.	22 68	July 18
Hell Divers	Beery-Rambeau	Jan.	16,'32 113	Dec. 26
Laughing Sinners	J. Crawford-N. Hamilton	May	30 72	June 6
Man In Possession, The	Robert Montgomery	July	4 84	June 13
Mata Hari	Greta Garbo-R. Navarro	Dec.	26 91	
Never the Twain Shall Meet	Montenegre-Smith-Howard	May	18 80	May 30
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Oct.	3 94	Sept. 19
Pardon Us	Laurel-Hardy	Aug.	15 55	Aug. 29
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept.	12 74	Nov. 21
Politics	Dressler-Moran	July	25 73	July 4
Polly of the Circus	Marion Davies			
Possessed	Joan Crawford-Clark Gable	Nov.	21 76	Oct. 31
Private Lives	N. Shearer-R. Montgomery	Dec.	12 85	Dec. 26
Son of India	Ramon Novarro	Aug.	1 73	Aug. 1
Sidewalks of New York	Buster Keaton	Sept.	28 71	Aug. 15
Sin of Madelon Claudet, The	Helen Hayes-Lewis Stone (Reviewed under title "The Lullaby")	Oct.	24 74	Oct. 3
Sporting Blood	Clark Gable-M. Evans	Aug.	8 84	July 18
Squaw Man, The	Baxter-Velez-Roland Young	Sept.	5 105	
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct.	10 75	July 18
This Modern Age	Joan Crawford	Aug.	29 68	June 13
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov.	28 66	Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?				
Arsene Lupin	Lionel and John Barrymore-Karen Morley			
Beast of the City, The	Walter Huston-Jean Harlow			
Courage	Robert Montgomery	Jan.	23,'32	
Emma	Marie Dressler	Jan.	2,'32	
Family Affair, A	Robert Montgomery			
Freaks	Wallace Ford-Leila Hyams	Jan.	30,'32	
Grand Hotel	Greta Garbo			
Her Cardboard Lover	Buster Keaton	Feb.	6,'32	
Limpy	Jackie Cooper			
Sky Scraper	Madge Evans - Rbt. Young			
Smilin' Through	Norma Shearer			
Tarzan, The Ape Man	Johnny Weismuller - Maureen O'Sullivan			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27	60	Aug. 8
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	67	Dec. 12
Galloping Thru	Tom Tyler	Dec. 5		
Ghost City	Cody-Shuford	Dec. 20		
In Line of Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Law of the Sea,	All Star	Dec. 15		
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Montana Kid, The	Bill Cody	Aug. 10	60	
Mother and Son	Clara K. Young	Aug. 1	60	Aug. 22
Oklahoma Jim	Bill Cody	Oct. 10	60	
Partners of the Trail	Tom Tyler	July 11	64	Sept. 5
Ships of Hate	L. Hughes-D. Sebastian	June 20	65	Aug. 8
Two Fisted Justice	Tom Tyler	Oct. 20	63	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32 7 reels	
Single Handed Sanders	Tom Tyler	Jan.	10,'32 6 reels	
Texas Pioneers	Bill Cody-Andy Shuford	Jan.	15,'32 6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22	95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24	74	Oct. 3
Caught	Richard Arlen-L. Dresser	Aug. 8	68	July 4
Cheat, The	T. Bankhead	Nov. 28	70	Dec. 19
Confession of a Co-Ed	P. Holmes-Sylvia Sidney	July 11	75	
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5	79	Aug. 8
Dude Ranch, The	Jack Dakie	May 16	67	Apr. 18
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5	68	Nov. 28
Girl Habit, The	Charles Ruggles	June 27	77	July 11
Girls About Town	Kay Francis-L. Tashman	Oct. 3	80	Oct. 17
His Woman	G. Cooper-C. Colbert	Nov. 21	75	Dec. 12
Honeymoon Lane	Eddie Dowling	July 25	71	July 11
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15	80	Aug. 1
Husband's Holiday	Clive Brook-V. Osborne	Dec. 19	68	
I Take This Woman	Gary Cooper-Carole Lombard	June 27	74	
Kick In	Clara Bow	May 23	74	Apr. 25
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 26		Dec. 19
Lawyers' Secret, The	Clive Brook	June 8	63	May 23
Mad Parade	E. Brent-L. Tashman	Oct. 3	64	May 2
Magnificent Lie	Ruth Chatterton	July 25	79	July 25
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
Murder by the Clock	Wm. Boyd-L. Tashman	Aug. 8	74	July 4
My Sin	Tallulah Bankhead-March	Oct. 3	78	Sept. 10
Newly Rich	Mitzi Green-Jackie Searl (Also booked as "Forbidden Advenure")	June 20	77	June 8
Night Angel	Nancy Carroll-Fred March	July 18	71	July 11
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 14	80	Dec. 5
Road to Reno	Charles Rogers	Oct. 17	73	Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July 25	73	
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29	68	July 25
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1	89	July 11
Sooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 26	80	Dec. 12
Tabu	South Sea Island natives and Chinese half castes	Aug. 1	81	Mar. 21
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2	80	May 9
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Up Pops the Devil	N. Foster-Carole Lombard	May 30	75	
Vice Squad	Lukas-Francis	June 13	70	May 9
Wiser Sex, The	C. Colbert-Wm. Boyd	Feb. 27,'32		
Women Love Once	Lucas-Boardman-Tashman	July 4	73	July 4
Working Girls	Paul Lukas-Judith Wood Buddy Rogers	Dec. 12	77	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Robe, The	Kay Francis-Frederic March	Feb. 20,'32		
Dancers in the Dark	Miriam Hopkins-Jack Dakie	Mar. 12,'32		
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32		Dec. 26
Lives of A Bengal Lancer, The	Clive Brook-Phillips Holmes			
Man I Killed, The	Lionel Barrymore-Nancy Carroll-Philips Holmes	Jan. 23,'32		
Miracle Man, The	Chester Morris-Slyvia Sidney			
Mrs. Wiggs of the Cabbage Patch,	All Star			
No One Man	Paul Lukas-Ricardo Cortez-Carole Lombard	Jan. 30,'32		
One Hour With You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar. 5,'32		
Shanghai Express	Marlene Dietrich-C. Brook	Feb. 6,'32		
Sky Bride	Carole Lombard-Rich'd Arlen			
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan. 9,'32		
Through the Window	G. Bancroft-E. Boardman			
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb. 13,'32		
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 16,'32		
Wayward	Nancy Carroll-Richard Arlen	Feb. 27,'32		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Marriage				
Lovebound	Marion Nixon - Neil Hamilton - Sally Blane	Dec.	10	
Sea Ghost, The	L. La Plante-Alan Hale	Nov.	1 64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr. - Claudia Dell-James Hall	Nov.	21 69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 28
Big Shot, The	Eddie Quillan	Dec. 18		Dec. 12
Born to Love	Constance Bennett	Apr. 17	99	
Common Law	Constance Bennett	July 24	77	July 25
Devotion	Ann Harding	Sept. 25	84	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Partners	Tom Keene	Dec. 25		
Rebound	Ina Claire	Sept. 18	91	June 13
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20	87	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Sweepstakes	Eddie Quillan-Marion Nixon	July 10	77	June 13
Tip Off, The	E. Quillan-R. Armstrong	Oct. 18	75	Oct. 31
Woman of Experience	Heeln Twelvetrees	Aug. 7	76	Apr. 25

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Timber	Bill Boyd	Feb.	12,'32	
Free to Live	Constance Bennett			
Lady with a Past	Constance Bennett	Feb.	19,'32	
Montana Rides	Tom Keene			
Panama Flo	Helen Twelvetrees	Jan.	29,'32	
Prestige	Ann Harding	Jan.	22,'32	
Veneer	Helen Twelvetrees			
Westward Passage	Ann Harding			
Woman Commands	Pola Negri	Jan.	1,'32	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Erlo Linden-Rochelle Hudson-Arlene Judge	Nov.	14 83	Oct. 17
Caught Plastered	Wheeler-Woolsey-D. Lee (Reviewed under the title "Full of Notions")	Sept.	5 68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov.	7 81	Sept. 5
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June	8 77	May 9
Everything's Rosie	Robert Woolsey-Anita Louise	June	13 76	May 9
Fanny Foley Herself	Edna May Oliver	Oct.	10 72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Menjou-Erle Von Stroheim	Oct.	3 68	Aug. 15
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff (Reviewed under the title "Woman Pursued")	Sept.	19 67	Aug. 1
High Stakes	Lowell Sherman-Mae Murray	Aug.	18 69	May 9
Lady Refuses, The	Betty Compson-John Darrow	Mar.	8 72	
Public Defender, The	Richard Dix	Aug.	1 70	
Runaround, The	Kerr, Provost, Brian, Hines (Reviewed under the title "Waiting at the Church")	Aug.	22 68	May 9
Secret Service	Dix-Shirley Grey	Nov.	14 68	Oct. 10
Smart Woman	Mary Astor-Rob't Ames	Sept.	28 68	Aug. 1
Three Who Loved	B. Compson-R. Ames-C. Nagel	July	3 78	June 13
Too Many Cooks	Bert Wheeler-Dorothy Lee	July	18 77	Aug. 22
Transgression	Kay Francis-Ricardo Cortez	June	27 69	
Traveling Husbands	Evelyn Brent	Aug.	15 74	May 2
Way Back Home	Phillips "Seth Parker" Lord (Reviewed under the title "Other People's Business")	Nov.	13 81	Oct. 3
White Shoulders	Astor-Cortez Holt	June	6 81	May 30
Women Between, The	Lily Damita-Lester Vail	Aug.	8 73	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	Dolores Del Rio			
Girl Crazy	Wheeler-Lee-Woolsey	Mar.	4,'32	
Girl of the Rio, The	Dolores Del Rio-Leo Carillo	Jan.	15,'32	
Hold 'Em Jail	Edna May Oliver-Robert Woolsey-Roscoe Ates			
Ladies of the Jury	Edna May Oliver	Feb.	5,'32 64	Dec. 19
Lost Squadron	Richard Dix	Feb.	26,'32	
March of a Nation	Dix-Dunne			

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Men of Chance	Mary Astor-Ricardo Cortez	Jan.	8,'32		Dec. 19
Peach O' Reno	Woolsey-Wheeler		Dec. 25	63	Nov. 14
State's Attorney	John Barrymore-Helen Twelvetrees				
Symphony of Six Million					

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil on Deck	Reed Howes-Molly O'Day	Jan.	1,'32 62	
First Aid	Gr. Withers-Marjorie Beebe	July	25 65	
Hell Bent for 'Frisco	Delaney-Reynolds	July	10 65	July 18
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May	25 62	June 20
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct.	4 62	Oct. 3
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec.	1 65	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov.	4 63	Nov. 7

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30
Alice in Wonderland	Ruth Gilbert	Unique Fots Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardour Films	Dec. 4	76	Dec. 12
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Cain and Artem	Emil Gell	Sovinko			
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Chance of a Night Time	Ralph Lynn				June 13
Das Cabinet Oes Dr. Larl Farl		George Schneider			
Das Rheinlandmaedel	Gretl Berndt	Capitol	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	88	
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 5
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17	94	Aug. 1
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Explorers of the World		Raspin Productions		82	Dec. 19
Flute Concert of Sensscuci	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Enemies of the Law	Mr. Nolan-J. Walker	Capital Films	July 21	69	July 18
Glamour	Wardour Films	Seymour Hicks		73	July 4
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerita Namara	British Int'n't'l		91	Dec. 5
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Greet Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royca	Chesterfield		65	Oct. 24
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22
Heroes All		Imperial Films	Nov. 11	58	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Oorsch	Associated Cinemas of America	Sept. 23	90	Oct. 17
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kortner	Tobis Forenfilm	Sept. 18	81	Oct. 10
Killing to Live		Amkino			Dec. 19
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Let's Love and Laugh	Geno Gerrard	Wardour Film		84	May 30
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Love Storm, The	Fay Compton	British Int'n't'l	Oct. 16	62	Oct. 24
Lova Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste in Hell	Bartolomee Pagane	Excelsior Pictures Corp.			July 11
Men Like These——!	John Batten	British Int'n't'l		47	Dec. 5
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Napies and Sorronto		Italian Star Film Prod.		78	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
No Lady	Lupino Lane	Gaumont-British		72	May 30
Nur Am Rhein	Daisy D'Ora	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixen-Lloyd Hughes	Headline Pls		72	Nov. 14
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Publis Wolfars Films			July 4
Sally in Our Alley	Gracie Fields	Asso. Radle Pictures		77	July 25
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'n't'l		88	Sept. 19
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn Harding	First Division	Nov. 6	87	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Susanna Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. O'Sullivan. Betty Compson	Patrician Pic.			Nov. 14
Tilly of Bloomsbury	Sydney Howard	Sterling			May 18
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10
Viking, The	C. Starrett	J. O. Williams		72	June 20
Wild Horse	Hoot Gibson	Allied Pictures			July 11
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Oato	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tylor	May 1	87	
Law of the Rio Grande	Bob Custer	July 20	58	Aug. 18
Rider of the Plains, A	Tom Tyler	Apr. 1	61	May 9
Son of the Plains, A	Bob Custer	May 15	60	July 11

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Band Man	Ken Maynerd	July 15	68	Aug 15
Arizona Terrer, The	Ken Maynard	Sept. 1	64	Oct. 17
Brandod Men	Ken Maynerd	Oct. 1	66	Dec. 19
Last Mile, The		Dec. 13		
Leftover Ladies	Claudia Oell-M. Rembeau	Oct. 1	70	Oct. 3
Morals for Women	Bessie Love	Oct. 25	70	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton	Sept. 1	69	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20	55	
Nevada Buckaroo	Bob Steele	Sept. 27	64	Dec. 12
Pocatello Kid	Ken Maynard	Dec. 6	61	
Raca Track	Lee Carrillo	Nov. 1	83	
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Riding Fool	Bob Steele	May 25	64	June 20
Salvation Nell	Graves-Chandler	July 1	85	July 11
South of Santa Fe	Bob Steele	Sept. 15		
Two Gun Man, The	Ken Maynard	May 15	63	June 13
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29	72	Dec. 12

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hotel Continental		Jan. 17,'32		
Luxury Girls		Mar. 30,'32		
Riders of the West	Bob Steele			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 31,'32		
Sunset Trail	Ken Maynard	Jan. 3,'32		
Those We Love		Feb. 14,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 17	80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec. 12	80	Nov. 7
Arrowsmith	Ronald Colman	Dec. 26		Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32		
Corsair	Chester Morris	Dec. 19	75	Nov. 28
Palmy Days	Eddie Cantor	Oct. 3	80	Sept. 5
Scarface	Paul Muni	Nov. 28		
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5	80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Jan. 9,'32		
Tonight or Never	Gloria Swanson	Dec. 26		Nov. 14
Unholy Garden, The	Ronald Colman	Oct. 10	75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Greeks Had a Word for Them	Ina Claire-M. Evans-Blendell	Feb. 13,'32		Nov. 28
Kid From Spain, The	Lily Damita - Eddie Cantor			
Sons O' Guns	Lily Damita - Al Jolson			
Sky Covils	All Star	Feb. 6,'32		

UNIVERSAL

Features

Title	Ster	Rel. Oate	Running Time Minutes	Reviewed
East of Borneo	Rese Hobart-Chas. Bickford	Sept. 15	74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15	66	
Frankenstein	Colin Clive-Maa Clarke	Nov. 21	71	Nov. 14
Graft	Regis Toomey-Sue Carol	Sept. 21	54	Aug. 15
Heaven on Earth	Lew Ayres-Anita Louisa	Dec. 12	78	Oct. 3
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29	69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec. 5	70	Nov. 28
Lesca of the Rio Grande	Lee Carillo	Nov. 2	65	July 25
Last Ride	O. Revier-Frank Mayo	Dec. 28		
Mother's Millions	May Robson	Aug. 15	93	Feb. 28
Mystery of Life	Clarence Darrow	Aug. 3	73	July 11
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	
Racing Youth	Frank Albertson			Dec. 12
Reckless Living (Reviewed under title "Twenty Grand")	Mae Clarke-Norman Faster	Oct. 20	68	Sept. 12
Seed	John Boles-Genevlove Tobin	May 11	97	Apr. 25
Spirit of Notre Dame	Lew Ayres	Oct. 13	79	Sept. 26
Strictly Oishonorable	Paul Lukas-Sidney Fox	Dec. 26	91	Nov. 7
Up for Murder	Ayres-Tobin	June 15	70	
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1	81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Oate	Running Time Minutes	Ravlewed
Adventure Lady	Rosa Hobart			
Ambition	Pat O'Brien			
Back Street	Rose Hobart			
Blue Blazes				
Brown of Culver	Lew Ayres-Rose Hobart			
Bullet Proof				
Cohens & Kellys in Hollywood	G. Sidney - C. Murray			
Oestry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Impatient Maiden	Lew Ayres - Mae Clarke			
Law and Order	Walter Huston-Lois Wilson	Feb. 7,'32		
Marriage Interlude				
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	85	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32		
Oh, Promise Me				
Speed Crazy (Tent.)	Slim Summerville-Louise Fazenda	Feb. 14,'32	63	
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	

WARNER BROTHERS

Features

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12	71	June 13
Blonde Crazy	James Cagney-J. Blondell	Nov. 14	75	Aug. 22
(Reviewed under title "Larceny Lane")				
Boughtl	Constance Bennett-Ben Lyon	Aug. 22	83	July 18
Children of Dreams	Marget Schilling	July 25	83	July 25
Expensive Women	Dolores Costello	Oct	63	Nov. 21
Gold Oust Gertla	Winnie Lightner	June 27	68	May 9
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7	81	Oct. 31
Manhattan Parade	W. Lightner-Butterworth	Jan. 16,'32		
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13	89	Apr. 18
Millionaire, The	George Arliss	May 1	81	Mar. 14
Night Nursa	Barbara Stanwyck	Aug. 8	73	July 25
Public Enemy, The	Harlow-Cagney	May 15	98	
Road to Singapora, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10	70	Aug. 1
Sido Show	Lightner-Butterworth	Sept. 19	66	July 4
Smart Money	Edw. G. Robinson	July 11	81	May 16
Star Witness, The	Walter Huston	Aug. 22	68	July 25
Svengall	John Barrymore-M. Marsh	May 22	83	May 9

Coming Feature Attractions

Title	Star	Rel. Oato	Running Time Minutes	Reviewed
High Pressure	Wm. Powell - Evelyn Brent	Jan. 30,'32		
Man Who Plavad God	George Arliss	Feb. 27,'32		
Mouthpiece, The	Marian Marsh-Warren Williams			
Old Man Minick	Charles "Chic" Sale	Feb. 13,'32		
Rich Are Always With Us	Ruth Chatterton			
Roar of the Crowd, The	Cagney-Blondell			
So Big	Barbara Stanwyck			
Taxll	James Cagney-Loretta Young	Feb. 6,'32		
Undor Eighteen	Marian Marsh-Warren William	Jan. 2,'32		
Working Wives	Kay Francis			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

BIG FOUR

Title	Rel. Date	Minutes Running Time	Reviewed
JAMISON-MURDOCK			
Wages of Gin, The	Apr. 28	25	

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 224	Aug. 1	1 reel	
C 225	Aug. 29	1 reel	
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
EDDIE BUZZELL SPECIALTIES			
Blond Pressure		1 reel	
Call of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Last of Mee Higgins	May 22	1 reel	
Red Mea Tell No Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
Sweetheart! Darling!			
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Love Crazy			
Piano Mover			
Restless Sax, The			
Soda Poppa	May 29	1 reel	
Stork Market, The	July 11	7	
Svengarlic	Aug. 3	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury In Reno	July 6	10	
Laughing with Medbury In Turkey	Sept. 7	9	Dec. 5
Laughing with Medbury In Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury In Borneo		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9		
Beach Party, The	Nov. 4	1 reel	
Blue Rhythm	Aug. 18	1 reel	
Dollvery Boy	June 15	10	Oct. 24
Fishin' Around	Sept. 14	1 reel	
Mickey Cuts Up			
Mickey's Orphans		7	Dec. 19
Mickey Steps Out	July 18	7	Oct. 3
Moose Hunt, The	May 6	1 reel	May 30
MONKEYSHINES			
Dangerous Dapper			
Cursesl Cursesl Cursesl	Aug. 20	1 reel	
Jazzbo Singer	Nov. 9		
Little Beezer	July 5	8	
Menkeydoodles	Oct. 12	1 reel	
RAMBLING REPORTER			
Father Nile	May 11	1 reel	
Jerusalem, City of Pease	May 11	10	
Land Nobody Knews	June 27	9	
Land of Enchentmant	July 31	1 reel	
Vele of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Catcher, The	Oct. 15	1 reel	
Chinatown Mystery		1 reel	
Little Pest, The	Aug. 15	6	
Showing Off		1 reel	
Sunday Clothes	Sept. 15	1 reel	
What A Boy	Nov. 16	1 reel	
Yelp Wented	July 18	1 reel	July 16
SILLY SYMPHONIES			
Busy Beavers, The		7	
Cat'e Nightmare	July 28	8	Oct. 8
China Plate	May 25	8	
Clock Shop, The		1 reel	
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	
Midnight in a Toy Shop	July 9	1 reel	May 2
Spider and the Fly	Oct. 16	1 reel	Dec. 19
Ugly Duckling, The		1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, The	Sept. 16	19	Aug. 29
Clyde			
Half Holiday	Dec. 13	22	Dec. 5
Shopping With Wife			
Taxi Troubles	Oct. 16	19	Oct. 24
Clyde			
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
He-Man Hockey	Dec. 20	10	
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
Speedway	Jan. 24,'32		
BURNS, WM. J.,			
DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2	11	
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	Dec. 5
Fremed	May 10	10	
Mead Trial, The	June 21	10	
Starbrite Diamond, The	June 7	11	Oct. 3
Trap, The	May 24	11	Aug. 29
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32		
Honeymoon Trio	Aug. 30	9	Sept. 28
Idle Roomers	Nov. 29	9	Oct. 24
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
GAYETY COMEDIES			
Foolish Forties	June 28	21	June 6
Ford Sterling-Jane McClay			
Highlights of Travel	Sept. 12	10	
Jungle Giants	June 21	11	
HODGE-PODGE			
Money Mekers of Manhattan	July 19	9	
Tidbits	May 24	10	July 11
Vagebond Melodies	Aug. 10	10	
Veldt, The	Dec. 20	10	Dec. 19
Wonder Trail, The	Oct. 11	10	

Title	Rel. Date	Minutes Running Time	Reviewed
IDEAL COMEDIES			
Lure of Hollywood	July 5	20	Juae 27
Brooks-Chandler			
Moonlight and Cactus	Jan. 10,'32	21	Dec. 26
Queenie of Hollywood	Nov. 8	21	
Flynn-Brooks			
Tamale Vendor, The	Sept. 6	20	Aug. 26
Patricola-DeMoatez			
MACK SENNET BREVITIES			
Who's Who In the Zoo	Oct. 11	10	
World Flier, The	Sept. 13	9	Sept. 28
MACK SENNETT COMEDIES			
Albany Branch, The	Aug. 2	6	July 4
P. Kelton-T. Dugan			
All American Kickback	Nov. 29	20	Dec. 12
Cow Catcher's Deughter	May 10	22	Apr. 4
Clyde-Gribbon-Beebe			
Fainting Lover	Aug. 16	18	
Clyde-Boteler-Dent			
Ghost Parade	May 24	22	May 2
Clyde-Gribbon-Beebe			
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'er Sheriff	Juae 7	21	
Beebe-Murray			
Monkey Business in Africa	June 21	22	July 4
Clyde-Beebe			
Movie Town	July 5	17	
Sennett-Beebe			
Poker Widows	Sept. 13	19	
Pottsville Palooka, The	Dec. 27	21	
Gribbon-Granger			
Slide, Speedy, Slide	July 19	18	
D. Pollard-T. Dugaa			
Speed	Sept. 27	22	Apr. 11
Clyde-Beebe			
Too Many Husbands	Aug. 30	21	
Clyde-Boteler			
MACK SENNETT FEATURETTES			
Dream House	Jan. 17,'32	17	
I Surrender Dear	Sept. 13	22	
Bing Crosby			
One More Chance	Nov. 15	21	
Bing Crosby			
MERMAID COMEDIES			
Keep Laughing	Jan. 24,'32	20	
Once a Hero	Nov. 22	19	Nov. 28
Up Pops the Duke	Sept. 20	20	
Chandler-Bolton			
Windy Riley Goes Hollywood	May 3	21	Apr. 11
Jack Shutta-Louise Brooke			
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Dream World	July 5	9	Aug. 29
Glories of America	Sept. 27		
Harem Secrets	Oct. 4	10	Dec. 5
Outposts of the Foreign Legion	Oct. 18	10	Nov. 21
Peasent's Paradise	Nov. 15	10	Dec. 12
Road to Romance	Jan. 17,'32	10	
TERRY-TOONS			
Aladdin's Lamp	Dec. 27	6	Dec. 12
Around the World	Oct. 4	8	
Black Spider, The	Nov. 1	6	Oct. 31
Blues	June 28	8	July 4
By the Sea	July 12	6	July 4
Canadian Capers	Aug. 23	8	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Day to Live, A	May 31	8	
Fried Chicken		7	Oct. 3
Her First Egg	July 26	6	
Jazz Med	Aug. 9	8	
Jessa and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 16	6	Oct. 24
Lorelei, The		6	Dec. 12
Noah's Outing	Jan. 24,'32		
Summer Time	Dec. 13	6	
2000 B.C.	June 14	8	Jane 6
Villain's Curse, The	Jan. 10,'32	6	
TORCHY			
Torchy	Oct. 4	22	Oct. 3
Ray Cooke-Dorothy Dix			
Torchy Passes the Buck	Dec. 6	22	Nov. 14
TUXEDO COMEDIES			
Whet a Head	July 26	20	
Duffy-Rondell			
VANITY COMEDIES			
College Racket	June 14	20	Juae 6
Glenn Tryon			
For the Love of Fanny	Dec. 27	20	
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17

FOX FILMS

Title	Rel. Data	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Glents of the Jungle	Aug. 8	8	Mey 9
2 Diamonds in the Rough	Aug. 18		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 8	9	May 9
6 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wild Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 Indie Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the See	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 6		
19 Happy Days In Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	
22 Stamboul to Bagdad	Jan. 3'32	8	
23 With the Foreign Legion	Jan. 10,'32	10	
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	
26 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Dec. 5

Title	Rel. Date	Minutes Running Time	Reviewed
Let's Do Things	Juae 6	27	
Mama Loves Pape	Oct. 24	17	
BURTON HOLMES			
Busy Barcelona	Apr. 11		
That Little Bit of Heaven	Mar. 21	10	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	Dec. 12
One of the Smiths	May 23	20	
Panic Is On, The	Aug. 15	20	Aug. 15
Rough Seas	Apr. 25	27	June 8
Skip The Maloo	Sept 26	21	
Tobasco Kid, The	Jan. 30,'32		
What a Bozo	Nov. 7	21	
DOGVILLE			
Big Dog House, The	Mar. 14	18	Aug. 8
Love Tails of Morocce	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28	15	
Two Barks Bros.	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Piscatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 5
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Cradles of Creed	Feb. 6,'32		
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 8,'32		
Land of the Maharajahs, The	Aug. 22	10	
Madeira, e Gardea in the Sea	Sept. 26	8	Oct. 3
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
FLIP THE FROG			
Jailbirds	Sept. 26	9	Nov. 21
Movie Mad	Aug. 29	9	
New Car, The	July 25	8	
Ragtime Romeo	May 2	8	Sept. 12
Stormy Seas	Aug. 22	9	
Village Specialist, The	Sept. 12	8	Dec. 12
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	
Nanny	Nov. 14	8	Dec. 19
Roamin' In the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Did Port	Mar. 5,'32		
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	Nov. 28
Helpmates	Jan. 23,'32	20	Dec. 12
One Good Turn	Oct. 31	21	Nov. 21
OUR GANG			
Bargain Day	May 2	19	
Big Ears	Aug. 29	21	
Dogs Is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Seal Skins	Feb. 6,'32		
War Mamas	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhaad, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 18,'32	10	
Olympic Events	Mar. 5,'32	10	
Splash	Oct. 8	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT-PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climata Chasers	July 11	1 reel	
ONE REEL ACTS			
Backyard Follies	Dec. 12		
Haig Trio			
Beauty Secrets from Hollywood	Sept. 5		Mar. 14
Technicolor Novelty			
Beach Nut, The	Oct. 3,'32		
Herb Williams			
Cheaper to Rent	Sept. 19		
Willie West & McGinty			
Clinching a Sale	Apr. 18		
Harry Richman			
Close Farmony	Jan. 9,'32		
Boswell Sisters			
Fair Ways & Square Ways	May 2		
Eddie Miller			
Finn and Caddle	Oct. 17		
Borrah Minnevitch			
Helping Hend	June 27		
Solly Ward			
Hudson and Its Moode	Apr. 11		May 12
Leslie Stewe-Speed Young			
Jazz Reporters			
Charles Davis & Gang			
Lesson In Love, A	Sept. 28	11	Sept. 19
Helen Kane			
More Gas	Oct. 24		
Solly Ward			
M'Lady	Mar. 28		
Irene Bordoni			
Musical Justice	Dec. 26	10	Dec. 26
Rudy Vallee			
My Wife's Jewelry	Aug. 22	11	Sept. 12
Tom Howard			
No More Hookey	Aug. 29		
Haig Trio			
Oh My Operation	Jan. 16,'32		
Burns and Allen			
Once Over, Light	May 23		May 16
Burns and Allen			
One Hundred Percent Service	Aug. 1	10	Sept. 5
Burns and Allen			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Pair of French Heels, A.. Mitchell & Durant	Nov.	14	
Pest, The.. Tom Heward	Mar.	14	
Plastered .. Willie West & McGinty	Nov.	22	
Puff Your Blues Away.. Lillian Roth	Oct.	31	Nov. 28
Quit Your Kickin'.. Red Donahue	Jan.	23,'32	
Roaming .. Ethel Merman	Nov.	28	
Taxi Tangle .. Jack Benny	Dec.	19	
Tongue Tied.. Lulu McConnell	Dec.	13	
Tune Detective, The.. Dr. Sigmued Spaeth	Apr.	25	June 13
Two A. M.. Tom Howard	May	2	
Vie Express.. Tom Howard	July	4	Oct. 10
PARAMOUNT PICTORIAL			
No. 9—Harmonies of the Harp; Facts and Fancies Insports—Lowell Thomas	May	2 reel	
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air	June	6 reel	
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld	June	27 reel	
No. 12—Michael Fokine — Africa, U.S.A. — Jesse Crawford	July	16 reel	
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug.	22 reel	
No. 2—Painting with Light—The Dragons of Teday — Songs of the Organ	Sept.	26 reel	
No. 3—Lowell Thomas — Something New in Dishes —Behind the Microphone	Oct.	24 reel	
No. 4—Raef Builders of the Tropics — Marionette Shaw—Ann Leaf at the Organ	Nov.	28 reel	
SCREEN SONGS		reel	
Alexander's Rag Time Band. And the Green Grass Grew All Around	May	9	
Betty Co-Ed	Aug.	30 reel	
By the Light of the Silvery Moon	Nov.	1 reel	
Gallagher & Shean	Aug.	14 7	Dec. 19
Kitty from Kansas City		29 reel	
Rudy Vallee	Oct.	31 reel	
Little Annie Rooney	Oct.	10 reel	
My Baby Just Cares for Me.	Dec.	5 reel	
My Wife's Gone to the Country	June	13 8	Sept. 26
Russian Lullaby	Dec.	26 reel	
Show Me the Way to Go Home	Jan.	30,'32 reel	
Somebody Stole My Gal..	Mar.	21 reel	
Sweet Jenny Lee..	Jan.	9,'32 reel	
That Old Gang of Mine..	July	11 reel	
You're Driving Me Crazy..	Sept.	19 reel	
SCREEN SOUVENIRS			
No. 1—Old Time Novelty..	Aug.	15 10	Sept. 28
No. 2—Old Time Novelty..	Sept.	12 reel	
No. 3—Old Time Novelty..	Oct.	10 reel	
No. 4—Old Time Novelty..	Nov.	7 reel	
No. 5—Old Time Novelty..	Dec.	5 reel	
No. 6—Old Time Novelty..	Jan.	2,'32 reel	
No. 7—Old Time Novelty..	Jan.	30,'32 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags	Jan.	2,'32 7	Dec. 26
Bimbo's Express	Aug.	22	Sept 12
Bimbe's Initiation	July	25 reel	
Boop-Oop-A-Doop	Jan.	23,'32 reel	
Bum Bandit, The	Apr.	4 reel	
Dizzy Red Riding Hood	Dec.	12 reel	
In the Shade of the Old Apple Sauce	Oct.	17 reel reel	
Jack and the Beanstalk		8	May 23
Male Man, The	Apr.	25	
Mask-a-Raid	Nov.	7 reel	
Minding the Baby	Sept.	28 reel reel	May 9
Silly Scandals	May	23	
Twenty Legs Under the Sea.	June	8 8	Oct. 3
TWO REEL COMEDIES			
All Sealed Up.. Al St. John	Jan.	16,'32	
Auto Intoxication.. Ford Sterling	Oct.	17	
Big Splash, The.. Weismuller-Kruger	Oct.	17	
Bullmania .. Billy House & Co.	Aug.	15	
Cab Waiting.. Jack Benny	June	20 17	May 16
Elmer Takes the Air.. Kruger-Assen Jordanoff	July	18	Sept. 12
Fur, Fur, Away.. Smith & Dale	Oct.	3	Sept. 5
Gents of Leisure.. Chester Conklin	May	9	
Headache, The.. Billy House	Mar.	14	June 13
It Ought to Be a Crime.. Ford Sterling	Sept.	12	
Lease Breakers, The.. Dane & Arthur	Sept.	5	
Mile Iren, The Great.. Al St. John	Nov.	7	
Mysterious Mystery, The.. Jehnny Burke	Jan.	9,'32	
Nothing to Declare.. Lulu McConnell	Aug.	6	
Out of Beunds.. Billy Heuse	Nov.	14	
Retire Inn.. Billy House	Sept.	19	
Shove Off .. Dane & Arthur	Oct.	31	
S.S. Malaria.. Smith & Dale	June	6	
Studio Sap.. Chester Conklin	Sept.	28	
Socially Correct.. Lulu McConnell	Oct.	10	
Summer Daze.. Dane-Arthur (Reviewed under the title "In the Good Old Summer Time")	Dec.	28	
13th Alarm, The.. Chester Conklin	July	4	
Thou Shalt Not.. Billy House	May	23	May 2
Twenty Horses .. Ford Sterling	Dec.	19	
Unemployed Ghost, The.. Tom Howard	Nov.	12	
What Price Pants.. Smith & Dale	Aug.	22	
Where East Meets Vest.. Smith & Dale	Nov.	28	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game	Aug.	3 9	
Cinderella Blues	April	12 8	Apr. 11
College Capers	Mar.	15 1 reel	Mar. 21
Cowboy Cabaret	Oct.	26 7	Dec. 26
Family Shoe, The	Sept.	14 7	Oct. 18
Fairyland Follies	Sept.	28 8	Oct. 31
Fisherman's Luck	June	13 10	July 4
Fly Guy, The	May	10 7	June 6
Fly Hi	Aug.	31 9	Oct. 10
Fun on the Ice	July	19 8	Aug. 6
Horse Cops	Oct.	12 1 reel	
In Dutch	Nov.	9 1 reel	
Love in a Pond	Aug.	17 8	Sept. 19
Making 'Em Move	July	5 9	July 25
Pale Face Pup	June	22 9	July 4
Play Ball	May	24 10	May 30
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32 2 reels	
Full Coverage	Nov.	9 18	Nov. 14
Guests Wanted	Jan.	18,'32 18	Dec. 12
Julius Sizzer	Sept.	7 20	Sept. 5
Messenger Boy, The	June	29 22	July 25
Premeter, The	May	30,'32 2 reels	
CAMPUS COMEDIES			
Night Class	May	31 2 reels	May 16
Open House	Mar.	22 20	Apr. 11
CAPITAL COMEDIES			
Bare Knees	May	8 2 reels	Mar. 7
Half Pint Polly	May	3 2 reels	
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept.	14 11	Sept. 26
Woodrew Wilsen's Great Decision	Aug.	17 11	
FOLLY COMEDIES			
Gossipy Plumber, The	May	17 2 reels	May 2
Parents Wanted	Mar.	15 2 reels	Apr. 4
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16 2 reels	
Extra, Extra	Apr.	4,'32 2 reels	
Hot Spot, The	Sept.	14 18	Oct. 10
News Hound, The	Jan.	25,'32 2 reels	
That's News to Me	July	6 20	May 30
GAY GIRL COMEDIES			
Easy to Get	Dec.	7 18	Dec. 19
Gigolettes	Apr.	18,'32 2 reels	
June First	July	27 20	July 4
Niagara Falls	June	27,'32 2 reels	
Only Men Wanted	Feb.	8,'32 20	
Take 'Em and Shake 'Em	Sept.	28 20	
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings	July	12 11	July 18
Blue Grass Kings	June	20 1 reel	July 4
Canine Champions	Nov.	16 10	Dec. 12
Diamend Experts	May	17 10	May 23
Floating Fun	Sept.	7 10	
Manhattan Mariners	Aug.	24 9	Oct. 24
Olympic Talent	Aug.	9 6	Sept. 12
Outboard Stunting	May	3 1 reel	May 31
Pack and Saddle	Oct.	19 11	
Pigskin Pregress	Sept.	21 9	Oct. 10
Pelse	July	27 9	Aug. 6
Riders of Riley	Nov.	2 1 reel	
Tennis Topnotchers	Apr.	4 1 reel	June 6
Timing	Oct.	5 10	
Yeunger Years	June	29 10	July 4
Water Bugs	June	8 10	May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	26 1 reel	
Flying Feet	Sept.	26 1 reel	
Hidden Ball, The	Sept.	26 1 reel	
Last Yard, The	Sept.	26 1 reel	
Touchdown	Sept.	26 1 reel	
Two Minutes to Go	Sept.	26 1 reel	
MANHATTAN COMEDIES			
Crashing Reno	Aug.	24 2 reels	Aug. 6
Oh, Marry Me	Nov.	2 18	Nov. 21
She Sneops to Conquer	June	22 20	June 20
MASQUERS COMEDIES			
Great Junctien Hotel, The	Oct.	26 18	Oct. 17
Oh, Oh, Cleopatra	Aug.	17 22	Aug. 6
Stout Hearts and Willing Hands	June	15 20	May 30
Wide Open Spaces	Dec.	28 2 reels	
MELODY COMEDIES			
Not Se Leud	May	3 2 reels	May 2
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32 2 reels	
Camping Out	Dec.	14 2 reels	
Lemen Meringue	Aug.	3 20	June 6
Mether-In-Law's Day	Aor.	25,'32 2 reels	
Thanks Again	Oct.	5 20	Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Released ence a month			
RAINBOW COMEDIES			
Against the Rules	June	8 19	May 23
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Reyal	Feb.	29,'32 2 reels	
Deemed to Win	Dec.	21 2 reels	
Slew Peison	Oct.	19 21	Oct. 24
Where Canaries Sing Bass.	Aug.	10 18	Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept.	21 20	Sept. 26
Blendes by Proxy	Aor.	11,'32 2 reels	
Perfect 36	June	13,'32 2 reels	
Selling Shorts	Nev.	30 17	Nov. 7
Stee That Run	Feb.	1,'32 2 reels	
That's My Line	July	13 2 reels	
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24 10	
Children of the Sun		1 reel	
Fallen Emeire	July	27 10	
Hurricane Island	Aeril	21 1 reel	Mar. 28
Seng of the Voodoo	Oct.	19 9	Oct. 31
Through the Ages	Nov.	16 9	Dec. 19
Utmost Isle, The	Sept.	21 11	Oct. 3
WHOOPEE COMEDIES			
All Gummed Up	May	23 2 reels	May 16

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15 20	
Cewslipe	Sept.	19 16	
Ex-Rooster	Jan.	30,'32	
Hurry Call, A			
Many a Slip			
Pop Gees the Weasel			
DANE & ARTHUR SERIES			
Lime Juice Knights	Mar.	22 21	Mar. 7
HEADLINER SERIES			
Heuse Dick, The.. Jimmy Save	Oct.	17 18	
False Roomers.. Clark & McCulleugh	Oct.	10 20	
Scratch As Catch Can.. Clark & McCulleugh	Oct.	24 19	
Meten Drama, A.. Clark & McCulleugh	Nov.	6 20	Dec. 19
Trouble from Abroad.. F. Sterling-L. Littlefield	Aug.	22 20	June 20
LIBERTY SHORT STORIES SERIES			
Deuble Decey	Dec.	26	
Endurance Plight	Jan.	23,'32	
Ether Talks	Dec.	12	
She Held Him			
Stung		8	Dec. 5
LOUISE FAZENDA SERIES			
Blendes Prefer Beads	May	15 21	
MICKEY McGUIRE SERIES			
Mickey's Helping Hand			
Mickey's Sidelines	Dec.	19	
Mickey's Thrill Hunters	Sept.	19 16	
Miskey's Wildcats	Sept.	12 18	
NED SPARKS SERIES			
Big Dame Hunting	Jan.	16,'32	Dec. 19
Strife of the Party, The	Oct.	17 16½	
Way of All Fish, The	Aug.	29 19	June 13
When Summons Comes			
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26 21	
Mystery of Compartment C, The	Oct.	31 21	
Swift Justice	Jan.	16,'32	
ROSCO ATES SERIES			
Clean up en the Curb, The	Sept.	12 20	June 13
Gland Parade, The	Sept.	26 20	Aug. 1
Lone Starved Ranger, The	Aug.	6 20	July 25
Never the Twine Shall Meet			
Use Yeur Noodle	Oct.	31 20	
TOBY THE PUP			
Toby the Bull Thrower	June	7 7	May 27
TOM AND JERRY SERIES			
Jungle Jam	Nov.	14 8	
Polar Pals	Sept.	5 7	Sept. 19
Swiss Trick, A	Dec.	19	
Trouble	Oct.	10 7	
Wet a Night	Aug.	1 8½	

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
CAPITAL Land of the Shallmar		17	Nov. 21
CINES-PITTALUGA A Doll's Fantasy			Dec. 19
FALCON PROD. Knights in Khaki		22	May 23
FILM EXCHANGE, INC., THE At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge: 3—Solace of the Hills		7	
4.—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
IDEAL Jerusalem—The Holy City		10	Sept. 26
Journey Through Germany, A		10	Oct. 3
IMPERIAL PICTURES Isle of Isolation		9	Oct. 10
JUDEA FILMS Jewish Gypsy .. Hymie Jacebson		10	Sept. 28
LOUIS SIMON Palmy Daze		28	Oct. 24
B. M. POWELL Harem Scarem .. Traveloque		9	Sept. 12
MARY WARNER Glimpses of Germany		6	
Mesel, The — German's River of Enchantment		8	
Springtime on the Rhine		7	
Trier, The Oldest City in Germany		8	
PICTURE CLASSICS Kiddie Genius		9	Nov. 28
Out Where the West Begins		8	Nev. 21
Sightseeing in New York		17	Dec. 19
TOBIS FORENFILM Germany in 15 Minutes			Oct. 10
Melodie der Welt		30	Oct. 24
Songs of the Steppes		13	Oct. 10
UFA Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
VISUOGRAPHIC Wines of Tomorrow		10	May 2
WELSHAY Old Senes fer New .. Beh Welsh		9	Sept. 5
WILLIAMS, J. D. Nomadic, The		17	Dec. 12

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
ALICE SERIES Alice Rattled by Rats	May	1 6	
Alice's Mysterious Mystery	May	15 6	

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Trainias	Sept.	26 8	Sept. 5

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
2—Wedee Play	Oct. 3	9	
3—Kicking Game	Oct. 10	11	
4—Deception	Oct. 17	10	Oct. 24
5—Forward Pass	Oct. 24	9	Oct. 10
6—Penalties	Oct. 31	11	Oct. 31
TIFFANY CHIMP SERIES			
7—Africa Squawks	July 7	18	
8—Apeing Hollywood	Aug. 16	21	
9—Cinnamon	Sept 27	11	
10—Skimpy	Nov. 8	18	Nov. 21
11—My Children	Dec. 23	18	
12—Broadcasting	Jan. 31,'32		
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
John Wayne-Our Gang			
No. 1—Lew Ayres	July 5	10	Sept. 5
No. 2—Elliott Nugent	July 19	11	
No. 3—Ivan Lebedeff	Aug. 2	11	
No. 4—Arthur Lake	Aug. 16	11	
No. 5—Olson & Johnson	Aug. 30	10	Nov. 14
No. 6—John Boles & Helsa Chandler	Sept. 13	9	
No. 7—Roscoe Ates	Sept 27	11	Dec. 5
No. 8—Monte Blue	Oct. 11	11	Nov. 21
No. 9—Pat O'Brien	Oct. 25	11	
No. 10—Andy Clyde	Nov. 8	11	Dec. 12
No. 11—Marjorie White	Nov. 22	10	

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
All Wet	Feb. 1,'32	1 reel	
Band Master, The	May 18	8	Juae 20
Champ, The	July 27	1 reel	
Clown, The	Dec. 21	1 reel	
Couatry Scheol, The	May 5	1 reel	May 16
Farmer, The	Mar. 23	1 reel	
Fisherman, The	Dec. 7	1 reel	
Grandma's Pet	Jan. 18,'32	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hot Feet	Sept. 14	8	Oct. 10
Hunter, The	Oct. 12	6	Oct. 10
Mechanical Cow	Jan. 4,'32		
In Wonderland	Oct. 26	6	Dec. 5
North Woods	June 29	1 reel	July 11
Radio Rhythm	July 22	1 reel	Aug. 15
Stone Age, The	July 13	1 reel	
Suany South, The	Apr. 20	1 reel	May 2
Trolley Troubles	Nov. 23	1 reel	
RED STAR SERIES			
The Cat's Paw	July 8	2 reels	Apr. 4
Hello Napoleon	June 3	2 reels	July 11
Howdy Mate	July 22	2 reels	
Scared Stiff	May 13	2 reels	May 2
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	23	Oct. 31
No. 3—Sealed Lips	Nov. 11	17	Nov. 21
No. 4—House of Mystery	Dec. 16	2 reels	
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
SIDNEY-MURRAY COMEDIES			
Butter in Yegg Maa	May 6	2 reels	Apr. 11
Models and Wives	Nov. 25	20	
Stay Out, The	May 5	2 reels	
SLIM SUMMERVILLES			
Bless the Ladies	Dec. 9	2 reels	
Hotter Than Haiti	Nov. 11	22	Dec. 5
Let's Play	Apr. 29	2 reels	Aug. 8
Parisian Galeties	Juae 17	2 reels	Aug. 8
SPORTS REELS			
Backfield Plays—Notre Dame Football	Sept. 28	1 reel	
Basket Ball Reel No. 1—Doc Meanwell	Dec. 21	1 reel	
Basket Ball Reel No. 2—Doc Meanwell	Dec. 28	1 reel	
Basket Ball Reel No. 3—Doc Meanwell	Jan. 4,'32	1 reel	
Carry On—Notre Dame Football	Oct. 5	1 reel	
Developing a Football Team—Pop Warner Football	Nov. 2	10	
Famous Plays—Notre Dame Football	Sept. 21	1 reel	
Football Forty Years Age—Pop Warner Football	Nov. 9	9	Oct. 24
Offensive System—Notre Dame Football	Sept. 14	1 reel	
Shifts—Notre Dame Football	Sept. 7	1 reel	
Soccer—Pop Warner Football	Nov. 16	1 reel	
Trick Plays—Pop Warner Football	Oct. 28	11	
STRANGE AS IT SEEMS SERIES			
No. 9—Novelty	May 11	1 reel	July 4
No. 10—Novelty	June 8	10	July 11
No. 11—Novelty	July 8	1 reel	
No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
No. 15—Novelty	Nov. 16	1 reel	
No. 16—Novelty	Dec. 28	1 reel	
No. 17—Novelty	Jan. 25,'32	1 reel	
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day—Lloyd Hamiltoa	Sept. 30	2 reels	
Bless the Ladies—Summerville	Dec. 9	2 reels	
Fast and Furieus—Daphne Pollard	Oct. 14	19	Oct. 3
First to Fight—Summerville	Sept. 2	4 reels	Aug. 8
Hollywood Halfbacks	Dec. 23	2 reels	
Hotter Than Haiti—Summerville	Nov. 11	2 reels	
Models and Wives—Sidney-Murray	Nov. 25	2 reels	
One Hundred Dollars—Chas. Lawrence	Sept. 18	2 reels	Aug. 29
Out Stepping—Don Brodie	Oct. 28	16	Nov. 7
Peekin' In Pekin—Summerville	Dec. 30	2 reels	
Running Hollywood	Jan. 27,'32	2 reels	
Sold at Auction—Daphne Pollard	Jan. 13,'32		

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown	June	2 reels	June 6
No. 2—An African Boma	July	2 reels	July 25
No. 3—The Lion Hunt	July	2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		1 reel	
NEW SERIES			
No. 1		8	Dec. 5
No. 2		8	Dec. 19
No. 3		1 reel	
No. 4		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13—Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up—Walter O'Keefe		2 reels	
No. 3—Of All People—Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives—Dr. Rockwell		18	Dec. 12
No. 5—Her Wedding Night-Mare—Thelma White and Fanny Watson		18	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive—Billy Hayes-Bobby Jordaa		1 reel	
No. 2—Batter Up—Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed—Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery—Janet Reade-Albertlaa Rasch Girls		18	
No. 2—Words and Music—Ruth Etting		17	Nov. 21
No. 3—Footlights		2 reels	
HOW I PLAY GOLF—BOBBY JONES			
No. 1—The Putter		1 reel	Apr. 25
No. 2—Chip Shots		1 reel	Apr. 25
No. 3—The Niblick		1 reel	Apr. 25
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Ireas		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LOONEY TUNES SERIES SONG CARTOONS			
No. 10—Yodeling Yokels		1 reel	
No. 11—Bosko's Holiday		1 reel	May 9
No. 12—Trees Knees		1 reel	
NEW SERIES			
No. 1—Bosko's Ship-wrecked		1 reel	
No. 2—Boske, The Dough boy		1 reel	
No. 3—Bosko's Soda Foun-tain		1 reel	
No. 4—Bosko's Fox Hunt		7	Nov. 21
MELODY MASTER SERIES			
No. 1—The "Big House" Party—Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail—Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin'—Rudy Weidoeft & Orch.		9	Dec. 19
No. 4—Horace Heidt and His Famous Californians.		8	
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		1 reel	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naegers at the Dentist		1 reel	May 2
The Naegers at the Races		1 reel	Aug. 15
The Naggers at the Ring-side		1 reel	May 16
The Naggers' Housewarm-ing		8	Sept. 5
The Naeeers in the Subway		11	Aug. 8
NEW SERIES			
The Naegers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NOVELTIES			
Bieger They Are, The—Primo Carnera		2 reels	
Gypsy Caravan—Martinelli		1 reel	
Handy Guy, The—Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The—Christmas Special		5	
Trip to Tibet, A		1 reel	
ONE REEL COMEDIES			
Baby Face—Victor Moore			
Gold-Digging Gentlemen—Al Klein-Joan Abbott			Aug. 22
I'll Fix It—Kent-Lake			May 28
Lodee Night—Phillips-Cox			May 18
Military Post, The—Roberto Guzman			
Milky Way, The—Neely Edwards			July 18
No-Account, The—Hardie-Hutchison			
No Privacy—Lloyd Hamiltoa			May 2
No Questions Asked—Little Billy			
Purely An Accident—Brown-Kearns			May 16
Riding Master, The—Poodles Hannaford		9	Dec. 26
Second Childhood		7	Dec. 26
Sitting Pretty—Joe Phillips-Ruth Donnely			May 9
Strong Arm, The—Harrineton-O'Nell			
Travel Hogs—Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You—Organ-Vocal		1 reel	
Just a Gigole—Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me—Organ-Vocal		1 reel	
When Your Lover Has Geae—Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		18	
Sax Appeal		1 reel	Aug. 1
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It—Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie—Marjorie Beebe			
No. 4—High School Hoofer—Hal Le Roy			
No. 5—Free and Easy—Edgar Bergen			
SPORTSLANTS SERIES—TED HUSING			
No. 1		1 reel	Oct. 24
No. 2			
No. 3		9	Sept 28
No. 4		1 reel	
		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery—Donald Meek-Jeha Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery—Donald Meek-Jeha Hamilton		2 reels	
No. 3—The Week-End Mystery—Donald Meek-John Hamilton-Jane Winton		17	Dec. 19
TWO REEL COMEDIES			
Gigolo Racket, The—Helen Morgan		20	Aug. 1
Meal Ticket, The—Jack Pearl			June 13
23 Skidoo—Lew Fields			May 2
Freshman Love—Ruth Etting			
Old Lace—Ruth Etting			
Dandy and the Belle, The—Frank McGlynn, Jr.-Mary Murray			
For Two Cents—De Wolf Hopper			June 6
Good Mourning—Eddie Foy-Dressler-White			Sept. 5
Silent Partner, The—Billy Gaxton			Aug. 15
Success—Jack Haley		17	Sept. 5
WAYNE AND WHITE COMEDIES			
Good Pie Forever—Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero—Billy Wayne		7	Dec. 5
Inventor, The—Billy Wayne-Thelma White		1 reel	May 16
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean By-ways		9	
No. 5—Javenese Journeys		1 reel	
No. 6—Northern India		1 reel	

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Reviewed
Eagle's Shadow, The—Harold Red Grange		
Galloping Ghost, The		
Lightning Warrior, The—Rin Tin Tin	Sept. 1	
Vanishing Legion, The—Harry Carey-Edwin Booth	June 10	July 25

SYNDICATE PICTURES CORP.

(10 EPISODES OF TWO REELS EACH)

Title	Rel. Date	Reviewed
Mystery Trooper, The—Robt. Frazer-B. Mehaffy	Apr. 1	

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Reviewed
Battling with Buffalo Bill—Tom Tyler - Rex Bell	Nov. 28	Oct. 3
Danger Island—Ken Harlan - Lucille Brown	Aug. 24	Aug. 1
Heroes of the Flames—Tim McCoy	June 2	

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JUST LIKE THE GOOD OLD DAYS

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DELICIOUS

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JAN -8 1932

MOTION PICTURE HERALD

Vol. 106, No. 2 January 9, 1932

THE WISECRACK PLAGUE

THE wisecrack of the talking screen has assumed the proportions of a plague. This mania of verbal banalities and abominations is most malodorously in evidence in the flood of ill-made shorts which have muddled the market of the current season. There has been a healthy increase in the output of quality shorts, but it has been all but obscured by a rush to short production by minor production forces eliminated from the drama by the economic pressures of sound and by semi-amateur entrepreneurs from the fringing horde which is always seeking to "break into the movies." The short is a quick, and often painfully cheap, method of relieving that cinema urge, much to the detriment of the art and the industry the while.

The wisecrack, alleged, which may be excavated from the lore of the centuries and the ancient mud flats of vaudeville, is now being extensively brought to the aid of a flood of nondescript, mongrel, misfit and junk negative which should long ago have been on its way to the reduction plant and the varnish works.

The newsreels are being wisecracked, in all known dialects and languages except English. The scenics are being wisecracked and little wits are getting funny about the Seven Seas, the Alps and all the majestic works of God Almighty. The adventure pictures are being wisecracked by funny men who were not among those present. The exploration pictures are being wisecracked by youngsters whose main ability is to get a steamship pass and keep out of work in the name of romance of which they impart none.

A long time ago, in the once famous Outing Chester scenics, Katherine Hilliker, in glib titles with a merry twist, started a screen trend. A flood of tinsel imitators came along in the years after, but happily those were the days of silent pictures and titles did not have to be read. When sound came, shorts went vaudeville regardless of all fitness and with that epidemic unanimity which is always so amazing in the picture world. In sound there is one Will Rogers, philosopher-and-Democrat-at-large. There is one Graham McNamee with the mass viewpoint of interest supremely crystallized. There is one Floyd Gibbons eternally burning with a synthetic but infectious excitement and yearning for the last drop of drama, or maybe it is the last dramatic drop. And there is, alack, a chattering locust flock of transient cinema raconteurs, commentators and soliloquizers too obnoxious to mention.

The world is not so funny, or else it is too much funnier. The wisecrack industry is bankrupt.

FOR ITS OWN SAKE

IT is to be observed that in most of the industries and all of the arts persons creatively engaged are in thought and activity generally far removed from the commercial and financial operations of the institution. One cannot well imagine a Steinmetz or a Langmuir of General Electric worrying much about the state of the stock market or who was to be president, vice president or general manager of General Electric. Mr. Wells probably is not sitting up nights about the directorate of Doubleday-Doran. The grey in the shaggy head of Mr. Frank Lloyd Wright did not come of worries about the building trades and their troubles. Mr. Eugene O'Neill's knitted brow was not knitted over the woes of Broadway. America's greatest automotive engineer does not know there is a motor industry. He builds one car at a time.

The stock ticker and home office politics are not factors of interest to the creative mind, to men blazing with the enthusiasms and interests of their work, busy, not at holding their jobs, but filling them. Somewhere in this there is, mayhap, a moral which might just possibly apply to the motion picture and the current but dangerously near chronic condition of mind which besets those bearing the burden of creative leadership.

Every great job in the world has been a one-man job—one man afire with the zeal of creation, interested in nothing else, sacrificing all else. Griffith was in the glow of such a flame in the making of "The Birth of a Nation." George Loan Tucker felt that way about "The Miracle Man." There was more than a glint of it in Jesse Lasky's enthusiasm which delivered "The Covered Wagon."

Presently somewhere, it may be among the great and the famous, or among the humbly obscure, a man will come who will make a motion picture because he wants to make it, and for no other reason, and it will be a great picture.

△ △ △

WAIT FOR THE GONG

UP in New England the Master Motion Picture Bureau of Boston is offering for sale to exhibitors a trailer, price $3.25 each, to present screen opposition to the proposed federal admission tax. Now it is rather well known that no bill has yet been introduced in Washington and that the fight can not be started until someone knows what the fight is about. There is considerably more enterprise than discretion in this premature trailer. It is just possible that conditions may be such that there will be no occasion for going to the public with a trailer at all. This is in sum a scheme to sell some bits of film, not a campaign for the rescue of the industry.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating EXHIBITOR'S HERALD, *founded* 1915; MOTION PICTURE NEWS, founded 1913; MOVING PICTURE WORLD, founded 1907; MOTOGRAPHY, founded 1909; THE FILM INDEX, founded 1906. Published every Thursday by QUIGLEY PUBLISHING COMPANY, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovelstad*, Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific State Life Building, *Leo Meehan*, manager; London office, Faraday House, 8-10 Charing Cross Road, Londcn, W.C. 2, *W. H. Mooring*, representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt*, representative. *Member Audit Bureau of Circulations.* All contents copyrighted 1932 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. BETTER THEATRES (with which THE SHOWMAN is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of MOTION PICTURE HERALD. Other Quigley Publications: MOTION PICTURE DAILY, THE HOLLYWOOD HERALD, THE MOTION PICTURE ALMANAC, *published annually*, and THE CHICAGOAN.

WHAT THE PRESS SAYS

IDLE HANDS

THE DISPATCH of COLUMBUS in OHIO feels that it has discovered that as the motion picture has acquired sound the audience has acquired silence. It remembers the glad hands of other days, thus:

Until just a few years ago, the accepted method of expressing appreciation for a performer's ability was to slap the hands together vigorously. For the benefit of the younger generation, let us explain that this process was known as "applauding." It was practiced at the finish of a well-rendered song or a satisfying act of a play; used to greet favorite players in the theatre upon their first appearance, reward dancers for exceptionally clever steps or express approval of a speaker's sentiments. Its uses were many and varied, but its principal utility was to give audiences an outlet for their emotions.

Why is it that applause is so seldom heard these days and when it is forthcoming, it usually is half-hearted? The answer, we believe, is mechanical entertainment. The motion picture and the radio have largely supplanted the personal appearances of human performers of all types and one does not applaud a machine.

Something of the joy of the theatre and auditorium has been lost by this change and as one who sighs in vain for a more glamorous day of theatre-going, we can only hope that eventually it will return. But, alas, while hoping for that, we also are compelled to hope for things more worth applauding than that which remains of so-called "flesh" entertainment in these days of decadent art.

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FREE CRITICS

THE HERALD-TRIBUNE of New York, under the heading of "Free Criticism of the Drama," editorially ventures some interesting advice to Equity. One can not but be reminded in this discussion of the policy of the Shubert management in dealing with the newspaper critics—and the ultimate achievements of the Shubert organization in the amusement field. The editorial follows:

In attempting to secure the elimination from legitimate Broadway theatres of "the dramatic critic who exploits himself in his reviews instead of giving a fair appraisal of the production he is criticizing," *Equity*, the official publication of the Actors' Equity Association, would appear to have bitten off a bit more than it can discreetly chew. As a guild representing the professional actors of the American stage, *Equity* feels that it has a legitimate quarrel with "that school of professional journalism—with that type of critic who is more concerned with making amusing remarks or displaying an original personality than he is with weighing the worth of the play and the actors placed before him." *Equity* would curb these insincere commentators on the drama by closing the theatres to them.

To point out that in such a suggestion *Equity* is resorting to the tactics of the individual disgruntled producer who is miffed by the writings of an individual critic is an obvious comment, but it only partially answers the problem presented by dramatic criticism in general. Any sort of curb or barrier erected against even the most flippant of critics must necessarily and in the end militate against the integrity of free criticism as an institution. To exclude critics admittedly bent on self-exploitation (even if those falling into this category could be agreed upon) would be a wedge later to be driven home against any critic who has offended any actor or producer.

Despite the irritation occasionally caused by insincere criticism and despite even the harm that it may do to the theatre as a public institution, *Equity* would be well advised to tolerate the utmost liberty in the reviewer's field and not resort to a program which would only further confuse and complicate an already confusing and delicate problem.

This Week

Curtailment of production by larger studios prompts independents to expand *Page 9*

Fox "comeback" seen coming through Tri-Ergon and includes war involving his patents *Page 11*

Study of story purchases indicates a growing demand for the original as a source of screen material *Page 13*

New chief of theatre operations expected as next move in RKO; Whitbeck named to coördinate publicity, exploitation and press relations; Schnitzer to remain as president *Page 10*

Kenneth Collins tells AMPA what he thinks of picture advertising *Page 15*

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HECHT'S ART!

THE STAR of KANSAS CITY is not exactly devastated by the loss of Mr. Ben Hecht's service to the motion picture, as announced in his recent exchange of courtesies with Mr. Samuel Goldwyn. Under a heading of "Sad Satiety" it editorially remarks:

Ben Hecht, said to be a "novelist-playwright," has become disgusted with the movies. He has quit 'em. Quitting 'em, he has said all the hard things about 'em he could think of to say. Samuel Goldwyn, retorting for the movies, has said all the hard things he could think of to say about Mr. Hecht.

With these sayings we are not concerned. They are overmuch personal. They betray wounded feelings, animosities, a mutual desire to injure. They are but sparks that fly from the wheel of their whirling emotions.

But what set the wheel going? That is what we are concerned with. On Mr. Hecht's part it was, we are inclined to believe, his discovery that the movies are not art. Mr. Hecht, as everybody knows, is a stickler for art forms. He writes "novels" on his thumbnail. They reflect "life" as the pulp magazines conceive it to be.

With these high ideas of art in literature Mr. Hecht must necessarily have been shocked at the revelations of Hollywood. What he saw wasn't art. Naturally he shrank from it, and naturally expressed his disapproval in correct art forms, designating producers as "crazy guys" and their artists as "squawking hams."

Mr. Goldwyn, on his part, very likely discovered what a great many persons could have told him virtually without cost to the movies, to-wit, that Mr. Hecht had nothing to contribute to that industry. Neither instruction, entertainment nor ideas.

Naturally they parted, disillusioned. Too bad their mutual discoveries had to be at cost to Mr. Hecht's artistic soul and Mr. Goldwyn's pocket.

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SLIP-OVERS

THE AMERICAN PRESS, a newspaper business journal, is somewhat annoyed by Mr. Douglas Fairbanks' reference to Camel cigarets and like matters in his "Around the World in Eighty Minutes." It says:

. . . We are not particularly concerned with the effort of the movie producers to slip something over on the exhibitors, for which the exhibitors get nothing, but we are concerned with their gall in asking newspapers to give free publicity to pictures which are distinctly advertising media. The movies have it all over the newspapers in that they are not required by law to label advertising as advertising, while the newspapers are. . .

CURTAILMENT BY LARGER STUDIOS PROMPTS INDEPENDENTS TO EXPAND

150 to 200 Features Already Lined Up to Fill Big Gap by Revision of Programs of National Units

By LEO MEEHAN

Unusually active interest in independent production in Hollywood is manifest, now that a sharp curtailment of output from the larger studios is in prospect. Despite tight financial conditions, plans have been actually laid for between 150 and 200 independent features, and a considerable number of short subjects, most of which will reach exhibitors through state right exchanges during the coming year. There are probably as many more "on paper," which will be made wholly or in part, providing the producers can secure necessary capital.

Much is likely to depend upon the returns received from pictures made during the past two or three months and for the first quarter of 1932. It is definitely known there is capital watching independent possibilities, and it is expected the purse strings will loosen in the event the market seems able to profitably absorb a reasonable amount of such product. Financiers, however, are proceeding with extreme caution in spite of the importunities of producers and would-be producers who at the moment are expending much energy in painting rosy pictures of the clean-up prospects of the independent market.

See Good Market for Westerns

Westerns will constitute a substantial portion of the independent product, naturally. While the larger companies occasionally film feature Westerns, the less expensive ones are done almost entirely by "outside" producers and distributed through state right exchanges. Hollywood producers and their New York connections report an active interest in westerns, with a good market for those which can be made for reasonable money.

Trem Carr, for example, proposes to increase his 1932 program of westerns from 16 to 24, to be released through Monogram exchanges. Carr has been one of the most consistently successful independent operators. In addition to his westerns he announces he will make 20 melodramas in the coming year, an increase of eight over last year. The westerns will again feature Tom Tyler in one series and Bill Cody and Andy Shuford in another. This makes a total of 44 features in sight from the Carr organization.

Another ambitious independent program has been laid out by Allied Pictures under leadership of M. H. Hoffman and M. H. Hoffman, Jr. Hoffman announces they expect to produce about 30 pictures during 1932. These will include the balance of the series of "Stage Classics," the first of which is ready for distribution, "File 113." It is probable that "Vanity Fair" will be next, followed by "Parisian Romance," "Anna Karenina," "Iron Master" and "Madam Bonary." Allied expects to follow this with another series of six along similar lines. This concern also has signed Monte Blue for a series of eight, and will continue with Hoot Gibson, who will make eight westerns in 1932 against six last year. The Hoffman organization is also prepared to make at least two specials during the year, which may be roadshown.

12 Willis Kent Pictures

Willis Kent Productions proposes to make 12 pictures on the 1932-33 program, in addition to finishing the present program, with seven to go between now and early spring. Six of the new season's releases will be Westerns featuring Lane Chandler, and six will be melodramas.

Empire Pictures announces six action melodramas, featuring Charles Hutchinson.

Henry Goldstone, brother of Phil Goldstone, has announced the signing of Jack Hoxie to do a series of six for him. Charles Rogers, former production chief at RKO Pathe, is understood to be negotiating with Phil Goldstone for the creation of a new independent unit.

The several independent units headed by George W. Weeks of Sono-Art, also plan an expansion of production activities for next season. Action Pictures is the largest of the group.

Big Four Pictures, headed by John R. Freuler and one of the largest of present-day independent organizations, will turn out four Bob Custers, five Buzz Bartons, both Western groups, and six melodramas to complete the current schedule. Immediately after, the company will launch a new series of 12 Westerns, 12 melodramas and two specials.

Bromberg Plans 12 Westerns

Hollywood hears that A. C. Bromberg of Atlanta, a successful independent exchange operator, will arrive in Hollywood during January, and will immediately set to work on plans to make at least 12 Westerns. These he proposes to market himself through his own and allied independent distributors.

Sol Lesser, independent producer of silent days, is back in production since leaving Universal. Lesser owns the rights to a number of valuable properties, including several Harold Bell Wright stories. He has already announced a sound version of "Peck's Bad Boy," to be made probably in February, and he is handling several exploration pictures, including a Zane Grey fishing expedition to the South Seas in which the author appears and talks personally, and the pictures made by the last MacMillan Arctic expedition. He also plans to do Wright's story, "When a Man's a Man."

Novelty production angles will feature the program laid out by Dr. O. A. Peters of Gold Seal. Dr. Peters is the inventor of the "Psychephone," a process in which the camera takes the place of an actor, or rather, becomes an actor, so that the audience sees and hears as a part of the cast. Gold Seal is already making plans for three features and a series of two-reel shorts.

Richard Talmadge plans to continue production for the independent market. He still has three to make for the present season, after which he will decide definitely upon the extent of his activities for the new season.

Nat Levine will continue with his Mascot Productions program, which will include four serials and four features.

Supreme Pictures will continue the Harry Carey series. Two have already been made, with six more to come.

Bryan Foy, a pioneer director of talking pictures under the Vitaphone banner, has leased and equipped studios in Culver City, where he will produce several series of short subjects and may, at a later date, expand to feature length films.

Premier Attractions, headed by Morris Schlank, is preparing to do a series of 12 "class" melodramas, and are already in active preparation. These will be done at Tiffany studios.

G. H. Bowles Heads New Concern

One of the newest independent concerns is Standard Pictures, headed by George H. Bowles. This concern has taken over the old California studios, has made a large number of improvements, equipped for sound recording, and is preparing an ambitious program. Bowles reports that the company will do several features and three series of short subjects, 12 to each. One of these is a series of comedies featuring Nat Carr, another a series of shorts in Multicolor, and a series of musical shorts, which it is planned to make in Technicolor.

Another independent with a large program planned for 1932 is Ralph Like, who is preparing to do 24 melodramas. This company already has engaged Glen Tryon, Blanche Mehaffey, Rex Lease and Vera Reynolds to appear in a number of these attractions, and will cast others as they go into production.

Others' Schedules Awaited

Among the other independents who plan to make subjects, feature or short, during the year, but who have not yet announced definite schedules are: Douglas Dawson with the horse, Silver King; C. C. Reid Productions with the Burns Detective series; Nat Ross, Spencer Bennett, C. C. Burr, James Cruze Productions, Chesterfield Productions, Larry Darmour, Rudolph Flothow, Liberty Productions, headed by Herman Gumbin; Patrician Productions, Benny Ziedman, Peerless Productions, Webb-Douglas Productions, Robert E. Welsh and others.

This outline of independent activity only takes into consideration the pictures which will be distributed very largely through state right exchanges, or other means of independent distribution. In addition to these, of course, there are independent producers who release through the major companies, including such concerns as Harold Lloyd, the Christies, Mack Sennett and several others.

Hollywood Producers Report Good Market for Westerns; Financial Backers Await Box-Office Returns on Late Films

NEW CHIEF OF THEATRE OPERATION EXPECTED AS NEXT MOVE IN RKO

Schnitzer to Remain as President, With Headquarters in New York, Trade Understands; Marcus Coast Liaison Officer

The RKO pot continued to simmer merrily this week with many rumors, many conferences, and here and there a bit of clarification by action. It became known late in the week that the movement which placed Martin Beck of Orpheum fame into the vaudeville aspects of the picture was also likely to place a new chief in charge of theatre operations.

Joseph I. Schnitzer, president of Radio Pictures, arrived within the week from the Coast and went into conferences. It was accepted as settled that he was to remain in his post as president and operate from New York. Some eighteen months ago Mr. Schnitzer relinquished active operation in New York to go to the Coast to take charge of production.

Marcus Liaison Officer

Lee Marcus, president of RKO Pathe, who has functioned as general manager of Radio Pictures since the consolidation, for operating purposes of the two companies, left this week for the Coast and it was semi-officially understood that he was to operate as a liaison officer between New York and Hollywood.

Meanwhile it became known that Frank Whitbeck, formerly exploitation, advertising and publicity director of Fox West Coast theatres, had been employed by Hiram Brown, president of Radio-Keith-Orpheum, to assume general charge of like operations for Radio.

The current Broadway and inner circle gossip had it heavily that Harold B. Franklin was to become head of the theatre department for RKO, a report which Mr. Franklin denied with considerable vigor. Meanwhile with equal fluency the name of E. V. Richards of New Orleans, and who is so fond of the Southland he would not accept New York as a gift, freight paid, was mentioned for the post.

Mr. Richards, according to the long twining grapevine, had a conference running into midnight hours with RKO on Tuesday night.

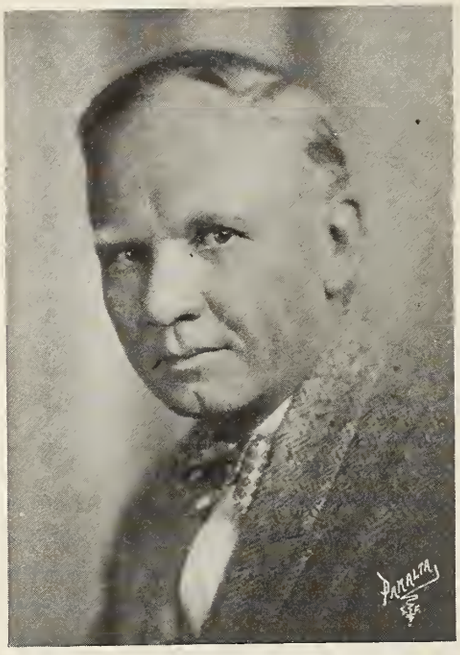
Policy of "No Relatives"

It was permitted to become known, most exceedingly unofficially, that the company was adopting a sharply defined policy of "no relatives." In sequel came the discontinuance of Abe Schnitzer, short subject sales manager, Cleve Adams, Pittsburgh branch manager and formerly a Western Division manager, and Earl Kramer, sales manager of the British subsidiary, and, according to report, Louis Brock, a short subjects producer in Hollywood.

Whitbeck, who is en route to New York from Los Angeles, will set about as chief to coordinate efforts of the various publicity, advertising, exploitation and press relations departments of RKO theatre and picture divisions. "Much effort now is being lost in publicity-advertising affairs," said an RKO executive in discussing Whitbeck's proposed duties, "and it is the intention of the management to coordinate efforts of the various units so that the division is placed on a highly efficient basis." At present, Hy Daab is in charge of all advertising, exploitation and publicity for the picture units; Jack Hess occupies a similar post in the theatre subsidiary; Mark Luescher is special publicity representative and Emil Orowitz supervises vaudeville exploitation.

It was explained by an important executive at RKO that progress in reconstructing a new executive setup has been delayed because the company had to concentrate on new financing, but with financial worries eliminated, all effort is being centered on the rehabilitation of its personnel, executive and otherwise. Discussions are understood to have been continued this week with minority leaders for an amicable readjustment of an executive setup and although the only official changes announced to date have been Beck's appointment and the resignation of Charles R. Rogers as RKO Pathe production director, it was stated that decision has been made to create a post of liaison officer for Lee Marcus, who will work on the West Coast.

"Nothing definite has been done with regards a complete executive setup," it was said, "although it appears certain at the moment that Joseph Schnitzer will assume operating control of both Radio and RKO Pathe at the home office in New York." Brown is president of Radio-Keith-Orpheum, parent company.



FRANK WHITBECK

chosen to coordinate the work of the various publicity, advertising, exploitation and press relations departments of RKO theatre and picture divisions, was director of advertising and publicity for Fox West Coast Theatres until his resignation some months ago. Whitbeck was born in the East, at Rochester, N. Y., the son of P. Charles and Catherine Whitbeck.

Whitbeck to Coördinate Publicity, Advertising, Exploitation, and Press Relations, as Chief; Personnel Changes Made

Earl W. Kramer, in charge of Radio sales in England, has resigned. There will be no replacement. Charles Rosenzweig, Eastern general sales manager, said yesterday that Adams and Schnitzer both will be replaced, but not immediately.

P. J. Scollard, a former Pathe Exchange vice president, resigned from RKO this week, and Charles E. Sullivan, likewise a former Patheite, joined the West Coast studio forces as an associate producer.

C. D. White has resigned as manager of the Radio studios in Hollywood. He will be succeeded by Val Paul until arrival of Hiram Brown. Max Ree has also left the company and has been replaced by Carl Clarke.

RKO's London affiliate, RKO-Associated Radio Pictures, has secured 50 per cent of needed financing to continue production in London. The remainder will be provided by RKO interests in America, which have at their disposal for distribution in the United States all features made by the British subsidiary.

Boyd's Charges Answered

In a demurrer and answer filed at Baltimore on Monday, the corporation denied the allegations of J. Cookman Boyd and Jacob Feigerbaum that the special stockholders' meeting held in December was illegal because of recesses in counting proxies. At the meeting, stockholders approved a plan of refinancing which a minority group now claim to be objectionable.

On Wednesday, the circuit court at Baltimore granted Boyd, who is a Baltimore lawyer and stockholder in Radio-Keith-Orpheum Corporation, permission to examine and count the proxies taken at the December meeting. This was to be done Thursday.

Beck Conservative In Palace Policies

Conservative operating policies are being placed in effect at the Palace theatre, New York, this week, by Martin Beck, former president of the Orpheum Circuit, who has been given operating authority over the theatre.

Strictly conservative and restrained advertising styles will be followed both in newspapers and at the theatre, in accordance with Beck's instructions issued this week. The use of colors in lobby and theatre front advertising at the Palace comes under new bans, as does the use of

(*Continued on page 14*)

FOX 'COMEBACK' THROUGH TRI-ERGON AND INCLUDES WAR OVER HIS PATENTS

Belief Is Expressed That Former Chief Sponsored Rumors Of Return to Production To Cover Patent Fight

Developments within the week revealed new strategies by which William Fox, the silent man of mystery in the film world for the last year, is presently to emerge in a bold drive to collect patent tribute from the whole industry from studio to theatre.

Through his control of the Tri-Ergon patents, Mr. Fox, the historic foe of the onetime great Motion Picture Patents Company, has now become himself a motion picture patents company with purposes and plans as broad in scope as those of the "trust" against which he fought with force, finesse and injunction all the way from Fourteenth street to the White House in the bitter, violent days of 1910-14.

Interests which are close to intimates of William Fox and which are in possession of full details of Fox's "secret" plans are the authority which definitely establishes for the first time the nature of a scheme by which he hopes to attack practically every company in the industry and through vigorous court action seek to collect large sums.

It is believed in certain important film quarters that Fox has caused to be circulated stories which stated that he planned a production-distribution comeback in order to cover up the preliminary moves of his patent campaign.

Statements made in Los Angeles this week by Joe Leo, Fox's brother-in-law, in which Leo states Fox "will be engaged in every branch of the business—production, distribution and exhibition"—are smiled upon by executives who are familiar with the provisions of contractual relations between Fox and the Chase banking interests which have him tied up for three years more so that his direct participation in the picture business, other than with the Fox Film companies, is impossible; and the possibility of Fox taking an active part in the management of the Fox corporations is held to be quite remote.

Current reports, heard on numerous occasions over a period of several months, that Fox would rejoin his old company, by purchase or otherwise, were termed "fairy tales" by Edward R. Tinker, Fox Film president. In commenting on another report that the corporation had defaulted in its agreement to pay Fox $500,000 yearly for five years, Tinker said: "The situation between Mr. Fox and the company remains unchanged."

The fact that Fox is the possessor of a large fortune was admitted by those who discussed his Tri-Ergon plans. It is not definitely known exactly how far his financial holdings extend, estimates reaching as high as $50,000,000, a considerable part of which was gained in an extensive short-selling movement in which he is said to have been active in recent months. Fox was reputed to have several millions at the time of his deal with Harley L. Clarke for sale of the Fox companies, which also brought him many additional millions.

"The accumulation of an interesting bankroll and the recent victorious decision upholding his Tri-Ergon patents has made Fox quite 'cocky'," remarked one insider who is familiar with Fox's plans. "He even believes he can take all the electrics into camp for violation of these sound patents."

When Fox secured a ruling at Washington last November by which Judge Jesse Adkins, of supreme court, ordered the U. S. Patent Office to grant patents to Tri-Ergon, the unit immediately filed suit against Electrical Research Products, RCA Photophone, Paramount Publix and Radio-Keith-Orpheum, and notified 100 other motion picture companies that it intended to sue them for infringement unless all acquired Tri-Ergon licensees and paid royalties.

Two patents are involved, one known as the "flywheel" patent, which relates to certain methods and apparatus for uniformly moving the sound record film under the control of inertia, either in recording or reproducing machines, and in utilizing sound controlled light in translating the sound to or from a film record. This patent also involves the photoelectric cell when used with such reproducing apparatus, as is now the general practice. The second patent relates to the process for producing combined sound and picture film by photographing the sound and pictures on separate films so that they may be developed separately, and then printing both records side-by-side on a single film.

Fox, it is understood, plans to acquire theatre properties in strategically located sections of the country as the basis of a legal battle which he plans to launch soon against theatres, seeking injunctions to prevent their operation on the grounds of violating his Tri-Ergon patent holdings. By so doing he hopes to collect royalties from theatres, too.

LOW ORGAN NOTE— POOF! GOES BULB

It costs Loew's theatre, Louisville, 30 cents or 85 cents every time Haden H. Reed, the star operator of the organ, hits into certain low notes on the console, says a story in a Louisville newspaper. It is pointed out that a heavy loss ratio of electrical globes within the theatre, following observation and tests made with many eyeing a given section of lights, had shown that when certain notes were struck, the vibration set up in the globes would break the filament.

Walter McDowell, manager, was quoted as saying there were approximately 20,000 bulbs in the theatre, the life of each being figured at 1,000 light hours. About 2,000 bulbs have their duration cut in half due to proximity to the organ chambers, while 50 per cent of the others are affected in proportion to their distance from the organ pipes. Normal vibration is figured to knock off lamps at an average of one every ten minutes of the day, but when the deep notes are boomed, they go out in threes and fives.

Haden Reed, the organist, remarked that in a test a new light globe on an extension cord lasted less than five minutes when placed on one of the 32-foot tubes.

Reports of Rejoining Company Termed "Fairy Tales" by Tinker; Three Years To Go on Chase Contract

Ray Lewis Sues B. I. P. For Alleged Breach of Contract

Miss Ray Lewis of Toronto, editor of the *Canadian Moving Picture Digest,* has entered suit for alleged breach of contract against British International Pictures of Elstree, England. Miss Lewis's suit involves the dissolution of an arrangement by which she was to head a Canadian organization for the distribution of B. I. P. pictures. Peter White, K. C., who was appointed by the Canadian government to conduct the recent investigation of the Canadian picture industry, has been retained as counsel by Miss Lewis.

Robb & Rowley Will Resume Operations of 61 H-F Houses

Robb & Rowley, former operators of a Southwest circuit, will resume active management of the 61 houses they turned over to the Hughes-Franklin Theatres some time ago, according to an announcement. The movie is purely a managerial step within the H-F organization, it is said.

Menzies Out as Fox Director

William Cameron Menzies has terminated his connection as a director for Fox, after making two features. "Almost Married" is understood to be the film which was responsible for Menzies and William Sistrom leaving Fox.

Reinstate Contract Division

A. W. Schwalberg returned to Warner Bros. this week to reorganize the contract department he formerly headed, and which was discontinued for economy purposes about two months ago.

AN ANSWER TO SAMUEL GOLDWYN

An Exhibitor Applies Some Arithmetic To Show That Demand, Not Supply, Still Rules

By PHILIP RAND
Owner, Rex Theatre, Salmon, Idaho

Philip Rand, owner and manager of the Rex theatre at Salmon, Idaho, is a close student of the industry, particularly in the light of the small theatre, as is attested by his frequent observations published in the HERALD. In the accompanying article, Mr. Rand analyzes the theories of Mr. Samuel Goldwyn in the December 26 issue, and finds points of agreement—and disagreement.

The years 1930-31 have been filled with strange theories in political economy, when the old laws of supply and demand were set at naught until a great depression showed the fallacy of such thinking. Now in 1932 comes Mr. Samuel Goldwyn to set forth a new revolutionary economic theory: that "the theatre must adjust to Supply not to Demand."

This caption sounds very intriguing, but has it validity? Let us turn to our arithmetic. If eight producing companies, say, should each make 20 outstanding pictures a year and only those totaling 160 pictures, should be shown in our large cities at the rate of two shows a week, we would need only one to two theatres to consume the output; if shown for a week, we would need three theatres; if shown for two weeks, we would need six theatres; or if shown for a month's run we would need 13 theatres. Perhaps this right here explains the over-seating fiasco of last year—not too many theatres, but too few big pictures. Think it over!

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The number of theatres is not dependent on the supply but upon the public demand, for if eight companies could make only 20 real pictures, then, as I have said, it would take 13 theatres to handle the entire 160 wonderful productions; the patrons would find in the entire city three good pictures a week to view: whereas 160 poor pictures a year might need only one or two theatres, showing two or three changes a week, and these theatres doubtless would finally have to close down for want of patronage.

In 1931 I ran 156 pictures; the demand fell off so, that I now run at the rate of 104 a year, yet the supply of pictures is greatest now since the advent of the talkers.

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It must seem obvious that the theatre does adjust itself to the public demand, which is just contrary to the assertion of Mr. Goldwyn. This has again proved itself conclusively in the last month. I lost heavily on eight plays because they were poor plays; I made on three plays because they were extra fine. Depression accentuated loss of attendance on the poor ones and depression did not hurt business on the outstanding ones.

Mr. Goldwyn also states that "it was the pictures which built the theatre and that it is only the picture that can maintain the theatre." Of what theatres is Mr. Goldwyn speaking? Before the first film was ever shown, all through the breadth of the United States, every town of 1,000 and upward had its Opera House. These so-called opera houses were built for entertainment purposes only, and to satisfy the demand came legitimate stage dramas, roadshows, home talent plays, minstrels, vaudeville, dances, special programs, basketball, hockey, prize fights and whatnot; but it was entertainment for the people who paid money to secure it. The masses demanded entertainment and these buildings were erected to house both the entertainers and the entertained. In the large cities many buildings specialized in various forms of entertainment, the legitimate theatre having the greater number.

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The first motion pictures, after the nickelodeon, were shown in small storerooms before they ever entered the "Opera House"; then as feature length films were made and machines improved, the "Opera House" gave up most of its miscellaneous assortment of entertainment and settled down to running motion pictures. As this new form of pleasure took like wild fire, buildings were erected especially for the motion pictures. More companies began producing and competitive show houses sprang up, both, however, in response to the demands of the public.

When the silent picture was taking a fearful slump during its last two years, theatres could be bought at a song because the public had lost interest, hence the public's demand for pictures was rapidly diminishing. Then came the talkers. The public demanded this new form of entertainment and more theatres were built to fill the demand. After two years this demand decreased and today thousands of picture theatres are closed; yet the supply of talking pictures is greater than ever. It is evident that these closed theatres have not been "maintained by the picture."

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In the final analysis, the theatres do not make the studio nor the pictures build the theatre—the desire for entertainment built both the old "Opera House" and the new "Picture Palace"; and also made possible the studio and Hollywood. This great desire for entertainment will go on and on through the years and if Hollywood's pictures cannot continue to entertain the masses then other forms of amusement will once again fill the theatres. As Mr. Terry Ramsaye succinctly puts it, "The theatre belongs to and works for the public, not the producer."

The question today on every independent exhibitor's lips is: "Will the talking picture last?" And the answer on the exhibitor's lips is: "It depends on the pictures."

Mr. Goldwyn makes one outstanding statement that all exhibitors will endorse. He says: "It has been said that some of the studios are equipped to turn out 50 pictures a year. I tell you that there is no studio that is mentally equipped to turn out more than 20 pictures a year, real pictures, and perhaps not that many."

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Exhibitors have been crying for the last years for producers to make fewer and better pictures. Exhibitors have complained that the public—the last arbiter in the show business—want only outstanding pictures, at least one a week, but they have not been given 20 outstanding box office pictures in a year from all companies combined.

Hollywood will deny this and name picture after picture that was hailed "great" by the critics. True! But critics and the masses do not speak the same language. Hollywood has given way to the critics too long; empty theatres say plainly: "The masses are being bored to death; give us entertainment."

This question of entertainment is the crux of the whole situation. The masses must be entertained or there is no box office revenue, and box office revenues must be forthcoming to support Hollywood and the overpaid stars. Hollywood went sophisticate and gangster and the small town theatres closed their doors, though they may open them in time to some new form of amusement.

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The relation between theatres and studio must be close. One cannot live without the other. The success of one is the success of the other: the failure of one is the failure of the other. The studio should be the sensitive finger on the pulse of the theatre and should prescribe remedies to suit the ailment. The studio must reflect the demands of the public, or fail. The theatre cannot for long bolster up the studio's erring judgment. The studio cannot arbitrarily dictate what kind of pictures shall be made.

Some form of national committee should spring up, comprised of representative men from the smallest to the greatest of theatres, and should sit in council with production managers and coolly and calculatingly find out just what kind of plays the masses want for their entertainment. For make no mistake—the masses crave entertainment of some kind as never before. They are shopping for pictures and uncannily know what they want. And they do not want what Hollywood in the main is now offering them.

There is no valid reason why the picture industry as a whole cannot use common sense and find that kind of talking picture that will satisfy in great measure the masses, and put back into the industry the money now withheld from the box office and consequently from Hollywood.

DEMAND FOR ORIGINALS GROWS, FILM STORY PURCHASING SHOWS

Fabulous Prices Are Asked for "Best Sellers" and Plays, and New Order of Economy Held To Be Motivating Factors

The original story as a source of screen material is becoming increasingly in demand with all producers, a study of the story purchases of the principal producing companies during the past six months reveals. The trend to originals, already marked by a decline in purchases of novels, magazine serials and short stories, is expected to reach a peak with the drafting of production schedules for the 1932-'33 season.

Fabulous prices being asked for screen rights to "best sellers" and successful stage plays, together with the new order of economies and retrenchments being placed in effect throughout entire production organizations, are regarded as being largely responsible for the new prominence of originals in the production scheme.

Story Buying at Standstill

Meanwhile, story purchasing by leading producers is virtually at a standstill for the time being. Chamberlain-Brown and the American Play Co., both of New York, report fewer story purchases by motion picture companies for this time of year than for many years past. The fact that purchases for 1932-'33 production schedules will not be in full swing for some time is not regarded as an explanation of the producers' buying inactivity by these two largest story agencies.

That an increase in story purchase within the next few months is assured, is not doubted by the agents, but that its volume will approach that of other years is regarded by them as unlikely. Contemplated reduction in the number of pictures to be made next year is also regarded by the agents as retarding, if not explaining, the present story buying inactivity.

Demand for Writers Grows

A second factor indicating the increasing demand for originals as observed by story agents is the increase in demand for writers, the bulk of whom are represented by the story agents. Studios, they report, are negotiating for large numbers of writers, with numerous options and contracts resulting. The explanation, the agents believe, is that studios are preparing for a vastly increased use of original material. Substantiating this belief is the opinion of the story editor of a major producing organization, who said: "We have experienced excellent results with original stories which cost us $2,000 or $3,000, and we have had indifferent results with 'best selling' novels for which we paid $30,000 to $50,000. Why shouldn't we use more originals?"

Story Purchases of Six Months

Following is a list of the story purchases closed by leading companies within the past six months:

COLUMBIA:

"The Halfway Girl," from novel "Via Manhattan," by Hawthorne Hurst
"Gentlemen for Sale," original story.
"Hollywood Speaks," original story
"Vanity Street," from Fannie Hurst's short story, "Park Avenue"
"The Substitute Wife," from Red Book serial, "Help Yourself to Happiness," by Frank R. Adams
"The Artist's Model," from the short story, "The Rented Body," by Rupert Hughes
"Zelda Marsh," novel by Charles G. Norris
"Shopworn," original story

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METRO-GOLDWYN-MAYER:

"Three Wise Fools," novel by Austin Strong
"Bridge vs. Bridge," story by Edward McKenna
"Are You Listening?", by J. P. McEvoy
"After All," play by John Van Druten
"The Awakening," story by John Van Druten
"The Christian," novel by Hall Caine
"Red Headed Woman," novel by Katherine Brush
"Honolulu," story by Mildred Cram
"Night Court," play by Charles Beahan and Mark Hellinger
"Strange Interlude," play by Eugene O'Neill
"Wet Parade," novel by Upton Sinclair
"Red Son of Carlisle," story by Jim Thorpe and Russell J. Berdwell
"Eskimo," novel by Peter Freuchen
"Letty Lynton," novel by Marie Belloc Lowndes

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PARAMOUNT PUBLIX:

"Two Kinds of Women," based on play, "This is New York," by Robert E. Sherwood
"The Man I Killed," from play by Maurice Rostand
"No One Man," from novel by Rupert Hughes
"The Black Robe," from "The Shorn Lamb," by William Locke
"Flagrant Years," from novel by Samuel Hopkins Adams
"The Broken Wing," from play by Paul Dickey and Chas. W. Goddard
"Dancers in the Dark," original by James Ashmore Creelman
"Wayward," from the novel, "Wild Beauty," by Mateel Howe Farnham
"Shanghai Express," based on a story by Harry Hervey
"Tomorrow and Tomorrow," from the play of the same name
"The Wiser Sex," based upon a play by Clyde Fitch
"The Miracle Man," by Frank L. Packard
"The Sky Bride," original by Russell Holman
"Sensation," from the play, "Misleading Lady," by Charles W. Goddard and Paul Dickey

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RKO (Radio Pictures and Pathe):

"Westward Passage," a novel by Margaret Ayer Barnes

Agents Doubt That Story Buying Will Reach Volume of Other Years; Demand for Writers Shows Large Gain

"District Nurse," a novel by Faith Baldwin
"Veneer," a play by Hugh Stange
"Pickup," a novel by Eunice Chapin
"Symphony in Six Million," a story by Fannie Hurst
"Breach of Promise," a story by Austin Parker
"Women Need Love," an original story by Ursula Parrott
"Love a la Carte," an original story by John Lawson
"Daughters of Joy," an original story by John Lawson
"Every Girl," original by John Lawson

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TIFFANY:

"Hotel Continental," an adaptation by Warren Duff
"Two Gun Texas," original story by Frederick Austin
"Whistlin' Dan," original story by Frederick Austin
"Strangers of the Evening," novel by Florence Wagner
"Lena Rivers," novel by Mary Jane Holmes
"The Last Mile," play by John Wexley
"Silent Thunder," novel by Andre Suta
"Luxury Girl," novel by Mayse Greig
"Those We Love," play by George Abbott

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UNITED ARTISTS:

"Cynara," play based on the novel, "An Imperfect Lover"

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UNIVERSAL:

"Adventure Lady," story by Dale Collins
"Ambition," story by Emile Gauvreau
"Speed Crazy," original story
"Michael and Mary," play by A. A. Milne
"Brown of Culver," original story

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WARNER-FIRST NATIONAL:

"The Poor Nut," play by J. C. and Elliott Nugent
"The Rich Are Always With Us," novel by E. Pettit
"She Means Business," play by Samuel Shipman
"Tarnished," novel by Vida Hurst
"Love Is a Racket," novel by Rian James
"In the Night Watch," play by Claude Farriere and Lucien Nepoty
"Cabin in the Cotton," novel by Harry H. Kroll
"The Gold Fish Bowl," novel by Mary C. McCall
"Mendel, Inc.," play by David Friedman
"The Rakish Halo," novel by Harriet Henry
"Tinsel Girl," play by Maurine Watkins
"Two Seconds," play by Elliot Lester
"The Ferguson Case," play by Courtenay Terrett and Granville Moore
"So Big," novel by Edna Ferber
"Eight to Five," story by Maude Fulton
"Circulation," original by Courtenay Terrett

U. S. SHOWMEN RALLY TO FIGHT TAX PLAN

Congress Deluged With Letters In Spontaneous Movement; Response Mainly From Small Owner; Pettijohn at Capital

By F. L. BURT, Washington

Theatre operators all over the country have sounded a protest against the Mellon plan to cut the admission tax exemption to 10 cents.

Congressmen from nearly every state have received letters and telegrams of opposition to the tax in what appears to be a purely spontaneous and unorganized movement.

The only other tax proposal in which much interest has been evinced is that to put a sales tax on automobiles, which is being protested by automobile dealers.

While many communications of protest have been received from the large theatre organizations, the bulk of the letters are from the operators of small houses.

In many instances, theatre operators point out that they have already reduced their admission prices in order to meet the reductions of income which have occurred among the working men and mechanics from whom their audiences are drawn. If the proposed tax is imposed, it is declared, it will largely nullify their efforts to fight depression. This, it was explained by one operator writing to Congressman Goss of Connecticut, would undo the strenuous efforts the theatres are making to keep business up.

The Connecticut theatre owner has reduced his admission from 30 to 25 cents, and the proposed tax, he asserted, would carry the rate up to 28 cents. The exhibitor cannot absorb the tax, it was declared, and the public will not.

With hearings scheduled to begin before the House ways and means committee within a few days, speculation regarding the attitude of the Democrats to tax revision is rife in Washington.

Indications are that Democratic leaders are pretty well sold on the advisability of accepting the administration tax proposals as "good politics."

It was explained in behalf of one prominent Democrat that if the administration bill is passed and fails to raise the anticipated revenue, the Democratic party will be in a most desirable position in the coming presidential elections.

Politics will be the ruling factor in whatever is done in Congress this session. The Democratic majority in the House will fall in with the president's plea for relief legislation, since that cannot be avoided, but on every issue from which "hay" for the presidential campaigns can be made, both parties will spar for advantage. Thus it may well be that the Democrats will place the onus of heavier taxes upon the administration.

When the policies committee of the Democratic branch of Congress makes known its recommendations for raising revenue to meet a mounting government deficit, it is expected they will seek a passage of a $300,000,000 measure, in which gas and radio will be hit hardest, it is understood.

Producers and distributors will lead the fight against the proposed industry taxation before the House ways and means committee, it was learned in Washington this week with publication of the list of individuals and organizations who have indicated to the committee a desire to appear at the taxation hearing.

Prominent on the list were the names of representatives of every major producing and distributing organization. The hearings on the tax bill, scheduled to start Thursday, were in danger of being delayed by the current tariff hearing now before the ways and means committee.

Charles C. Pettijohn, of the MPPDA and leader in the industry's fight against legislative activities aimed at motion pictures, now is at Washington to attend the annual Jeffersonian Democratic dinner on Friday, and to survey the political situation prior to appearing before the House ways and means committee on taxation hearings, if a theatre tax reaches that stage.

Beck Conservative In Palace Policies

(*Continued from page* 10)

large type and large amounts of white space in newspapers. Newspaper advertising will follow the semi-formal announcement style.

Beck also has indicated that no act, regardless of its strength or name value, will be held for extra time at the Palace, hereafter. All contracts will be for one week with no extensions considered. Accordingly, current plans to continue the engagement of the Four Marx Brothers for at least one extra week were dropped immediately after Beck assumed his new post.

In addition, little emphasis is to be placed on publicity during Beck's regime. Arnold Van Lear, RKO publicist, assigned to the Palace for some time past, will handle publicity for the Mayfair and Albany theatres only. E. T. Rogers, manager of the Palace, is now held responsible for such publicity as the theatre may require under its new policies.

The operating policies which have been in effect at the Palace up to now, according to insiders, have coincided with an increase in earnings which have lifted the theatre out of the red and placed it in the front of RKO profit makers within a period of seven months.

Beck has retained ownership of 49 per cent of the Palace Theatre stock since disposing of a proponderance of his former interests to RKO. He is said to have sought a voice in the theatre's operations for some time past. At the recent RKO stockholders' meeting at Baltimore, Beck delivered a large number of proxies favoring the company's plan of refinancing.

Beck's appointment to an active RKO post, it is reported, is expected to have the effect of quieting legal actions contemplated by certain minority stockholders' groups who originally opposed the company's plan of refinancing. Among these is that headed by Mrs. Caroline Kohl of Chicago. Beck is reputed to enjoy the confidence of that and other groups which feel that minority interests will be conserved with the former head of the Orpheum circuit active in RKO affairs.

No orders eliminating the newsreel from Palace programs have been issued by Beck to date, and the theatre management is of the opinion that the reel will be retained.

AUTOMOBILES FOR SALE.

DO NOT FAIL TO READ EVERY WORD OF THIS AD—THE MOST DARING USED CAR OFFER EVER MADE.

STUDEBAKER
SALES CO. OF CHICAGO
WILL GIVE YOU
10 TO 100
SHARES
OF STOCK
Listed on N. Y. Exchange
F-R-E-E!
WITH THE PURCHASE
OF ANY USED CAR
LISTED BELOW

Only because of present business conditions can this spectacular proposition be made. Three years ago such a proposal would have been considered the height of folly.

HERE'S YOUR OPPORTUNITY

to get a used car at the lowest price level in history—and, in addition, obtain 10 to 100 shares of the most desirable Stocks listed on the New York Board ABSOLUTELY FREE!

THESE ARE THE STOCKS

Allegheny Corp.	Curtiss-Wright
Grigsby-Grunow	Armour [A]
Wabash Railway	R-K-O
Remington-Rand	Chgo., Mil. & St. Paul

It is true that every one of the above stocks is now quoted at a low figure. If they depreciate further you lose not a penny, for you obtained the shares gratis. If they go up—and there is every reason to believe they will eventually approach their former high marks—the used car you purchase may figure up to cost you nothing.

The motion picture came in for a curious sort of recognition by the second-hand automobile business in Chicago last week when the Studebaker Sales Company of Chicago offered RKO stock, along with other stocks, as premiums to boost the sales of used cars. One offering was a 1930 Pierce Arrow and 100 shares of RKO for $1,395. The newspaper advertising arrested the attention of the newspaper business journals and was reproduced in "Advertising Age."

COLLINS TELLS AMPA WHAT HE THINKS OF PICTURE ADVERTISING

Address of Macy Vice-President Is Sequel to Interview With Him and Responses Published in the HERALD

The Associated Motion Picture Advertisers entertained Kenneth Collins, vice-president and advertising manager extraordinary of R. H. Macy & Company, at luncheon at Sardi's Wednesday. A pleasant time was had by all.

Mr. Collins, introduced as a "geni of merchandising" and "a modiste" of extreme skill in dressing advertising, in the words of Edward Finney of United Artists, president of the A M P A, got up at coffee time and laid his speech on a music rack and spoke freely.

Mr. Collins' appearance before the A M P A came about as a sequel to an interview with him published in Motion Picture Herald some weeks ago, and a series of responses and answers, published in The Herald and written by various advertising and publicity representatives of motion picture companies. Only one of these respondents attended the luncheon.

Sees Two Advertising Essentials

Mr. Collins spoke with plainness, vigor and candor. He admitted, exclaimed in fact, that the faults that he found in motion picture advertising were not peculiar and exclusive with the motion picture, but in truth common to many businesses, including his own, retail merchandising. He said:

"I have gained a somewhat unjust reputation, I think, as a young man who likes to run around the country telling the advertising fraternity every place that it knows nothing about its business. I say I consider this somewhat unjust for, by and large, I have tried only to ask some questions and to see if the answers appear to be sensible. They have not seemed so. And so, I believe, I am on safe ground in assuming that I have the right to pass on the commonsense fundamentals of what various advertisers are attempting.

"Type Abortions"

"It is often said that one advertising man can't know very much about another's problem. This I cannot follow for a moment. Whether we are selling attendance at moving picture theatres, babies' rattles, or Ford cars—our problem is essentially the same, and our approach to it has to be almost identical. There are two essentials, I take it, to advertising. The first is to understand the public, the second, is to understand the product you have to sell.

"An understanding of the public is, of course, a generalization that has been broken down in many ways. It involves a notion of what papers people read, what desires they have, what they are capable of absorbing at one sitting, and what their loves or tastes are, and so forth. A lot of these things can only be guessed at, others arrived at from a man's experience. Still others, however, can be made to be fairly factual. I know, for example, that some 60 per cent of the people in this country need glasses, 20 per cent wear them. And I know that even people with normal eyesight can only read type so small or be attracted by hand-lettering with a certain degree of legibility.

"I took the patience yesterday to look over a handful of moving picture advertisements. Of all the awful type abortions I have seen in many months, these were about the worst. An attempt was made to display everything with an absolutely reckless disregard for the laws of optics.

"I saw type so small that I could hardly read it, and I am exceptionally farsighted. I saw type set in the form of pyramids, inverted pyramids, everything I can imagine except the shape of the boss' hat.

"No one is going to persuade me that an out and out effort to make advertising illegible is going to improve that advertising. Most of us who are honest know why these things happen. First, it's a habit of certain advertising departments to produce advertisements that are filled with meaningless lines, rules, pictures, and funny lettering. Then there is a desire each day to prove to someone that a different layout from the one of the day before can be turned out.

"Fundamentally, there aren't many layouts that have a really attractive, strong selling appeal. You can't invent a new one every day. I know that the boss or somebody feels that if he buys X inches of space he ought to get X number of words. I don't care if he gets 10,000. If they aren't read, the advertisement isn't as valuable as one with 10 words.

Calls Typography Rules Ignored

"These seem pretty elementary and yet I was amazed at the utter disregard for the rules of typography. Now, again I simply raise the question as to whether this type of publicity can possibly produce in the manner you expect it to?

"Again I notice that virtually every advertisement I looked at had as its chief feature a large picture of the particular star's face. Now do we know that this fits in with the reading public's chief interest? I don't know. But the remarkable uniformity of all these advertisements leads me to believe that possibly a stereotyped form is being followed without any individual regard day to day to the particular picture being advertised. Then again I query—gross exaggeration. In about half of the advertisements I found statements such as:

You will never forget it as long as you live.

The most amazing picture you ever saw.

The incarnation of all you ever hoped for in woman, in . . . .

This is New York's best movie thrill.

Today . . . . to . . . . , enjoy Broadway's greatest show.

"It seemed that almost every advertisement carried some such statement. They can't all be true. I daresay that few of them even approach being accurate. If I strongly exaggerate to my friends, pretty soon my reputation for credibility is zero. Nothing I say is believed. Must not the same thing be true about advertising? I wonder how many of the people who wrote those advertisements actually, literally believed them? I am afraid very few.

"Taken Out of a Sack"

"I said a little while ago that it was my conviction that one of the two big things we had to know about advertising was the product itself. I do not know the facts, but I strongly suspect after reading this copy, that few of the people who wrote them had actually sat down and seen the film from beginning to end. Maybe there aren't enough hours in the day to do this. Maybe it isn't feasible. I don't know any of the good reasons why it can't be done. But I am cer-

MR. COLLINS REMARKED

"Sixty per cent of the people need glasses. Twenty per cent wear them. For the remaining forty per cent nearly all the advertising of motion picture theatres in the newspapers is totally illegible.

"I have seen theatre advertisements with the type in pyramids, inverted pyramids and every conceivable shape except the shape of the boss' hat. Too much advertising is tricked up with rules running this way and that, just to please the boss and make him think it is new. And the boss generally doesn't know anything about advertising.

"There is a great striving with handlettering and bold face type. When you put two blacks together you just get midnight.

"Most of the theatre advertising I have seen reads as though it had been written by persons who had never seen the picture. If they have seen it they are the worst writers in the world. If they have not seen it there is no adequate excuse.

"Look at the New York Evening Journal tonight or the News tomorrow morning and see how their reporters and writers sell a first class love affair. They do it without trick rules and freak type. Their copy pulls, too. They pull more attendance than the morgues can handle and they pull thousands to the gangster funerals. They sell."

Says Faults He Found in Film Ads Were Not Peculiar to Pictures But Common to Many Other Businesses

COLLINS TELLS WHAT HE THINKS ABOUT ADS

(*Continued from preceding page*)

tain one gets the absolute conviction from this copy that these advertisements are being taken out of a sack and being made to apply to all kinds of diverse films.

"It would not only be presumptuous but foolish for me to claim I saw nothing admirable in this advertising. I, of course, know perfectly well the great mass of moviegoers belong to the middle and lower income groups of this country. I know that what they must seek in the movies is some sort of vicarious thrill. I know, furthermore, that illicit love affairs and tales of domestic infelicity have a strong appeal to the majority of people. Well, I find plenty of illicit love scenes. And these are apparently of vital moment in the lives of the average person who wants to spend a few hours getting a few vicarious kisses from Greta Garbo. And so it is proper to play these up.

"Stereotyped Screaming"

"But why can't it be done in other manners than this one stereotyped manner of screaming 'greatest,' 'biggest,' 'best,' 'most daring'? I have read of some swell love affairs and murders in more or less sensational newspapers—written in good journalistic style, accented in six or eight-point type and bold face, to give you the proper palpitation at the proper moment. Those stories drag thousands and thousands of people to courtrooms and morgues and gangster funerals. There must be many other methods of getting these stories across, and it seems to me vital in any advertising business to constantly seek for new ways of telling more or less the same story.

"I can see a very obvious endeavor—too obvious, through the tricks of typographers and hand letterers, in these advertisements to seek originality. But practically nothing is accomplished. Originality comes from a complete change of pace, a new method of presentation. A quarter of a page of white space with a 2-inch block of copy set compactly in the center might have far more attention value than the same space cluttered up with every device that can be picked up around the corner of the print shop.

"These are just some random observations that I made as I turned over a group of recent advertisements. Possibly they seem rather trivial and no doubt some of them are without real justification—but they represent what I honestly feel.

"Please understand. My business is just as full of blunders as yours could possibly be. I'll welcome any amount of criticism—for we're all in the same boat."

Monroe Greenthal of United Artists, in a somewhat general discussion which followed, rose to remark that it was his observation that the advertiser was forced into superlative claims and heavy adjectives for picture advertising by the practice of competitors. Mr. Collins replied that in his opinion continued misrepresentation and daily claims of "the greatest on earth" could only result in making the public discount and disbelieve all theatre advertising.

Michael Simmons took occasion to remark that while, as had been recorded in MOTION PICTURE HERALD, the advertising of the industry had not yet sold Mr. Collins a seat at a talking picture show, that was because the copy which sold the masses could not sell Mr. Collins. Mr. Collins assented to that.

"Meanwhile," merrily continued Mr. Simmons, "I will continue to use an ad that I stole from Howard Dietz six years ago and have used with success ever since." That got Mr. Simmons a hand.

An exceptionally large attendance greeted Mr. Collins at the luncheon. Among those at the tables were:

P. L. Thomson and Charles Barrell, of Western Electric; Mark Luescher, RKO; Jack Fuld; Joe Gallagher; Herbert S. Berg; Milton Silver; Eddie Grainger and Glendon Allvine, of Fox; Arthur Eddy and Jack Harrower, Film Daily; Terry Ramsaye, editor of MOTION PICTURE HERALD;

Gabe Yorke and Jimmy McFarland, of Fox; Paul Greenhalgh, *Philadelphia Exhibitor*; Hortense Schorr, Columbia; Tom and Stella Hamlin; Virginia Morris; Joel Swenson, Fox; Marvin Kirsch, Film Daily; P. J. McGuire, International Projector; Bill Yearsley; Al Sherman, *Morning Telegraph;* M. J. O'Toole, secretary of the MPTOA headquarters; George Harvey, of Harvey-Jaediker Service; Bert Adler, Fox; George Gerhard, United Artists; Raymond Gallo, *Better Theatres*; Eli Sugarman, Gene Burr and M. H. Shapiro, *Billboard;* James Cron and William Ornstein, *Motion Picture Daily;* Jack Sichelman, Fox; Leon Bamberger; Al Selig; Verne Porter, writer; Raymond Gallagher, Herbert Fecke, Gertrude Merriam and James P. Cunningham, of MOTION PICTURE HERALD; Benjamin de Casseres, a feature writer; numerous reportorial representatives of leading New York newspapers; Abe Waxman; Maurice McKenzie and Frank Wilstach of the Hays office, and Walter Scott, of Pathe Exchange, Inc.

Columbia Wins Odd Verdict; Said Owner Damaged Print

The Jersey City (N. J.) Theatre Co. was held liable for a damaged print in an action brought by Columbia Pictures against the exhibitors this week. Damages of 3¾ cents per foot, or a total of $237.35 for the print, were awarded the distributor by District Judge Genung. Louis Nizer, secretary of the New York Film Board, represented the distributor, and Norman Samuelson, brother of Sidney Samuelson, head of the New Jersey Allied unit, represented the exhibitors. The action is said to be the first of its kind ever tried.

To Build Omaha Exchange

Paramount-Publix has announced plans for a new $40,000 exchange building in Omaha. It is understood plans for the removal of all exchanges into a film building to have been built have been abandoned.

"Supreme Court" of Films OK's Hughes Picture After Cuts

Approval of Howard Hughes' disputed feature, "Cock o' the Air," was voted by a committee of film executives in New York this week after the producer had agreed to make certain eliminations suggested originally by Col. Jason Joy of the MPPDA. The committee's action marked the entrance into production affairs of what is described as the industry's "supreme court." Failure to comply with the committee's decision, it is said, would have meant that the picture would be barred from all theatres controlled by members of the Hays organization.

"Cock o' the Air" was rejected in its original form by Col. Joy on the ground that it contained objectionable material as defined in the Production Code. Hughes took exception to Joy's decision and invited a group of Coast producers to view the picture. This audience concurred in Joy's opinion.

Hughes, now in New York, then submitted the picture to Will H. Hays for final disposition, but prior to its screening Lewis Milestone ordered eliminations identical to those originally asked by Joy. With these eliminations the picture was approved by the committee, which consisted of R. H. Cochrane of Universal, Jesse Lasky of Paramount, E. W. Hammons of Educational, in addition to Hays.

Hughes and his distributor, United Artists, were reported to be very much concerned over the picture's fate, as important opening playdates are imminent. One of these was for the United Artists theatre in Los Angeles, where the picture is scheduled to open next week.

Keough Appointed Paramount Counsel Succeeding Ludvigh

Austin Keough, formerly in charge of Publix legal activities, has been named to succeed Elek John Ludvigh, who resigned this week from the post of general counsel of Paramount, which he had held for many years.

Ludvigh's resignation was the subject of considerable comment within the industry, in view of the attorney's long and close association with Adolph Zukor. The former general counsel is resuming his law practice from headquarters in the offices of Nathan Burkan, industry attorney, and old friend.

For some years Ludvigh has been handling a number of estates and trusteeships. The plan which now returns him to his former personal practice he has entertained for some time past, he said, when commenting upon the severing of official connections with the company.

Young, Marin out of Paramount

Two associate producers, Felix Young and Ned Marin, have resigned at Paramount's Coast studios.

THE CAMERA REPORTS



A TWO-HOUR JOB. They're story-tellers, these boys—being the Fox writing team of Barry Conners and Philip Klein. But you gotta believe this one. It's a sea bass weighing 356 pounds. And if they didn't catch it, who did?



HOME AGAIN. And demonstrating, as it were, his feeling that once more he's on top of the world. Recovered from his appendicitis operation, Tom Mix will tarry awhile near his own hearth before beginning his impending Universal series.



MODERN MECHANISM OF MOTION PICTURE MAKING.. The Tiffany company making "Hotel Continental" is shown just prior to the shooting of a scene with one of the gigantic cranes evolved for stationary or moving shots at varying heights and angles, accommodating a perambulating camera and the required technicians. The crane is delicately counterweighted so that one man can easily manipulate the arm.



SEVENTEEN. Her age being guaranteed by Warner Brothers, which company has just signed her—Shirley Chambers—to a long-term contract. Miss Chambers was brought to Warners' attention upon winning a beauty contest.



EXPERTS. Sidney S. Lenz, bridge star, greeted by Major Edward Bowes, manager of the Capitol, New York. The car is the prize in the Lenz-Culbertson contract bridge match now being fought out.



NO SALE. For she's one who can look through those disguises by which the world principally knows him, and see the real "Chic" Sale. She's "the wife"—avisitin' the Warner star on the set for "Old Man Minick," his latest production.



CHIN CHOW. For whom every day is a dog's day since Sally Eilers' mother gave him (?) to the Fox star, here shown taking Chin out to see Hollywood. Miss Eilers' newest picture is "Dance Team."



THEIR DEBUT. Donald Cook, Warner player, exhibits some newcomers to his household. And if you like dogs, you'll love Mammy for that look on her face! And Donald, for the look on his!



HUSTON & SON. Walter, senior partner, is starring in two Universal productions, one of which, "Law and Order," has dialogue by son John. John is also writing an original, "Steel Men," for possible use by his father.



PROFILE. And if you think this picture is wrong side up, stand on your head and observe the earring. It's just a new angle on Lillian Bond, English actress under contract to Warners.



LUNCH TIME. No time to stop and pose, so the cameraman had to catch Victor McLaglen and Helen Mack on the run, as they legged it from Director Allan Dwan's "While Paris Sleeps" set to the Fox grocery emporium.

STEFFES NEW ALLIED PRESIDENT; MYERS NAMED BOARD CHAIRMAN

Richey Considers Post as Paid Business Manager; Association to Continue Fight on Percentage and Block Booking

W. A. (Al) Steffes has been elected new national president of the Allied States Association, it was announced by former president Abram F. Myers on Tuesday night, at the Chicago testimonial dinner for Aaron Saperstein, president of the Allied Theatre Owners of Illinois, which preceded a meeting of the organization's board of directors.

At the same time, the directors, attending from all parts of the country, approved the creation of a new post of paid business manager, to make his headquarters either in New York or Washington. H. M. Richey, business manager of the Michigan Allied unit, admitted the post had been offered him, but said he had not yet reached a decision on acceptance, as his association with Michigan Allied is still operative.

Myers, whose contract with Allied recently expired, has renewed his agreement with the association for a period of years. He will be general counsel and chairman of the board of directors, devoting his time to more important problems of the association and the industry generally. Appointment of an office assistant to relieve Myers of routine affairs in anticipation of an exacting legislative battle to be fought by the Allied leaders at Washington this year, was also approved by the directors.

Tribute Paid Saperstein

The dinner, tendered in recognition of Saperstein's leadership of the independent exhibitors' fight against the Chicago operators' union last summer, was attended by John A. Swanson, state's attorney for Cook County, and his assistants, Charles Lounsbury and Charles Bellows, who conducted the legal investigation into the affairs of the operators' union. Also in attendance were Barney Balaban, treasurer of Publix-Balaban and Katz; Jack Miller, president of the Exhibitors' Association of Chicago; representatives of all Chicago exchanges and virtually every independent and circuit exhibitor in the city.

Allied begins the year with suggestions to its 6,000 theatre-members that they refuse to sign percentage contracts and that exhibitors continue their fight with distributors for "open" selling as against block booking.

The association expects judicial action on certain phases of protection "before the lapse of many months," and will soon offer a nationwide proposal for independent low-priced trailers, members are told in an annual message which emanated this week from headquarters at Washington.

In discussing seven of the most important activities in which the association is interested on behalf of exhibitor members, the message says:

A. *Protection.* Attacks have been launched on protection from so many angles that we may expect judicial determination on many important phases of this subject before the lapse of many months. The propositions sought to be vindicated are:

(*a*) That protection agreed to and put in effect by competing companies, like a price agreement, is illegal *per se*, regardless of whether such protection is reasonable.

(*b*) That inter-city protection never can be legal for the reason that it does not have for its purpose the "protection" of the theatre in whose favor it is given, but is designed to enable that theatre to draw unfairly from the theatre on which it is imposed.

(*c*) That intra-city protection is unreasonable when it extends beyond the close of the preceding run.

It is confidently predicted that protection imposed by the distributors in the interest of the chains, and without consulting or respecting the rights of the independent exhibitors, will be outlawed as completely as the former system of compulsory arbitration.

▽

B. *Music Tax.* The resolute opposition of Senators Brookhart, King, Dill and Trammell prevented the passage of the so-called Vestal Bill without amendments which would protect the theatre owners in the matter of the music tax and unfair tactics of the Copyright Protection Bureau. To those faithful public servants the theatre owners owe a debt of gratitude.

Elaborate plans are being made for bringing the full power and influence of Allied theatre owners to bear on this matter at the present session of Congress to the end that these necessary amendments may be incorporated in the bill.

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C. *Block Booking.* Exhibitors in many parts of the country report an increase in the amount of open selling, although block booking continues to be the practice of the industry. Action has been taken against the tying of features and shorts whenever instances of that practice have been reported.

▽

D. *Admission Tax.* It now seems probable that an effort will be made at the present session to enact a so-called luxury sales tax including an admission tax on motion pictures and other forms of entertainment. This is being watched very carefully and everything possible will be done to prevent such outcome.

▽

E. *Labor.* Your national association, through Mr. Steffes, has done what it could to aid the Chicago independent theatre owners in their terrific struggle against labor dictation in that city. The bitterness of that struggle illustrates the need of effective local organizations; the successful outcome demonstrates the advantage of being affiliated with a strong national organization.

▽

F. *Selective Percentage Contracts.* Allied units have gone on record in the strongest terms against this innovation and have, we believe, convinced most theatre owners that the only way to prevent the spread of this practice is to refuse now to make deals of that kind. This practice is a very serious menace to the future prosperity and independence of the exhibitors and Allied will do everything in its power to prevent its spread.

▽

G. *Service Charges.* Substantial reductions already have been secured and the work is going on. A proposal for independent low-priced trailers soon will be offered.

Support Vestal Bill

Allied has indicated that, in the event Federal Judge Morton's decision, rendered last May, holding the Copyright Law gives no protection against unauthorized exhibitions of films, is sustained, Allied will lend its support to the Vestal Bill. The Copyright Protection Bureau has appealed this decision, which is still undetermined.

If the Bureau's appeal results in reversing Judge Morton's decision, Allied will work for inclusion of an amendment in the Vestal Bill, which would "prevent imposition of penalties in the guise of liquidated damages in excess of possible injury for mere breach of license provisions."

The Vestal Bill in its present form provides a minimum penalty of $200 for each unauthorized exhibition, whereas the Hebert Bill, revising the Copyright statutes, already provides for a minimum penalty of $50 for a conviction, regardless of the number of unauthorized exhibitions involved in the violation. This moderate penalty appears to be in effect what Allied seeks to have included in the Vestal Bill. Just why the organization should favor the latter bill over the Hebert measure with its already reduced damage provisions has not been explained by Allied officers.

Seven Leading Activities of Association Discussed; Will Support Vestal Bill If Morton Ruling Holds; Fete Saperstein

District Managers Meet On Warner-F. N. Policies

District managers of Warner-First National were arriving in New York Wednesday for a sales conference at the Park Central to be presided over by Edward Alperson, general sales manager; Andy Smith, in charge of the eastern territory, and Gradwell Sears, in charge in the West. Others to speak will be Charles Steele, supervisor of exchanges; S. Charles Einfeld, director of advertising and publicity, and Arthur Sachson, head of the contract department.

Among district managers to attend are N. H. Brower, West Coast; Fred Jack, South; Carl Lesserman, Midwest; Ray Haines, Mideast; Robert Smeltzer, East, and H. C. Paynter, from Canada.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

"RADIO CITY won't be done for another year, though, and I'm lucky if I can hold this job that long," complained the comely little manicurist in the Barbizon Plaza barber shop.

"There are plenty of good places to work between now and then," said the customer, watching the polish beginning to illuminate his nails. "And you'll be sure of a hundred a week or more, once you're over there."

"Honest?" purred the girl, the nail buffer poised in mid-air. "Honest can I make more than a hundred a week?"

"Why, certainly. That will be nothing to expect from the type of people who will come to Radio City."

"Gee, I dunno. Anyways, a year is pretty long."

She finished her job in silence. The customer arose and donned hat and coat.

"Well, thanks, Mr. Roxy," the girl called after him as the customer reached the door.

"That's Roxy," the manicurist explained to her new customer who took the recently vacated chair. "He's boss of Radio City an' he's gonna give me a job there when it's done. Hunnert a week, or more, I can make, he said. An' that's a lotta dough."

▽

An executive of a national company which at the moment is undergoing reorganization of management told us this week that "what this company needs is SHOWMEN, not SHOEMEN!"

▽

Did you ever know that the expression "In the limelight" was born in the warm 90's when "spots" and "floods" of those days were worked with gas flames played on calcium block?

Scott Leslie, our "eagle-eye" at Tampa, operated a theatre in those days and he still remembers when theatres used gas inside and out, along footlights and borders. When ready for the show, the immense borders were lowered to the stage, lighted with a wax taper and hauled back by way of a pulley which squeaked aplenty.

Just before the curtain rose, the gas was turned on in the foots and a boy stepped across the stage, lighting them with a taper while the "gallery gods" yelled: "Soup! Soup!"

"Those were the good old days," says Scott. "Kinda nice to look back to, but not to want to go back to."

▽

A conscience-stricken patron who, many years ago, "gyped" the Collingswood theatre, Philadelphia, out of his admission fee, wrote Manager George Lessy the other day to inquire how much he owed, with interest. Lessy replied that the bill to date would be $52. The patron sent him a note.

▽

Howard Hughes is quite anxious to meet some charitable gentleman who is willing to purchase a batch of good-looking notes, on guaranteed bond paper. The bulk of this paper was underwritten by Hughes before he pulled tight the strings to what at one time appeared to be a bottomless purse, and is held against various West Coast independents who secured Hughes' financial support for production ventures, many of which never materialized.

▽

Circuit managers and theatre owners are urged by Publix executives to divert the attention of children from the screen during matinee kiddie shows when trailers of either "Frankenstein" or "Dr. Jekyll and Mr. Hyde" are shown.

THE total sum collected by the motion picture industry in its recent campaign to collect money at theatres for the nation's unemployed never will be known publicly. President Herbert Hoover is said to have made a personal request to industry leaders to withhold publication. The administration is bitterly opposed to a dole and Mr. Hoover fears that publication of totals collected by the relief agencies would aggravate the situation.

▽

In a certain community down South, where women are women and men are glad of it, there is published a regional motion picture publication which still clings to the nickelodeon days of amusements. Regularly there appear advertisements which are inserted to sell "stage mazuma," slide projectors and other relics of the days when patent wars occupied the attention of executives who now are obliged to discuss advanced economics with masters of finance from Wall Street.

The current issue of this magazine contains several interesting sales messages, including health belts for those who recognize the importance of proper curvatures, and "Complete slide advertising business for sale—Cheap—$137.50." In a "classified column" appear two of the more interesting paragraphs, namely:

"WALL CLOCK—A need in every Theatre or Store. Big one, 43" by 16" wide. Have it Cleaned and It's a Dandy—$5.50."

"HIGH POWER RIFLES—1 Colt 44 and 1 Marlin 38-40. Either of These at $15."

▽

The millennium has arrived (or is it depression?): Maurice Chevalier will be given $15,000 for appearing at next week's Auto Show at San Francisco.

Two years ago, Maury held out for $25,000 for the same event—and got it!

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Erpi is conspicuously absent these days from the news columns. This silence, however, should not be misinterpreted for inactivities and as proof we suggest the perusal of headlines one month from now.

▽

DAVID WARK GRIFFITH takes exception to our recent paragraph in which we intimated his contract was "terminated" by Paramount a few years ago for producing that very unsuccessful "Sorrows of Satan," and that Paramount executives paid to him $100,000 in cash to sever the agreement.

Mr. Griffith authorized his spokesman, Vivian Moses, to admit that "Sorrows of Satan" was more sorrowful commercially to himself and to Paramount than it was to Satan, but D. W. asks that the record be clarified, and states that he never was responsible for its failure. He accepted its direction under written protest to Adolph Zukor, and only after Cecil B. DeMille, James Cruze, Herbert Brenon and other "ace" directors of Paramount turned it down, he says.

"It was as a personal favor to Mr. Zukor that I directed the picture, although I was much against making it," said "D. W," and he mentioned his "Sally of the Sawdust" and "That Royle Girl" as two successful predecessors of "Sorrows" under the Paramount contract.

Concerning the sum of $100,000, Mr. Griffith claims that he never saw that much money in one sum from Paramount. He accepted a few weeks' salary and asked Mr. Zukor to call the deal off and thus ended his association with Paramount Famous-Lasky Corporation, says Moses.

DAVID SARECKY, who manages Skouras Brothers' Sunnyside theatre on Long Island, was haled into court the other day by indignant mothers of his community who requested criminal chastisement of Sarecky for advertising that a baby would be given away "FREE to the holder of a lucky number." The mothers charged cruelty to children.

While the machinery of the law was in motion, Dave had a hearty laugh. Lots of publicity for his theatre was certain, he figured, and when they find out that the "baby" is a baby pig, the mothers and the court will appreciate the joke.

Came the day for Dave's arraignment. Mothers of all Sunnyside and representatives of several women's organizations appeared against him.

Dave approached the bar. "Ha, ha, ha, I never intended to give away a real baby; it is a baby pig," he chirped, and then proceeded to leave the courtroom, until the judge stopped his departure and informed Dave that he is a prisoner under $100 bail for misleading advertising!

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An exhibitor reader forwards the suggestion that RKO call its Radio City theatre the "PROXY"!

▽

Jimmy Durante's hat-throwing act, according to a Metro publicist, had a boomerang effect when "Snozzle" appeared at a recent Hollywood benefit show.

Every time Jimmy threw his hat out into the audience it came back directly. But when Jimmy got home he found the one he had was two sizes too small and was worth at least five dollars less than his wholesale-price Stetson.

▽

Wonder if Greta Garbo's hi-hattin' act with New York reporters had any relation to the opening of her "Mata Hari" on Broadway?

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The hotel cycle is upon us! Metro will have "Grand Hotel" and Tiffany just completed "Hotel Continental."

▽

Wallace Beery has adopted three orphaned youngsters. "The Champ" became a three-time parent the other day when he took into his household Carol Ann Priester, age 15 months, and her brothers, William, 4, and George, 9. A real guy, Beery.

▽

Hollywood's independent producers have in the past offered many peculiar reasons for postponing production, but few can equal the announcement from those disloyal-to-California executives of Monogram Pictures who publicly announced the other day that real snow—eight inches of it—now reposing on the Monogram ranch at Newhall on the outskirts of "sunny" Hollywood, will hold up production on a new Tom Tyler Western.

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Those lobby designs that Jack Hess originates for the Mayfair, New York, are not accidental. They are carefully planned and worked out on a miniature model of the Mayfair front, which model is an exact duplicate, even to the box office and trimmings of the theatre.

▽

Charles C. Pettijohn, president of the Film Boards of Trade, and a counsel of the MPPDA, DID receive an offer to join RKO! President Hiram Brown presented it.

MAKE TALKERS FOR SCHOOL USE, BRITISH EDUCATORS TELL STUDIO

Declare Dialogue and Sound Films Definite Advancement Over Silent Days, Proved By 22,118 Individual Tests

By W. H. MOORING, London

Extensive experiments conducted by the National Union of School Teachers in collaboration with Western Electric, representing the film industry of Great Britain, have resulted in preparation of a report which urges the film industry to commence at the earliest opportunity the production of talk films for educational purposes.

Scientifically produced for school use, the report indicates, dialogue and sound films represent a definite advance over silent films, for educational uses.

The reports was drawn up after lengthy tests, carefully and expertly checked, in fifteen schools, including secondary, senior and junior institutions, in Middlesex, the London county area.

Over 3,500 scholars were included in the tests, their ages ranging from 8 to 18 years, and no less than 22,118 individual examinations were conducted by nearly 200 teachers.

All agreed that the value of the sound film as an educative medium was adequately demonstrated. The great snag is: there are no films! Nor has any British company so far commenced seriously to make them. The local educational authorities do not feel that it is expedient to install the necessary projection apparatus in schools until the films are available. And it is obviously a speculation of some risk for film producers to start the making of films until they have some guarantee that they will be booked.

Government assistance would break the vicious circle. Will the board of education take the situation in hand? I doubt it. If there were a Department of Public Morale, controlled by a Minister of Humor, something might happen, because it is certain that in view of the heavy burdens of taxation which the coming generation is to inherit from the present one, a few films educating the youngsters in the not-so-elementary art of procuring the "wherewithal" might at least do some good.

The extra burden of purchasing films for schools would be negligible if placed on a national footing.

There are already in existence in this country one or two units which might logically switch over to the serious business of turning out scientifically prepared educations. In point of fact British Instructional, under H. Bruce Woolfe, for years has engaged in semi-educational subjects of the character of the "Secrets of Nature Series." The Welwyn studios owned by this company have never been fully occupied. Under subsidy, with perhaps the active collaboration of educational experts, a worthwhile schedule of school films could soon be got through.

The empire marketing board is also engaging, under the control of John Grierson, in the production of propaganda films with a distinctly instructive flavor. Here again, with the necessary cash or its equivalent of a guaranteed outlet, films could be produced in large numbers for school screenings.

At this moment, however, I feel perfectly certain that what will happen will be something like this: America will be left the educational field, just as she was the theatrical field.

Some time soon, when present difficulties are overcome, instructional films will be made in U. S. A. and sent out the world over.

Western Electric will then undertake the wiring of British schools, and then the fun will begin! There will be loud wails from British "educationalists" who will deplore the cultural depredations of the foreign film upon the growing generation of Britons. That will be the second great mistake which the British educational authorities will have made, the first being that of neglecting to encourage production of necessary films at home.

Obviously it is to be desired that the widest possible range of educational films shall be available for British juveniles, widest not only in regard to the variety of subjects covered, but also to the sources of origin, styles of presentation, and forms and moods of elaboration.

That the motion picture industry has a stupendous mission to fulfill in the classrooms of the world is now beyond doubt: that mission will probably be found to transcend in the magnitude of its influence, anything however far reaching which the film has achieved in relation to world entertainment, and incidental propaganda.

Neither Britain nor America is yet bankrupt, and although financial stress may have its hold upon both of these great countries, it will probably be found that destitution in the vital forces of creative imagination and progressive determination will affect, more than mere monetary considerations, the future development of the educational film.

▽

British and Dominions Profit

The report and balance sheet of British and Dominions Film Corporation, Ltd., at the year ended October 31st, provides a pleasant surprise for the British industry and for the shareholders. During the year the Company made a trading profit of £50,649, compared with a loss for a previous period of 17 months amounting to £35,442. The net profit for the year covered by the new report is £17,004, which compares with a loss during the preceding 17 months of no less than £48,742. This splendid result cannot fail to provide a stimulus to the British investor. It proves definitely that British and Dominions has, following the initiation of a sound financial policy by Hubert T. Marsh, the company's managing director, overcome what appeared to be almost insuperable difficulties and now enters the ranks of the well-to-the-fore among British production concerns.

The period under review has also provided evidence that the steady output of B. and D. has been of consistently high quality. A whole string of film successes has been turned out, and among them are several pictures which have achieved record total bookings. It is pointed out in the report, however, that only four pictures have been released during the period and that during the current year profits are expected to accrue from a greater number of productions, in addition to which it is expected that extra revenue will be derived from the third sound stage, just opened. The balance sheet at present shows, roughly, half-a-million in assets all at conservative estimates, and all this has been built up of a remaining capital of £22,000, left after the heavy losses sustained by the company in the changeover from silent to sound films.

And Mooring Predicts That Educational Field Will Be Left to American Producers As Was Theatrical Market

The report states that during the year it was found impossible to arrange a stock issue to fund the capital liabilities but with the increased earning capacity of the company it should be possible to arrange such an issue as soon as financial conditions permit and that when the time arrives a scheme of reorganization of capital will be prepared.

The report states that the purchase of the freehold of the studios was completed during the year and ten years lease of one sound stage for the Paramount Film Service was entered into. A first mortgage debenture amounting to £75,000, had, at the date of the balance sheet, been reduced to £70,000.

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A. T. P. Shows £52,979 Loss

The second annual report of Associated Talking Pictures, Ltd., covering the year ended June 30, 1931, reveals a loss of £52,979. The directors in their report state that the period under review was not one of complete activity so far as the company's production work was concerned. Practically the whole of the first half of the year represented a transition period when the arrangements with RKO Productions, Inc., were revised and extended. The report further expresses the directors' regret that the first two pictures made by the company, namely "Escape" and "Birds of Prey," did not meet with the measure of success in America which was anticipated and provision had to be made in the balance sheet for anticipated loss on those two pictures: £10,519 being written off as regards "Escape," and £7,000 on "Birds of Prey."

Columbia Plant Shut 6 Weeks

Columbia will temporarily close its Coast studios for a period of six weeks, beginning Friday of this week. Production of the 26 features on the season's schedule will be resumed at the conclusion of the six weeks. Fifteen of the features have already been completed.

COPYRIGHT VIOLATIONS DECREASE IN ALL CLASSES BUT HOLDOVERS

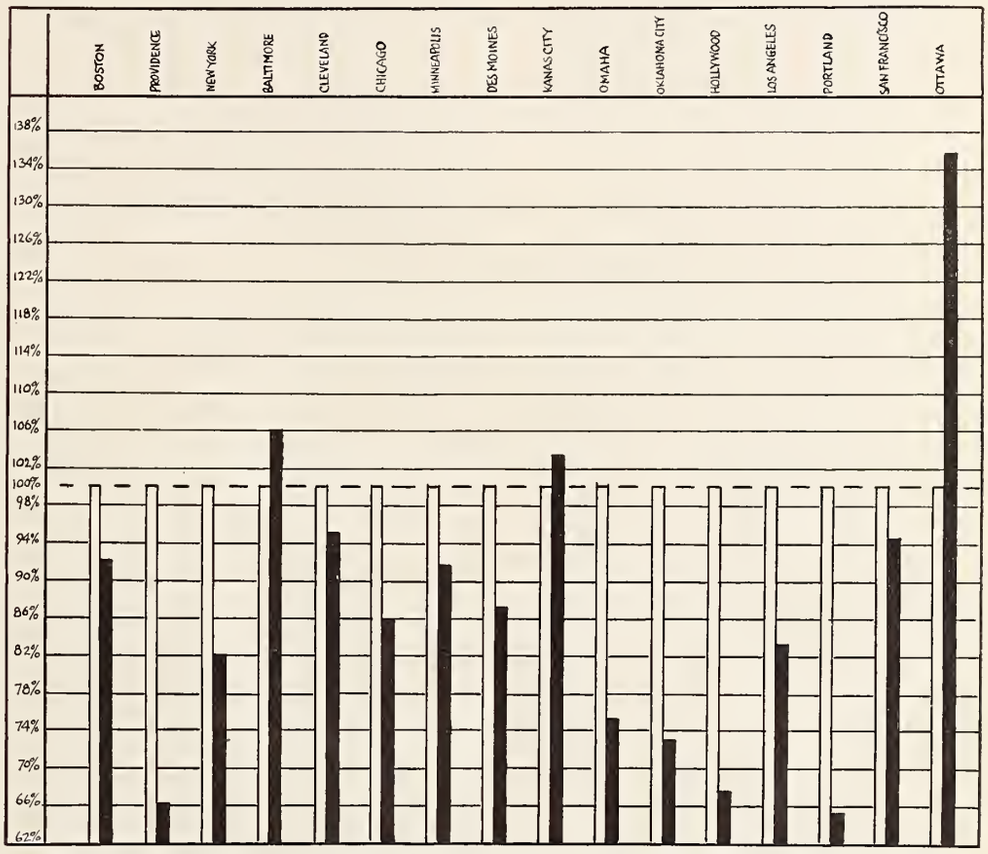
Increase of Holdover Cases Detected Ascribed Largely to Growth of Percentage Playing, Says Protection Bureau

A decline in all classifications of copyright violations except holdovers was noted by the Copyright Protection Bureau during 1931, according to the fifth annual report of the Bureau just distributed to the sales managers of major companies. Instances of holdovers investigated and detected during the year were considerably more numerous than in any preceding year in the history of the Bureau. The increase in this type of violation is coincident with an increase in percentage contracts, noted during 1931, and is attributed in large part to the increased instances of percentage playing.

The report sounds an optimistic note on the subject of curbing violations of copyright in the future. The Bureau's hopefulness in this respect appears to be based on the effects of four major disciplinary activities pursued by the Bureau during the past year. These activities, all of which, it is set forth, served as deterrents to would-be violators, were: exposure of and court injunctions against bootleg exchanges; educational policies for the winning of exhibitor cooperation; legal and legislative activities strengthening the position of the Bureau, and discouraging disrespect for contract obligations by publicizing the Bureau's aims and operations.

Several thousand cases of holdovers were detected by the Bureau during the year, as against a few hundred instances of violations of other classifications, such as bicycling, switching and bootleg operations. The increase in percentage contracts, it is pointed out, offers an inducement to would-be violators to profit by unauthorized exhibitions which is not present in straight rental deals. A majority of the violations of this type detected, revealed that exhibitors playing a picture on percentage either opened the picture in advance of the specified playdate or held it for unauthorized exhibitions after the rental period. In either case, box office returns were falsified in such a way that no return was made the distributor on the first day of exhibition, returns being made only on the closing days of the engagement.

During 1931, the Bureau extended its operations to the investigation and detection of bootleg exchanges. The additional "police" work connected with this new phase of operations, together with the resultant legal costs of prosecution, appreciably increased the cost of the Bureau to distributors. Results attained, however, were deemed satisfactory enough to permit continuance of this activity. During the year, several bootleg exchanges were detected and prosecuted, and thousands of reels of bootlegged film were removed from the market.



This chart, based upon the MOTION PICTURE HERALD'S week-by-week compilation of box office receipts, shows the returns in sixteen cities for ten weeks, October 12 to December 19, 1931, as compared with the receipts for the corresponding period in 1930. The black vertical columns represent receipts for the ten weeks in 1931, while the 100 per cent verticals indicate the receipts for the same period in 1930.

Operators Re-elect Kaplan Following His Indictment

Sam Kaplan has been re-elected president of the Moving Picture Machine Operators' union, Local 306, New York, for a term of four years. The election occurred almost simultaneously with the indictment of Kaplan and other union officials for coercion and conspiracy in New York County.

With Kaplan were elected: Charles F. Eichorn, vice-president; I. R. Cohn, recording secretary; D. Engel, financial secretary; M. Feinberg, treasurer; P. Ciambrelli, sergeant-at-arms. Three trustees and an executive board of 10 members were elected at the same time.

Heavy Activity at Sennett Studios

With two new comedies completed and another just placed in production, Mack Sennett announces that activity will continue without a pause to meet Educational's release schedule of Sennett's current season's program.

"Heavens, My Husband!" is the Andy Clyde comedy just finished. Arthur Stone is featured in the other comedy, called "Lady, Please."

Ohio MPTO Urges Fight on 10% Tax

P. J. Wood, business manager of the Motion Picture Theatre Owners of Ohio, has addressed a letter to all members, urging that they individually communicate with their Congressional representatives in an effort to defeat the proposed government admission tax of 10 per cent.

The letter points out that the average legislator labors under a misapprehension that film entertainment is a luxury, being deluded into the fact by seeing certain large de luxe houses recently constructed and by reading in the daily press of various star salaries.

The communication says in part: "As an industry we must, of course, do what we can to assist the government to balance the budget, but we feel that it is absolutely unfair to single out our patrons or customers and force them to pay a tax *for the privilege of buying our merchandise,* especially when we take into consideration the class of people who make up the bulk of our customers."

BLOCK BOOKING CASE IS IN ELEVENTH YEAR

And Record Before Federal Trade Commission Exceeds 32,000 Pages; There's Also The Matter of "Ingagi"

Herald Washington Bureau

Ten years of persistent effort on the part of the Federal Trade Commission have failed to dispose of the question of block booking, and the case originated August 30, 1921, against Paramount Famous-Lasky was still hanging fire in the Circuit Court of Appeals in New York at the close of the fiscal year on June 30, last, it is disclosed by the annual report of the commission filed with Congress this week.

Preliminary investigation covering a couple of years resulted in amendment of the original complaint in 1923 and hearings and arguments were held at intervals over the next four years. In July, 1927, the commission issued a "cease and desist" order; in 1928, dissatisfied with the report made by Paramount Famous-Lasky of compliance with the order, the commission filed with the court a petition for enforcement, together with a complete transcript of the hearings.

Totals 32,000 Pages

"This record, one of the largest ever before the commission," it is commented in the report, "comprised more than 17,000 pages of testimony and extensive exhibits consisting of more than 15,000 additional pages, a total of over 32,000 pages. By the rules of the second circuit the burden of printing the record in Federal Trade Commission cases falls upon the petitioner—in this case, the commission. The size of the record was, of necessity, one of the considerations which led the commission to agree that the issue before the court might be confined to paragraph 2 of the order relating to 'block booking,' and as a result of this decision considerable time was devoted to negotiations looking to the elimination of such of the testimony and exhibits as was irrelevant to the point at issue. By the eliminations referred to, the record was reduced to some 2,000 pages."

The original complaint of the commission named a number of respondents in addition to Paramount and charged them with a long list of offenses which were dropped by the wayside, one by one, as hearings progressed and the often none too brilliant counsel for the commission found themselves unable to make their allegations stick and more or less graciously "conceded" another point.

In the 32,000 pages of the record in this case will be found details of matters having absolutely nothing to do with the suit. In them, also, will be found the many rulings of the examiner which resulted in the commissioner's own admission that so much bias had been shown that the record would never stand up in court and their return of the case for further hearings to include material which, on protest of commission counsel, had been barred in the original hearings.

And There's "Ingagi"

The commission has another film case pending, also, the report shows. While the block booking case is of interest because of its antiquity, this second case concerns one motion picture, "Ingagi."

In April, 1931, the commission reports, it issued a complaint based on alleged misrepresentation in the advertising, distribution and exhibition of the picture.

"It is alleged that false and misleading statements have been and are being made in advertising the film involved, which is represented as an authentic African picture taken by a famous explorer and depicting his experiences in Africa when, in fact, there was no such expedition as described and the explorer is a fictitious person," Congress is told.

"Moreover, it is alleged that the film was made from cuttings from old films of prior expeditions in Africa supplemented by scenes and events stated and taken in or about Los Angeles.

"Many other misrepresentations are alleged, including representations of a nonexistent animal, of actual scenes of gorillas when, in fact, two were orang-outangs, one was a chimpanzee, and another was a man dressed in a gorilla skin; representation of the giving of a native woman to the apes when, in fact, the scene involved was staged and the woman was a negro woman hired for the purpose in Los Angeles and the gorilla was a man dressed in a gorilla skin. It is alleged that these representations mislead and deceive theatre owners as well as the public and result in the film being leased and patronized to the injury of competitors who distribute authentic films."

German Film Regulation To Have Legal Basis This Year

As the result of an emergency decree signed by the president of Germany, the present film contingent regulations will have a legal basis for the current film year. It is also looked upon as possible that the government may extend film regulations next year.

The Enabling Act which permitted the regulations ran out on December 31. The Reichstag should ratify the resolution extending the act, but since it does not meet for several months, the emergency decree was signed by the president.

Bill Adler Seriously Ill

Bill Adler, assistant to Jack Hess, RKO advertising director in New York, has been removed to the Sydenham Hospital in a serious condition from a kidney disorder. Adler came from Chicago, where he worked with Hess previously.

Carrillo, St. Denis on Bill

Leo Carrillo and Ruth St. Denis, famous dancer, will be featured in the stage presentation at the New York Paramount during the week of January 8.

National Board of Review Unit Picks 20 Best Pictures

The Exceptional Photoplay Committee of the National Board of Review, making its annual selection of outstanding films for the year from December 1, 1930 to December 1, 1931, lists 10 features which have been rated as outstanding by reason of certain phases indicative of a real advancement in cinematic technique from the artistic standpoint, and a supplementary list of 10 which were chosen for their quality in the matter of all around entertainment, rather than for unusual artistic merit, though the latter qualities may be present.

The first 10 and the distributing company of each follow:

"Cimarron" .....Radio
"City Streets" .....Paramount
"Front Page" .....United Artists
"Quick Millions" .....Fox
"Surrender" .....Fox
"City Lights" .....Chaplin (United Artists)
"Dishonored" .....Paramount
"Guardsman" .....MGM
"Rango" .....Paramount
"Tabu" .....Paramount

The supplementary group of 10 includes the following:

"Around the World in 80 Minutes" United Artists
"The Champ" .....MGM
"Public Enemy" .....Warners
"Skippy" .....Paramount
"Street Scene" .....United Artists
"Bad Girl" .....Fox
"Little Caesar" .....First National
"Sin of Madelon Claudet".....MGM
"Smiling Lieutenant" .....Paramount
"Trader Horn" .....MGM

Five outstanding foreign productions which have been released in the United States during the year, as chosen by the National Board committee include:

"Die Dreigroschenoper" ("Beggar's Opera") Warner's, German
"Das Lied vom Leben" (Song of Life") Tobis, German
"Le Million" (The Million")...Tobis, French
"Sous les Toits de Paris" ("Under the Roofs of Paris") .....Tobis, French
"Vier von der Infanterie" ("Comrades of 1918") .....Forenfilm, German

The selections are the result of critical re-examination of certain pictures which, when reviewed by the regular review committee of 300 of the National Board, usually in the projection rooms in groups of 10 or 12, are noted by ballot as worthy of review by the Exceptional Photoplay Committee.

The latter, a group of 13 men and women more highly trained as critics in the technique of the motion picture, examines the features originally set aside by ballot by the review committee. From these features are selected the first 10 and supplementary group. Last year only 10 pictures were chosen, the additional group this year having been decided upon by reason of the large amount of good material available for selection.

James Shelley Hamilton is secretary of the Exceptional Photoplay Committee, and is in charge of the work of that body. This committee has been in existence since 1920, and has evinced an interest in the sponsorship of various "little theatre" movements.

"BETTER" PICTURES WILL SELL BUT PRODUCERS ARE AFRAID: BARRETT

Technically Fine or Unusual Picture Growing in Market Value, Says Executive Secretary of National Board of Review

(For National Board of Review selections for 1931, see preceding page.)

The producers of the United States are afraid, or unwilling, to believe that the great American motion picture public can not only appreciate the unusual or fine in motion pictures, but will pay its money willingly, will go to the theatre eagerly to see the "better" type of film, in the opinion of Wilton A. Barrett, executive secretary of the National Board of Review of Motion Pictures.

Leaning far back in his chair in his plainly furnished office at the National Board headquarters on lower Fifth avenue, in New York, Barrett took the opportunity to present some of those views on production, distribution and the theatre-going public of the nation, which was afforded by publication by the Board of the 20 American and five foreign selections of the Exceptional Photoplay Committee of the Board for 1931. Contacts with all phases of the business, including the innumerable club organizations of the theatre-going public, affiliated with the National Board in its work, have given Barrett a rather broad and perhaps slightly idealistic view of what might be accomplished by the industry in the making, and selling, of "better" pictures.

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Barrett discussed at some length the reluctance with which major distributing companies look upon the unusual film. "Often I have been told by a company executive that a certain film, perhaps of foreign production, cannot be taken for national distribution because it will hurt the prestige of the company," he said.

"Any fine film," the Board official insisted, "properly exploited, if it really has something, will make a profit." Amplifying the point, Barrett expressed the opinion that distributors demand too much from their pictures, figuring that if a film does not cost a large five or six figure sum to produce, and result in a larger six or seven figure sum in profit, it is a "flop." Barrett takes issue with that contention, believing that if a film turns in a respectable profit over and above its production and distribution costs, it is to be counted a worthwhile piece of merchandise.

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Veering to the better film again, Barrett emphatically refuted the long-understood producer-distributor conception that the unusual or the "art" type of film will not find a salable market among the rank and file of the picture public, taking the country by and large.

"Producers have underestimated the intelligence of the public," he said. "The technically fine or unusual picture is definitely increasing in market value in the smaller communities of the country." He cited numerous instances of this kind of picture which did splendid business in the special showing run in the large metropolitan center, then fell down in the outlying sections.

"If that distributor," he insisted, "had put behind that film the same kind of publicity and exploitation pressure he applies to his ordinary release, the film would have filled, to good profit, the smaller houses where it was shown."

Several instances were cited in which, when special films were tested at small town theatres at his insistence, with no advance publicity beyond the bare announcement of the showing, house box office records were broken for two, and three days and full week periods.

Questioned as to the potentialities in the small community of the clever or subtle stage play, whether drama or comedy, being transferred to the screen profitably, with the old bugabear of lack of understanding or appreciation from the town audience as the obstacle standing in the way, Barrett contended the small town audience will very definitely appreciate such a production and more than pay its way on the producer's ledger.

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The small, more or less exclusive "art" house, common in several of the larger cities over the country, was mentioned to engage Barrett's attention and excite his comment.

It succeeded. He swung his hands from behind his head and leaned over the desk with his elbows on its surface. "The small 'art' houses have not special audiences, as so often insisted," he said. "They are the same audiences as you will find anywhere, but they are interested in seeing the finer work of the screen."

Then Barrett made a statement which at first blush appeared a bit difficult of ready agreement. "Pictures must be specialized for specialized audiences," he said. "The industry is in the position of a manufacturer of fine underwear who figures his product should be readily accepted by the Eskimos."

Asked how he thought such a differentiation in product, once accomplished at the studio, could be handled from the distribution or theatre angle, he offered the possibility that distributor-owned circuits should establish small "art" houses in many communities over the country, where the unusual type of film might be exhibited, in addition to the circuit's regular film, or vaudeville-film theatres in the community. He proposed, in a word, a wider scope for the circuit-theatre system, with "art" houses for special audiences.

But, he was asked, does that not present an additional source of competition to the independent exhibitor, which would, perhaps, "cut his throat"?

"I do not think so," was the reply. "These houses should not be a source of direct or harmful competition to the independent." The value of the "art" house idea, in Barrett's opinion, lies in the fact that more and more of the "average" motion picture public would attend these cinemas, until, in time, the whole bugaboo of the lack of profit in the production of unusual, or "better" pictures would be broken down, back to the very source of films, the studios.

Declares Small Town Audience Will Definitely Appreciate Clever or Subtle Stage Play Transferred to Screen

Admitting that there is no marked increase in the number of "art" houses in the country at the present time, Barrett attributed the latent condition to the lack of product available for those houses, but insisted there is room in the country for a large and decidedly profit-producing circuit of such theatres over the country.

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The "little" theatre, which he called a "revival idea," that is, the reviving of the better things cinematic, cannot change its type of production, Barrett insisted. The moment it does the theatre loses distinction, and then becomes "just another film house." The fact that many of these houses, in just this manner, have fallen by the wayside, Barrett attributes first to the type of opportunist who has been operating certain of these houses "gyping" the public with ordinary films called unusual; and second the weakness of the source of supply for this type of house.

In connection with the selections of the Exceptional Photoplay Committee of the Board, Barrett incidentally expressed the opinion that most of the technical or artistic developments or real innovations cinematic come from the foreign countries, are found in foreign films. The chief reason he offers: "The European director has a great deal more freedom than the American."

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Speaking for a moment on censorship, to which the National Board of Review is constitutionally opposed, Barrett described the industry as always on the defensive against censorship.

"If the industry will make pictures sincerely," he said, "and forget about censorship, it will be better off." He indicated that making pictures with an eye to the possible requirements of the censor board will be of no avail, since the censor will invariably find something else to set upon. Barrett based this statement on the belief that the censor must insure the permanency of his own position, for if he fails to find anything to censor in too many films, the need of his position, and of censorship, will be non-existant.

C. G. Murad General Manager

C. G. Murad has been appointed treasurer and general manager of Kendell and Dasseville, Inc., acoustical engineering company of which Robert L. Kendell is president and chief engineer.

UNION CIRCUIT GETS EDGE ON HOYT IN RACE FOR FILMS IN AUSTRALIA

Acquisition of MGM Product, Except 12 Roadshows for Fuller, Gives Balance of Power to Greater Union Theatres

By CLIFF HOLT, Sydney

The fight for supremacy between Greater Union Theatres and Hoyt's Australian circuits promises to be particularly interesting the next 12 months. At the outset, the advantage appears to rest with the former, Union having by far the more arresting film array on its side.

Early contracts gave Union the services of Warner-First National, RKO Pathe, Columbia, Universal and British International, while Hoyt's had Fox and Paramount. It was generally conceded that, with United Artists remaining on the open market, whichever circuit got MGM would have the balance of power.

MGM has gone to Union, with the exception of 12 roadshows which have been bought by the Fullers.

In completing its deal, MGM was about six weeks behind the other distributors, and during the delay speculation was rife as to its intentions. Stories persisted that MGM would take over certain capital city theatres as Paramount did with the Melbourne Capitol, and that bids would be made for some of the assets of Union Theatres which have been advertised for sale by the receiver and liquidator. The final announcement shows that those rumors were unfounded. Insiders now attribute MGM's delay to the stiff prices asked by its chief, N. Bernard Freeman. Freeman knew very well that his product led the field last year, and he wasn't at all bashful, therefore, in demanding solid percentages.

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Why Distributors Tear Their Hair

Of all film censorship tribunals, few have received more criticism than Australia's. A recent incident affords ample evidence why much of this criticism is undoubtedly well founded. "The Haunted Barn," a mystery burlesque produced by Efftee Films, local producers, was declared unfit for children, "because the wailing of the wind in the weird sound effects may have a frightening effect on the child mind." The ban was imposed by the Victorian official and was effective in that state only.

According to estimates in the past, however, the child ban in one state alone costs the producer or the distributor about $1,250 in every $5,000, and that was enough to start Efftee talking of throwing in the towel in Australia, if the censors weren't going to be more rational. F. W. Thring, head of Efftee, took his picture to the appeal authorities, and the restriction immediately was lifted. For the welfare of a considerable number of local artisans and players, it is just as well that it was. Thring certainly would have removed to London, and his heavy investments in the venture, already upwards of $250,000, would have gone with him. By producing in Australia, Thring will get his money back with interest, if the censors give him half a chance.

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The Prince Edward Pays Dividends

While theatres 100 yards away are losing heavily, the Prince Edward of Sydney continues to pay dividends. It is conducted by Carroll-Musgrove Theatres, Ltd., and runs, mostly, extended-run pictures from Paramount with occasional specials from other sources. One of these, "Viennese Nights," held Paramount out while it ran for six months! In a circular to shareholders the directors talk of the encouraging results from operations during 1931 and point out that the whole of 1930 profits has been retained in the business. The dividend of 4 per cent of the 10 per cent participating preferences requires the disbursement of $10,000. That sum would represent the weekly loss of at least one and perhaps more Australian theatre circuits, if accounts were inspected.

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Pastor Defends Films

The screen has been getting a great deal of adverse and beneficial publicity from the hands of a well known magistrate and a cleric who have taken up many columns of newspaper space in arguing the part that the motion picture plays in developing or stamping out crime among juveniles. So strongly does the magistrate feel that the screen casts an evil influence that in a case where a number of children were brought before him on a charge of thieving, he forbade their attendance at a film theatre for one year. The boys were residents of Newcastle, and local exhibitors accordingly wanted to know why they should be punished for somebody else's wrongdoing, declaring it was not fair to them that a magistrate's sentence should be so directly aimed at their livelihood.

The cleric agreed with the exhibitor and told his congregation, and, through the press, a great proportion of the Australian public, that "whatever harm some pictures may do, and it is my opinion such pictures are rare, the screen is calculated to do a mighty lot of good. Juvenile crime and immorality are not so much due to attendance at picture shows and the influence of the screen, as to non-attendance at church and Sunday school, and lack of moral discipline in the home."

The trouble is that the magistrate can't see it, and the next time a boy is called before him, no doubt the neighboring exhibitor will lose another patron for a year or so. Australia has a censorship system probably stricter than any other country in the world. Yet once a picture scrapes through there, it still remains at the mercy of district law officers who perhaps frequent the picture theatre twice a year!

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Films For Foreign Market

Jack Bruce, a leading Australian cinematographer and a cameraman on James Cruze productions back in 1925, has returned to Sydney after a brief visit to America, with very definite opinions of Hollywood producers. He observes that they have the art of motion picture production as near perfection as they'll get it in black and white, but that they still labor under one big fault. He believes that they regard Australia, Canada and other countries outside England as just another territory, and are turning out product principally for the domestic market, with the result that so many of their pictures are proving unsuitable abroad. He feels that the larger corporations must soon realize their mistake and remedy it, or else their supremacy will be seriously threatened by Britain, whose output now rarely fails to fulfill the requirements of the dominions from which such big rentals can be obtained. He recalls how he sat in a New York theatre and heard an American audience roar with laughter at material which would be entirely shunned in Australia.

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Winding Up Company Affairs

An order for the winding up of Union Theatres, Ltd., has been granted the co-related company, Amalgamated Pictures, Ltd., in the practice court, Melbourne.

In its petition, Amalgamated Pictures set out that Union was in its debt in the sum of $66,210 for money lent, Amalgamated alleging that Union was bankrupt and unable to meet its liabilities.

Union Theatres, Ltd., was registered in Victoria in July, 1914, and was capitalized at $5,000,000 in $5 shares. Paid-up capital amounted to $500,000.

WHAT PRICE FEELINGS!

Maybe it's worthwhile to change one's seat in the theatre, and then again, that depends a great deal upon the judge. Three plaintiffs sued Fox West Coast Theatres, Inc., C. H. Lawd, manager of its Berkeley, Cal., theatre, and a city policeman, for $60,300, because, they claimed, they had been ousted from the house when they changed their seats. They were suing for $20,100 each. Superior Judge Gray, of Oakland, dismissed the case against all but the policeman. Deciding that the plaintiffs' feelings had been in a measure outraged, however, he rendered judgment against the cop for $10 each, which equals $30. What price outraged feelings, or changing seats!

Censors Bar Picture Because "Wailing of Wind May Frighten Children"; Defends Industry Against Magistrate



AND THEN CAME . . .



RICHARD BARTHELMESS



RUTH CHATTERTON



WILLIAM POWELL



GEORGE ARLISS



BARBARA STANWYCK



JOE E. BROWN

NEW-WORLD LINE-UP FOR



EDWARD G. ROBINSON



KAY FRANCIS



CONSTANCE BENNETT



JAMES CAGNEY

1932

TO MAKE THE WORLD SAFE FOR MOTION PICTURE EXHIBITORS!



WAKE UP

The world was made in 7 days. Warners will remake the motion picture world in 7 weeks!

A new and vaster production policy for the New Year—And 10 Tremendous Leaders READY to shoot before March 1!

So get the jump. Lead with your right.

You've seen better days—you'll see them again in 1932 if you see your Warner Exchange pronto and—

BOOK UP

RIGHT OFF THE BAT
UNION DEPOT
SETS THE PACE!

"Union Depot" romantic and terribly thrilling. Fairbanks, Jr., charming, lovable.

Thrilling episodes—and plenty! Multitude of laughs, marvelous characterizations, brilliant acting.

Swell romance that pulls on your heart strings.

"Union Depot" is grand entertainment.

JIMMY STARR in *L. A. Herald-Express.*

Play these Opening Bars of WARNERS' NEW WORLD SYMPHONY

"Union Depot" with Doug. Fairbanks, Jr. and Joan Blondell—Jan. 23d

A First National Production

"Manhattan Parade" with Winnie Lightner — Jan. 16th

A Warner Bros. Production

William Powell in "High Pressure" — — Jan. 30th

A Warner Bros. Production

Richard Barthelmess in "Alias the Doctor" — Feb. 20th

A First National Production

Edward G. Robinson in "The Honorable Mr. Wong"—Feb. 6th

A First National Production

Lil Dagover in "The Woman From Monte Carlo"—Jan. 9th

A First National Production

"Taxi!" with James Cagney and Loretta Young—Feb. 6th

A Warner Bros. Production

Joe E. Brown in "Fireman, Save My Child" — Feb. 20th

A First National Production

"Old Man Minick" with Chic Sale and Dickie Moore—Feb. 13th

A Warner Bros. Production

George Arliss in "The Man Who Played God"—Feb. 27th

A Warner Bros. Production

....They're MUSIC to any Showman's Ear!

Ready to start playing—and paying—tomorrow!

See for yourself at

NATION-WIDE TRADE SHOWING OF

"UNION DEPOT"

Jan. 14th

Phone your First National Exchange now to find out the theatre and time of showing!

Give YOUR cloud a PLATINUM Lining!...

WARNER BROS. for 1932

INCREASED SALES AND ADVERTISING EFFORTS AID AMERICAN INDUSTRY

Advocates of This Policy Succeeded in Making Material Progress During Depression Period, Government Learns

In the belief that the focusing of attention on sound and successful operating policies will aid in developing motion picture business along constructive lines, MOTION PICTURE HERALD *herewith presents the results of efforts made by the Department of Commerce to ascertain how American business leaders have succeeded in hurdling current economic obstacles.*

Marked increases in sales and advertising efforts are the most important reasons given by the country's leading industrial and business firms which have made material progress during the present depression in maintaining or increasing sales volume or profits.

The Bureau of Foreign and Domestic Commerce of the United States Department of Commerce, in response to many demands from business organizations for such information, undertook several weeks ago the collection of instances where business and industrial organizations have made progress during the depression period. Three hundred and fifty-eight examples were gathered from the various district offices and from the commodity divisions of the Bureau and from business publications. These represent 202 manufacturing industries, 43 retail distributors and 10 wholesalers. They represent 74 cities, covering all key spots, in 30 states.

Many examples were not used in this study because their success, however pleasing it may seem, was not a result of their own efforts, but of a favorable demand caused by outside agencies. For instance, one manufacturer attributes its sales increase to the governmental stimulation of public improvements. There is, no doubt, some element of favorable general economic trend present in many of the cases analyzed, but wherever it seemed to be of greater importance than the business policies of the firm, the example was omitted.

In many cases, present success is attributed not so much to the present or to a change in policy, as to past policies, the soundness of which is accentuated by current conditions. Such instances are included, because it is believed by government authorities in charge of the investigation to be worthwhile to recognize policies which have laid a foundation of consumer confidence in the product and in the firm, and which have builded a strong financial structure, enabling the concerns involved to withstand the effects of depression and to make the now less expensive additions and renewals to plant and machinery.

In a few instances, certain firms have been included whose profit experience has not been wholly successful, but who have shown a definite plan of procedure to solve their problems, that appears to be sound and increasingly productive of good results as time goes on.

Policies Credited With Success

Summarized below are the reasons or types of policies that manufacturers and trades give for maintaining a successful record of sales or profits during the present depression period. Each figure represents the number of firms or industries that give the indicated reason as aiding in their success:

Marketing	254
Sales efforts	46
Increased sales efforts	37
Increased sales force	4
Sustained sales efforts	5
Advertising	80
Increased	29
Maintained	19
Extensive	5
Aggressive	5
Careful	4
Reduced	4
Other	14
Market research	18
New uses of product	3
Management of salesmen	10
Sales of territories	5
Cooperation with dealers	17
Analysis of sales cost	8
Expansion of foreign sales	4
Expansion of sales line	4
Improving service	10
Extension of credit	4
Increased sales outlets	3
Reduced prices	18
Other price policies	4
Following style trends	4
General	16
Product	91
Diversification	14
Specialization	3
Modifying product to appeal to customers	17
Product research	11
New products	20
Quality of products	20
Packaging	5
Production	59
Purchasing	5
Installation of modern equipment	14
Reduction of operating expense	24
Reduction of overhead	7
Balanced production	9
Financial policies	5
Other policies—administrative	7

With increased sales efforts and advertising policies leading as the most important reasons given by firms for their success, market research, reduced prices, cooperation with dealers, improvement of service and management of salesmen occupy a prominent position in the marketing program of the companies. Of scarcely less importance are the policies dealing with new products, quality, research diversification and modification. In their production policies, firms have focused most of their attention on reduction of operating expenses and the installation of modern equipment.

$1,895,467 Loew Net for Quarter

Loew's Incorporated reports net profit for the 12 weeks ended November 20, 1931, after depreciation and taxes, of $1,895,467, which compares with net profit of $2,687,-021 for the corresponding period in 1930.

The net for the 1931 period is equal, after preferred dividends on Loew's stocks, but before subsidiary preferred dividends, to $1.13 per share on 1,464,205 shares of no par common stock. For the corresponding period of 1930 the net was equal to $1.69 per share on the common, after both Loew's and subsidiary preferred dividends.

Operating profit for the 1931 period was $3,003,701, compared with $3,887,979 in the corresponding 1930 period. David Bernstein, vice president and treasurer, said most of the $800,000 decrease occurred in the first six weeks of the fiscal year, from September 1 to October 15. From October 15 on he reported business on a par with that of the like period in 1930. Depreciation and taxes for the 1931 period equaled $1,-108,234, compared with $1,200,958 in the 1930 period.

Rules Distributor Cases Be Tried at Location of Branch

Exhibitor defendants in court actions brought by distributors will henceforth be denied a venue change unless the convenience of witnesses is better served thereby, according to a ruling by Supreme Court Justice Horton at Buffalo, N. Y., this week.

Heretofore, exhibitor defendants have had the legal right to demand trial of the cases in which they are involved in a court of the county of their residence, thus making it necessary for the distributor complainant, on frequent occasions, to bring witnesses long distances to trials and, in every instance, at least forcing him to appear to make his motions for a change of venue to the county in which the exchange is located. Thus, according to the ruling, whenever the convenience of witnesses is best served thereby, film cases will be heard arbitrarily in the county where the complainants' exchange is located.

Sees Need of Reciprocity

Simon Rowson, important leader in the motion picture industry in Great Britain, recently expressed the belief that it is the duty of British exhibitors to get together and indicate to American film interests that there should be, and must be, reciprocity.

Russian Sojuskino Reorganized

Sojuskino, state film trust of Soviet Russia, is undergoing a complete reorganization, according to advices from abroad. A number of film trusts under state control are to be created, handling various phases of the industry.

FROM HOLLYWOOD

By LEO MEEHAN

Executive changes are the order of the day at Radio. Charles E. Sullivan, formerly with E. B. Derr in the Howard Hughes organization and previous to that with the Kennedy-Derr-Pathe organization, goes in, presumably to be active in the business management of the big Radio plant on Gower street. Derr has landed with Metro as an associate producer. Louis A. Sarecky, long righthand man to William LeBaron at Radio, goes to Columbia as an associate producer. Charles R. Rogers is definitely out of the combined Radio-Pathe organization, and rumors are persistent he may engage in independent production. William LeBaron is now a unit producer for Radio, with a contract which runs for some time yet. He is supervising the Radio musical, "Girl Crazy." Mary Astor is the latest star to leave the Radio roster. It is announced she will freelance after finishing her part in "Lost Squadron."

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The scene shifts from Hollywood to New York in the matter of union labor negotiations. A delegation from here has left to open producer-union conferences in New York next Friday. Studio locals of the ITASE are concerned, including cameramen, sound recordists, laboratory workers, projectionists and others. Sound men are anxious to win studio recognition for their union. Cameramen have resisted all effort to induce them to take cuts.

▽

One of the most important meetings of the week here was that of Clark Gable and J. C. Jenkins, HERALD Columnist and roving ambassador. Jaysee was greatly impressed with Gable and promised to drop in at Cadiz, Ohio, next spring, to tell the local folks what a wonder their hometown boy had turned out to be. Jenkins leaves shortly for a tour of Arizona, New Mexico and Texas.

▽

Joseph I. Breen, executive assistant to Will H. Hays, arrived in town this week for an extended stay, accompanied by Mrs. Breen and four of the Breenlets. Breen will make a thorough study of the activities of the producers' association while here, with a view of keeping his boss in intimate touch with the business of making pictures in the future. General Hays is expected later in the month.

Wynn Gibson is the newest star on the Paramount roster. Due to her splendid work in "Ladies of the Big House" and "Two Kinds of Women," she has been given the title role in "Clara Deane."

A tip: all the wise ones say that Lubitch's latest, "The Man I Killed," is one of the best he ever has made, which is something. Features Lionel Barrymore, Phillips Holmes, Nancy Carroll.

Speaking of Paramount, they had some tough luck on "The Miracle Man," now being made into a sound picture. Tyrone Power, who was playing the title role, died in the midst of production. That old stalwart, Hobart Bosworth, is slated to succeed him.

Columbia studios will be inactive the next few weeks while Harry Cohn, production prexy, confers in New York with Joe Brandt and other home office officials.

▽

Harry Arthur of Fox West Coast is returning to New York to complete the decentralization process on Fox theatre operations. Jack Frost, former Southern California division manager, has been transferred to Seattle. J. J. Porter, former owner of the United Artists house in Portland, is announced as head of all Fox West Coast operations in that spot.

Upon completion of the present program, no more short subjects will be made under the Pathe banner. New ones will carry the Radio trademark. No decision on number and character of the new season's short subjects from Radio will be made until Hiram Brown arrives to confer with studio executives.

Marion Davies was hostess to 2,700 children at a holiday party in the MGM studios. Every youngster went away with a valuable present. No one in the picture business does more for the needy—in fact, it is unlikely anyone else does so much as Marion Davies.

Sid Grauman, back at the Chinese in Hollywood, is packing them in with a Grauman stage prologue and MGM's "Hell Divers," which features Wally Beery and Clark Gable.

▽

Having completed the move to its Westwood studios, Fox will start three pictures immediately.

Gene Stratton, starred in those old silent mortgage lifters, "Keeper of the Bees," "Laddie" and "Freckles," from the novels by her grandmother, Gene Stratton-Porter, made her stage debut Monday night with the Beverly Hills Little Theatre for Professionals. She had been out of pictures five years while completing her education, but hopes to greet you on the screen again soon.

The New Year football game at Pasadena brought out just about the greatest collection of stars ever seen: the University of Southern California team, national champions; Tulane University's champions of the South; and pretty nearly every film star you can name. It was a great show, and the bowl was packed with 85,000 people at $5 top. Who said depression? Give 'em the show; they'll come!

Jacobs To Handle "Explorers"

Larry B. Jacobs has been engaged by Raspin Productions, Inc., to exploit "Explorers of the World." The film opens at the Tremont, Boston, on January 18 for an indefinite run. Negotiations are pending for showings in Washington and Chicago.

Frank O'Hearn on Coast

Frank O'Hearn, vice president in charge of maintenance for Radio, is in Hollywood from New York on a tour of inspection.

Wehrenberg Plea Urges War On Tax

The greatest danger menacing the industry in 1932 is the threatened 10 per cent admission tax, it was pointed out by Fred Wehrenberg of St. Louis, chairman of the board of the MPTOA, in an appeal to exhibitors to unite for the defeat of the proposal. He brands the tax as "unfair, a nuisance and a discriminatory imposition."

The industry will go on record to that effect at the MPTOA convention, scheduled for March 14-16 at Washington, which Wehrenberg will attend.

In his capacity of president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, Wehrenberg issued a message to member-exhibitors, in which he said they will have to be real showmen in 1932. Pointing out that the film industry has not suffered to quite the extent that other merchandising businesses have, he said: "All of us are moving as close to the edge as we can to avoid embarrassment, yet despite all that, I see many bright spots looming in the year we are about to enter."

Egyptian Asks Clement Wood To Write Film Story Series

Clement Wood, author who has spent considerable time in Egypt, has been requested by Yussif Pasha, a wealthy Egyptian, to write a motion picture series depicting Egyptian life as it really is. The Egyptian government, says the official, is tired of seeing its country and peoples misrepresented on the screen as a land of murder and intrigue, or as an impossibly fantistic dreamland, born in the imagination of directors and writers who never have seen it.

"The land that gave birth to civilization gave the world its most famous woman. Yet Cleopatra, a great legislator, a queen, a woman warrior, the first woman who stood up for the rights of her sex in a man-made civilization, who first said, 'Give me liberty or give me death,' is known generally to Americans and Europeans merely as a fascinating harlot.

"Clement Wood, we hope, will accept the commission. We feel that he can put contemporary and historic Egypt before the people of the world as a real, existing, red-blooded country with the same faults and virtues as the rest of them."

See Ontario Failing To Get Convictions in Trust Cases

Two weeks remain during which the Ontario government must provide details of specific instances of alleged violations of the Canadian Combines Act by motion picture producers and distributors now under indictment at Toronto.

With this information not forthcoming from the government to date, betting in Toronto now stands at two to one that convictions will not be registered against the Toronto film exchanges and individuals in the prosecutions which will feature the York County Winter Assizes scheduled to start January 11. It is argued that if it was found at the preliminary hearing that the evidence was not sufficient, relatively the same conclusion will be reached when the cases are heard at the Assizes.

THEATRE RECEIPTS

Much as anticipated, theatre receipts for the calendar week which ended January 2, very materially "came back," as compared with the total for the previous two weeks. The total figure this week, from 185 theatres in 30 cities reached $2,702,683, an increase of $657,475 over the total for the last calendar week, ended December 26, of $2,045,208 from 178 theatres in 30 cities. Further indication of the substantial gain recorded this week was the establishment of new high individual theatre grosses in eight theatres with only two new "lows" recorded, which compares with last week's record of no new "highs" and 29 new "lows."

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Delicious" (Fox) (6 days)	12,130	"The Unholy Garden" (U. A.) (6 days)	4,980	High 1-24 "Reducing"	$ 18,500
							Low 12-26 "Unholy Garden"	4,980
Leland	1,350	25c-35c	"Ambassador Bill" (Fox) (6 days—15c-25c)	3,450	"Ex-Flame" (Liberty) (6 days)	2,900	High 5-2 "Strangers May Kiss"	8,100
							Low 12-26 "Ex-Flame"	2,900
Ritz	1,146	25c-35c	"Her Majesty, Love" (F. N.) (6 days)	3,860	"Compromised" (F. N.) (6 days)	2,350	High 10-31 "East of Borneo"	4,950
							Low 12-26 "Compromised"	2,350
RKO Palace....	4,000	25c-60c	"Men of Chance" (Radio) (3 days)	9,300	"Working Girls" (Para.) (3 days)	3,940	.....	
			"Sooky" (Para.) (3 days)	10,480	"Nice Women" (U.) (3 days)	5,800		
Strand	1,900	35c-50c	"Manhattan Parade" (W. B.) (6 days)	8,700	"Rich Man's Folly" (Para.) (6 days)	5,175	High 10-24 "Susan Lenox"	10,350
							Low "Rich Man's Folly"	5,175
Baltimore								
Alcazar	1,000	25c	"Alice in Wonderland" (Unique)..	3,500	.....		.....	
Auditorium	1,600	25c-50c	"Frankenstein" (U.) (4½ days—2nd week)	3,115	"Frankenstein" (U.) (6 days)	3,445	.....	
Europa	267	25c-50c	"Two Hearts in Waltz Time".... (German) (6 days)	1,400	"A Jew at War" (Russian)..... (6 days)	850	High 10-12 "Two Hearts in Waltz Time"	2,200
							Low 11-30 "Immortal Vagabond"	450
Hippodrome	2,250	25c-50c	"Secret Service" (Radio)..... (6 days and Sun. midnite show)	16,000	"The Tip-Off" (Pathe) ..... (6 days and Sun, midnite show)	8,500	.....	
Keith's	2,500	25c-50c	"Strictly Dishonorable" (U.)..... (5½ days 7& Sat. midnite show)	5,840	"A House Divided" (U.) ..... (7 days and two midnite shows)	6,000	High 4-9 "Bachelor Apartment"	16,080
							Low 1-17 "Abraham Lincoln"	4,800
Loew's Century	3,076	25c-60c	"Sooky" (Para.) ..... (6 days)	23,000	"Safe in Hell" (F. N.) ..... (6 days)	16,900	High 4-11 "Tailor Made Man"	30,000
							Low 12-26 "Safe in Hell"	16,900
Loew's Parkway	987	15c-35c	"Private Lives" (M-G-M)..... (6 days)	5,200	"Ben Hur" (MGM) ..... (6 days)	3,700	High 1-3 "Follow the Leader"	5,500
							Low 1-10 "Lottery Bride"	3,100
Loew's Stanley..	3,532	25c-60c	"Mata Hari" (M-G-M)..... (6 days)	27,000	"Corsair" (U. A) ..... (6 days)	17,800	High 4-11 "Strangers May Kiss"	33,500
							Low 12-12 "The Big Parade"	10,400
Loew's Valencia	1,487	25c-35c	"Private Lives" (M-G-M)..... (6 days)	3,700	"Ben Hur" (MGM) ..... (6 days)	2,800	High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
New	1,600	25c-50c	"Delicious" (Fox) ..... (6 days)	16,000	"The Rainbow Trail" (Fox) ..... (6 days)	6,500	High 1-10 "Man Who Came Back"	18,000
Rivoli	1982	20c-40c	"Sherlock Holmes' Fatal Hour".. (First Division) (6 days)	5,000	"Women Go on Forever" (Tiff.).. (6 days)	3,200	High 1-10 "Criminal Code"	10,000
							Low 11-14 "Bad Company	3,000
Boston								
Keith's	2,800	25c-65c	"Peach O' Reno (Radio).....	18,000	"Age for Love" (U. A.) and "Around The World in 80 Minutes" (U. A.)	19,000	High 12-5 "Frankenstein"	27,000
							Low 11-7 "Platinum Blonde"	17,000
Keith-Boston ..	2,500	25c-50c	"Men of Chance" (Radio).....	17,500	"The Deceiver" (Col.)	16,500	High 1-10 "Danger Lights"	22,000
							Low 12-26 "The Deceiver"	16,500
Loew's Orpheum	3,100	25c-50c	"Corsair" (U.A.)	20,000	"Cuban Love Song" (MGM).....	18,500	High 1-24 "Hells Angels"	31,500
							Low 7-11 "Indiscreet"	18,000
Loew's State ..	3,700	25c-50c	"Private Lives" (M-G-M)	19,500	"Ben Hur" (MGM)	21,000	High 4-11 "City Lights"	25,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan ...	4,350	35c-75c	"Delicious" (Fox)	34,000	"Husband's Holiday" (Para.) ..	33,500	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Olympia	2,500	25c-50c	"Sooky" (Para.)	11,000	"X Marks the Spot" (Tiff.).....	10,000	High 1-3 "Blue Angel"	18,000
							Low 12-26 "X Marks the Spot"	10,000
Scollay Square.	1,800	25c-50c	"X Marks the Spot" (Tiff.).....	10,500	"His Woman" (Para.)	9,500	High 1-17 "Right to Love"	25,000
							Low 12-26 "His Woman"	9,500
Tremont	1,800	50c-$1.50	"Arrowsmith" (U.A.) ..... (5 days)	6,000	.....		.....	
Uptown	2,000	25c-60c	"Sooky" (Para.)	11,500	"X Marks the Spot" (Tiff.)	10,000	High 9-26 "Monkey Business"	15,000
							Low "X Marks the Spot"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Delicious" (Fox)	28,200	"Ambassador Bill" (Fox) ..... (30c-60c)	20,800	High 3-28 "My Past"	39,500
							Low 7-4 "I Take This Woman"	19,000
Century	3,000	25c-35c	"West of Broadway" (M-G-M)...	8,900	"Age for Love" (U. A.) ..... (3 days)	2,500	High 2-14 "Cimarron"	25,600
							Low 4-4 "Mothers Cry"	5,900
					"Around the World in 80 Minutes" (U. A.) (4 days)	3,500		
Great Lakes ...	3,000	25c-50c	"Sooky" (Para.)	15,800	"Flying High" (MGM)	9,100	High 8-8 "Politics"	35,100
							Low 12-26 "Flying High"	9,100
Hippodrome	2,100	25c-50c	"Local Boy Makes Good" (F.N.)..	15,700	"Good Sport" (Fox)	11,800	High 2-14 "Free Love"	26,300
							Low 12-26 "Good Sport"	11,800
Hollywood	300	20c-40c	"Ein Burschenlied Aus Heidelberg" (Ufa)	1,750	.....		.....	
Lafayette	3,300	25c-35c	"A Dangerous Affair" (Col.).....	10,000	"Mother and Son" (Tiff.)..... (3 days)	2,700	High 4-11 "Ten Cents a Dance"	24,100
							Low 12-19 "Leftover Ladies"	6,400
					"Grief Street" (Chesterfield) ..... (5 days)	5,200		
Charlotte								
Broadway	1,167	25c-50c	"Strictly Dishonorable" (U.)..... (3 days)	2,500	"Heaven on Earth" (U.) ..... (2 days)	3,000	.....	
			"Her Majesty, Love" (F. N.) ..... (3 days)	3,000	"The Deceiver" (Col.) ..... (2 days)	2,000		
					"Under Eighteen" (W. B.) ..... (2 days)	2,500		
Carolina	1,441	40c-50c	"Delicious" (Fox) ..... (3 days)	4,000	"Sooky" (Para.) ..... (3 days)	6,500	.....	
			"Mata Hari" (M-G-M) ..... (3 days)	6,500	"Suicide Fleet" (Pathe) ..... (3 days)	6,000		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 193[illegible] to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Delicious" (Fox)	43,000	"Private Lives" (MGM)	44,000	High 2-28 "Father's Son"	62,235
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Dr. Jekyll and Mr. Hyde" (Para.)	25,000	"The Guilty Generation" (Col.)	21,000	High 2-7 "Doorway to Hell"	38,170
							Low 12-26 "Guilty Generation"	21,000
Oriental	3,940	35c-85c	"Private Lives" (M-G-M)	33,000	"West of Broadway" (MGM)	43,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"Heaven on Earth" (U.)	24,500	"Surrender" (Fox)	21,500	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"Sooky" (Para.)	19,000	"The Cheat" (Para.)	13,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Peach O' Reno" (Radio)	20,000	"Frankenstein" (U.) (3rd week)	17,000	High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"Tonight or Never" (U.A.)	20,000	"Around the World in 80 Minutes" (U. A.)	19,000	High 3-21 "City Lights"	46,562
							Low 11-14 "Age For Love"	13,500
Cincinnati								
Keith's	1,600	25c-40c	"Surrender" (Fox)	4,650	"Bad Company" (Pathe)	4,600	High 11-14 "Sidewalks of New York"	8,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Secret Service" (Radio)	25,000	"The Road to Reno" (Para.)	23,900	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"Sooky" (Para.)	9,000	"The False Madonna" (Para.) (6 days)	9,843	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"The Big Shot" (Pathe) (4 days)	2,535	"A House Divided" (U.) (4 days)	2,400	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"Night Beat" (Action) (3 days)	1,365	"Freighters of Destiny" (Pathe) (3 days)	1,293	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Peach O' Reno" (Radio) (7 days and Sat. midnite show)	11,500	"Blonde Crazy" (W. B.) (6 days and Sat. midnite show)	10,267	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Delicious" (Fox) (7 days and Sat. midnite show)	22,000	"Frankenstein" (U.) (6 days and Sat. midnite show) (2nd week)	11,652	High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Heaven on Earth" (U.) (4 days)	2,730	.....		High 6-6 "Connecticut Yankee"	5,970
			"Good Sport" (Fox) (3 days)	1,470			Low 8-22 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Ihre Hoheit Befiehlt" (Ufa)	1,700	.....		.....	
Cleveland								
Allen	3,300	25c-50c	"Delicious" (Fox)	18,000	"Corsair" (U. A.)	15,000	High 8-8 "Politics"	26,000
							Low 4-9 "Ladies Man"	12,000
Keith's E. 105th	2,200	25c-50c	"Maker of Men" (Col.)	13,500	"Nice Women" (U.)	8,000	.....	
RKO Hippodrome	3,800	25c-50c	"Peach O' Reno" (Radio)	12,000	"Heaven on Earth" (U.)	11,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"Men of Chance" (Pathe)	20,000	"The Tip-Off" (Pathe)	19,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"Sooky" (Para.)	22,000	"His Woman" (Para.)	17,500	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"West of Broadway" (M-G-M)	6,500	"Sidewalks of New York" (MGM)	4,500	.....	
Warner's Lake	800	25c-50c	"Her Majesty, Love" (F.N.)	5,000	"Compromised" (F. N.)	3,300	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Private Lives" (M-G-M)	17,000	"Husband's Holiday" (Para.)	12,500	High 8-8 "Politics"	25,000
							Low 12-26 "Husband's Holiday"	12,500
Huff'n's Aladdin	1,500	35c-75c	"Delicious" (Fox)	7,500	"I Like Your Nerve" (F. N.)	4,500	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huffman's Tabor	1,900	25c-50c	"Rainbow Trail" (Fox)	11,000	"Blonde Crazy" (W. B.)	7,000	High 3-21 "City Lights"	14,000
							Low 11-28 "Men In Her Life"	5,500
Paramount	2,000	25c-50c	"Sooky" (Para.)	9,500	"Ben Hur" (MGM)	8,500	High 1-10 "Hells Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Rialto	1,000	25c-50c	"Heaven on Earth" (U.)	5,000	.....		High 6-13 "Kiki"	5,500
							Low 9-19 "The Bargain" and "Rango"	2,200
Des Moines								
Des Moines	1,600	25c-60c	"Sooky" (Para.)	8,350	"Sin of Madelon Claudet" (MGM)	8,000	High 9-26 "Monkey Business"	12,000
							Low 9-12 "American Tragedy"	6,000
Orpheum	2,000	25c-50c	"Peach O' Reno" (Radio)	8,000	.....		High 2-14 "Cimarron"	18,000
							Low 11-7 "Dangerous Affair" and "Smart Money"	5,500
Paramount	1,700	25c-60c	"Ladies of the Big House" (Para.) (4 days)	6,000	"Corsair" (U. A.) (4 days)	6,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"Husband's Holiday" (Para.) (3 days)	8,000	"Working Girls" (Para.) (3 days)	6,000	Low 12-19 "Age For Love" and "The Cheat"	10,000
Strand	1,100	20c-35c	"Maker of Men" (Col.) (4 days)	1,950	"The False Madonna" (Para.) (3 days)	1,900	High 3-21 "Trader Horn"	7,000
			"Good Sport" (Fox) (3 days)	925	"Request Week" (3 days)	1,350	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-50c	"Suicide Fleet" (Pathe) (35c-75c)	21,000	"Secret Service" (Radio)	15,000	.....	
Fisher	2,300	25c-60c	"Under Eighteen" (W. B.)	20,000	"Men in Her Life" (Col.)	15,000	.....	
Fox	5,000	25c-50c	"Rainbow Trail" (Fox)	36,000	"X Marks the Spot" (Tiff.)	21,000	.....	
Michigan	3,000	25c-60c	"Sooky" (Para.) (25c-75c)	37,000	"The Deceiver" (Col.)	20,000	.....	
Paramount	3,450	25c-60c	"Dr. Jekyll and Mr. Hyde" (Para.)	21,000	"Guilty Generation" (Col.)	10,000	.....	
United Artists	2,000	25c-75c	"Tonight or Never" (U. A.)	20,000	"The Guardsman" (MGM) (2nd week)	12,000	.....	
Hollywood								
Chinese	2,500	50c-$1.50	"Hell Divers" (M-G-M) (6 days)	33,000	"The Champ" (MGM) (3 days-6th week)	2,800	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Egyptian	1,771	50c-75c	"Private Lives" (M-G-M) (3rd week)	5,200	"Private Lives" (MGM) (2nd week)	5,200	.....	
Pan. Hollywood	3,000	35c-65c	"Are These Our Children?" (Radio)	11,200	"Possessed" (MGM)	16,800	High 1-10 "Sin Takes a Holiday"	19,000
							Low 11-7 "Monkey Business"	8,123
W. B. Hollywood	3,000	35c-50c	"Manhattan Parade" (W.B.)	12,600	"Under Eighteen" (W. B.)	9,500	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Sooky" (Para.)	6,500	"Husband's Holiday" (Para.)	3,000	High 3-7 "Abraham Lincoln"	9,500
							Low 12-26 "Husband's Holiday"	3,000
Loew's State	2,700	25c-50c	"Private Lives" (MGM)	12,000	"A House Divided" (U.)	6,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Delicious" (Fox)	10,200	"The Cheat" (Para.)	7,000	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Peach O' Reno" (Radio)	7,000	"Secret Service" (Radio)	7,000	High 2-14 "Cimarron"	18,000
							Low 10-31 "Consolation Marriage"	3,200
Indianapolis								
Apollo	1,100	25c-50c	"Delicious" (Fox)	6,000	"Surrender" (Fox)	3,300	High 6-13 "Daddy Long Legs"	10,000
							Low 12-26 "Surrender"	3,300
Circle	2,600	25c-50c	"Sooky" (Para.) (9 days)	5,800	"Way Back Home" (Radio) (5 days)	3,500	High 2-14 "Cimarron"	13,000
							Low 8-22 "Travelling Husbands"	4,000
Indiana	3,300	25c-50c	"Her Majesty, Love" (F.N.)	12,000	"Husband's Holiday" (Para.)	12,000	High 1-17 "Her Man"	25,000
							Low 8-8 "Confessions of Co-Ed"	11,500
Lyric	2,000	25c-50c	"The Rainbow Trail" (Fox)	7,500	"Heaven on Earth" (U.)	7,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Private Lives" (MGM)	9,750	"Ben Hur" (MGM)	8,000	High 5-2 "Trader Horn"	22,000
							Low 12-19 "Flying High"	7,000
Kansas City								
Liberty	1,200	25c-50c	"Safe in Hell" (F.N.) (7 days and two midnite shows)	6,250	"The Ruling Voice" (F. N) (7 days and Sat. midnite show)	4,250		
Mainstreet	3,067	35c-60c	"Delicious" (Fox)	25,000	"The Yellow Ticket" (Fox)	15,000	High 1-2-32 "Delicious"	25,000
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"Private Lives" (M-G-M) (7 days and Sat. midnite show)	26,000	"West of Broadway" (MGM) (7 days and Sat. midnite show)	17,400	High 10-24 "Susan Lenox"	28,130
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Sooky" (Para.) (7 days and Sat. midnite show)	12,500	"Husband's Holiday" (Para.) (7 days and Sat. midnite show)	11,250	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"Broadminded" (F.N.) (7 days and New Year's Eve midnite show)	6,300	"The Viking" (J. D. Williams) and "Arizona" (Col.)	5,100	High 1-10 "Girl of Golden West"	8,000
							Low 12-26 "The Viking" and "Arizona"	5,100
Los Angeles								
Fox Criterion	1,652	35c-65c	"Private Lives" (M-G-M) (3rd week)	8,750	"Private Lives" (MGM) (2nd week)	10,500	High 5-9 "Secret Six"	27,000
							Low 1-31 "Royal Family Bway"	7,000
Loew's State	2,418	35c-65c	"Rainbow Trail" (Fox)	20,000	"West of Broadway" (MGM)	22,000	High 10-24 "Susan Lenox"	39,000
							Low 8-8 "Hush Money"	15,000
Orpheum	2,750	35c-65c	"Peach O' Reno" (Radio)	7,500	"Heaven on Earth" (U.)	6,500	High 2-14 "Cimarron" (5 days)	32,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"Dr. Jekyll and Mr. Hyde" (Para.)	32,000	"Sooky" (Para.) (9 days)	22,000	High 10-31 "Beloved Bachelor"	41,000
							Low 7-11 "Girl Habit"	10,000
RKO	2,700	35c-65c	"The Tip Off" (Pathe)	9,200	"Men in Her Life" (Col.)	11,000	High 12-19 "Secret Service"	18,500
							Low 1-2-32 "The Tip Off"	9,200
United Artists	2,100	35c-65c	"Corsair" (U.A.) (2nd week)	7,200	"Corsair" (U. A.) (1st week)	12,000	High 9-26 "Monkey Business"	32,000
							Low 8-1 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Manhattan Parade" (W.B.)	12,400	"Under Eighteen" (W. B.)	12,000	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Manhattan Parade" (W.B.)	10,300	"Under Eighteen" (W. B.)	11,000		
Milwaukee								
Alhambra	2,660	25c-50c	"Heaven on Earth" (U.)	8,000	"Racing Youth" (U.)	7,500		
Garden	1,150	15c-50c	"Tonight or Never" (U.A.)	8,200	"Around the World in 80 Minutes" (U. A.) (8 days)	10,000		
Majestic	1,500	15c-50c	"Morals for Women" (Tiff.)	7,000				
Palace	2,587	25c-60c	"Delicious" (Fox)	9,000	"The Big Parade" (MGM)	7,600		
Riverside	2,180	25c-60c	"Peach O' Reno" (Radio)	13,200	"Way Back Home" (Radio)	14,200		
Strand	1,406	25c-50c	"Sooky" (Para.)	6,500	"Surrender" (Fox) and "Branded Men" (Tiff.)	7,200		
Warner	2,500	25c-60c	"Her Majesty, Love" (F.N.)	12,200	"The Speckled Band" (First Division)	8,800		
Wisconsin	3,275	25c-60c	"The Guardsman" (M-G-M)	16,200	"Sin of Madelon Claudet" (MGM)	15,000		
Minneapolis								
Aster	812	20c-25c	"Working Girls" (Para.)	1,700	"In Line of Duty" (Monogram) (3 days)	700	High 3-21 "Father's Son"	2,000
							Low 4-18 "Men Call It Love"	900
					"Platinum Blonde" (Col.) (4 days)	800		
Lyric	1,238	20c-40c	"Rainbow Trail" (Fox)	2,500	"X Marks the Spot" (Tiff.)	2,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Delicious" (Fox)	25,000	"Over the Hill" (Fox)	24,000	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
Pantages	1,500	25c-50c	"Tonight or Never" (U.A.)	5,000	"Consolation Marriage" (Radio)	4,000		
RKO Orpheum	2,900	25c-50c	"Peach O' Reno" (Radio)	16,000	"Secret Service" (Radio)	12,000	High 2-14 "Cimarron"	30,000
							Low 12-26 "Secret Service"	12,000
State	2,300	25c-50c	"Sooky" (Para.)	10,000	"Husband's Holiday" (Para.)	8,000	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Once A Lady" (Para.) and "Girls About Town" (Para.)	13,500	"The Guardsman" (MGM) and "The Tip-Off" (Pathe) (6 days)	8,000	High 1-10 "Just Imagine"	18,000
							Low 12-26 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Riders of the Purple Sage" (Fox) and "Compromised" (F. N.)	4,200	"Mad Parade" (Para.) and "Reckless Living" (U.)	2,800	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	25c-75c	"Cisco Kid" (Fox)	15,000	"A Dangerous Affair" (Col.)	12,500	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 193x to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"Possessed" (MGM)	15,500	"The Yellow Ticket" (Fox) (6 days)	10,500	High 2-21 "Man Who Came Back"	19,000
Princess	2,272	25c-65c	"Platinum Blonde" (Col.)	13,500	"Around the World in 80 Minutes" (U. A.) (6 days)	8,000	Low 12-26 "The Yellow Ticket"	10,500
Strand	750	15c-50c	"Alexander Hamilton" (W. B.)	4,300	"American Tragedy" (Para.) and.. "The Spider" (Fox) (4 days)	2,300	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
							High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne and "Can Love Decide"	3,000
New York								
Astor	1,120	50c-$2.00	"Hell Divers" (MGM) (2nd week)	24,216	"Hell Divers" (MGM)	17,949	High 1-2-32 "Hell Divers"	24,216
Capitol	4,700	35c-$1.50	"Private Lives" (MGM) (6 days-2nd week)	68,775	"Private Lives" (MGM) (1st week)	79,878	Low 11-14 "The Champ"	18,759
Criterion	850	50c-$2.00	"Explorers of the World" (Raspin) (3rd week)	12,260	"Explorers of the World" (Raspin) (8 days-2nd week)	12,546	High 10-24 "Susan Lenox"	99,741
Embassy	598	25c	All Newsreel	9,093	All Newsreel	8,303	Low 12-19 "Flying High"	48,728
Gaiety	850	50c-$2.00	"Arrowsmith" (U. A.) (3rd week)	16,790	"Arrowsmith" (U. A.) (2nd week)	15,492	High 1-3 "Reaching for the Moon"	22,675
Mayfair	2,300	35c-85c	"Peach O'Reno" (Radio)	26,300	"Frankenstein" (U.) (3rd week)	28,000	Low 5-24-30 "Silent Enemy"	10,800
Paramount	3,700	40c-$1.00	"Husband's Holiday" (Para.)	70,700	"Heaven on Earth" (U.) (6 days)	35,700	High 1-3 Newsreels	9,727
Rialto	1,949	40c-$1.00	"Tonight or Never" (U. A.) (2nd week)	27,500	"Tonight or Never" (U. A.) (1st week)	30,900	Low 7-4 Newsreels	7,085
Rivoli	2,103	40c-$1.00	"Sooky" (Para.) (7½ days-2nd week)	22,500	"Sooky" (Para.) (1st week)	19,400	High 12-12 "Frankenstein"	53,800
Roxy	6,200	35c-$1.50	"Delicious" (Fox)	133,000	"Maker of Men" (Col.)	49,100	Low 11-7 "Consolation Marriage"	11,000
Strand	3,000	35c-85c	"Under Eighteen" (W. B.)	24,526	"Safe in Hell" (F. N.)	32,400	High 2-7 "Finn and Hattie"	85,900
Warners	1,490	35c-75c	"Alice in Wonderland" (Unique)	7,853	"Secret Witness" (Col.)	2,619	Low 12-26 "Heaven on Earth"	35,700
							High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
							High 10-17 "Monkey Business"	57,400
							Low 12-19 "The Struggle"	14,100
							High 1-2-32 "Delicious"	133,000
							Low 12-26 "Maker of Men"	49,100
							High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
							High 1-3 "Vienese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"Manhattan Parade" (W. B.)	29,920	"Her Majesty, Love" (F. N.) (6 days-4th week)	22,976	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Corsair" (U. A.)	5,000	"Flying High" (MGM)	3,600	High 2-7 "Illicit"	11,000
Criterion	1,700	10c-50c	"Tonight or Never" (U. A.)	6,700	"The Guardsman" (MGM)	6,500	Low 12-26 "Flying High"	3,600
Liberty	1,500	10c-35c	"Heaven on Earth" (U.) (3 days)	600	"Compromised" (F. N.) (3 days)	650	High 2-21 "Cimarron"	15,500
			"The Speckled Band" (First Division) (4 days)	800	"Fifty Fathoms Deep" (Col.) (4 days)	800	Low 12-5 "Consolation Marriage"	4,400
Mid-West	1,500	10c-50c	"Her Majesty, Love" (F. N.)	6,000	"The Yellow Ticket" (Fox)	5,000	High 1-24 "Under Suspicion"	7,200
							Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
							High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Peach O'Reno" (Radio)	13,000	"Heaven on Earth" (U.)	11,750	High 2-14 "Cimarron"	25,550
Paramount	2,900	25c-60c	"Sooky" (Para.)	6,250	"Sin of Madelon Claudet" (MGM)	6,500	Low 12-19 "Homicide Squad"	11,500
World	2,500	25c-40c	"Flying High" (MGM) and "Husband's Holiday" (Para.)	6,000	"Working Girls" (Para.) and "The Road to Singapore" (W. B.)	5,250	High 6-20 "Daddy Long Legs"	12,000
							Low 11-28 "His Woman"	6,000
							High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"Sidewalks of New York" (MGM) and "Viennese Nights" (W. B.) (3 days)	1,900	"Plunder" (British) (3 days)	1,000	High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"	3,700
			"Alexander Hamilton" W. B. (3 days)	1,800	"Penrod and Sam" (F. N.) (3 days)	1,600	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Delicious" (Fox) (6 days)	9,500	"Ambassador Bill" (Fox) (5 days)	5,500		
Centre	1,142	15c-60c	"Local Boy Makes Good" (F. N.) (6 days)	5,800	"The Love Parade" (Para.) (5 days)	3,400	High 5-16 "Devil to Pay' "	6,300
Imperial	1,091	10c-40c	"West of Broadway" (MGM) (3 days)	1,750	"The Tip-Off" (Pathe) (3 days)	1,100	Low 1-3 "Sunny"	2,900
			"Girls About Town" (Para.) (3 days)	2,000	"Surrender" (Fox) (3 days)	1,600	High 5-9 "Trader Horn"	7,000
Regent	1,225	15c-60c	"Sooky" (Para.) (3 days)	3,000	"Cuban Love Song" (MGM) (3 days)	2,200	Low 8-1 "Speckled Band"	2,300
			"The Cheat" (Para.) (3 days)	2,900	"His Woman" (Para.) (3 days)	1,700	High 5-30 "Seed"	6,200
Rideau	1,000	10c-35c	"Penrod and Sam" (F. N.) (3 days)	1,850	"Merely Mary Ann" (Fox) (3 days)	1,200	Low 12-26 "Cuban Love Song" and "His Woman"	3,900
					"The Yellow Ticket" (Fox) (3 days)	1,900		
Philadelphia								
Arcadia	600	50c	"Possessed" (MGM)	5,700	"Cuban Love Song" (MGM) (6 days)	2,900	High 1-3 "Laughter"	5,000
Boyd	2,400	35c-75c	"Mata Hari" (MGM) (6 days)	30,000	"Once A Lady" (Para.) (6 days-2nd week)	12,000	Low 10-31 "Phantom of Paris"	2,500
Earle	2,000	25c-65c	"Maker of Men" (Col.) (6 days)	27,000	"Heaven on Earth" (U.) (6 days)	14,000		
Fox	3,000	35c-75c	"Delicious" (Fox) (6 days)	38,000	"Surrender" (Fox) (6 days)	22,000	High 1-2-32 "Makers of Men"	27,000
							Low 11-28 "Touchdown"	13,000
							High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"False Madonna" (Para.) (35c-75c-6 days)	4,500	"Penrod and Sam" (F. N.) (6 days)	4,000	High 5-2 "City Lights"	8,000
Keith's	1,800	35c-75c	"The Champ" (MGM) (6 days)	25,000	"Ben Hur" (MGM) (6 days)	10,000	Low 3-21 "Resurrection"	3,000
Mastbaum	4,800	35c-75c	"Her Majesty, Love" (F. N.) (6 days)	65,000			High 12-5 "Possessed"	26,000
Stanley	3,700	35c-75c	"Frankenstein" (U.) (6 days-4th week)	15,000	"Frankenstein" (U.) (6 days-3rd week)	25,000	Low 8-8 "Woman Between"	7,500
Stanton	1,700	25c-65c	"The Cheat" (Para.) (6 days)	9,500	"Platinum Blonde" (Col.) (6 days-2nd week)	9,000	High 1-2-32 "Her Majesty, Love"	65,000
							Low 10-24 "24 Hours"	28,000
							High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
							High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Delicious" (Fox)	7,000	"Surrender" (Fox)	5,000	High 1-10 "Min and Bill"	21,000
Fox Paramount	3,068	25c-60c	"Sooky" (Para.) (25c-50c)	12,000	"Husband's Holiday" (Para.)	13,500	Low 4-4 "The Prodigal"	3,000
Hamrick's Music Box	1,800	25c-35c	"Under Eighteen" (W. B.)	4,850	"Her Majesty, Love" (F. N.)	4,800	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
RKO Orpheum	1,700	25c-50c	"Peach O'Reno" (Radio)	12,000	"Homicide Squad" (U.)	10,500	High 2-14 "Cimarron"	20,000
United Artists	945	25c-60c	"Mata Hari" (MGM)	11,400	"Private Lives" (MGM) (2nd week)	6,400	Low 5-23 "Iron Man"	8,500
							High 1-10 "Hells Angels"	12,500
							Low 12-5 "Corsair"	3,000
Providence								
Loew's State	3,800	15c-50c	"Private Lives" (MGM)	20,000	"Corsair" (U. A.)	14,000	High 2-7 "Insperation"	25,500
Majestic	2,400	15c-50c	"Delicious" (Fox)	10,000	"Her Majesty, Love" (F. N.) and "Under Eighteen" (W. B.)	8,000	Low 6-27 "Five and Ten"	9,500
							High 1-2-32 "Delicious"	10,000
							Low 12-26 "Her Majesty, Love" and "Under Eighteen"	5,100
Paramount	2,300	10c-50c	"Sooky" (Para.)	10,000	"Husband's Holiday" (Para.)	8,000	High 3-14 "Unfaithful"	14,000
RKO Albee	2,300	10c-50c	"Peach O'Reno" (Radio)	7,000	"Heaven On Earth" (U.)	5,000	Low 8-8 "Secret Call"	4,500
							High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"A House Divided" (U.) and "The Tip Off" (Pathe)	3,500			High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Sooky" (Para.)	9,000	"His Woman" (Para.)	7,500	High 8-22 "Smiling Lieutenant"	12,000
Riviera	1,300	25c-50c	"Over The Hill" (Fox)	6,000	"The Unholy Garden" (U. A.)	5,000	Low 1-17 "Paid"	7,000
RKO Orpheum	2,600	25c-50c	"Peach O'Reno" (Radio)	14,000	"Secret Service" (Radio)	13,000	High 9-5 "Huckleberry Finn"	9,000
Tower	1,000	15c-25c	"The Rainbow Trail" (Fox)	2,000	"The Yellow Ticket" (Fox)	2,500	Low 1-17 "Just Imagine"	1,500
							High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
							High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Get Rich Quick Wallingford" (MGM)	13,000	"The Cisco Kid" (Fox)	13,000	High 8-15 "Daddy Long Legs"	16,750
Filmart Foreign Talkies	1,400	35c-50c	"Pagliacci" (Italian Opera) (25c-50c)	2,000	"Karamozov" (German)	1,750	Low 12-19 "Susan Lenox"	12,000
Fox	4,600	35c-65c	"Delicious" (Fox) (35c-60c)	39,000	"Husband's Holiday" (Para.)	29,000	High 1-3 "Lightning"	70,000
Golden Gate	2,800	35c-65c	"Secret Service" (Radio)	15,300	"Smart Woman" (Pathe)	13,000	Low 12-26 "Husband's Holiday"	29,000
Orpheum	3,000	25c-50c	"Peach O'Reno" (Radio)	9,000	"Frankenstein" (U.) (3rd week)	9,000	High 7-11 "Lawless Woman"	20,000
Paramount	2,670	25c-60c	"Her Majesty, Love" (F. N.)	13,000	"Sooky" (Para.)	14,000	Low 7-4 "Lover Come Back"	9,500
United Artists	1,200	25c-60c	"Tonight or Never" (U. A.)	12,500	"Reckless Living" (U. A.)	8,000	High 12-12 "Frankenstein"	23,000
Warfield	2,700	25c-60c	"The Rainbow Trail" (Fox)	21,000	"Expensive Women" (W. B.)	26,000	Low 11-14 "Consolation Marriage"	5,000
Warners	1,385	35c-50c	"Under Eighteen" (W. B.)	9,300	"Penrod and Sam" (F. N.)	8,000	High 2-7 "Morocco"	35,000
							Low 7-18 "Women Love Once"	10,000
							High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
							High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c-75c	"Tonight or Never" (U. A.)	7,500	"Corsair" (U. A.)	6,000		
Fifth Avenue	2,750	25c-75c	"Sooky" (Para.)	13,500	"His Woman" (Para.)	11,500	High 4-18 "Trader Horn"	17,000
Liberty	2,000	15c-30c	"The Boudoir Diplomat" (U.)	7,000	"Forgotten Women" (Monogram)	5,500	Low 1-2-32 "The Boudoir Diplomat"	7,000
Music Box	950	25c-75c	"Her Majesty, Love" (F. N.)	6,500	"The Dreyfus Case" (Col.)	6,500	High 1-10 "The Lash"	11,500
Pantages	1,500	25c-50c	"Ten Nights in a Barroom" (Goetz)	6,000			Low 12-26 "Forgotten Women"	5,500
Paramount	3,150	25c-75c	"Delicious" (Fox)	14,000	"Surrender" (Fox)	10,500	High 2-28 "City Lights"	14,000
RKO Orpheum	2,650	25c-75c	"Peach O'Reno" (Radio)	14,000	"Homicide Squad" (U.)	12,000	Low 3-28 "My Past"	5,500
							High 1-10 "Paid"	18,000
							Low 9-19 "Transatlantic"	10,000
							High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Delicious" (Fox) (6 days)	21,000	"His Woman" (Para.) (6 days)	13,500	High 9-19 "Merely Mary Ann"	22,000
Loew's	2,088	15c-75c	"Flying High" (MGM) (6 days)	12,500	"West of Broadway" (MGM) (6 days)	10,000	Low 6-20 "Always Goodbye"	13,000
Shea's	2,600	30c-75c	"Girls About Town" (Para.) (6 days)	14,000	"The Bargain" (F. N.) (6 days)	11,000	High 4-18 "City Lights"	22,000
Tivoli	1,600	15c-75c	"Over The Hill" (Fox) (6 days)	11,500	"Age for Love" (U. A.) (6 days)	8,500	Low 12-19 "Ben Hur"	9,500
Uptown	3,000	15c-60c	"Sooky" (Para.) (6 days)	12,000	"Reckless Living" (U.) (5 days)	8,000	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
							High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
							High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights In a Barroom"	8,300

SELECTIONS

Made by RITA C. McGOLDRICK

An increased number of above-average productions in all classes is noted in Mrs. McGoldrick's Selections for the past month. The subjects described represent a veritable "Selection of Selections," including outstanding productions from the choices of various organized reviewing agencies, represented in leading church and civic organizations.

Family Suitability

BIG SHOT, THE — *GOOD*
RKO-Pathe

An amusing manner of presenting slapstick cemedy so that the usual offensiveness is lacking. There is a love interest throughout, also a rival reality in which the hero unwittingly becomes the proprietor of valuable sulphur springs which make his fortune. (Eddie Quillan, Maureen O'Sullivan and Mary Nolan.)

DELICIOUS — *GOOD*
Fox

The irresistible combination of Janet Gaynor and Charles Farrell presented in a pleasing and romantic story, with fine musical accompaniment. "Delicious" is exactly what its name implies—an outstanding family audience picture without a risque line or situation and with clean, fresh humor. Those who have loved Janet Gaynor in "Daddy Long Legs" will find her equally attractive as a young Scotch immigrant, who, coming to this country, has unending trials to untangle before she solves the problem of her love affair.

EMMA — *EXCELLENT*
MGM

Marie Dressler reaches new heights in this story of the devotion of a servant in a motherless family, loving, self-sacrificing and misunderstood. Her tenderness to the children of another woman, and her deep goodness of heart are registered appealingly. Miss Dressler is pre-eminently suited to interpret the part of the understanding Emma, whose good humor and kindness carry this story to fine dramatic heights.

HELL DIVERS — *VERY GOOD*
MGM

This is an adaptation of a story by Lieutenant Commander Frank Wead. It is magnificently photographed and worked out with the cooperation of the U. S. Navy. The plot is incidental but convincing, and concerns the friendships and difficulties of two enlisted men. Pictorially the film is thrilling. (Wallace Beery, Clark Gable, Conrad Nagel, Dorothy Jordan, Marjorie Rambeau.)

MAKER OF MEN — *VERY GOOD*
Columbia

Football is the means used by a father to make a man of his son and to make him appreciate the traditions and standards of his Alma Mater. How the son succeeds in winning his father's approbation is shown in this clean, interesting picture having for its main feature some very fine football sequences. Jack Holt and Richard Cromwell are well cast in the roles of father and son.

PARTNERS — *GOOD*
RKO Pathe

A western that is convincingly done; has excellent riding and sympathetic characterizations. It tells the story of a Civil War veteran and his young grandson, who were befriended by a young ranchman. (Tom Keene, Nancy Drexel and Otis Harlan.)

POCATELLO KID, THE — *GOOD*
Tiffany

Ken Maynard plays the dual role of a young and likable bandit and his brother, a wicked sheriff. The bandit is forced into the sheriff's position and upholds the law that the sheriff had flouted. A fast-moving and enjoyable Western. (Ken Maynard, Marcelline Day, Richard Cramer, Charles King.)

PUSS IN BOOTS — *GOOD*
Picture Classics

A somewhat modernized version of the favorite fairy tale presented in the form of a children's operetta. The cast is well chosen and the parts well played. "Wee Willie" Robyn, well known on stage and radio plays the part of the King.

RAINBOW TRAIL, THE — *GOOD*
Fox

An adaptation of Zane Grey's novel of the same name which tells the story of Arizona's gold fields in 1880. Besides spirited riding, without which no Western could be a Western, there is bright humor and magnificent background, ably photographed. (George O'Brien, Cecilia Parker and Roscoe Ates.)

SOOKY — *EXCELLENT*
Paramount

This is the second chapter in the screened story of "Skippy," in which the two small boys, with their loyal passion for each other, have some highly amusing adventures and some heart-tearing moments of boyhood woes. In a sense it is a classic of childhood for adults, for notwithstanding the fact that its juvenile cast was intended to provide entertainment for children, its pathos is almost too much for them. The acting of Jackie Cooper as Skippy and young Robert Coogan as Sooky is a revelation; apparently never camera conscious for one instant, they go on the devious ways of boyhood with completely natural indifference. We hope these talented young actors will be cast next in a picture of light hearted laughter and happier accomplishments.

WONDERS OF THE CONGO — *EXCELLENT*
Martin Johnson

Mr. and Mrs. Martin Johnson return from Africa with another nature thriller, presenting many new bits of the territory and animal life, but featuring the gorilla at his home in the forest. We believe that this is their best offering to the stay-at-homes.

Adult Suitability

ARROWSMITH — *EXCELLENT*
MGM

A unanimously acclaimed dramatic success that is a faithful reproduction of the Sinclair Lewis novel. This is the story of a young physician, Martin Arrowsmith, played in the picture by Ronald Colman, who as the doctor in a small town, becomes weary of the drudgery of his practice. He accepts an opportunity to become an assistant to a noted scientist, engaged in research work in New York. Although he loves his wife with a great love he is so obsessed by his work that he fails to give her the companionship she craves. His great scientific opportunity comes to him when he is sent to the West Indies to fight the dreaded plague, and there meets his own great tragedy. (Ronald Colman, Helen Hayes, Richard Bennett and A. E. Anson.)

BRANDED MEN — *GOOD*
Tiffany

Ken Maynard and his remarkable horse, Tarzan, are the leading figures in this story of the west. Clear photography and an exciting story in which the villains are finally caught by the sheriff and the hero struggles for his life on the edge of a precipice, make this good entertainment for those who will travel far to see an oldtime Western picture. (Ken Maynard, June Clyde, Charles King.)

CONVICTED — *GOOD*
Artclass

A mystery story of murder aboard ship with a clever crime investigator solving the problem. There is a romance that adds enjoyment. Several innocent persons are under suspicion and the solution will prove a surprise to the audience. (Aileen Pringle, Jameson Thomas, Harry Meyers, Niles Welch.)

FRANKENSTEIN — *VERY GOOD*
Universal

"Frankenstein" is the story of a medical scientist who attempts to create a living man and succeeds in producing a monster. This theme has been translated to the screen with brilliant technique. It is too horrifying in theme and in treatment, however, for young people. (Colin Clive, Boris Karloff, Mae Clarke.)

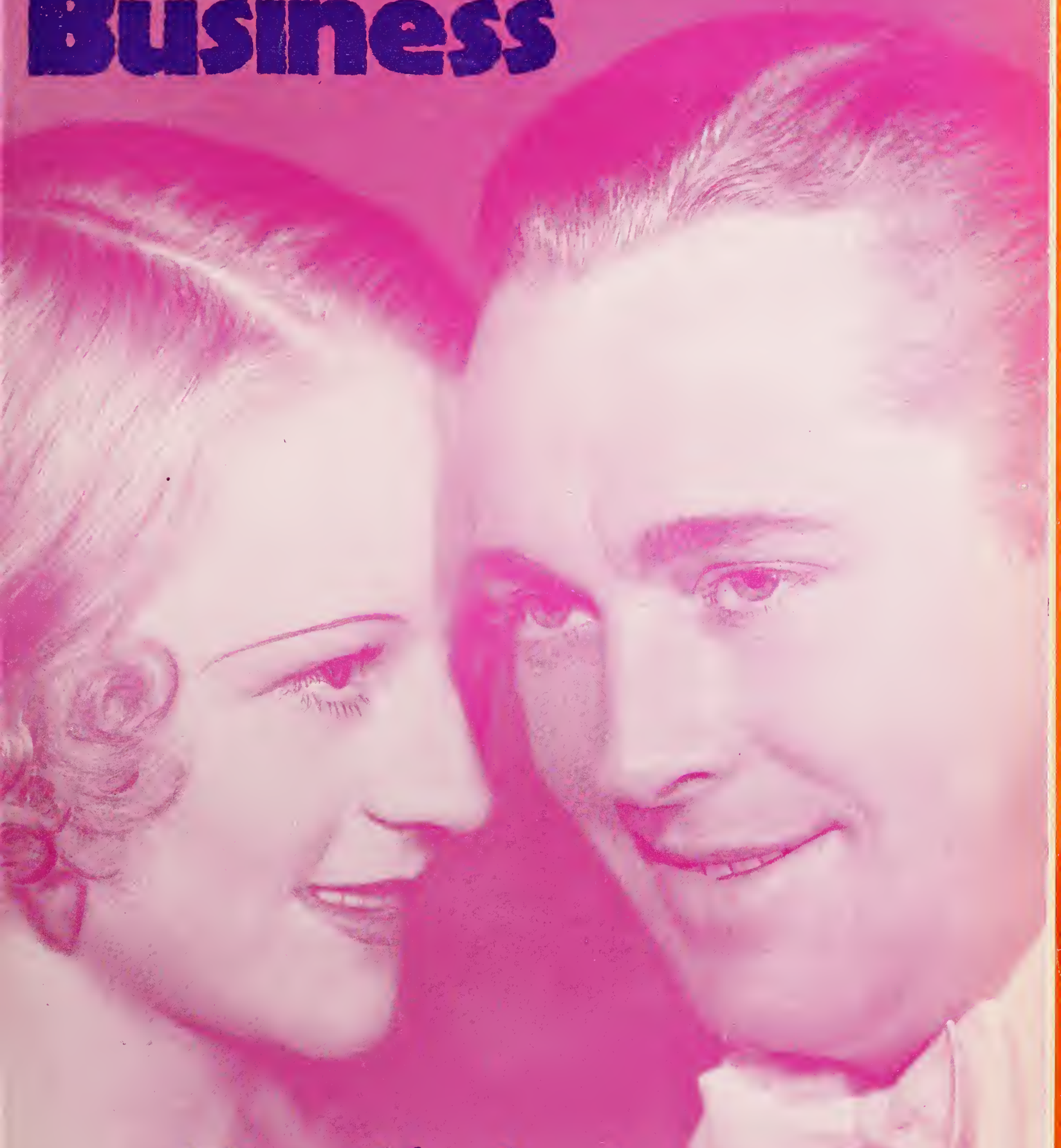
GALLOPING THROUGH — *GOOD*
Monogram

An oldtime Western thriller with fine riding and beautiful scenery. The hero performs the usual impossible feat of wiping out a band of villainous desperadoes. (Tom Tyler, Betty Mack, Al Bridge.)

THE GIRL OF THE RIO — *VERY GOOD*
RKO

Based on the stage play "The Dove," this picture is filmed against a colorful background of tile roofs, arched doorways and picturesque patios of a little Mexican border town, where the "Dove" fought for the life of her American lover, wrongfully accused of murder. Leo Carrillo's suave villainy and Dolores Del Rio's beautiful, appealing heroism, make it an original, interesting adaptation of an old success. The picture should prove good entertainment for any adult audience.

Beat "BAD GIRL" Business



You'll do it with . . .

The two greatest NEW

who flamed to fame in "Bad Girl" . . . in a picture cut to the measure of every heart in the land . . a picture human, sincere, tender, delightful, joyous . . . GREAT as "Bad Girl" itself . . .

James DUNN

Sally EILERS

in

DANCE

with

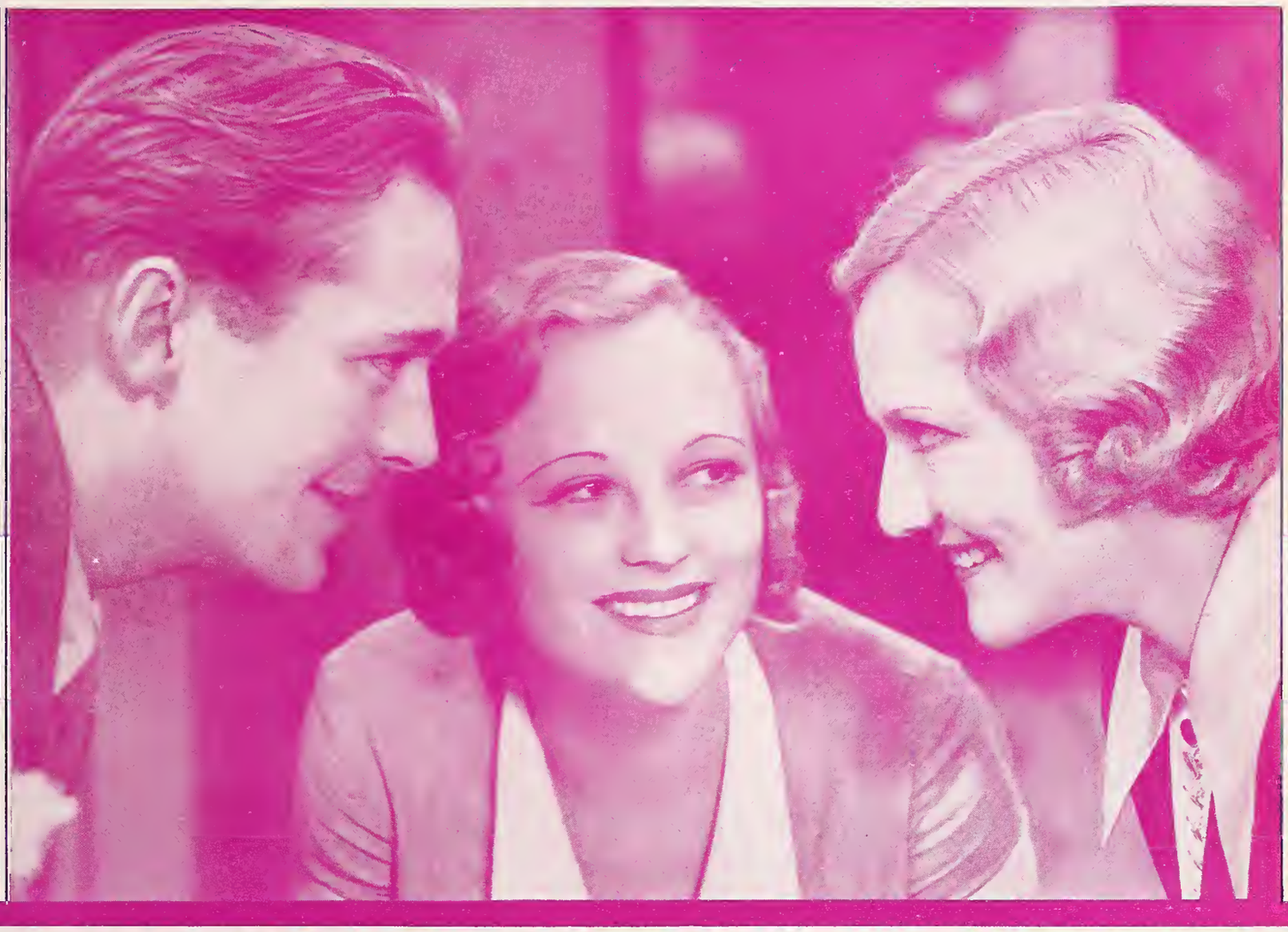
MINNA GOMBELL *(also of "Bad Girl")*

Nora Lane . . . Edward Crandall

Ralph Morgan . . . Harry Beresford

From Sarah Addington's novel

STARS of the season..



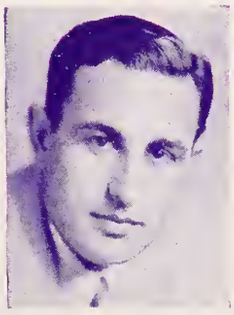
TEAM



Edwin Burke

DIALOGUE by EDWIN BURKE

Whose inspired writing in this picture and "Bad Girl" deserves a medal of honor.



Sidney Lanfield

DIRECTION by SIDNEY LANFIELD

Whose sensitive handling has made every character a living, breathing creature of flesh and blood.

Next Page Plea

And it's PACKED *with* SALES ANGLES!

(Here are just a few)

- JAMES DUNN & SALLY EILERS, stars of "Bad Girl." Now two of showdom's biggest names.
- MINNA GOMBELL who worked with them in "Bad Girl."
- EDWIN BURKE, brilliant dialogue writer of "Bad Girl," wrote this screen play.
- THE STORY. Happy. Peppy. Human. Tender. Clean. Youth striving for success and all but losing love
- "THE SALLY-JIM," new step created by Dunn-Eilers. Now being danced in New York and being nationally tied up with such organizations as the Dancing Masters of America (1000 members).
- DOZENS of local tie-ups based on the title (see press book) to attract the youth of the nation.

DANCE TEAM

Released January 17th, 1932

FOX PICTURE



"DANCE TEAM" FOR RECORDS!

SELECTION OF PICTURE SELECTIONS

(*Continued from preceding page*)

HUSBAND'S HOLIDAY *GOOD*
Paramount
Taken from the stage play, "Marriage Bed," by Ernest Pascal, this is the story of a wife's struggle to keep her husband and preserve her home. Realizing that his love for another woman is only temporary, the wife combats this infatuation by a wiser method than the usual divorce. Ably cast and well directed, this picture will prove entertaining to a thoughtful audience. (Clive Brook, Charles Ruggles, Vivienne Osborne, Juliette Compton.)

LADIES OF THE BIG HOUSE *GOOD*
Paramount
A story of a blind justice, tense and dramatic, but suitable only for mature audiences. A young couple are railroaded to prison for a murder they did not commit. Their helplessness in the face of criminal, official and political crookedness is clearly depicted but the story is given a happy ending. (Sylvia Sidney, Gene Raymond, Wynne Gibson, Earle Fox.)

MEN OF CHANCE *GOOD*
RKO Radio
A melodrama of the racetracks with some thrilling racing sequences and picturesque paddock showings, first at Longchamps and later in Kentucky. A quite believable story has been given life by the capable acting of its cast. (Ricardo Cortez, John Hallidan and Mary Astor.)

PEACH O' RENO *VERY GOOD*
RKO Radio
This is a real comedy, satirizing the Nevada six weeks' residence law. Wheeler and Woolsey are seen at their best as a firm of divorce lawyers. They are admirably supported by a well known cast.

PRIVATE LIVES *VERY GOOD*
MGM
Taken from the stage play of the same name, this is the story of a young couple who, having been divorced, marry again, and, while on their honeymoon with their new mates, meet at the same hotel. They decide they still love each other, and many humorous and ridiculous situations arise before this sparkling farce is brought to an end. The excellent cast and clever dialogue add to the entertainment value of this sophisticated production. (Norma Shearer, Robert Montgomery, Reginald Denny, Una Merkel.)

RANGE LAW *GOOD*
Tiffany
An interesting Western story that is well worked out. The hero is in jail for a crime he did not commit, but escapes and gets the man responsible for his arrest. A series of fights, a stage robbery and a love interest develop with a final clearing of everything. (Ken Maynard, Frances Dade, Frank Mayo.)

THE SEA GHOST *VERY GOOD*
Peerless
This interesting story by Burnet Hershey is one of the sea and the secret of a submarine captain. There are fine scenes of a salvaging boat and divers at work. Well worth seeing. (Laura La Plante, Alan Hale, Clarence Wilson, Claude Allister.)

THE SECRET WITNESS *VERY GOOD*
Columbia
An entertaining mystery film based on Samuel Spewack's novel, "Murder in the Gilded Cage." Suspects are questioned, theories advanced, and a clever mechanical device used in the solution. An intlligent cast gives a convincing performance. (Una Merkel, William Collier, Jr., Zasu Pitts, Purnell Pratt.)

X MARKS THE SPOT *GOOD*
Tiffany
This is a well written and well played melodrama of crime and newspaper men. An actress is murdered and a reporter who has called at her apartment regarding a libel suit brought against his paper, is held. There is a tense courtroom scene and an exciting finish. (Lew Cody, Sally Blane, Fred Kohler, Wallace Ford, Mary Nolan.)

Foreign Features

BATTLE OF GALLIPOLI *VERY GOOD*
British International
Known in England as "Tell England," a better title, this film deals with the attack on Gallipoli during the Great War. Like "Journey's End," it has an all-male cast, with two school boys who enter the war together and go through until one sees the other die. The picture is a moving one and serves again to keep before us the horrors and the futility of war. (Carl Harboard, Tony Bruce, Dennis Hoey, C. M. Hallard.)

KILLING TO LIVE *VERY GOOD*
Amkino
This is a natural history, silent film produced by the Shock Brigade of the Educational Film Studio of Soyuzkino of Russia and offered with an explanatory lecture in English. It emphasizes the struggle for life of animals, reptiles and birds, and shows how one feeds on the other in the desperate fight to live. The underlying thought of the film is stated: "Philosophers have only explained the world; the thing to do is to change the world." Experiments in animal husbandry and artificial selections are pictured to show how this change is possible. Clear and beautiful photography, good continuity and well chosen material result in an unusually interesting film which, we understand, took two years to make.

Short Subjects

AFRICA SQUEAKS *GOOD*
MGM
A Flip the Frog cartoon, parodying "Africa Speaks."

BOOP-OOP-A-DOOP *GOOD*
Columbia
A Talkartoon showing the animals attending a circus. Amusing and clever in parts.

BATTER UP *EXCELLENT*
Warner
One of the "Penrod" stories, written especially for the screen, which are admirably adapted for children. This concerns itself with the affairs of a baseball team. (Bobby Jordan and Billy Hayes.)

BEYOND THE RIO GRANDE
Rothacker Productions *VERY GOOD*
One of a series of unusually interesting and beautiful views of Mexico.

CAMPING OUT *GOOD*
RKO Pathe
Edgar Kennedy, Florence Lake and Dot Farley make delightful entertainment of this story of a long-suffering husband who buys a trailer and with the family goes camping. His exasperation with his wife's relations and his attempt at self-control are very funny. The Edgar Kennedy comedies are genuinely funny.

GIOACHINO ROSSINI *EXCELLENT*
Fitzpatrick Productions
An incident from the life of the great composer is shown, with the Victor Concert Orchestra directed by Nathaniel Shilkret, playing selections from Rossini's operas. An excellent short subject.

JERUSALEM THE HOLY CITY
Ideal Pictures *VERY GOOD*
Beautiful views of the Holy City and its people, Christian, Moslem and Jew, with interesting comments by J. M. Kandel.

MUSICAL JUSTICE *GOOD*
Paramount
Singers and music are placed on trial with Rudy Vallee as judge and his orchestra as jury. A novel and entertaining short subject.

ONE GOOD DEED *VERY GOOD*
Warner
An episode of Penrod's career. This time he tries being a doctor, and with his dog makes a thrilling capture of an escaped convict. (Billy Hayes and Bobby Jordan.)

RED-HEADED BABY *GOOD*
Vitaphone
A Merrie Melody cartoon of a doll shop that comes to life after midnight.

ROCKNE *VERY GOOD*
Fox
Magic Carpet of Movietone. The fascinating career of the famous football coach, Knute Rockne, is outlined in this one of the well known picture series.

SIGHTSEEING IN NEW YORK *GOOD*
Picture Classics
The first of a series featuring Nick and Tony, two amusing Italians who conduct sightseeing tours around New York.

THE SPIDER AND THE FLY *EXCELLENT*
Columbia
All reviewing groups are unanimous in their conclusion that this is the prize winning cartoon of the year. The theme is worked out with brilliant originality in a series of clever drawings. The rhythm is perfect and the sound accompaniments exactly right.

SLIDE, BABE, SLIDE *EXCELLENT*
Universal
An interesting baseball comedy with Babe Ruth starring, circumstances that will especially interest boys.

TORCHY TURNS THE TRICK *GOOD*
Educational
One of the "Torchy" comedies. Torchy, the aspiring clerk, wins a steel contract with the help of his employer's daughter. (Dorothy Dix and Roy Cooke.)

WEEKEND MYSTERY *VERY GOOD*
Warner
A Van Dine mystery story. Who was the murderer? The mystery is cleverly solved by Donald Meeks.

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the oustanding pictures—second, reviews of information

"DR. JEKYLL AND MR. HYDE" should prove box office for most every theatre by reason of its title, its cast and its powerful "audience values." While a wee bit gruesome here and there, it is stirring entertainment and can be counted on to click for most houses.

The title is certainly well enough known on the highways and byways and even the backwoods trails to mean far more than usual for the theatre which backs up this thriller with a strong selling campaign. It naturally lends itself to exploitation and all sorts of advertising ideas of the kind that not only attract the attention of the theatre patrons in search of entertainment, but make them curious to see how the talking screen has handled this old favorite. And its my pleasure to report that Paramount has done a grand job with this one. The same is true of Frederic Marsh, Miriam Hopkins and the others of a fine cast.

The picture, once you get them into your house, will hold them tight to their seats until the final fadeout. Camera work is nothing short of marvelous in the transformation scenes and helps make the character more real to the audience. So go ahead and promise them a most unusual evening of entertainment and you'll not be kidding them at all.

The theme of the picture provides a hundred different slants to go to work on. You'll have a tough time convincing any boss that you could not work out a business-getting campaign for a picture like this. Work on that title, the story, the stars and the powerful drama behind the plot, without revealing anything more than most people already know about this well-known character of fiction.

While the picture is not for children, it can fit anywhere else and should pay healthy returns at the box office as a reward for selling it the way it should be sold. The best thing I can add to this discussion about "Dr. Jekyll and Mr. Hyde" is that if Paramount will continue to deliver such pictures it certainly will have something to shout about.

▽

"MATA HARI" gives you every angle for show-selling ever grouped into any one picture. It has a title with a peculiar fascination for the average fan; stars galore, with additional names to help it along—and an audience picture in every sense of the word. If you want more than that then you're hard to satisfy.

Without exactly giving any idea of the picture itself, here is a box office title. Where the story about this famous spy is known, it's just that much more of a pushover. Properly advertised there's nothing on earth to stop it from establishing a record for most houses and most certainly for the towns where Garbo is the ruling passion of the patrons.

In "audience value" you will rarely find a greater or more absorbing story to hold the customers' attention and interest right through. And even those who would turn up their noses a little at La Garbo will be won over by her marvelous work in this outstanding picture.

MGM seems bent on setting a pace never equaled in this film business of ours. How they can maintain that pace is what surprises all the know-it-alls who like to predict that "they can't keep it up." Well, they certainly seem to be keeping it up and have a batch of recent releases to prove it. But to let these pictures shift for themselves would be a crime of the worst sort. No showman can afford to let up on the advertising and merchandising of such product. That extra noise you make about these outstanding pictures is what breaks records.

We can be prepared for big business when you play "Mata Hari," but it merits more, the sort of campaign that one should look for on exceptional pictures.

Best played away from Sunday or kid days, otherwise the b. o. is wide open and you should fill the till with many a shekel that ordinarily might not come to your window. But this kind of product will make 'em steady fans. Get the full cast, etc., from the HERALD informative review in this same issue. Then get busy. You've got money coming to you.

▽

"LADIES OF THE BIG HOUSE" gives us another pleasing performance from Sylvia Sidney and one that will add to her ever increasing popularity. Supported by a fine surrounding cast, we find in this picture screen fare slightly above the average, and possessing enough possibilities to bring the business of your theatre well above the average.

The title has plenty of TNT for the showman who knows enough about selling a picture to grasp the many angles and line them up for his campaign. Besides that title you have the star and her supporting cast to sell in larger-than-usual type. The prison angle gives it that much more pull.

In "audience value" it is far from 100 per cent, but in most spots will be accepted as a good picture. Where many a big city critic will find situations a little dragged out, the average audience will enjoy every moment of it. That's what counts anyway.

Selling angles can be centered on the tremendous love of these two young people or on the terrible trouble they are thrown into through no direct fault of theirs. Miss Sidney's work in "Street Scene" and "American Tragedy" is also a valuable angle to play up. However, that depends on how these pictures clicked in your theatre. The prison scenes are interesting even if some folk may doubt them a bit, but somehow or other anything about prisons attracts more than passing interest and here you get the women's jail angle. The cells for the condemned are likewise interesting, and though a bit morbid will give the customer something to shed a tear about. Many a tear was carefully injected into this one and maybe that's why the sob-sisters will get a full evening's entertainment when they buy a ticket to your theatre.

Get behind this picture and promise them a fine piece of entertainment plus a grand performance by Sylvia Sidney; you'll deliver the goods and should satisfy all of them. No good for the kids and best played away from the Sabbath.

CHARLES E. LEWIS.

▽

Charlie Chan's Chance

(Fox)

Mystery

(Seen at Hollywood)

Here is another of those entertaining mysteries concerning Earl Derr Biggers' Charlie Chan, the Chinese-Hawaiian detective who rambles far from mid-Pacific to untie puzzling crime knots. The story of "Charlie Chan's Chance," done for the screen by Fox, lacks sufficient fast action, it was thought. As a murder mystery it has too much talk, delaying its surprises until their punch is gone.

Competently cast, well directed and skillfully enacted, the picture has everything except the requisite interest-tension, general comment indicated. This may mean that Charlie Chan is about to retire from print and screen, that the talented Biggers has written out the inspiration kindled when he went night-policing in Honolulu a few years since, to discover that some of the cleverest men of the island capital's detective bureau were of mixed Chinese and Kanaka blood.

Warner Oland, termed sincere and delightful as Charlie Chan, has to say a few too many of the quasi-Oriental epigrams which are a trademark of the character, such as "One lie may have many children and hold family reunion at liar's house."

Oland has capable support from Marion Nixon, Alexander Kirkland, H. B. Warner, James Kirkwood, Ralph Morgan and the others who make up rather a lengthy cast. Herbert Bunston was well received for his character sketch of a gentleman who tells cops with scorn what he thinks of them. Miss Nixon elicits sympathy in rather an unsympathetic role, but is shy of ardor in a brief love scene. Jimmy Wong has a pleasing bit as a Chinese Boy Scout. Linda Watkins' work is good in a small part.

The essentials of production, sound, art, direction and photography, were noted as well handled. Some of the scenes are of striking beauty.

Produced and distributed by Fox. From story by Earl Derr Biggers. Adapted for screen by Philip Klein and Barry Conners. Directed by John G. Blystone. Assisted by Jasper Blystone. Photographed by Joseph August. Sound, Albert Protzman. Art director, Gordon Wiles. Release date, January 24, 1932.

CAST

Charlie Chan	Warner Oland
John Douglas	Alexander Kirkland
Inspector Fifi	H. B. Warner
Shirley Marlowe	Marian Nixon
Barry Kirk	Ralph Morgan
Inspector Flannery	James Kirkwood
Gloria Garland	Linda Watkins
Kenneth Dunwood	James Todd
Paradise	Charles McNaughton
Garrick Enderly	Herbert Bunston
Li Gung	Edward Peil, Sr.
Kee Lin	Jimmy Wong

Mata Hari

(MGM)

Espionage Drama

Greta Garbo, blonde, languidly striking, delightfully accented of speech, played the screen Mata Hari, far famed German spy, to an enormous crowd at the New York Capitol during the New Year's weekend.

Partly responsible for the S.R.O. attendance, in addition to Miss Garbo, were the names in the acknowledged brilliant support: Lionel Barrymore, as the Russian general, infatuated with Mata; Ramon Novarro, Russian aviation officer, in love with, and loved by Mata; Lewis Stone, Mata's chief as director of German spies in France; C. Henry Gordon, French intelligence officer on the trail of Mata, and other in less important but equally effective characterizations.

Miss Garbo, comment indicated, rendered a sincere, living portrayal of the beautiful dancer and spy, who though she captivated men and

showed no heart, as dictated by her profession, yet lost her heart to Novarro, and finally met her death, as a spy, before a French firing squad, in the cold dawn of a winter morning in 1917.

The story is perhaps too well known to require more than sketching here. Mata Hari, exotic dancer, exerts her languid, fascinating spell over Paris, the while she gathers her valuable information as a German spy. Infatuated with her, and used by her as an excellent source of information, is Barrymore, who responds to the crack of her whip. Accidentally she meets Novarro, and learning that he carries important dispatches to and from Paris and Moscow by plane, permits him to see her. Gordon, continually foiled, is nevertheless sure of her identity and sets trap after trap for her, all of which she eludes.

Novarro has important dispatches. She goes to his suite, entices him to another room, and the package of letters is taken, photographed, replaced. In a sharp, tense scene next day at the quarters of Barrymore, she admits her identity to Barrymore in order to quiet his suspicion that she has been making love to Novarro. He calls the police, and she kills him and makes good her escape. Hearing that Novarro has been wounded in flight, she seeks him in a hospital, finds him blind. On the way out, she is captured by Gordon. A short, but effective trial scene results in her conviction. The blind Novarro visits her in her cell before the execution, believing it a sanitarium, believing she is to undergo an operation. The scene gripped the Capitol audience, as Mata Hari, her career ended, her lover lost, is led away between ranks of French poilus, while drums beat the march and the dawn breaks.

Produced and distributed by MGM. Directed by George Fitzmaurice. Authors, Benjamin Glazer, Leo Birinski. Additional dialogue, Doris Anderson, Gilbert Emery. Editor, Frank Sullivan. Cameraman, William Daniels. Release date, December 26, 1931. Running time, 91 minutes.

CAST

Mata Hari ..... Greta Garbo
Lt. Alexis Rosanoff ..... Ramon Novarro
General Shubin ..... Lionel Barrymore
Andriani ..... Lewis Stone
Dubois ..... C. Henry Gordon
Carlotta ..... Karen Morley
Caron ..... Alec B. Francis
Sister Angelica ..... Blanche Frederici
Warden ..... Edmund Breese
Sister Genevieve ..... Helen Jerome Eddy
The Cookspy ..... Frank Reicher

Man of Mayfair

(Paramount)

Jack Buchanan and Cinderella

(Seen in London)

This Paramount British picture is not made of the stuff which Jack Buchanan of Hollywood would have been expected to show Mr. Lubitsch. But it is amusing: even at times when it is supposed to bring tears to the eyes. It has been made obviously for the popular patron who likes a little off the trowel, even in a comedy.

Jack, who unfortunately or otherwise is Lord William Kingsland, falls in love with a little stage star, whose mother believes her to be a theatre dresser. "She must always behave as befits her station" says mother. So the girl reciprocates her lordly lover's affections. How can they get together in the open? Difficult. Mother keeps a country tea halt, so "m'lord" calls in the guise of a customer, and later again as a theatre fireman. He gets called upon to do all sorts of odd jobs, from hiving a swarm of bees, to washing up dishes and serving tea. All seems set for the happy ending, when the girl remembers there is a skeleton in the family cupboard: a brother in gaol. But so there is in the Kingsland family, so what does it matter? Mother is a bit dubious, but then she didn't really think a young lord could be such a nice fellow, which is more than all audiences will say about plain Jack Buchanan.

There are plenty of funny situations for him, however, and he gets in one or two of his own special dance turns—in the kitchen with stacks of plates, etc. Quite a good lightweight subject, without any claims to super rank. Acting, photography and direction are tip top: it is the story which weakens the film.

Produced by Paramount British. Directed by Louis Mercanton. Recording: Western Electric.

CAST

William ..... Jack Buchanan
Young Grace ..... Joan Barry
Old Grace ..... Ellaline Terris
Elaine ..... Norah Swinburne
Ferdinand ..... Warwick Ward
Sarah ..... Lillian Braithwaite

W. H. Mooring

The Dragnet Patrol

(Action Pictures)

Melodrama

A rum-running melodrama with a fair portion of fast action on the water, is this latest from Action, independent company. Thought to have been performed by the leading players in a straightforward manner, and with no false motion, the story has its share, or perhaps a bit more than its share, of romance and domestic difficulties.

Glenn Tryon, sailor, leaves the naval service to marry Vera Reynolds, and incidentally, to become a member of the crew of a fishing boat. But Vera is much too much desirous of luxury for her husband to supply her wants as a fisherman. She induces him to try the rum-running racket as a means to quick and plentiful wherewithall. The idea works, and Tryon is counting his gold in large quantities, while his wife spends it for him in equally large quantities.

A girl, in the nature of a siren, steps into the picture and into the perhaps mutual affection of Tryon. The fact that she is, so to speak, the boss's private property, has something to do with the outcome. She gives Tryon a speedboat, and when he is wounded in a small battle with federal agents, goes to her apartment for treatment. The wife and the revengeful boss follow rapidly with revolvers, but the final sequence clears the situation.

Vera learns her lesson and Tryon goes back to his fishing boat, wiser but better off. Marjorie Beebe, Vernon Dent and Walter Long handle the other major supporting roles, while the direction of Richard Thayer was thought to have been capable in the handling of a melodramatic story.

Presented by Ralph M. Like. Distributed by Action Pictures Corporation. Directed by Frank Strayer. Supervised by Cliff Broughton. Story and adaptation by W. Scott Darling. Photography by Jules Cronjager. Release date, December 15, 1931. Running time, 59 minutes.

CAST

Larry ..... Glenn Tryon
Millie ..... Vera Reynolds
Mabel ..... Marjorie Beebe
Cookie ..... Vernon Dent
Ethel ..... Symona Boniface
Grainger ..... Walter Long
Private detective ..... George Hayes

The Woman from Monte Carlo

(First National)

Drama

Warner Brothers here introduces to American film audiences the exotic, willowy and attractive Lil Dagover, imported from the German stage, where she has done innumerable things of note.

In this rather melodramatic story of a flashy woman who likes the better things of life, marries a French naval commander and is not able to make a go of doing the right thing, Miss Dagover is supported by Walter Huston as her husband, Warren William, lower rank officer of Huston's command, and lover of Miss Dagover; John Wray as the revengeful officer who desires Huston's command and is infatuated with his wife; George E. Stone as William's loyal aide.

All did well in their respective roles, it was generally conceded by several of the patrons at the New York Strand last week. The balance of the rather large cast was thought to have handled themselves in a capable fashion.

Huston brings his ship into port where his wife is waiting. Unable to go ashore, he sends William with a note, asking her to attend a dance aboard that night. Here we have a hint that the two were lovers previously. On board that night Miss Dagover becomes vastly annoyed at the captain's inability to give her the attention she desires as a young and vital woman.

War is declared while the dance is on, and the ship is cleared of guests. William is requested by Huston to escort his wife ashore. Instead, William takes her to his cabin. They are interrupted by Wray, who suspects, though the woman is hidden. Before anything can be done, the ship weighs anchor, with the woman aboard.

While the two men are in the cabin a ship is sighted, which flashes the "friendly" signal. It proves to be an enemy vessel and the battleship is sunk. William and Huston are wounded, and Stone succeeds in getting the commander's wife ashore safely. At the court martial which follows, Wray incriminates Huston by failing to admit he, too, saw the friendly signal. William enters the court to discredit Wray, but is believed insane. Miss Dagover, in a climax scene, testifies that Wray is lying, admitting she was in the cabin. Saving her husband's honor as an officer, she ruins her own. A final sequence finds her returned to her old haunts as a luxury-pursuing woman.

Produced and distributed by First National. Directed by Michael Curtiz. Based on story by Claude Ferrere and Lucien Nepoty. Screen play and dialogue by Harvey Thew. Editor, Harold McLernon. Assistant director, Joe Barry. Art director, Anton Grot. Cameraman, Ernest Haller. Running time, 58 minutes.

CAST

Lottie Corlaix ..... Lil Dagover
Commander Corlaix ..... Walter Huston
Lieut. D'Ortelles ..... Warren William
Le Duc ..... George E. Stone
Brambourg ..... John Wray
Mobraz ..... Robert Warwick
Vincent ..... Matt McHugh
Tombeau ..... Clarence Muse
Doctor Rabeouf ..... Oscar Apfel
Chief Engineer ..... Ben Hendricks, Jr.
Dowager Sister ..... Maude Eburne
Fourdelis ..... Walter Richmond
Verguson ..... John Rutherford
Lieut. Rousseau ..... Robert Rose
Anna ..... Elinor Weiselhoeft
President ..... Francis Burton
Admiral ..... Jack Kennedy
Boatswain ..... Jack Curtis
Pilot ..... Frank Leigh
Defense attorney ..... Reginald Barlow

The Pocatello Kid

(Tiffany)

Western

Ken Maynard in another of his group of Westerns for Tiffany. In this case he plays the part of an outlaw, who turning to the straight path, and assuming, in an unexpected manner, the job of sheriff, does his part well, cleans up the bandit gang, and wins the girl, niece of the gang's leader. Marceline Day takes care of the feminine half of the romantic interest in the film.

There is no dearth of the hard riding, fast shooting and battles royal which western fans of all ages seem to thoroughly enjoy and youngsters devour in unlimited quantities. Ken's beautiful horse, Starlight, gives his master good service at all times, and is a joy to watch.

Maynard, serving time to save his worthless brother, the sheriff, escapes with the aid of the horse, but is wounded. He makes his way to a ranch, arriving just after his brother's murder, the latter having been working in cahoots with the cow thieves. Maynard is forced to change clothes with his brother and the dead sheriff, image of Maynard, is thought to be the escaped outlaw. That puts Maynard in the sheriff's office, where, discovering the manner in which his brother had been conducting himself, he turns straight and resolves to get the gang. Miss Day, niece of the leader, may have had something to do with the decision, we are led to understand.

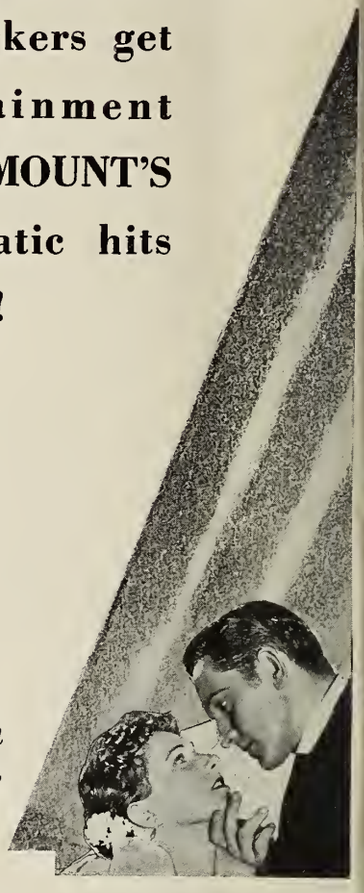
The outlaws, realizing the pseudo-sheriff cannot be touched, plan to get him. In one of the several battles which thunderously occur, Maynard learns from a dying member of the

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GENE RAYMOND WYNNE GIBSON

New York critics and public concur that this is a dramatic treat not to be missed. "You'll enjoy it," says N. Y. Mirror. "The performance of Sylvia Sidney creates such reality that her sorrows give you acute heartache." "Good melodrama . . . fast and exciting"—N. Y. Times. "Forceful drama...grim, invariably engrossing."—Eve. Journal. "Excellent new movie."—Eve. Graphic. "Well-played, well-written."—N.Y. Telegraph. It's utterly new and different! Directed by Marion Gering. Adapted by Louis Weitzenkorn from an original by Ernest Booth.

gang, that the latter had informed the Ranchers' Association of Maynard's true identity. A posse arrives in time to see the hero cleaning up the last of the outlaw gang and slipping the handcuffs on the leader. The niece, more or less as expected, slips into Maynard's arms to conclude the picture.

Produced and distributed by Tiffany. Directed by Phil Rosen. Produced by Phil Goldstone. Story by Earle Snell. Release date, December 6, 1931. Running time, 61 minutes.

CAST

The Pocatello Kid / Jim Bledsoe ..... Ken Maynard
Mary ..... Marceline Day
Larkin ..... Richard Cramer
Trinidad ..... Charles King

High Pressure

(Warners)

Comedy

(Seen in Hollywood)

This piece contains almost as many chuckles as there are lines, if an audience be any criterion. Incidental music isn't needed. If "High Pressure" had a theme song it would be drowned out by the bursts and choruses of ha-has that accompany the action.

As a basic asset, there is a clever and ridiculous plot, supplied by Aben Candel's stage play, "Hot Money." Adapted to the screen by Joe Jackson, the story is filled with gaiety and swift comedy action. Mr. Jackson also is credited with the dialogue, whose lines registered without apparent effort by the actors. Director Mervyn LeRoy was believed to have presented it with such vigor as to make the production a technical delight as well as a joy to the audience. The fun is perfectly timed, and essentials only appear in the finished play.

Called on to depict a high-pressure promoter who first promotes himself, Mr. Powell registered high with a Coast audience as a comedian —and as a promoter, too. George Sidney as Colonel Ginsberg, his financial backer, supplies so much of the merriment that he easily shares honors with the star. For that matter, there are honors all around—it was conceded—Evelyn Brent, charming and convincing as the hero's sweetie; Lucien Littlefield as a nut inventor; Evalyn Knapp as a darling office girl; Guy Kibbee as a pompous dummy president of promotion enterprises; Frank McHugh as the promoter's lieutenant; and so on straight through the cast.

"High Pressure" was thought to be a happy show, keen and clean and full of sly wisdom. It was called a handsome opener for Jack Warner's promise to make 1932 a laugh year.

Produced and distributed by Warners. Screen play and dialogue by Joseph Jackson. From the stage play, "Hot Money," by Aben Candel. Directed by Mervyn LeRoy. Release date, January 30, 1932.

CAST

Gar Evans ..... William Powell
Francine ..... Evelyn Brent
Colonel Ginsberg ..... George Sidney
Mike ..... Frank McHugh
Clifford Gray ..... Guy Kibbee
Helen ..... Evalyn Knapp
Geoffrey ..... Ben Alexander
Dr. Rudolph ..... Harry Beresford
Jimmy Moore ..... John Wray
Salvatore ..... Charles Judels
Colombo ..... Luis Alberni
Oscar Brown ..... Lucien Littlefield
Banks ..... Charles Middleton
Mrs. Miller ..... Alison Skipworth
Vanderbilt ..... Harold Waldridge
Millie ..... Lilian Bond
Poppolus ..... Maurice Black
The Baron ..... Bobby Watson
B.B.B.M. ..... Oscar Apfel
Ga Ga Girl ..... Polly Walters

Emil and the Detectives

(Ufa)

Juvenile

While this Ufa production, from the novel by Erich Kaestner and in German dialogue, is essentially of, by and for children, the adults in the audience at the Ufa Cosmopolitan in New York indicated thorough enjoyment of the picture. It is called Ufa's first feature length juvenile production.

The story concerns a piece of juvenile detective work, with seemingly all the children in Berlin doing the Sherlocking.

Emil (Rolf Wenkhaus) is sent to Berlin by his widow mother to bring 140 marks to his grandmother. On the train he is offered some candy by a man whom he doesn't like. The man in the stiff hat (Fritz Rasp) startles him into swallowing the bit of candy—and when he awakens the money is gone. Emil sets out to follow the man. He wins the support of a young gamin of Berlin, and before long a large number of children have joined in the pursuit.

The bellboy at the hotel where the mystery man is staying lends Emil his uniform. Emil takes the drugged candy from the man's pocket and places a piece in a glass of water—but the gentleman thief wants the water only to gargle. Emil manages to get the man's wallet, but finds it empty (the money is kept in his hatband).

Then the boys try psychology, though they wouldn't have known what that word meant. When the man goes out in the morning, the horde of children follow him. When he starts to run, they run. Finally he goes into a bank to change the bills. Emil brands him a criminal and as a test points out that his bills had four pinpricks in them. Sure enough, there they are. And then the police find that the man is already in the records of the rogues' gallery as a bank robber. The youngsters win 1,000 marks reward, and Emil and his confreres return triumphantly in a plane to Neusstadt and his mother.

Produced by Guenther Stapenhorst. Directed by Gerhard Lamprecbt. Scenario by Billie Wilder from the novel by Erich Kaestner. Camera work by Werner Brandes. Sound by Hermann Fritsching. Settings by Werner Schlichting. Music by Allan Grey. Release date, December 18. Running time, 75 minutes.

CAST

Grundels ..... Fritz Rasp
Mrs. Tischbein ..... Kaetbe Haack
Emil Tischbein ..... Rolf Wenkhaus
Policeman Jeschke ..... Rudolf Biebracb
Tbe Grandmotber ..... Olga Engl
Pony Huetchen ..... Lage Landgut
Gustav ..... Hans Schaufuss
Professor ..... Hubert Scbmitz
The leaping Elk ..... Hans Richter
Diestag ..... Hans Loehr
Gerold ..... Ernst Eberhard Reling
Mittenzwei ..... Waldemar Kupczyk

Law of the Tong

(State Rights)

Melodrama

A melodramatic effort produced by independent Willis Kent, featuring Phyllis Barrington, supported by Jason Robards as the tong leader and John Harron as the young lover of Miss Barrington.

An audience at Loew's New York, on Broadway, which saw the picture on a double-bill, gave no particular evidence of having been enthused over the film.

Miss Barrington, dance hall hostess, meets Harron, who convinces her she is in the wrong place. Quitting, she wanders the streets aimlessly until she is taken in and befriended by Robards as the tong leader and smuggler of coolies. He takes her to the Salvation Army, where she again meets the hero, only to find he is a government agent out to get Wong.

The tables are turned, however, Harron being captured instead of Wong. Miss Barrington, making a desperate, though unsuccessful, effort to save Harron, is herself captured, automatically coming under the law of the tong, which is to the effect that a white person, entering the tong headquarters, must not be permitted to emerge alive.

Wong again saves her by permitting her to escape through a bold stunt, and she returns with the police at the right moment to save her lover. Wong dies, murdered by one of his own men, and the two, hero and heroine, are brought together for the very much anticipated concluding sequence.

Produced by Willis Kent. Distributed by State Rights. Directed by Lew Collins. From the story by Oliver Drake. Release date, December 15, 1931. Running time, 56 minutes.

CAST

Joan ..... Phyllis Barrington
Denny ..... John Harron
Charlie Wong ..... Jason Robards
Yuen Lee ..... Frank Lackteen
Madam Duval ..... Dot Farley
Mother McGregor ..... Mary Carr
Captain McGregor ..... William Mahlen
Davy Jones ..... Richard Alexander

Mounted Fury

(Sono Art-World Wide)

Melodrama

George W. Weeks presents another of the Sono Art "Thrill-o'-Dramas," in this particular case the locale being the Northwest, rather familiar in song and story—and motion pictures. An audience at Loew's New York on Broadway seemed only moderately well satisfied with the film effort from the entertainment standpoint.

John Bowers and Robert Ellis play the combined masculine leads, while Blanche Mehaffey and Lina Basquette render feminine support. George Regas takes the unsympathetic role of the half-breed liquor smuggler, who is living with Lina.

Bowers and Ellis, we are given to understand, were pals in the A. E. F. After the war, Bowers becomes a Mountie, while Ellis, successful in business, marries Blanche. In danger of a nervous breakdown, he takes Bowers' invitation to visit the wilds. Meeting Regas, he lives with him for some time, despite the remonstrances of his wife and friend, drinking heavily, and becoming too attentive to Lina.

About to leave together, Lina and Ellis are interrupted by Regas, knife in hand. The girl is quicker and murders Regas, blaming Ellis for the knife-wielding. Ellis, dying from wounds received in the fight, is stricken with a heavy conscience and tells that Lina killed Regas, not knowing of her treachery. Much as expected, Lina is ordered out of the country and Ellis dies. He had told Bowers to take care of Blanche after he was gone, but Bowers would have done it whether he told him or not, and the audience was certain of it, in any case, so that the concluding sequence rings true to the pattern.

Produced by George W. Weeks. Distributed by Sono Art-World Wide. Directed by Stuart Paton. Story by Betty Burbridge. Release date, December 1, 1931. Running time, 65 minutes.

CAST

Jim Layton ..... John Bowers
Paul Marsb ..... Robert Ellis
Enid ..... Blancbe Mehaffey
Nanette ..... Lina Basquette
Pierre LeStrange ..... George Regas
Sandy McNab ..... Frank Rice
Dick Simpson ..... Lloyd Wbitlock
Phil Grover ..... Jack Trent

Sunshine Susie

(Gainsborough-Gaumont British)

New Type of Musical

(Seen in London)

This one sets a new pattern instead of following the beaten track: it is obviously German in inspiration which is not so surprising for a film version based on the German musical comedy "The Private Secretary." In any case it is a lively contribution to the "new musical" which filmdom has promised for so long.

It is the first film musical comedy which this writer has considered to be truly musical and truly comedy. There is sparkle in every foot, and it moves like rapids in the spring sunshine.

There is a story—simple enough—but feasible. Susie (Renate Muller) leaves her German countryside to seek fortune in Vienna. She smiles her way into a job, but soon discovers that the manager of the bank has a liking for figures other than the ledgered kind. She looks like having to be nice or get out, when she strikes up a chance acquaintance with the bank director—without knowing who he is—and a minor love affair develops. Meantime she is a close friend of the musically-inclined bank janitor (Jack Hulbert) whose nonsense in reality "makes" the film. Janitor is conductor of an amateur male choir, and they sing often in the Viennese beer garden where Susie and her bank director sip away their evenings. Finally bank director develops real ideas about a flat for Susie, and she being an unusual girl, packs her traps to return to the country. But the flat idea was only a test applied by the bank man just to see whether Susie was really as

PARAMOUNT has a money message for you

good as her smile. Plenty of singing, dancing and clowning, by Jack Hulbert and Renate Muller, punctuates the action, and the settings are as gay as the technique is slick. Victor Saville has sprinkled this, his first musical comedy, with liberal novelties in camera and cutting tricks. As a start in new style music films, and just by way of showing that Britain can get ahead of others in setting a vogue—there are to be others of its ilk from Europe and Hollywood—this is a feather, and a big one at that, in the cap of the Gainsborough Company. If America doesn't make room for this one, somebody will lose money they might have made.

Produced by Gainsborough Pictures. Directed by Victor Saville. Photographed by Mutz Greenbaum. Recorded on RCA. Running time, 88 minutes.

CAST

Sunshine Susie ..... Renate Muller
Herr Hasel ..... Jack Hulbert
Klapper .....Morris Harvey
Herr Arvay .....Owen Nares

W. H. Mooring

SHORTS

Shopping With Wifie
(Educational)
Funny

Andy Clyde, always amusing with his appearance of hurt innocence, is amusing as usual in this number and will keep any audience in a state of good humored enjoyment. Planning a fishing trip, he and the wife go shopping for a pair of boots. Balance of the footage takes place in a department store, where the house detective keeps very close tab on Andy in the belief that he is a shoplifter. Situations are amusing and Clyde makes the most of them. In the cast: Arthur Stone, Dorothy Granger, Fred Kelsey. Direction was handled by Babe Stafford.—Running time, 21 minutes.

Desert Regatta
(MGM)
Water Rodeo
(Seen in Hollywood)

Pete Smith of MGM offers the "Desert Regatta," recently held on the Salton Sea. Here many of the most famous outboard motorists in the world competed across the saline waters. Smith has again combined remarks with considerable interesting information, and the film itself shows the little water bugs turn over, jump across one another, and otherwise gyrate alarmingly. It is literally a water rodeo, with the speedsters doing all the stunts usually done by cowboys on land. Jules White directed, with Pete Smith arranging the explanatory remarks.

Africa Squeaks
(MGM)
Amusing Animated

To the dark continent of Africa goes animated Flip the Frog, and his adventures there are of the stuff that makes the youngsters laugh and oldsters chuckle. When Flip is in the kettle and about to be boiled, the cannibal king cannot get the match to ignite. Flip hands him his cigarette lighter. Cleverly drawn, and with good synchronization, the short is amusing.—Running time, 8 minutes.

A Journey Through Germany
(Ideal)
Of Interest

Generally appealing in the travelogue style is this camera trip through Germany. Major cities visited include Munich, Bavaria; Cologne, Dresden and Morrisburg. Highlighting the short is a splendid shot of mountaineers struggling up a high peak of the Bavarian Alps. Buildings of importance are pictured in several other of the cities seen. An interesting number. Running time, 10 minutes.

Gaunt
(Steele)
Unusual
(Seen in Hollywood)

A novel three-reel featurette called "Gaunt" has been made by Joseph Henry Steele, more or less as an experiment in cinema production. Being his first directorial effort, it shows a keen knowledge of human values and camera possibilities. "Gaunt" is very much off the beaten path in length, theme and treatment, one of those pioneering things which often discloses promising talent in the making.

Ralph Lewis is featured. Actual interiors were used, and the whole thing done on the most economical basis possible. No doubt had Steele had larger facilities his little story would have been even better told. Lewis is the old bank clerk who absconds with funds after twenty years of faithful service, but whose conscience gets him in the end. It is stark tragedy, with no love interest, no comedy relief.

Steele himself did the screen adaptation from a story, "The Debt Collector," by Maurice Level. Ross Fisher photographed. Others in the cast include Clarence Geldert, John Beck, George Waggner, Murray Smith and Allison Larkin.

Doing this much in his spare moments and with his precious spare cash, it would be interesting to see what Joe Steele could do with a regular directoral job.

Leo Meehan

Dream House
(Educational)
Fair

Bing Crosby, who demonstrates his talent as a purveyor of melody, but lack of histrionic ability, has the lead in this Sennett comedy effort. Several comedy situations of the slapstick variety draw a fair portion of laughs. Bing plays a small-town plumber, whose girl, after going to Hollywood, is successful. Her mother writes to Bing, telling him the engagement is off. Unsuccessful in getting on the set, he disguises himself as a colored boy and gets an extra bit. His voice is recognized by the girl, but the mother and a lion chase him, with rather amusing results. All in all, a fairly good comedy.—Running time, 19 minutes.

The High School Hoofer
(Vitaphone)
Pleasant

Hal LeRoy, 19-year-old tap dancer, does his work with neatness and dispatch, in a short built around the success of a high school boy. He is working his way through school, employed in the restaurant, when the school show is put on. Entering, he taps his way to the top of the heap and wins out with the girl over his rival. Entertaining.—Running time, 10 minutes.

Smart Work
(Educational)
Fair

Billy Dooley, private detective extraordinary, provides a few laughs when he attempts to get evidence for a divorce on a fellow who has been taking another woman driving. When he finds the other woman is his wife, he smashes the car to bits, only to learn that the man was an automobile salesman and the car a birthday gift. The best laughs come from Dooley's wild ride on a bicycle which has lost its crossbar.—Running time, 11 minutes.

The Melody Isle
(MGM)
Enjoyable

James A. Fitzpatrick has traveled to, and through, the Emerald Isle, Ireland, to gather the material for this MGM release, and much worth while his trip apparently was. Any type of audience should extract a few minutes' real enjoyment from the number.—Running time, 9 minutes.

He-Man Hockey
(Educational)
Real Punch

Bill Cunningham, conductor of Educational's short sport series, and well known sports writer, concerns himself with hockey, rough and fast game, in this number. He follows a professional team from the gymnasium to the rink, indicating their training methods. A thrill climax pictures a game between Boston and Detroit, with the Bruin's coach offering a lively and graphic description. The punch is in the game, and has been transferred to the short film.—Running time, 9 minutes.

Sold at Auction
(Universal)
Weak

A Daphne Pollard number which lacks in most of those qualities a good comedy should possess. The lines are hardly laughable and the situations, of the slapstick variety, less than inspired. A weak comedy at best.—Running time, 18 minutes.

Trader Hound
(MGM)
Laughable Dogs

One of the Dogville comedies, parodying, of course, "Trader Horn." There are more than a few real laughs, again a tribute to the Job-like patience of trainers and directors. "Trader" penetrates the fastness of the African wilds to rescue the fair maiden. Real actors, these canines.—Running time, 15 minutes.

The Fisherman
(Universal)
Good Cartoon

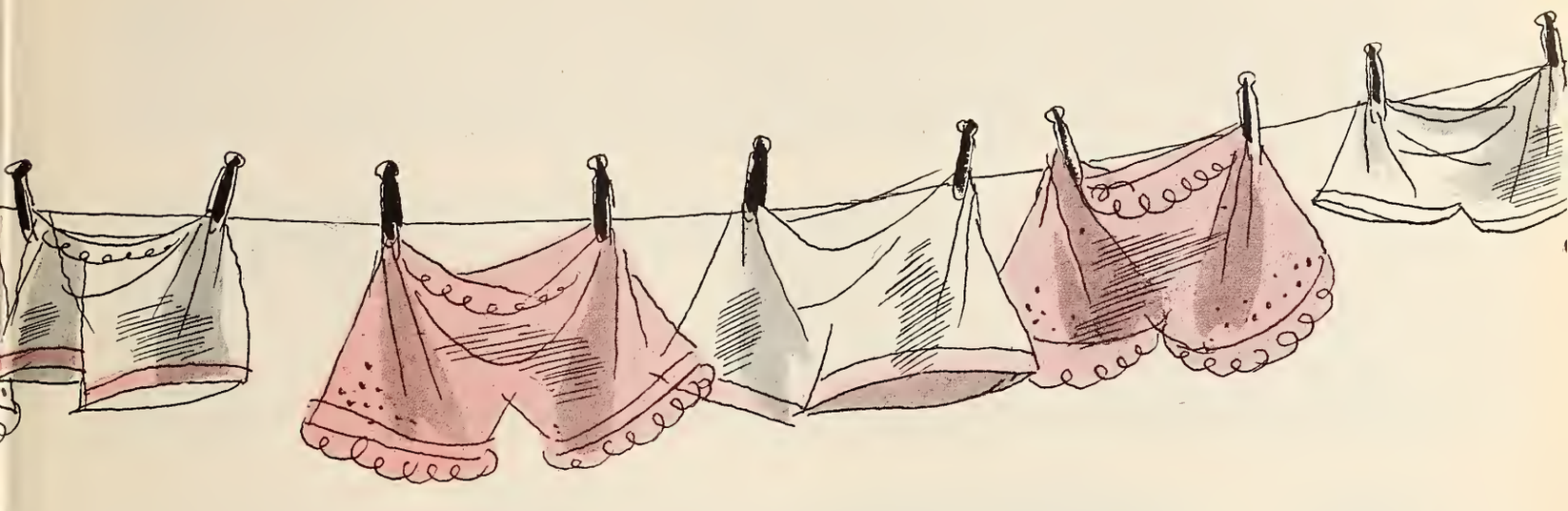
Oswald, the rabbit, has all sorts of tricks played on him by the cartoonist, but they are amusing for an audience. He has a difficult time, but manages to defeat the pirates to rescue his best girl and capture the treasure chest.—Running time, 7 minutes.

I Love a Lassie
(MGM)
Appealing

Harry Lauder, singing some of his most famous and popular melodies, which, with the injection of his delightful personality, makes for a particularly appealing number. The songs are rendered in a stage setting, with the cinematic audience joining in the chorus and applauding.—Running time, 8 minutes.

For the Love of Fanny
(Educational)
Amusing

Helen Mann tells Glenn Tryon that before she will reciprocate his avowed love he must become a member of Eta Bita Pie fraternity. The rest of the comedy is devoted to Tryon's comedic initiation, with policemen pursuing him all over the place. Audiences should get a few hearty laughs out of the situations and performances. Al Christie produced the short, which was directed by Robert Vernon.—Running time, 20 minutes.



SHORTS

—*but oh my!*

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with—



ZASU PITTS—THELMA TODD (8)



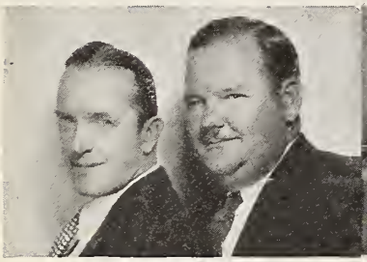
BOY FRIENDS (8)



"OUR GANG" (8)



CHARLIE CHASE (8)



LAUREL-HARDY (8)



DOGVILLE COMEDIES (3)



FITZPATRICK TRAVELTALKS (13)



HARRY LAUDER (4)



FLIP THE FROG (12)



SPORT CHAMPIONS (12)



FISHERMAN'S PARADISE (6)



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This TRADEMARK is in demand!

The public sees it on the best features. And when they see it on shorts, they know you have brought them the best that money can buy!

AND here's a fact:

NO program is *ever* weak **when you bolster it up with an M-G-M Short!**

1931 MIRRORS SWEEP OF NEW FORCES

The rising tide of change and the sweep of new forces is recorded here in the chronology of the stirring, exciting, if not joyously remembered, year of 1931. Last January, a mere twelve-month past, seems, as one scans the headlines of that new born year, a century ago in motion picture history. It has often enough been observed that in the swift evolutions of the motion picture, months, or even weeks, count as decades have in the other arts and industries. By 1925 that headlong pace had been arrested in a well crystalized silent screen institution. Today with half a decade into the marriage with sound the motion picture is again in the crucible of a new smelting. Here is the eventful year that just went past:

JANUARY

January 2
First issue of industry's oldest weekly appears under new title, Motion Picture Herald, carrying on traditions of Exhibitors Herald, Moving Picture World, Motion Picture News, Motography and The Film Index.

January 3
Wide film plans shelved by producers.

January 5
Close working agreement planned by United Artists and Hughes-Franklin circuits.

January 6
Deal for merger of M.P.T.O.A. and Allied falls through when Allied demands 5-5-5 reforms as price of amalgamation.
Pathe management victorious when stockholders ratify sale of assets to RKO. Five million paid for Pathe assets.
Hughes-Franklin circuit gets 61 Robb & Rowley houses in Texas and neighboring states.

January 8
Stock valuations of amusement issues on the New York Stock Exchange valued at $211,017,875 less than year before.

January 9
Government going ahead with plans for trial of Clayton anti-trust cases against Fox for Loew purchase and Warners for First National acquisition.

January 12
Widening split between Warners and Publix indicated by Warner charge Publix's juggling of dates on Warner films in Chicago shuts out or holds up Warner product.

January 13
Price-slashing by New York circuits driving independents to wall, latter claim in mass-meeting call.

January 14
Warner-Paramount rift widens as former seeks Ruth Chatterton and William Powell.

January 15
New York independent exhibitors demand cut in rentals and plan appeal to Hays, stating slash only way they can stay in business.

January 16
Warners out after star names in bulk.

January 25
Skouras Brothers quit Warners to resume theatre operation on own. "Incompatibility" cited as cause of break.

January 26
"Other cheek" attitude adopted by Paramount in Warner star foray. Company says it is entrenched with contracts and renewal options on studio talent.

January 27
Production costs taking upward swing despite banker drive for curtailment.
Publix starting regional buying plan Feb. 1.

January 28
Copyright bureau activities target of independent exhibitors in move against Vestal copyright bill.

January 29
Standardization out says Katz in move to "humanize" Publix houses.
E. B. Derr and Charles Sullivan resign from RKO Pathe.
Talkers down to silents on cost, asserts Winfield Sheehan.

January 30
"Say It With Pictures" is general order to Coast studios in edicts to cut dialogue to bone.

FEBRUARY

February 3
Coast splurge on star attractions on way. "All star" casts fading.

February 4
Abram F. Myers, Allied president, charges independent exhibitors are being throttled as "unnecessary and undesirable competitors of producers" in letter to Senate patents committee.

February 5
"Economy film" claimed three times as fast as ordinary stock developed by Eastman Kodak.
Block booking and former arbitration system under fire in "trust" suit against distributors brought by Walter Burkey, former Kansas City exhibitor, claiming "freeze-out."

February 7
Preference for synchronization only for foreign versions and stories aimed at each market, Coast studio trend.
Dan Michalove new general manager of Warner circuit.

February 9
Bankers seeking to bring about truce in Paramount-Warner feud.
Terry Ramsaye joins Motion Picture Herald as editor.

February 10
Allied States-First National meeting starting today in Chicago termed "battle for existence" by independent exhibitors.
Exhibitor buying combine in Toronto supplies much of evidence in combine probe of Famous Players Canadian Corp. and distributors.

February 11
Allied through with round table discussions and is prepared to fight for rights of independent, Chicago convention told.
Hughes-Franklin Theatres budgets $5,500,000 for expansion in Texas.

February 12
One hundred thousand dollar "war chest" is reported pledged by Allied units in Chicago for newspaper, radio and Department of Justice appeals for "rights."

February 13
Producers plan revamping of Coast talent agreements to prevent forays by rivals.

February 16
Allied units making drive for formation of regional buying co-operatives.

February 17
Fox selling Greater New York Theatres with five-year product franchise proviso.

February 20
Warner-Paramount truce is reached. Former gets $1,200,000, said to be due in films rentals, with foray against Paramount talent dropped and theatre rivalry continuing in statu quo.

February 21
Publix to run Warner product again as result of truce.

February 25
Erpi continuing drive to wire hotels.
Ned Depinet named sales manager at Pathe; Gradwell L. Sears moves up to Depinet post as associate of Claude Ezell in handling sales at Warners.

February 26
Monogram Pictures being formed at Atlantic Citiy by 21 state right operators, with Ray Johnston at head.

MARCH

March 2
Warners, at odds with Erpi, turn to RCA Photophone for reproducing equipment.
"Everyday Life" themes new production plan of Paramount, conference at Kansas City decides.

March 3
Richard A. Rowland joining Paramount as a producer at the Astoria studios.
Twenty-eight films the first year and more later, plan of new Monogram firm.
B. P. Schulberg has a long term contract and is remaining with Paramount.

March 5
First attempt to outlaw protection through legislation flops in North Carolina Senate.
Industry unscathed by Federal legislation as Congress adjourns.
Will H. Hays observes ninth anniversary of affiliation with industry.

March 6
Films Boards to remain, Hays members decide in approving budget.

March 11
M.P.T.O.A. fight to lower service charge progresses as Erpi prepares reduction of scale. Distributors pledge scaling down of score charges.
Glenn Griswold, former Chicago financial editor and advertising expert, named vice-president of Fox to head public relations, advertising and publicity.

March 12
F. W. Murnau, German and American director, dies on Coast of injuries received in auto accident.

March 13
Showdown on "reasonable protection" sought by Allied directors, meeting in New York.
M. A. Lightman assured by distributors they will segregate feature and shorts sales.

March 14
Universal and Allied clasp hands in a co-operative deal with Universal, Allied agreeing to boost Universal sales in return for contribution from Carl Laemmle.

March 16
Distributors favor adoption of the 5-5-5 contract draft but will not put it into force until assured of legality, S. R. Kent, sponsor of 5-5-5 meeting, says.
Allied, Oscar Hanson and Kinograms in ad newsreel deal.

March 24
Motion Picture Distributors and Exhibitors Association termed monopoly by presiding commissioner at final session of combine probe in Toronto. New moves against industry feared in Dominion.

March 27
Five major circuits: Publix, Fox, RKO, Warners and Loew's, have 2,700 theatres with 300 dark, NVA figures indicate.

March 28
Machinery set in motion for Canadian quota with Ontario heading move.

March 30
Fox new financing of $75,000,000 set, despite withdrawal from plan of Halsey, Stuart & Co.

March 31
Thirty million dollars spent weekly on admissions, statistics of producers association show.

EXCITING EVENTS MARK PAST YEAR

APRIL

April 3

M. A. Lightman seeks government approval of 5-5-5 contract.

Balahan & Katz double-featuring in Chicago de luxe houses and meetings to end practice start with independents.

April 4

Circuits strong for double featuring on Coast. Independents and distributors worried.

April 6

Wholesale defaulting on Pathe shorts because of non-delivery of features reported in Chicago.

April 7

Paramount nets $18,381,178 in 1930, company reports.

Lewis Warner, son of H. M. Warner, dies.

April 8

Fox will hold Loew stock, setting at rest reports Paramount and RKO were bidding for it. Adolph Zukor denies working arrangement exists between Paramount and Fox.

April 9

Copyright Protection Bureau plans renewed fight on "bicycling" as $125,000 budget is set.

Louis B. Mayer named head of coast producer association.

April 13

Will H. Hays and members of association agree on gangster pictures. Eighteen remain on schedule, but end of season to see them in discard.

Educational completes deal for handling of Tiffany product. Exchanges of latter to be scrapped.

April 14

M. P. T. O. A. wins service charge cuts from Erpi of $750,000 annually.

Armistice declared in United Artists-Fox West Coast "war," with circuit to resume playing of U. A. product.

April 16

Government suit against Fox for Loew purchase ended by consent decree when holding firm acquires Loew stock under U. S. court trusteeship.

Theatres turn in $350,000 to NVA fund.

Pathe report reveals loss of $2,600,000 in 1930.

Erpi has no intention of entering picture production, J. E. Otterson says.

April 18

Anti-trust suit charging "freeze-out" and asking damages of $2,404,468 filed against 24 distributor and theatre firms and two individuals in Federal Court at Oklahoma City by A. B. Momand, independent operator.

April 21

Paramount-Warner peace sealed by exchange of bookings.

April 22

Oklahoma court rules standard contract is invalid, refusing Paramount claim for judgment against exhibitor.

April 23

Between 5,000 and 10,000 violators face contract suits as result of U. S. court decision upholding distributors' right to sue, due to outlawing of arbitration.

April 27

Erpi sees position solidified by decision favoring company in suit brought by General Talking Pictures alleging infringement of Ries patent.

April 28

Daylight saving in effect in 483 cities and towns of the United States and Canada.

April 29

Independent production spurting as result of double feature spread.

April 30

Warners embarked on a $25,000,000 theatre drive, Jack Warner says in San Francisco.

MAY

May 2

Joseph I. Schnitzer, RKO president, declares war on double features at Coast convention.

John Flinn held on charge of manslaughter growing out of Pathe studio fire.

May 4

Campaign against gangster pictures under way in Canada.

Physical distribution of Tiffany product formally taken over by Educational.

May 9

Sixty-one days' clearance demand of Publix in Detroit if zoning pact is scrapped.

May 12

Secret bill to force two-men-in-booth policy introduced in Illinois.

May 13

Three thousand theatres to be enabled to operate legally on Sunday under law changes in various states.

May 14

Clearance demands of circuit affiliates irk distributors.

May 16

Federal Trade Commission asked to ban advertising films not labeled as such.

May 18

Universal Newsreel to be made by *Chicago Daily News*.

May 19

Warner-First National production on Coast combined with Darryl Zanuck in charge under Jack L. Warner.

May 20

General Talking Pictures offers plan for De Forest reproducer at $25 weekly for three years, $10 weekly for three years and without charge following four years.

N. L. Nathanson reported busy building up chain of Canadian theatres.

May 21

New home talker developed by RCA Victor to speed television, David Sarnoff says.

May 25

Erpi continues hotel installations despite circuits' kick. Twenty-five hotels already wired.

Twenty-seven bills affecting industry killed in California legislature.

Paramount and Warners dropping production of advertising reels.

May 26

H. M. Albert and Jack Warner in full control of Warner directorate as bankers retire from board.

Joseph M. Schenck announces $5,000,000 northern California theatre program for United Artists.

May 28

New York Stock Exchange starts investigation of bear raids on amusement and other stocks.

JUNE

June 1

Allied unit at Cincinnati backs plan for levy of a special state tax on circuits.

Fox gross in 1930 reported by company as $102,004,009.

June 2

Three hundred Chicago theatres uniting to ban double-feature programs.

I. H. Ruben of Finkelstein & Ruben, pioneer Northwest circuit operators, dies.

U. S. Supreme Court denies review of decision in General Talking Pictures vs. Stanley Co., on Ries patent.

June 6

Juggling of dates opposed by distributors who demand playing of films in order of release.

Operators and stagehands agree to 10-week voluntary cuts of 5 to 7½ per cent for affiliated circuits. Independents not sharing in rebates.

June 8

One hundred Chicago theatres dark as operators refuse wage relief.

June 9

M. A. Schlesinger, head of General Talking Pictures, wins sweeping patent decision on royalties on printing of sound-on-film positives in ruling of U. S. Court of Customs and Patent Appeals.

Grand jury action slated as result of investigation of activities of Chicago operators' union.

June 11

Warner brothers putting own money back into company, Jack Warner says in Hollywood.

William Fox off Fox Film directorate.

June 13

Financial crisis of RKO passed, President Hiram Brown says.

June 15

Whether unauthorized holdovers constitute copyright violation headed for Supreme Court as conflicting decisions on issue are handed down.

June 17

Bank loans paid off by Universal and company prepared to finance season's productions without bank aid.

June 20

Picture men being pushed out of business by bankers who have no experience in film production, Abram F. Myers, Allied president, charges at Atlantic City meeting of New Jersey unit. Latter remains with Allied.

Two exhibitor units in Wisconsin as "secessionists" from M. P. T. O. form new Allied unit.

June 22

Ten thousand of 15,000 theatres declared open are independently operated, Abram F. Myers claims.

June 24

Copyright Protection Bureau appeals Federal decision in Massachusetts that unauthorized holdovers are not violation of copyright law.

June 25

Bribery charged in Chicago operators' union investigation.

Walter Wanger severs connections with Paramount when firm buys up contract.

Maurice Chevalier gets new Paramount contract calling for minimum of six pictures.

June 27

Nine Film Boards dropped in move for economy, remaining 23 offices to take over duties.

JULY

July 1

Distributors without theatre outlets fear effects of proposed 35-city theatre pool.

July 2

Copyright Protection Bureau launches campaign to educate exhibitors on evils of bicycling and unauthorized holdovers.

July 3

No verbal agreements will be recognized by distributors, they warn salesmen.

July 6

Buying combines' demands for concessions blocking sales, Chicago exchanges report.

Harry Reichenbach, who died July 3, buried today.

July 7

Trade combine exists in Canada, reports of presiding commissioner at probe, charges.

E. W. Hammons and William Shapiro reach accord covering Tiffany franchises held by latter. They go to Educational.

July 9

C. C. Pettijohn and Carl Milliken warn producers at Coast meeting against publicity emphasis on big

"God bless the folks who made this picture"



A Gainsborough Picture. Featuring HERBERT MARSHALL and EDNA BEST
Adapted and directed by Victor Saville. Distributed by Universal

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 26th ANNIVERSARY JUBILEE!

RISING TIDE OF CHANGE IS REFLECTED

salaries, cost of productions and star homes and against sexy titles and advertising.
William Saal made executive assistant to L. A. Young, Tiffany president.

July 10
Service charges can't be cut further, Erpi warns.

July 11
Trustees assigned to hold in trust Loew stock previously acquired by Fox. Move blocks merger of Fox and Loew and ends government suit against former.

July 14
Educational closes deal for physical distribution of Kinograms and newsreel.

July 15
Chicago investigators seek to learn if Balaban & Katz encouraged two-man operator edict.

July 16
Tiffany keeps own identity with William Saal as general manager.

July 17
Heads of Chicago operators' union and Jack Miller of Chicago Exhibitors' Association, indicted on racketeering charges.

July 18
Department of Justice refuses to give advance approval to 5-5-5 contract.

July 20
Case of government against Fox to be wound up when court and three trustees agree to depository for Loew stock.

July 21
Move to slash salaries hitting stride at Coast studios with free-lancers first to feel pruning knife.

July 22
One year's protection against non-theatrical competition asked by Philadelphia zone exhibitors.

July 23
Thacher decision on credits vacated and system declared invalid by Supreme Court decree entered in New York. Return of any deposits still held by distributors ordered.

July 27
Distributors seek to strike a stand on 5-5-5 contract due to question of legality, at meeting at Hays office.

July 28
David O. Selznick developing unit producing company with nine units planned.

AUGUST

August 3
Philadelphia zone exhibitors petition distributors for voluntary arbitration system under 1-1-1 plan.

August 5
Decentralization of circuits continuing with veteran independent operators preparing for comeback.

August 6
Swing to unit system of production gains momentum as Jack Bachmann and Phil Goldstone form own companies.

August 11
Production to be limited to only four units in work at a time under new Warner-First National studio system, Coast reports.

August 12
Fox Theatres planning breakup of circuit into regional units with general manager in full charge of each unit. Plan effective August 31.
Richard A. Rowland joins Fox as vice-president.

August 13
First test of legality of zoning agreements launched in Federal Court, Lincoln, Neb., by W. N. Youngclaus, Madison exhibitor, charging exchanges, Publix and the Omaha zone M. P. T. O. with restraint of trade.

August 14
Protest meeting of exhibitors in New York against sales policies of M-G-M sounded by Philadelphia zone exhibitor unit.

August 15
Columbia ready to consider release of independent productions, Joe Brandt says.

August 20
M. P. T. O. A. and Allied to join in M-G-M protest meeting. Twenty-one exhibitor units to be represented at September 1 meeting.

August 21
Distributors approve 5-5-5 contract in principle. To be made available to exhibitors who want it, but use is optional.

August 24
Operators throughout United States and Canada back on full pay after ten weeks' rebate of $800,000 to exhibitors.
Chicago theatres reopen with operators imported from New York as arbitration fails.

August 25
Loew's get Keith's, Philadelphia, as invasion of Warner strongholds is set for September 1.
Three hundred features, 900 shorts planned by independents for the new season, Hollywood survey indicates.

August 26
Producers ban advertising endorsements by stars and directors.

August 28
Subsequent runs at Cleveland to seek Federal relief from protection given affiliated houses over independents.

August 29
Harold B. Franklin takes over management of Paramount and United Artists at Los Angeles, marking withdrawal of Publix from theatre field west of Denver.
Chicago aroused by bombing of theatres involved in labor dispute.

August 31
Loew's moves out of Buffalo leasing house to Shea-Publix as another step in theatre-swapping plan.

SEPTEMBER

September 2
Felix Feist, M-G-M sales chief, promises co-operation on company sales policy at protest meeting. Session asks outlawry of gang and "indecent" pictures. Federal Checking Bureau and score charges hit at meeting presided over by Walter Vincent.

September 3
Industry mobilizes to aid unemployment relief.

September 4
M. P. T. O. A. will reorganize structure to make it more attractive to independents and remove suggestion of affiliated theatre control.

September 5
Kansas City subsequent-run independents plan Federal Trade Commission appeal against protection granted affiliated circuits.

September 10
Protection demands of Fox Midland in Kansas City cut following threat of Federal appeal by independents.

September 12
Publix issues warning to managers against "racy" ads.

September 16
Pathe contracts not binding upon RKO Pathe, Judge Heath, Supreme Court, Oswego, N. Y., rules.
"Fair and reasonable" protection favored by the M. P. T. O. A., President M. A. Lightman says.
Committee of 150 named to handle industry jobless relief.

September 17
Whole industry to back jobless relief campaign as central committee of all branches and five subcommittees put machinery in motion for benefit shows.

September 24
Kansas City suburbans plan closing in fight over one-man-in-booth. Public aid to be enlisted.

September 26
Selective film contracts, film boards, credit committees and arbitration targets in Ontario's prosecution of the alleged film combine.

September 28
Will H. Hays bans three gang films. Pictures go back to studios for revamping.

OCTOBER

October 6
Society of M. P. Engineers elects Dr. Alfred N. Goldsmith of RCA as president and plans widening organization scope.

October 7
Dr. A. H. Giannini to head 438 banks on Coast, to retain connections in industry.

October 8
End of outrages in Kansas City operator squabble ordered by Missouri governor.

October 10
M. A. Lightman, at St. Louis meeting, formally launches drive to equalize wages of theatre employes.
A. C. Blumenthal reported going over Fox books in connection with reported deal of syndicate headed by Nicholas M. Schenck to buy controlling block of Loew stock formerly held by Fox.

October 13
National M. P. Week, November 18 to 25, set by committee to aid jobless fund.

October 15
Skouras taking over 47 Fox Greater New York houses.

October 16
United Artists invasion of Minneapolis irks Publix, is report, with retaliatory measures planned.
Jack Harwood, Cleveland exhibitor leader, dies of heart attack.

October 19
Thomas A. Edison, "father of industry," dies at age of 84 at West Orange, N. J., home.
Fox selling ten Kansas City suburbans and pooling with Publix-Dubinsky at Springfield in move to outwit operator union's two-man demand.

October 20
Independents and operator union in Chicago reach agreement in one-man dispute.

October 21
Paramount to limit foreign talkers to French and is opening offices in Germany.
United Artists drops Italian exchanges.

October 23
"Peace" in Cleveland zoning argument blasted when independents, back from New York conferences with E. A. Schiller of Loew's, state reopening of downtown house at 25 cents offsets all progress made at confabs.

October 24
Chicago operator settlement to have national bearing. Operators accept 20 per cent wage cut and agree to one-man in 40 theatres.
Eddie Alperson named Warner sales manager.

October 26
Standard contract held illegal by North Dakota judge, holding Thacher decree outlawing arbitration made exhibitors and distributors party to illegal combination in drafting contract.

October 27
Unit system of production adopted by Columbia, with four producers named under new plan.
David O. Selznick made production chief of RKO.



HE PROMISED HER
The Eiffel Tower with her name on it

SHE PROMISED HIM
Everything but what he wanted

We promise you
THE LAUGH BOMBARDMENT OF 1932

Howard Hughes *presents*

"COCK OF THE AIR"

with
Chester MORRIS

Directed by
TOM BUCKINGHAM
Produced by
HOWARD HUGHES

UNITED ARTISTS PICTURE

POLICIES SHOW SWIFT EVOLUTIONS

October 30

Government reported investigating alleged refusal of distributors to serve 10-cent houses in Georgia and Kansas City zone.

NOVEMBER

November 1

John Hertz, Chicago taxi magnate, William Wrigley, gum manufacturer, and Albert D. Lasker, advertising agency head, brought into Paramount. Hertz heads finance committee and is member of directorate, Wrigley and Lasker also being named to board.

RKO and RKO Pathe studios being merged on Coast.

November 2

Government not to halt pooling of RKO and RKO Pathe.

Loew's reports net of $13,484,768 for year ending August 31.

November 4

Abolition of censorship and lifting of blue-law bans demanded by exhibitors of Tennessee, Arkansas and Mississippi.

Radio and RKO Pathe exchanges preparing to consolidate; Radio studio workers given notice of reorganization on orders of David Selznick from New York.

RKO reported seeking $5,000,000 loan from General Electric, amount declared needed to complete merger with RKO Patbe.

Sunday shows win ground in elections in Ohio.

November 6

Ned E. Depinet, RKO Pathe sales manager, heads combined firm's sales activities in West, witb Charles Rosenzweig, heretofore RKO sales cbief, heading East.

November 9

Cheating on percentages through unauthorized holdovers and bicycling seriously affecting many percentage contracts, states Jack Levin, head of tbe Copyright Protection Bureau.

November 10

Fox studios adopt unit production plan, with Winfield Sheehan and Sol Wurtzel as producers.

Strike of operators and stagehands in all Fox theatres ordered for Friday by William Canavan, head of the international union, as result of Kansas City lockout.

November 11

Lionel Barrymore, for work in "A Free Soul," and Marie Dressler, for "Min and Bill," named "The King and Queen of the Movies" as Academy of Motion Picture Arts and Sciences, makes annual awards.

Minneapolis court holds standard contract illegal because of credit and arbitration provisions.

Warners reports $7,918,604 loss for year ending August 29.

November 12

William Canavan rescinds Fox theatre order. Consultations with Harry C. Arthur continue.

November 13

Idaho Supreme Court gets appeal by Fox from district court decision holding standard contract illegal because of arbitration clause.

November 14

RKO appeals to stockholders to support refinancing plan to avert receivership for company.

Kinograms ad newsreel suspends. Move termed temporary.

Playdate assigned by distributor binding upon exhibitor, North Carolina judge rules.

November 16

Academy of M. P. Arts and Sciences appeals to exhibitors to back standard aperture.

November 17

Minority stockholders launch fight against RKO refinancing plan and seek revision.

November 18

Edward R. Tinker, president of Interstate Equities Corporation, new president of Fox with Harley L. Clarke named chairman of board.

Ticket tax being prepared in move to balance government budget.

Walter S. Gifford, head of unemployment relief, asks public's support for relief programs as National Motion Picture Week gets under way.

B. B. Kabane, general counsel of RKO, lays company ills to Hollywood, acquisition of Pathe and decline of foreign business. Drive for proxies supporting finance plan under way.

November 19

Warners and M-G-M come to terms, ending booking impasse.

November 20

Loew's paying annual dividend of $4, despite "trying times" annual stockholders' meeting bears.

November 21

Affiliated circuits ready to adopt standard aperture proposed by Academy of M. P. Arts and Sciences.

William Fox starts series of suits charging Tri-Ergon corporation, owns basic sound film patents, RCA Photophone and Erpi first defendants.

November 23

E. W. Hammons and L. A. Young complete new Tiffany releasing deal.

November 24

Returns on relief shows spotty with wide apatby shown by public.

November 25

Cuts of 10 to 15 per cent by operators, stagehands for a period of 36 weeks, advocated by William Canavan, international president.

Consolidation of RKO and RKO Pathe being probed by government on complaint of minority stockholders.

November 28

Philadelphia zone unit asks Federal Trade Commission to act against sales policies of United Artists.

Seventeen cities report $164,064 raised for jobless relief fund.

November 30

Aaron Fox forms $10,000,000 firm for production, distribution and exhibition.

Producers order drastic cuts at studios.

DECEMBER

December 1

William Fox denies he is connected witb Aaron Fox film venture.

December 2

Paramount not to seek any new financing, Adolph Zukor states.

Operator and stagehand locals preparing to fight William Canavan's proposal for voluntary stage cuts.

General welfare meeting of producers, distributors, exhibitors proposed by continuing committee.

December 5

Receivership averted if two-thirds of stock approves RKO finance plan.

December 8

Unions reject William Canavan's 36-week wage cut program.

Educational reported lengthening shorts to combat double featuring.

December 9

Return of wartime ticket tax scale of 10 per cent on all admissions over 10 cents asked in Secretary Mellon's report to Congress today.

December 10

Industry, shocked by Mellon tax proposal, rallies for united fight on program.

RKO meeting opening at Baltimore with postponement seen due to lack of necessary majority. Government probe of financing asked by Senator Dill.

December 11

Democrats prepare to battle against Secretary Mellon's ticket and other tax proposals.

Harold B. Franklin withdraws from Hughes-Franklin. To handle Paramount and United Artists theatres in Los Angeles.

December 12

Industry prepared to join hands with otber lines of business hit by Mellon tax proposals.

William Canavan resigns as I. A. T. S. E. president when wage reduction plan is rejected. William C. Elliott succeeds.

December 14

RKO financing plan okayed at Baltimore meeting after three days of adjournments.

December 15

The Warner brothers are prepared to spend all tbeir own money and can borrow more if necessary to protect company name, H. M. Warner tells Wilmington stockholders' meeting. Common reduced to book value of $5 a share.

Injunction sought in Baltimore to balt carrying out of RKO financing plan.

Approval by stockholders not to affect his resolution demanding inquiry, Senator Dill says.

Hays association members charged witb conspiracy and combination in restraint of trade in Federal suit filed by Cleveland exhibitor unit.

December 16

Warners and First National were in competition in silent and sound films when former acquired latter, government will seek to prove in prosecution of action against Warners.

December 17

Producers warned to clean up dialogue in editing by New York censor board.

Advance approval on amalgamations by Federal Trade Commission sought in bill introduced in Congress by Representative Tinkham.

Joseph Bernhard named general manager of Warner circuit. Dan Michalove made general executive with duties covering all phases of firm's activities.

December 19

Representative Lankford introduces bill which bas for ultimate purpose, industry leaders believe, Federal control.

December 21

Battle on admission tax, block booking, copyright law, percentage and extended clearance planned in Congress by Allied.

December 22

Elimination of "off color" dialogue in pictures demanded by Obio's chief censor.

Spyros Skouras gets 34 upstate New York Fox houses.

December 23

Hughes-Franklin Theatres reported turning back number of houses to former owners.

December 28

M. A. Lightman warns producers against danger of too many "horror films" following success of "Frankenstein."

Half of Texas theatres will be darkened if proposed 10 per cent tax returns, Col. H. A. Cole, bead of Allied Texas unit, warns.

December 30

Arbitration clause of standard contract invalidates whole instrument, Idaho Supreme Court rules, upholding lower court's decision.

Shifts in RKO vaudeville set-up planned. Management changes demanded by minority stockholders nearly set.

December 31

Free tickets to aid morale of unemployed unofficially suggested by Gifford unemployment committee. Dangers of plan cited.

Two-cameramen union demand hit by Coast independent producers.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

What Is Showmanship!

JUST what is this thing called Showmanship? From all sides we hear so much about it that we are wondering whether the general conception of showmanship is something concrete and tangible or a certain mysterious something or other that few, if any, really understand.

We have visitors who discuss this or that manager and tell us that he is a marvelous showman who does things in a showmanlike way. Or we hear of a campaign being chock full of showmanship. Then someone happens along who tells us that so-and-so runs his theatre with a lot of showmanship. Then again we are told that so-and-so injects unusual showmanship into his merchandiing efforts.

Showmanship! Showmanship! Showmanship! What is it?

Let's approach it from this angle: We are walking along the street and we pass a theatre. There is something decidedly different and attractive about that front which makes us stop and look. Or; we are sitting inside a theatre and the general atmosphere makes us feel that we more than like the house. We are not sitting in that house as an ordinary paid patron. We are there to find fault or favor. But somehow or other, without knowing exactly what it is that we like, we sense a feeling of satisfaction. Is it showmanship that the manager is using to bring this condition about, or is he just a good manager? And is THAT showmanship?

We sit in a vaudeville theatre and watch a particularly good performer; someone behind us says, "How that baby sells himself; what a showman!" Is THAT showmanship? Or we stroll down to the corner drug store for some of our favorite toothpaste and find ourself attracted to some merchant's store by reason of a window that is so attractive that it compels attention and admiration. Our mind immediately says: "What a showman that merchant is."

So we try to sum up our definition of the word and we have to stop and think of just what we can say. Maybe it isn't anything definite at all. Possibly it is not a particular thing, but rather, the way the thing is being done. Doesn't that sound more logical? Isn't it really the ability, or should we say knack, of a good showman to make his efforts more appealing, more convincing and more certain by reason of the novelty he injects, the attention he creates by the way he does these things?

* * *

That long-promised series on the Necessity of Advertising and Exploitation gets under way this week with a snappy article from Gabe S. Yorke. This will be followed by others from many different sources. Each one approaches the slant from his own angle, no two are exactly alike, and that should make the series still more interesting. If YOU have some thought on the subject, just send it along and we'll give yours just as much consideration as any of the others.

* * *

It is particularly gratifying to note the interest we have attracted to our section from some of the best ad men in the business. By reason of this interest we will be able to carry many model ads adaptable to most any situation and that in itself is good news because the newspaper advertising of any theatre is a most important part of its showselling activities.

H. E. Jameyson, Midwesco ad chief for Fox Theatres, has earned a reputation second to none in the field of original and creative advertising efforts. Whenever the opportunity presents itself we shall certainly pass along some of his fine ads and we venture to say that it will find favor with thousands of showmen all over the country who cannot afford an ad artist of their own.

* * *

We have sounded several warnings about the tremendous possibilities of the coming Washington Bi-Centennial Celebration which gets under way next month. In next week's issue we carry a special announcement regarding this important event. Just what are YOU doing about it and how big a part will your theatre play in the celebration and activities of your local committee?

* * *

A few thoughts for today and tomorrow: Watch your newspaper ads to avoid errors in copy. . . . Checking up on the advance trailers and other material to insure its arrival on time . . . ordering exchange accessories as soon as your dates are set. . . . Playing up the stars of each picture that mean the most to your box office. . . . Keeping a sharp lookout for dead lamps on your marquee and signs. . . . Making your lobby the most attractive and inviting spot in the whole community. . . . Giving your entire operation that personal touch so essential to proper management. . . .

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



The answer to this one is: send us some "Lobby Laff" suggestions so that we can keep Dick busy. He's willing to draw them if we furnish the ideas. Surely you all get a funny incident in the course of a day's work that would make up a peach of a "Laff." Send it in before you forget it. We've got to keep Kirschbaum busy and out o' mischief. Shoot them along NOW.

SILVERWATCH SENDS A FEW MORE NOVEL SHOW-SELLING GAGS

Our old friend Max Silverwatch, manager of the Strand Theatre in Amesbury, Mass., is still employing novel little gags to stimulate interest among the theatre-going public in his community.

For instance, prior to Thanksgiving he sent out a neatly printed card headed, "To Our Friends and Patrons"—conveying an expression of appreciation for past patronage and wishing them all an "abundant measure of happiness and security." The card was signed—"The Employees and The Manager of Warner Bros. Strand Theatre."

Just to demonstrate that Easter is not the only season when live rabbits can interest the kiddies, he advertised that free rabbits would be on hand for the youngsters in connection with a magician act put on by one "Tommy Tucker" on the occasion of a Saturday matinee following Thanksgiving.

Still another gag he used recently along with "Get Rich Quick Wallingford" was a herald asking for definitions of "Money Slanguage." Included in the list were such terms as 1 Century; 5 Bucks; 6 Bits; 2 Berries; 1 Grand; 1 Finnif; 6 Sawbucks; 50 Simoleons; 75 Jits; 35 Cartwheels; 50 V's; 95 Seeds, and 100 Coppers. The gag was to total the amount of this list and participate in guest tickets.

We are regularly expressing thanks to this Round Tabler for passing along a batch of interesting gags to his fellow showmen and we hope that he'll continue the good work. Let us know if you got set on that Gift Nite, Max, and if so, how it came out.

McDANIEL NOW WITH PUBLIX IN IOWA; IS SELLING HIS SHOWS

It's quite a jump from Kingsville, Texas, to Marshalltown, Iowa, but E. M. McDaniel made the leap and now he's at the helm of the Publix-Strand in the latter city instead of one of Hall Industries Theatres in the former town.

While Mack was in Texas he passed along a number of ideas on showmanship, and since his arrival in Iowa a few more of his slants on this business have come to light. For instance, he has found that Give-Away Nites are as popular in his newly-adopted state as in many other sections of this country. To his way of thinking, the gifts should be practical ones and varied sufficiently to suit the different types of fans.

He has arranged a tie-up with a local department store for give-aways of small autos and dolls for Xmas and is using the lobby for a large display of groceries as a tie-in for a deal made with the local A. & P. company for Barrel o' Gift Nites. These are scheduled every Tuesday night through December and are proving a popular attraction.

Other recent activities on McDaniel's included the featuring of a letter of endorsement from the local Police Chief on "Homicide Squad"; and the use of a toy Erector set, resembling a building under construction, for "Skyline." This also had a painted background of skyscrapers and a cut-out of Hardie Albright.

Like many other members of this Club, Mack has found that patrons are particularly receptive to give-aways. You all know how to handle these affairs, so it's hardly necessary to go into detail. That these "nites" should be attractive will not surprise anybody, for it's the old gag of getting something worthwhile for nothing.

He is also a great believer in the efficacy of the lobby as a business-getter, estimating that it amounts to about 75 per cent of the battle. Regarding the lighting of lobbies, he has found that moving displays and brightly lighted signs are the most effective.

Along with your fellow showmen, Mack, we hope that business will break as well for you in Marshalltown as it did in Kingsville, and that you will continue to keep your Club posted on all activities in show-business. If the move amounts to a promotion, which we assume it does, please accept congratulations. And don't forget that your slants on this game will always be of interest to other members of the Round Table.

ATTRACTIVE PROGRAMME!

Here's a programme which is really distinctive and attractive at the same time. Starting with the cover; we find this house organ different in at least one respect as compared with most others; they use no plugs or type matter of sort. To our way of thinking and for a programme of this kind, that's good dope.

The inside spread in a combination of several program styles. You could, with a slight stretch of your imagination, call it a newsette because of the reading matter carried on either side of the attractions. But that would not be exactly correct. The current pictures of their three change bill get the lion's share of space and attention. Then, instead of throwing some hold-over type matter into the sides for fillers they tie the reader space right into the rest of the spread by using only material pertaining to the attraction for that week.



you'll be let in on the secret of STANDING ROOM AGAIN

Watch Motion Picture Herald next week, issue of January 16th.

PARAMOUNT

Keeping Up With The Times!

By GUY JONES



There are exactly seventeen good captions for this Guy Jones cartoon, but we won't use a single one of them. We're going to let you write your own. But please remember, no profanity permitted. . . . ? ?

KRENDEL MADE POOR NIGHTS PROFITABLE WITH TWO FEATURES

Two off nights of the week have been turned into veritable gold mines through employment of special features by Dan E. Krendel, manager of the St. Clair Theatre, Toronto, Canada.

Several weeks ago he chose Thursday, his poorest night of the week, for "Revival Night," advertising that following the last showing of the evening feature one of the big successes of the past season would be screened for those who desired to remain. He opened up with "Common Clay," followed with "Animal Crackers," "Let Us Be Gay," "Vagabond King," etc., and Thursday turned into the best night of the week.

His other weak night, Tuesday, has been converted into s.r.o. business by putting on "Dresserware Night," on which occasion each regularly admitted lady received one article of a 44 piece set of dresserware. Needless to state, the house is packed to overflowing with women every Tuesday night, with the balance of the week finishing off to sweet money.

The revival night idea has turned in business nothing short of phenonomal for Krendel and we're passing it along to those who may have forgotten that this is one of the good old dyed-in-the-wool methods of appeal to the bargain-loving public. It is also a fact that a great many people like to see their favorite pictures the second time and there's also a chance that it might be the first time. We take it for granted that Dan gets these films at a price that warrants the extra showing. Many have tried the dresserware night stunt and profited thereby. This one was handled in the usual fashion. We know this Round Tabler will continue his good work and we want to hear from him just as often as he can find the time.

UNEMPLOYMENT GAG!



When Homer V. Guy, of the Columbia Theatre, Dayton, Ohio, ran his benefit show for the Unemployment Fund he ballyhooed his show with circus animals.

Better Theatres' First Pick
in "TALKING SCREENS"
The New
SARASONE
The Screen of Perfection For Sound & Projection
Flame-Proof, seamless, amplifies and clarifies vision and sound, is priced direct from the maker at 50% savings to you!
Manufactured by Draper Bros., Canton, Mass.
Distributed by Sarasone Screen Co.
Tremont Theatre Building, Boston, Mass.
Address all communications to Sarasone Screen Co.

COSTUME PARTY WAS STAGED BY CHARLES CLARK ON HALLOWE'EN

A Hallowe'en costume party and excellent campaigns on two feature attractions figured in recent activities of Chas. O. Clark, manager of the Metropolitan Theatre, Baltimore, Md.

Three thousand announcement heralds were distributed among school children, outlining the evening's program for Hallowe'en, and radio messages were broadcast two weeks in advance. Trailers were also used two weeks ahead of date. Interesting awards were given the participants for the prettiest, most original and funniest costumes. Another stunt that furnished amusement for all concerned was a "fun barrell," from which twenty privileged children picked give-aways consisting of sausage, nursing bottles, Hallowe'en novelties, etc., all done up in packages and opened on stage. Guest tickets were also handed out at the close of an apple-ducking game. The lobby was decorated with a large cutout of a black cat and real pumpkins.

The screen attraction for the above occasion was "Monkey Business" and a cage of live monkeys, placed in lobby one week in advance, caused plenty of comment. Palm trees, from which cutout monkeys hung by tails, also lent to the general atmospheric scheme. Each monkey had a Marx Bros. head. Several thousand neighborhood programs and as many novelty envelopes, each containing two salted peanuts, were distributed throughout the theatre zone.

Clark's recent campaign on "Five Star Final" was featured by radio broadcasts one week in advance, tied-up with a food products company; three days use of sandwich signs; distribution of 3,000 programs; newspaper copy and critcisms on all one and three-sheets, shadow boxes and displays, and a ballyhoo front made to resemble newspapers.

MANY OBSTACLES DID NOT STOP MAT PRESS SECOND ANNIVERSARY

Extremely bad local business conditions plus a politically-controlled newspaper antagonistic to his place of business did not deter Mat Press, manager of the Saenger Theatre, Hattiesburg, Miss., from extracting excellent results from a campaign waged in connection with Second Anniversary.

Unable to secure co-operation from the paper in question, Press turned to a sheet of lesser importance and for "peanuts" obtained a two-page spread in addition to the many readers that appeared in advance and current with the anniversary. The spread played up the three attractions for the week.

The Governor of the State happened to be in town for a day during the celebration and Press staged a parade in which he prominently placed a float advertising the day's show. The front of the theatre, made up in advance, covered the entire week, but after the first half, was changed to cover the Thursday, Friday and Saturday attractions.

As the result of the above efforts, one of the days brought in the second largest day's business in the history of the house. This is particularly commendable in view of local conditions. The Club will be keenly interested in knowing how this member keeps the ball rolling along.

FLAM FIRST SOUGHT TO BUILD GOOD WILL IN A NEW COMMUNITY

The task of building up good will in a strange community has occupied an important portion of the working hours of David Flam since he received the assignment to manage the State Theatre, Johnstown, Pa., and from all accounts he's been making excellent progress.

To begin with he has gained the signal honor of being the first "picture man" in Johnstown ever taken into the sacred fold of the local Kiwanis Club and in appreciation of this event and with an eye toward making future contacts, he recently entertained more than two hundred members of this organization at the State.

Following the above occasion, Flam received a letter from the president of the Kiwanis expressing appreciation from all members who had attended the show. He also thanked this Round Tabler for the interest he had taken in the Orthepedic Ward of the Memorial Hospital on the occasion of appearing there with certain performers for the entertainment of the patients.

We don't think there's any doubt that Flam has built up a solid friendship with these two hundred Kiwanians and venture to state that many occasions will arise to justify his move. Now that Dave has found his way around town, we'll be looking forward to hearing about what he has planned in actual show selling.

ROUND TABLE BIOGRAPHIES

With regard to the antecedence of Joseph Dondis, we'll have to credit Russia as the birthplace of this aggressive and proficient showman, for data at hand records that he was born in that country on March 4, 1885. However, he bade farewell to his native land at an early age and immigrated to these United States, eventually halting his trek in the city of Fall River, Mass.



Joseph Dondis

After finishing with grammar school, it strongly dawned upon this young man that coin of the realm was most necessary to his existence, and so, as he frankly states, he entered show-business to make money. No frills and fancies; no artistic temperament, just an avowed desire to do things and get somewhere.

He started in 1923 in opposition to Paramount and tells us that he weathered some pretty rough storms before that company decided it could make more profit through the act of taking him on as a partner. And so he went with the big circuit, and at this writing we find him in charge of the Strand Theatre at Rockland, Me., where he is still a partner-manager.

Dondis is married, the father of several children, and an active force in community activities. He is a member of the Forty Club, an Elk, and belongs to the local Chamber of Commerce. Apparently, he's in this business for keeps.

"The Showman's Calendar"

JANUARY

17th	Benjamin Franklin's Birthday (1706)
17th to 24th	National Thrift Week
18th	Daniel Webster's Birthday (1782)
19th	Robert E. Lee's Birthday (1782)
21st	Stonewall Jackson's Birthday (1824)
23rd	Ralph Graves' Birthday
29th	William McKinley's Birthday (1843)
30th	Greta Nissen's Birthday

FEBRUARY

1st	U. S. Flag Raised in Hawaii—(1893)
	Clark Gable's Birthday
3rd	Woodrow Wilson's Death (1924)
	Horace Greeley's Birthday—(1811)
4th	Col. Charles Lindbergh's Birthday—(1904)
6th	Ramon Novarro's Birthday
	Aaron Burr's Birthday—(1756)
	Massachusetts Ratified U. S. Constitution (1788)
7th to 13th	Boy Scout Week
7th	Charles Dicken's Birthday—(1812)
	First Telephone made by Thos. Watson for Bell (1875)
8th	Charlie Ruggle's Birthday
9th	Nebraska admitted to Union (1867)
10th	Ash Wednesday
11th	Daniel Boone's Birthday—1734
11th	Thomas Edison's Birthday—1847
12th	Abraham Lincoln's Birthday—1809
14th	St. Valentine's Day
14th	Admission Day in Arizona—1912

HURDY-GURDY BALLY!



An old-time hurdy-gurdy was pressed into service by Abe Sunberg, manager of the State Theatre in Minneapolis, Minn., when exploiting "Sidewalks of New York." Something of a rarity in recent years, this old music grinder certainly caught the public eye.

POAG TIED-UP WITH INSTALLATION OF A BIG RADIO STATION

Down in the Mexican border town of Del Rio, Texas, where P. J. Poag manages the Princess Theatre, a broadcasting company recently celebrated the opening of what is claimed to be the largest station in the world, and Poag tied-in with the event for what might be classed as a unique stunt in theatre exploitation.

He suggested the term "Gala Week" to the town officials and merchants and they adopted it for the slogan during the festivities in which the Princess Theatre took a leading part. The photo on this page will give readers an idea of how the theatre was decked out for the occasion, with the 5-foot station letters X E R suspended across the front of the house. Wooden reproductions of the station's aerial towers stood at either side of the lobby entrance and the front was further enhanced by gayly colored pennants, strung across the street. The other portion of the photo shows a special 24-sheet made up for the week.



Poag also tied up with the 30-page special edition the local newspaper issued for the occasion, featuring his ads in prominent positions, and also got space in a 24-page edition of a local Spanish paper.

While free advertising is held to a minimum on the new station, appreciation for Poag's part in the celebration led the announcer to personally comment on pictures he had seen and to mention current and coming attractions.

Now that Del Rio has this powerful broadcasting station, we venture to state that trade at the Princess will continue to grow and that Poag will always manage to promote a portion of its time for the good of his house. With his able assistant Kessler on hand to construct signs and take care of other advertising, this combination certainly should keep right on hitting the ball. In the meantime, we wish this team lots of luck and will hope to hear more about what's going on down in their town.

IN EXTENUATION!

On page 48 of the December 26 issue of this publication we gave sole credit to Ralph Stitt for the execution of another attractive front for the Rivoli Theatre on the occasion of the showing of "Age for Love." While Stitt did have a share in its design, it would be an injustice not to call attention to the fact that Duke Wellington did the major portion of the work.

YOUNGSTERS CAN BE DIVERTED FROM SCARE TRAILER, SAYS STITT

Credit Ralph Stitt of the Rivoli Theatre New York City with this one.

The current picture playing Christmas week and, naturally, catering mostly to children is "SOOKY." Unfortunately, the trailer for the following week's feature, "Dr. Jekyll and Mr. Hyde" is one of the most gruesome we've seen in many a day. Ralph got around it this way. He had a little advance trailer made to show prior to the main trailer which read:

"Notice to Adults with Children at this performance.

"The following sequences announcing the future presentation of 'DR. JEKYLL & MR. HYDE' are rather strong dramatically.

"We recommend that juvenile attention be diverted from the screen for the next few moments.
The management."

We pass this on to you, boys, because it can be used in connection with any trailer that requires it.

Good work, Ralph, let's have some more like it.

TOM PHELAN STAGED MIDNIGHT SHOW FOR UNEMPLOYED RELIEF

A recent report concerning the activities of Thomas Phelan, manager of the Paramount Theatre in Long Branch, N. J., discloses that his portion of the motion picture industry's charitable gesture to the unemployed was featured by a big midnight benefit show on Thanksgiving night. Cooperating with Phelan in this move were the Lions, Rotarians, Elks, Women's Clubs and many other fraternal and civic organizations of Long Branch. A capacity crowd attended the performance and all funds were turned over to the relief committee.

Tom has also been using "Opportunity Night" to bolster up his trade on Tuesday nights. This feature is under the supervision of Al Greene, a vaude artist who acts as M. C. and knows how to get a whole lot out of an affair of this kind. Prizes are awarded to performers according to applause from the audience.

We're glad to hear from Phelan again and now that the holiday season is over his fellow Club members will be interested to learn what took place at the Paramount during Xmas and New Years.

Watch This Angle

Managers who contemplate any form of contest, prize competitions or schemes of any kind in connection with which the mails are to be used are advised to ascertain whether such matter is admissable to the mails in view of the fact that the postal laws prohibit the mailing of matter relating to schemes or enterprises for the award of prizes or distribution of money or property by lot or chance, drawings, guessing contests, lucky number contests, etc., and should submit to their local postmaster details and full particulars of such schemes in order to avoid violation of the lottery laws.

POSTER ART WORK! DRAWN BY CLAUDE BARNETT



By way of contrast we offer another poster on Clive Brook. Last week's was from Benton James; this week's is from a new contributor to the Poster Art Work series, Claude Barnett, poster artist for the Booth Theatre in Knoxville, Tenn.

Both Brook posters were exceptionally fine examples of the highlight poster art and both could be used to good advantage by any theatre with an artist who wants to make his work outstanding as well as business-getting.

There seems to be some difference of opinion about the size of these reproductions since we inaugurated the three-column make-up for the Club pages. The opinion, as a matter of record, stands even right now. Seven have found no objection to this size and seven others have. We would appreciate more comment before going back to larger size reproductions.

We hope that Barnett will now become a regular contributor to this series.

MAGIC MATINEES!
A new and clever scheme that will positively
BRING THE KIDS!
Now used successfully in large and small theatres throughout the country
WRITE TODAY FOR INFORMATION
M. A. KASHIN 320 FIFTH AVENUE. NEW YORK, N. Y.

BEALS USED TRUCK STUNT AS PLUG IN RURAL COMMUNITIES

A number of amusing and profitable stunts featured the last Anniversary Week put over by Carlton L. Beals, manager of the Bijou Theatre, Pittsfield, Me.

He reaches into the rural communities for a substantial portion of his trade and therefore revived the old gag of giving awards to those who brought in the biggest truckload of patrons; to the truck that came the longest distance; to the oldest couple, and child who came to the box-office.

One of the patrons who came in with a truckload lost out by so close a margin and felt such keen disappointment that Beals softened up and gave him a pass good for a year. The man turned right around, left the theatre and turned up next Saturday with another big load of patrons. He will undoubtedly repeat again as he considers himself a privileged person in his community.

During the football season Beals gave a free show to a squad of 40 boys and coaches of the local prep school whenever he showed a Knute Rockne reel. It is interesting to note that the team won their first game through observation of a play they saw pulled off in one of the reels. Not long after this, a squad of players en route from Portland to Bangor stopped off to see a show at the Bijou and Beals promptly put on a slide to let them know that he was glad to have them in the house and wished them luck in the forthcoming game. Just a little gesture that will undoubtedly get them to repeat on other occasions.

He works hard for his theatre patronage, going into the rural districts some 70 miles every week. He carries window cards, heralds, etc., and stops at various points to hold a short chat with prospective patrons. But it all pays in the end for when these folk seek amusement they naturally think of Beals. More power to him, say we.

ROUND TABLE BIOGRAPHIES

At the age of 23 years George Earnest Gemming took a slant at show-business. It looked interesting and so in he went to learn the ropes. He liked the game, so in it he stayed, and at the present time we find him holding down the job of assistant manager of the Webster Theatre, Rochester, N. Y.



G. E. Gemming

Rochester is his native city, Gemming having been born there on October 17, 1902. After graduating from local public schools and assimilating general business experience in other lines, he entered the amusement business at the Rialto Theatre, a local independent house. He has since been connected with Schine Enterprises and the Genessee Amusement Company of Batavia, N. Y.

He would choose show-business again were he to start looking around for a business career and, therefore, at the present time, has no intention of leaving this field for another.

PROTECT THE BOX OFFICE

GUARD your LOBBY and FOYER with

THE NEW **per-fu**

ODORS

- Oriental
- Carnation
- Jasmine
- Lily
- Rose
- Lavender
- Lilac
- Violet
- Orange Blossom

Your patrons are your guests treat them accordingly.

THE lobby and foyer of your theatre must be considered as you measure the box-office success. When your patrons step from the fresh air of the sidewalk into your lobby and foyer their nostrils are suddenly assailed with the heavy air that naturally predominates in a closed building. Whether your building is new or old or if it has been newly renovated and decorated . . . no matter how spotlessly clean it is kept or how well your auditorium is ventilated, there is a certain unpleasant thickness about the atmospheric condition of the lobby and foyer. You have noticed it and consequently so have your customers.

Would you subject a guest in your home to unpleasantness? . . . No! Why should you then allow a patron to be confronted with disagreeable odors, who has paid you for the privilege of being your guest and has the power to make or break your box-office? Filling the lobby and foyer of your theatre with the fragrance of fresh flowers by using **per-fu** will go far in bringing them back regularly.

per-fu is a concentration of solidified high grade perfume oils and being non-alcoholic has a lasting fragrance that is only equalled by freshly cut flowers. Just the turn of a switch is required to fill a room with the fragrant perfume odor of your choice.

It is economical to use as one pound is sufficient for about forty-five days and the cost per pound is but $6.00; $3.50 per half pound. All orders are prepaid when accompanied by check otherwise C. O. D.

Inquire about a special get acquainted offer awaiting you

WEST COAST PERFUME CORPORATION

7425 Sunset Boulevard

HOLLYWOOD, CALIFORNIA

YOUR NEAREST SUPPLY HOUSE OR

NATIONAL THEATRE SUPPLY COMPANY

OFFICES IN ALL PRINCIPAL CITIES

"PER-FU IS A FACT NOT AN EXPERIMENT"

WILLIAMS' SNAPPY XMAS DISPLAY!



Three weeks before Xmas the Toyland display shown in the accompanying illustration was placed in the lobby of the De Witt Theatre, Bayonne, N. J., by Manager A. Williams. Approximately $350 worth of attractive toys, ranging from small dolls up to expensive mechanical articles, were promoted from a local toy dealer, who also paid for the printing of 10,000 coupons and 2,000 stickers. The stickers were used along with careful distribution of 1,200 "Lionel" magazines in Bayonne schools. The coupons were distributed three Saturdays in succession, in the usual fashion, and children were advised that they must be on hand on the designated day for give-aways.

All in all the display, set off by a flasher—illuminated Xmas trees on each side, attracted attention from every side and caused plenty of comment from both children and adults. The final Saturday saw knockout business during the matinee show. Note the 40 x 60 in the foreground that calls attention to the give-away of 10 turkeys, 4 geese and 6 chickens. However, this number was increased to 26 instead of 20 and announcement of this change was made on screen.

We have not had the pleasure of receiving regular contributions from Manager Williams but any showman who can promote such a fine collection of toys at no cost to theatre cannot fail to become an asset to this organization. To our way of thinking he contrived a fine display at practically no cost to the theatre and the kids must have had a corking time. We hope Al will send further news about his work.

McGINNIS HAS BEEN PACKING HOUSE WITH ASSORTED GIVEAWAYS

One of the Club's newly-elected members, Herb McGinnis, manager of the State Theatre, Lima, Ohio, has been under the influence of Give-Away Nights over a considerable period and has found that this practice has found a ready response among patrons in his community.

On Saturday nights "Country Store" has been packing 'em in for months, he states, and at no cost to theatre he has promoted articles ranging from bath soap to canaries, with kitchen stoves, cabinets, radios and what have you in between.

Another Give-Away highly acceptable in this community has been "Coal Night," when three tons of coal and $15 credit on purchase are handed out. This stunt was also promoted free of cost to theatre.

To bolster up December business four new Fords were promoted 'way under cost and from all accounts to date the increase in trade has more than justified whatever expenditure was made. This stunt was a repeat of a similar one pulled successfully last summer.

Of course McGinnis gave the usual Thanksgiving party to the kiddies at the Orphans Home, and made arrangements with the Christmas Mother for a Canned Fruit and Toy Matinee, with barrels in lobby for donations of jellies and canned goods. He has also been using an honest-to-goodness organist as an added attraction three days a week—and the audience applauds!

So there you are Round Tablers—fight out the pros and cons of Give-Away between yourselves. Those in favor of the stunt will get a large sized kick out of Mack's success with the stunt. Those against will have something else in their mind. Of course it all hinges on what it costs the house. Mack appears to have gotten away with a whole lot at small expense. At any rate let's hear from fellows on either side of the fence.

Club Index for Month of December

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of December. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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	26th	54
	26th	55
	26th	57
	26th	58
Fireman's Tie-Up	12th	64
Football Tie-Ups	19th	63
Fronts	12th	53
	12th	58
	26th	48
	26th	55
	26th	58
Giveaways	12th	52
Hallowcen Gags	19th	66
	26th	54
Institutional Plugs	12th	56
Kiddie Biz	12th	52
	12th	57
	26th	49
Lobbies	5th	64
Local Movies	5th	67
Magazine Tie-Up	12th	59
Merchant Tie-Ups	5th	65
	5th	68
	12th	55
	12th	56
	19th	64
	26th	51
Newspaper Ads	5th	64
	5th	68
	5th	71
	12th	62
	12th	63
	19th	62
	19th	67
	26th	50
	26th	59
Novelty Gags	12th	53
	12th	54
Personal Appearance	26th	53
Posters	12th	60
	19th	60
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Premieres	12th	55
Product Announcement	5th	73
Programs	26th	52
Radio show	5th	66
	12th	60
	19th	62
Safety Clubs	5th	73
School Tie-Ups	12th	53
	12th	60
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Short Subjects	5th	75
Special Nights	19th	60
Stage Weddings	12th	58
Street Ballys	5th	65
	5th	74
	12th	52
	12th	54
	12th	57
	12th	59
	12th	64
	26th	52
	26th	57
Thanksgiv'g Day Stunts	19th	56
Theatre Anniversary	5th	64
	5th	67
	5th	69
	19th	64
Two For One Gags	5th	66
	5th	75
Window Displays	5th	69

"TONIGHT—EAST LYNNE" OR THE CYCLES OF SHOW ADVERTISING

Herewith we start off what we hope will prove an interesting as well as constructive series dealing with the necessity of advertising and exploitation for all types of theatres. The thought behind this series is to bring to the surface the reactions of various showmen from all fields in the industry on the question of whether any theatre with the pick of product and doing a consistently good business must keep on advertising and exploiting their attractions. It is far from a foolish discussion because what you believe to be the obvious answer may not be the opinion of others. And vice versa. At any rate we start off with an article from Gabe S. Yorke, director of advertising and publicity for Fox Theatres and Fox Film Corporation, unquestionably, one of the leaders in the field of advertising and a man with a keen understanding of the manifold problems confronting the theatres of today and tomorrow in the matter of show-selling and its important part in the show-world's scheme of things. We liked this article from Mr. Yorke and feel certain that you will like it too. It will be followed up by others from well-known and not-so-well-known men in the industry.
"CHICK"

By GABE S. YORKE

Given a theatre that plays nothing but hits: can it get along without advertising and exploitation?

Given a theatre that plays more flops than hits: can it be pulled out of the red by advertising and exploitation?

Are advertising and exploitation really necessary to show business?

Can this man Chick Lewis ask questions?

NOW I'LL ASK ONE

Is show business really necessary? No, it is not—which is why civilized peoples have always insisted on maintaining and patronizing it. That sounds like a paradox and so it is. There's hardly anything in the amusement field that isn't paradoxical.

Of course, if show business is not necessary then its advertising and exploitation are not necessary. That answers Chick's third question, although in a left-handed manner.

Show business in all the centuries from the days of Aristophanes to the days of his fellow countryman, Spyros Skouras, has been always changing but never changed. (Another paradox.) Its advertising and exploitation follow that rule. The operators of the theatre in Elizabeth's time, and later, crabbed about the "useless" cost of the trumpeters and town criers who announced their shows—and eliminated them as soon as the first newspapers (tabloids, by the way) were willing to quote decent rates on theatrical copy. Current remarks about the futility of advertising and exploitation are, therefore, nothing new—and nothing to become excited about.

Nor should any weight be given to the thought that everything in show business has progressed but advertising. Consult Percy Hammond, Billy Phelps and Terry Ramsaye and you will find that all the plays ever presented, all the novels ever printed and all the pictures ever produced were based on exactly thirty-six original plots. The entry of sound into our business did not add to or subtract from that total.

WHAT PRICE "IDEAS"!

No one has counted the number of original ideas that are the bases of all our advertising and exploitation. I'd wager that it is not over fifty. In the past fifteen years theatrical advertising has passed through the following stages:

"To-night—'East Lynne'."
"'East Lynne'—The Newest, Greatest Sensation."
"Should a Husband Forgive? See 'East Lynne'."
"An Epic of Mother Love. The Masterpiece of the Ages—'East Lynne'."
"While His Hot Breath Seared Her Neck the Warmth of Her Body Melted His Shirt Studs. Passion Urged Them On in 'East Lynne'."
"It Will Tug at Your Heart Strings. With Sound Effects. 'East Lynne'."
"An All-Talking, All-Singing, All-Dancing Production—'East Lynne'."
"To-night—Ann Harding in 'East Lynne'."

Perhaps these are not arranged in proper chronological order. Perhaps intermediate stages have been omitted. But, by and large, there you have a complete revolution of the advertising wheel. Criticism of advertising and exploitation does not arise from the fact that at regular intervals we repeat ourselves. It appears, and rightly, when the advertising wheel stops revolving.

Chick's first question can be answered, therefore, in this manner: a theatre playing nothing but hits can get along without stationary, monotonous and unmodified advertising. But whatever success can be attributed to its product will be augmented by variety in advertising and exploitation. I've seen it done and will cite a specific instance later.

OLD IDEAS—OR NEW?

Successful showmen, be they authors, producers, actors or press agents may boast about their originality, but the truth is that their success depends upon the extent of their repertoires and the speed with which they can dig up old ideas to replace new ones. (Again a paradox.)

Eugene O'Neill writes dialogue with good, old-fashioned "asides" and garners greater glory by the very device that laughed the Victorian playwrights out of the theatre. Janet Gaynor, at the peak of the Sex Appeal Era, patterns her work after that of the Maude Adamsses that used to be, and is elected Queen of the Movies. Howard Dietz, consciously or subconsciously, goes back to the ancient circus principle of treating the yokels to some hula-hula in front of the tent, calls it the "living marquee" and stages one of the most successful ballyhoos of recent years.

There is a theatre on Broadway, operated on a long-run, two-a-day basis that has had the reputation of playing nothing, or almost nothing, but hits. But a new attraction never opens in it without a new lobby and a complete change in the electrical display, both of which are important forms of advertising and exploitation. No new attraction goes in without a hooray in advance of it on the theatrical pages of the newspapers.

The Republic Theatre in New York had a stretch of capacity business that lasted five years—the five during which it housed "Abie's Irish Rose." But there was not a week of that period when it did not get advertising and exploitation, if not in space that was paid for then in the more valuable free space that dramatic editors insisted on throwing at it.

DOES IT HELP THE "FLOPS"?

As to the question of what advertising and exploitation can do for a house that plays more flops than hits:

Mark this circumstance, which can be observed in any group of theatres operated by one chain. You will see two, three or half a dozen theatres of equal size and equal expectancy playing the same product but turning in unequal grosses. All the gags about house managers who don't know if their jobs are good until they read their morning mail, have their origin in that circumstance.

In some chains a manager who pulls a house out of the red is shifted to do the job all over again in another tough spot. In other chains a manager who cures a bad house is kept in it and the fellows who go from black to red get all the orders to move. But behind all the shifting of personnel and the unending firing stand the figures by which comparisons can be made. This, more often than the whims of executives, is what causes so many theatre managers to learn geography without the aid of books.

I know a certain manager who varies the business of moving from house to house within one theatre chain by moving from chain to chain. By every such move he has bettered himself. Even in these unhappy times there is competition for his services—and for just one reason. He has always made it a point to keep an air of liveliness about his theatre—for use as a cushion when he plays poor product and to squeeze in the last customer when he plays a hit. He changes his style of newspaper advertising frequently. He never lets a week go by without introducing his audience to a different gag in his lobby or on his stage. His repertoire is extensive and he can dig up old ideas speedily to replace new ones. You can not name a stunt, however old, that he has not used. He has discovered that his public is not so much taken with the originality of his exploitation as with the variety of it.

He keeps demonstrating that proper advertising and varied exploitation, even in a house that plays more flops than hits, find their justification in the extra business they bring in with good pictures and the minimizing of the losses on bad ones. There are many like him.

EVERYBODY'S DOING IT!

There has probably been no time when other industries copied theatrical advertising and exploitation more than they do at present. In Los Angeles they open new soda fountains with ceremonies copied after those that made Grauman's Chinese famous. The Sunshine Biscuit people during the past two weeks introduced a new product with advertisements that were deliberate and detailed imitations of the theatrical copy and layout. A prominent chain store organization has hired men from the motion picture business to stage the openings of new units. Department stores have not only adopted theatrical advertising but are putting on street ballyhoo. (Have you seen one of those Macy balloon parades?) The cigarette manufacturers pay us a compliment with imitation and even use our tools—the names and photographs of the stars whom our methods have made famous. As soon as a new device is used in lobby decoration it is sold for store window dressing.

While the rest of the business world is trying to jam a laurel wreath on our collective brow there are people in our own industry who ask whether our advertising and exploitation are necessary!

The inevitable paradox.

McFADDEN'S BOYS PLUG PICTURES!



Exploiteers always have an opportunity to make a big bally when a producer picks a "Liberty" serial for picturization. The finished article in this case was "Corsair," and the above photo shows a street parade staged by the boy carriers along Broadway, New York City. These demonstrations are generally arranged by giving a free show for the kids.

MAT SERVICE FIRM AIDED HILLYER TO MAKE A SPECIAL AD

Below is reproduced a combination ad and throw-away recently gotten out for an Owl Hallowe'en show by M. N. Hillyer, manager of the Downs Theatre, Downs, Kan.

This is particularly interesting, we think, because it well illustrates what can be accomplished through paying a visit to, or communicating otherwise with some printers mat service concern. All the atmospheric mats you see were obtained from such a company. The one on the picture ("Phantom of Paris") was taken from the press book. When issued for throw-aways this was printed on colored poster stock.



The above merely shows what can be done at short notice in the way of making up an attractive ad or throw-away. The idea as illustrated here need not only apply to the picture or holiday mentioned. Any mystery film, or any occasion for which this sort of atmosphere would apply, might be tied-in with similar copy. Thanks to Hillyer for passing this one along. We'll be looking for other examples of his interesting work.

RICE ADDED KIDDIE REVUE TO FOOTBALL PICTURE FOR WOMEN

Skeptical as to a football picture drawing women patrons, H. W. Rice, manager of the Paramount Theatre, Monroe, La., staged a kiddie revue in conjunction with "Spirit of Notre Dame," which not only accomplished its purpose but was a success from every angle.

The revue, "School Days," was presented on the stage twice daily during the run of picture. Twenty-two kiddies appeared in a show in songs and dance acts over a 20-minute period. By tying up with a local dancing teacher, the whole show was promoted at no cost to theatre.

Another recent activity of Rice's was the garnering of 168 inches of free space in a morning paper on the occasion of "Sob Sister" and the added attraction of an artist who was billed to answer a multitude of questions. The tie-up was made with the classified department, tickets being given with every three line ad that ran three days. The vaudeville artist answered questions for the readers of the paper at the rate of fifteen each day.

Both the above stunts, you will note, were put over without cost to the theatre and served their purpose in the way of safeguarding a show Rice had doped as a draw for men, and as means of drumming up some worthwhile publicity. These are stunts that can be adapted to any similar situation.

COPPOCK HAD SHORT TIME TO PUBLICIZE STARS BUT DID JOB

That E. S. C. Coppock, manager of the Paramount Theatre, Staten Island, N. Y., has established an elaborate system of communication throughout his theatre zone, is seen in connection with a personal appearance made recently by Richard Arlen, and his wife, Jobyna Ralston. Long before 7:30 the theatre was packed and by that time it became necessary to stop selling seats, and for Arlen to make a brief appearance in the lobby to satisfy those who could not be seated. Following introduction of his wife to the audience, Arlen also introduced three All-American football players.

The combined presence of the Arlens and star players undoubtedly did much to account for the satisfying gross piled up at this theatre for "Touchdown." What strikes us most forcibly is that Coppock only had a very short time to send out word on the personal appearance. It's further proof that this showman has been on the job since taking over management of this house.

ARRIVAL OF A NEW STAR WAS GAG USED BY MANAGER J. JONES

Arrival of a new screen star, Helen Hayes, was an effective idea used to advertise "Sin of Madelon Claudet" by J. Jones, manager of the Saenger Theatre, Pensacola, Fla.

He secured several trunks, covered with various stickers from foreign and American ports, and placed them on the sidewalk near the entrance of the theatre. A large hand-painted banner was used across the trunks, copy reading: "A New Star Has Arrived—Helen Hayes in ——." Sales copy, cast and playdates followed. A large cut-out from the three-sheet was mounted on a base, carrying hand-painted title of pictures, stars and sales copy, and placed in the lobby four days in advance.

Club members might keep in mind the above for use in connection with the arrival of any new star. It worked well with this picture and we can't think of any reason why it wouldn't fit in with another.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre.....

Address.....

City..... *State*.....



BY REQUEST—

ANOTHER GROUP OF SINGLE COLUMN ADS WHERE SPACE RATES ARE HIGH OR THEATRES ARE "SCOTCH"!

SUTARIA SENDS US SAMPLE OF TEASER CAMPAIGN IN INDIA

When it comes to putting on an effective teaser ad campaign, we'll have to admit that S. F. Sutaria, this Club's representative 'way over in Hyderbad, India, is quite on the job.

In advance of "Just Imagine," full column ads were started in the local newspaper headed, "Just Imagine—1980—You'll be astonished at the fashions." The two lead words were the keynote of the entire series, all copy dealing with what one would do if awakened 50 years hence, and leading up to final announcement of showing. Several hundred bills and exchange heralds were also sniped throughout the city one week prior to opening.

Naturally the above picture was played a long time ago by exhibitors in this country but things are different in more ways than playing time in the land of Sutaria and Mahatma Gandhi. For instance, Indian theatres do not maintain "staff artists." Cuts are generally ordered from an exchange and these are ordered as well as charged for as single column, three column, etc. The exhibitor hasn't any choice in the selection. Two column 2 inch cuts are paid for at the same rate as two column 10 inch cuts, and it naturally follows that adaptation to larger space becomes most difficult.

Availability of all that is necessary to carry out smart campaigns and flexibility of same in this country draws a sharp comparison between local methods and those of India. We're sure that foreign versions of show selling will be interesting to many of our members and will therefore look forward to hearing further from our brother member across the seas.

ROUND TABLE BIOGRAPHIES

Show-business claimed the attention of Chas. L. Oswald at the age of 16 years when he sold his services to a road show as a pianist. However, after trying that for a short time, he resolved to complete his education, so returned to a prep school in Portland, Ore. Graduating from prep, he entered Reed College, Portland, and followed up with courses at the University of Washington and Oregon Institute of Technology.



Chas. L. Oswald

With the exception of time spent with aviation and infantry units during his enlistment period in the late war, Oswald has since devoted attention to the business that first caught his interest. Following discharge from the army, he went with Publix as a district booker for five years. Then he became associated with Publix-Saenger for a year in southern territory. When Publix formed the Comerford affiliation in Scranton, Pa., he went there and continued on that job until he connected with the Warner circuit. He acted as booker over a period, was transferred to operations and has since been managing theatres. At the present writing we find him holding down the job of city manager in Martinsburg, W. Va., with headquarters at the Apollo Theatre.

NOW READY! 1932 BOOKING CALENDAR

There Should Be One in Every Manager's Office

Sold Only to Accredited Club Members

Postpaid . . . 50c Each

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1932. I enclose herewith fifty cents to cover cost of calendar and postage.

Member.....

Theatre.....

Address.....

City..... *State*.....

TAYLOR AND SEYMOUR RIGGED AUTO COUPE TO SELL NAVAL FILM

We've already had occasion to let readers know some things about the activities of Frank Taylor and G. D. Seymour, two recently elected Round Tablers, and this time present a small photo showing how their coupe auto was rigged to make a float ballyhoo for "Suicide Fleet." Incidentally, that's Taylor standing by the side of the coupe. He's the manager, and Seymour takes care of advertising. The float was so constructed that it fitted over the car.



In addition to routing the auto through all surrounding towns, an advertising campaign was started in the newspaper five days in advance. Leading up to a preview at Saturday midnight, four one-inch ads were scattered through the paper and the Saturday edition carried a seven-inch ad announcing the pre-view. The picture opened Sunday.

Now that Taylor and Seymour are regular Round Tablers, we'll expect to be kept informed on all that's going on in showbusiness out their way. Shoot your ideas along, boys, and headquarters will do its part.

ED HIEHLE STAGED BIG FOLLIES SHOW FOR A RELIEF FUND

Among the many members of this Club who have lately engaged in benefit shows for the Unemployment Relief Fund, we note that Edward J. Hiehle, manager of the Midland Theatre, Newark, Ohio, did his share through a tie-up with one of the local newspapers. With this cooperation, he and the paper put over a big two-day show called the "Newark Follies," which netted over $500 for the fund.

We can also easily see that Hiehle hasn't lost his knack of being able to go out and put over a double truck co-op whenever the situation is ripe for a move of this kind. We'll say he promoted a corker in connection with "Palmy Days," with his theatre getting the usual fine break of space in the centre of the group of ads. A banner line across top of page read, "Eddie Cantor Says Enjoy Palmy Days—Buy Now."

It's always a pleasure to hear from loyal old Round Tabler Ed Hiehle and while his writing hand occasionally gets a bit cramped we never lose faith in knowledge that he'll come through sooner or later with some good suggestions for his fellow Club members. As the result of his holiday drive we're sure there's a bag full of tricks up his sleeve and we'll await further information. In the meantime, we and all his friends wish him compliments of the season.

WHEELER WITH ALLISON

Ed. A. Wheeler, formerly with the Park Theatre in Johnstown, Pa., recently joined forces with R. Allison, general manager of the Rivoli Theatres Co., with home offices in Cresson, Pa. Wheeler is acting as general supervisor and assistant to Mr. Allison.

BUILT-UP FRONTS!

Theatres located on transient streets have found it worth while to go in for built-up fronts in place of the usual art posters or other stereotyped displays. From several sources we find that the cost of these fronts for one or two change houses are not so expensive as to make the idea impractical for the majority of houses. Smart showmen have worked out a plan whereby they have two built backgrounds on which they tack, or otherwise mount, the smaller cut-outs, eight by ten's or stars heads. Then a little atmospheric treatment according to the picture lends the finishing touches.

The idea possesses merit where theatre fronts constitute an important part of your seat-selling ideas and should therefore be given more than passing consideration. Consult your sign man; whether he is employed by the theatre or the shop where your present work is being done; they will be able to help you in the selection of the two fronts which you can alternate on each change of program.

This, like many other merchandising angles, is a matter of simple arithmetic, so sit yourself down and find out what your present front is costing you for each change and then compare it with the cost of the idea suggested above. If they are close enough together to warrant such a radical and attractive change in your theatre's front appearance then you ought to get the necessary approvals and go to it. It may mean a decided improvement in your b.o. receipts by reason of the attention these special fronts grab from the passing prospective patron.

PERSONALITIES

JOSEPH ENGELS has been appointed assistant to N. Blank, Fond du Lac, Wis., manager for Fox-Midwesco, controlling the Fond du Lac and Retlaw theatres.

▽

A. J. COOPER and Harry Schwartz have taken over the Hippodrome Theatre, Youngstown, Ohio. Both are executives of Great Lakes Theatres, Inc.

▽

C. P. PERRY, formerly of Rochester, N. Y., will succeed Sidney Danneberg as manager of the Paramount Theatre, Toledo, Ohio. The latter will be assigned to a new post.

▽

JAMES WEED, with Keith-Albee for over 20 years, has been selected to take charge of the RKO Keith Theatre, Dayton, Ohio.

▽

GEORGE RUCKER, manager of Loew's Ohio Theatre, Columbus, Ohio, has also been placed in charge of the Broad Theatre.

▽

JOHN CALMAN, manager of the Temple Theatre, Birmingham, Ala., recently announced a double feature policy with 10c. admission charge up to 6 p.m.

▽

BEN SIMMS has succeeded Edward Beck as assistant manager of the Alabama Theatre in Birmingham, Ala.

▽

CHET GIBSON and Truman Stinson are operating the Bothell Theatre, Bothell, Wash.

▽

U. G. DUNN has remodeled and added new sound equipment to the Jewel Theatre, Valentine, Neb.

▽

GEORGE ELFINE has taken over lease on the new Elk Theatre, Elkton, S. D.

▽

KEITH COSTAIN, of Huron, has been named manager of the Grand Theatre, Howard, S. D., a house recently taken over by the Mascot Amusement Co.

▽

A. J. BISHELL and James Lyons, owners of the Empress Theatre, Spokane, Wash., have purchased the Granada Theatre there from Ray Grombacher.

▽

E. C. RHODEN, newly appointed manager of all Fox-Midland theatres in middle west territory, is only 38 years old, states a Hutchinson, Kas., newspaper. His recent promotion places an additional 112 theatres under his direct supervision.

▽

O. C. JOHNSON has taken over the theatre at Humboldt, Neb.

▽

NILES BROTHERS have opened the new Niles Theatre in Anamosa, Iowa.

▽

M. R. HOLMES has purchased the Owl Theatre at Bancroft, Neb., from L. G. Ballard.

▽

W. A. PAYNER, manager of the DeLuxe Theatre, Meriden, Kas., has announced installation of new sound equipment.

▽

LEO MOLITOR has opened the new Norwood Theatre in Norwood, Minn.

▽

H. FORD TAYLOR has reopened the Mutual Theatre in Hamlin, Texas.

▽

FRED CASSIN is now in charge of the Model Theatre, Philadelphia, Pa.

I. P. WILLIAMS has installed new sound equipment in the Delphus Theatre, Galena, Kas.

▽

R. K. YANCEY has opened the Paradise Theatre, Cotter, Ark.

▽

MIKE BAROVIC, manager of the Liberty Theatre, Puyallup, Wash., recently had public attention called to his ability as a theatre manager through a nice little yarn in the local newspaper.

▽

E. B. CLAYTON, formerly manager of the Coliseum Theatre, Juneau, Alaska, has succeeded Charles Tuckett as manager of the Ketchikan Coliseum, Tuckett returning to Juneau. Ralph Bandrigger, in charge of the Coliseum at Wrangell, Alaska, is swapping jobs with H. Brown, at Haines. Pending Tuckett's arrival in Juneau, the Coliseum there will be looked after by owner W. D. Gross.

▽

WILLIAM HARTFORD, Fox manager in Everett, Wash., recently announced that only the Fox Everett and Granada Theatres would operate, with the latter on a changed policy since the Balboa closed.

▽

H. D. McBRIDE has been appointed manager of the Audian Theatre, at Spokane, Wash., a house recently taken over by Universal for first run representation.

▽

RALPH D. LEE, former manager of the America Theatre, Denver, Colo., is in charge of the Rialto Theatre. The America is to be dismantled.

▽

ED ROWLEY, operator of the Capitol and Royal Theatre in Little Rock, Ark., has also opened the Pulaski Theatre.

▽

LOUIS HELLBORN is the manager of the Denver Orpheum, new RKO house in Denver, Colo. The house was recently inspected by Morgan Ames, district manager, and a number of home office officials.

▽

CARL MORRISON has taken over the management of the Melba Theatre, Houston, Mo., from Mary McCaskill.

▽

JIM LANDERS, well known manager of the Aztec Theatre, San Antonio, Texas, has been appointed manager of the Old Mill Theatre in Dallas, Texas. William Lewis, former manager of the Old Mill, has been shifted to the Aztec.

▽

R. D. MASON, a former house manager with the Sterling Theatre Circuit of Seattle, Wash., is working in Denver on publicity attending the opening of the Orpheum Theatre the latter part of January.

▽

GEORGE SEED is back at his old stand managing the Leader Theatre, Brooklyn, N. Y.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

JOHN PLUMB, independent operator, has opened the Capitol Theatre, Topeka, Kas. The house was formerly known as the Isis.

▽

J. F. MILLER has purchased the Community Theatre, New Market, Iowa, from Ed Lawrence. Miller hails from Knoxville.

▽

NEAL GORDON is the new manager of the Ritz Theatre, Parsons, Kas.

▽

CAREY CARR, formerly manager of the Alcazar Theatre, Bell, Calif., has been appointed City Manager at Ontario, Calif., at the helm of the California and Granada theatres.

▽

JOHN TERRY has opened the new Metro Theatre, Durant, Okla.

▽

JOHN RANTZ, of Ontario, Calif., has been transferred to Santa Anna, Calif., where he will be in charge of the Fox-Broadway and Fox-West Coast theatres.

▽

LEO YOUNG, formerly manager of the Rex Theatre, Sumter, S. C., has been placed in charge of the Isis Theatre, Lynchburg, Va.

▽

JAMES RESLEY, formerly manager of the Isis Theatre, Lynchburg, Va., has been appointed manager of the State Theatre, first-run house in Columbia, S. C.

▽

PAUL BISHOP has been transferred from the Fox-California Theatre, Ontario, Calif., to take charge of the Alcazar Theatre, Bell, Calif.

▽

MILLER DAVIDGE has reopened the Quenn Theatre, Durant, Okla., and changed the name to Ritz.

▽

DAVID FLAM, Warner Bros. manager in Johnstown, Pa., recently attended a New York City conference of out-of-town managers.

▽

WALTER MORRIS is getting acclimated to the climate in the northern Ohio division of C. J. Latta's Warner force.

▽

WARREN SLEE is proving his usual good showmanship in connection with showselling at the Warner-Colonial Theatre in Winchester, Va.

▽

FRANK LA FALCE has been creating some magnetic advertising for Warner Theatres in Wash., D. C.

▽

ROBERT BENDER, formerly northwest division manager for Fox-West Coast, has resigned his position to go in business with his father-in-law, a newspaper publisher in Juneau, Alaska. Round Tablers Clayton and Paulson, of Juneau, please take notice.

▽

SR. and JR. MERCY have taken back the Inland Circuit from the Hughes-Franklin organization and will again operate as independents.

▽

JEROME LAYTON, formerly assistant manager of the Tuxedo Theatre, New York City, is now filling the same job at the Mosholu Theatre, Bronx.

▽

JACK ROSENSWEIG has opened up the Taft Theatre, Flushing, N. Y.

▽

WALLY BUTLER, formerly of the Ritz Theatre, San Bernardino, Calif., is now in charge of the Symphony Theatre, Compton, Calif.

WEAVER EXPLOITED FILM WITH WINDOW OF WEDDING RINGS

The old wedding ring gag, with a variation, was successfully used to exploit "Road to Reno" by L. P. Weaver, manager of the Rialto Theatre, Phoenix, Ariz.

He tied-up with a local jeweler for a window display of 550 wedding rings (exchange rings) with mirrors placed so as to multiply the effect.. The public was invited to estimate the number of rings in the window and receive guest tickets for their efforts. The window also contained a number of 11 x 14's, as well as copy relative to picture, theatre and playdates. When the picture became current, the rings were placed in small envelopes inscribed, "A Souvenir Found on the Road to Reno." A line of credit to the jeweler paid for imprinting and distribution.

Both theatre and jeweler shared in publicity and cash returns as the result of using the above stunts and we are obliged to Weaver for making it possible to pass his tip along. We will look forward to hearing what he did in show-business over the holidays.

SID LAURENCE USED A MARRIAGE FOLDER TO EXPLOIT PICTURE

When exploiting "Susan Lenox" at Schine's Piqua Theatre, Piqua, Ohio, Shine's district man Sid Laurence used a folder in the form of a marriage contract, red seal and everything.

Copy on inside of folder read: "Susan Lenox and Jeb Ferguson—Marriage contract—(date). I, Susan Lenox, being of sound mind and free will, do hereby agree to become the wife of Jeb Ferguson on or before Nov. 8th, in return for the payment of—One Hundred Dollars—To my uncle Alan Hale, and whatever cattle he may assign the prospective husband, of a monetary value not to exceed Twenty-five Dollars—Witnessed by John Miljan, Jean Hersholt—Signed by Susan Lenox and Jeb Ferguson."

A note at the bottom read: "Results of this marriage to be heard at Schine's Piqua Theatre, where Greta Garbo with Clark Gable, present 'Susan Lenox—Her Fall and Rise' Sunday and Monday, Nov. 8th and 9th."

FOSTER AIDED BOX OFFICE WITH GIVE AWAY OF MOTOR CAR

Ten thousand 18 by 12 inch broadsides were distributed in town and surrounding communities on the occasion of the give-away of a popular priced auto by G. H. Foster, manager of the Kenton Theatre, Kenton, Ohio. The centre portion carried theatre ad and a number of merchants' announcements appeared on sides and at bottom.

One-half the cost of the car and the entire cost of the throw-aways and distribution of same was paid for by merchants tied-up in the deal. Privileges to participate in the give-away were obtained by applying at both theatre box-office and merchant's stores.

We don't doubt for one moment that Foster's auto give-away brought in the looked-for returns to theatre and merchant, and in these days a great many communities will react most favorably to a promotional stunt of this nature.

BIRTHDAY GREETINGS

A. E. Ableson
Ralph Allan
Jacques Benjamin
L. W. Bevel
Harry Birkmier
E. C. Brandhorst
Jack D. Braunagel
David M. Brotman
Carl Chick
Max Chimes
E. B. Clayton
Claude L. Davis
Frank E. Drachman
H. B. Creagh
Ernest Emerling
J. A. Greer
Robert L. Gross
James S. Howard, Jr.
H. M. Johnson
Joseph Josack
Joseph F. Kennedy
Edward L. Klein
Al. J. Kopulos
Mark T. Kempenich
George W. Leech
William A. Levey
Frank X. Linn
Jack Lykes
M. A. Malaney
Alexander Maus
Miller Meriwether
William Leroy Miller
John R. Minhinnick
Bob Ray
W. Lynn Reynolds
Harry M. Rouda
Fred J. Sarr
Ed. C. Schmadeka
Leo Stephany
W. L. Stratton
Eugene O. Stutenroth
Wilber A. Thompson
H. B. Tollett
Walter A. Van Camp
Lawrence Waters
Laura Wernick
John C. White, Jr.

BIG SPACE SECURED IN SPORTS SECTION OF PAPER BY EASSON

Many effective write-ups were obtained in sports columns, etc., in advance of the showing of "Spirit of Notre Dame" by Allan Easson, manager of the Tivoli Theatre, Hamilton. Canada.

For several weeks ahead, a leading column gave valuable mention to the theme of the picture, always linking up with the name of the late Rockne. On one occasion, an entire review, including cast, was published on a page in the sports section.

We are indebted to Joe Weil, director of exploitation for Universal, for a glance at the many tear sheets testifying to the large amount of valuable space garnered by Easson on the occasion described above. We do not recall any past contributions to this department from this showman, but now that the ice has been broken, we'll look forward with pleasure to hearing from him again.

WOODIN HAS METHOD TO TEST THE POWER OF RURAL NEWSPAPER

Slants on what is doing in show business down in Wellsboro, Pa., where Larry Woodin manages the Arcadia Theatre Co., continue as interesting as ever, for this Round Tabler is always experimenting with some idea that we can pass along to other members of this organization.

Recently he's been testing out advertising values of out-of-town newspapers and as a result of this has entirely cut off two of these mediums and doubled up the appropriation in another. To do this he spotted a coupon in the ad which, when brought to the theatre, was good for one admission on a designated night. He made the coupon inconspicuous as possible and gave out no information concerning it; hence the reader had to digest the ad in order to see the coupon.

Another stunt that Larry's using these days to boost kiddie attendance at Saturday morning shows is the give-away of a convertible wagon and bob-sled. He promotes these from a local firm which is glad to make contributions in lieu of advertising.

Still another little gag he tried out during football season helped both school athletic board and theatre. He made arrangements with those in charge of the local High School team to give free tickets every Friday evening to those who appeared regularly for practice. This made a hit with the athletic board and created a lot of good will advertising for the theatre at the cost of but a few passes.

Regarding Woodin's ad test plan, he has found it to be an excellent method to determine what paper is reaching the out-of-town customer. As to how to promote those free wagon-bobsleds, he states he'll gladly let Club members know where and how he gets them. Furthermore, he wants to know "who said depression?" The Arcadia recently broke an attendance record that has been standing for ten years. That arouses our curiosity for the reason that Larry failed to let us know just what was responsible for this record show.

BROADWAY'S LATEST NECK TWISTER!



Reminds you of that famous sign made for "Big Parade" doesn't it? But it's just the latest mammoth electrical stunt rigged up by M-G-M on the front of the Astor Theatre, New York City, to twist the necks and attract the eyes of traffic along Broadway. No need to name the picture, for the sign speaks for itself—and how! How many lights make up this sign we don't know, but there are a-plenty.

START THE YEAR RIGHT—JOIN NOW!

W. J. McLAUGHLIN is in charge of the Strand Theatre, the Warner first run house in the downtown section of Brooklyn, N. Y. His name has been missing from the roster of this organization for some little time and it's a pleasure to include his application for membership. We've had occasion to watch the work turned out by McLaughlin and his able corps of assistants and they've pulled off many a live wire stunt. Now if Mack will just take off a little time now and then in order to jot down a few notes, we'll promise to keep all his brother Club members informed about his activities.

———*Wear Your Club Pin! ! !*———

ELVIN J. KUDLACEK is all set to carve a name for himself in this business of selling shows. His father has just placed him in sole charge of the Roseway Theatre in Ranier, Ore., and he's taken out a subscription to the MOTION PICTURE HERALD. All he needs now is to keep the seats filled and since he's armed with the combination of youth (just turned 16) and the HERALD, we certainly think he's off to an auspicious start. His dad is a veteran showman, having operated a Nebraska house for several years, and will be right there to give a helping hand when necessary. Okay, Elvin let's go! And don't forget to keep in touch with your Club.

———*Wear Your Club Pin! ! !*———

CHRISTOPHER PARILLO is the assistant manager of the Maplewood Theatre in Maplewood, N. J., and the Club welcome is also extended to this new member. He's 23 years of age and has been connected with this theatre for a matter of ten months, starting in as usher and going on up the line. According to his boss, H. E. Broach, Chris is a most enterprising young showman and predicts that it probably will not be long before he moves up another notch. We will be interested in his success and hope that both he and his chief will let the Club know what's going on in Maplewood.

———*Wear Your Club Pin! ! !*———

LEN FREID manages the Wisconsin Theatre in Eau Claire, Wis., and we can tell right off the bat that this new Round Tabler is going to prove a source of many a helpful hint to pass along to his brother showmen. He's been using a little gag in the local high school that has proved most productive, and we'll see that it appears in an early issue. In the meantime, Len, tell us more about what you are doing in show-business.

———*Wear Your Club Pin! ! !*———

CHARLES W. HARFORD is in charge of the Rialto Theatre, Eureka, Calif., and we're very glad to welcome this seasoned showman to the ranks of this ever-growing organization. Prior to going with the Rialto he sold shows in Los Angeles, San Francisco, Oakland, Calif.; and in cities in Oregon and Illinois. He has been in the game for fifteen years and we're sure that all will benefit through his recent affiliation. We'll be on the lookout for his next communication.

———*Wear Your Club Pin! ! !*———

ROLAND H. RUDEN is the assistant publicity director of the Warner-Strand Theatre in Brooklyn, N. Y., and we're mighty glad to welcome another representative of this live-wire house over in New York's largest borough. The last publicity man connected with this house we had occasion to write of, Hal Slazman, has gone on up the ladder, and we wish the same success to Ruden. Please give our kindest regards to your boss, W. J. McLaughlin, Roland. In the meantime, let's hear about what you are doing in the way of publicizing shows.

H. R. WALKER is located up in Dartmouth, N. S., Canada, where he both owns and operates the Royal Theatre. Somehow or other his original application became lost and this is the first opportunity we've had to record that he's a full-fledged member of this organization. We believe that Mr. Walker is in an excellent position to let his fellow showmen know what's going on in showmanship in his section of the country and will look forward to hearing from him again in the near future.

———*Wear Your Club Pin! ! !*———

ROBERT L. GARDNER has the task of assisting Leo Young with the management of the Rex Theatre, Sumter, S. C., since the transfer of former assistant Ed Hough to the Ritz Theatre in Columbia, S. C., and we are indebted to Young for sponsoring his application for membership in this organization. Both he and Gardner are busy taking a sock at old man depression and it's a cinch that all their fellow Club members will want to hear about what weapons they are using to whip the old man.

———*Wear Your Club Pin! ! !*———

B. W. FELDMAN was recently promoted to the post of manager of the Marbro Theatre in Chicago, Ill., and this assignment came after several years of hard work. One of the first things he did was to send along his application for membership in this Club and we're mighty glad to have him with us. He's on top now and well deserves the promotion. We'll be looking for further word concerning this showman's method of selling entertainment.

———*Wear Your Club Pin! ! !*———

GEORGE F. "CRISS" CRISMAN hails from the good old city of Milwaukee, Wis., where, according to advice from Round Tabler Harold Janecky, it's still possible to quench a thirst with a glass of decent beer. He manages the Riviera Theatre and we're mighty glad to extend the Club welcome to Criss and know that he will do his share toward making constructive suggestions for these pages. We'll be looking for his next communication.

———*Wear Your Club Pin! ! !*———

SEYMOUR JONAS is the manager of the State Theatre, Brooklyn, N. Y., and he's still another Brooklynite in line for introduction to his host of fellow Round Tablers. We are very glad to include his name on the roster and hope that he will do his share to make these pages interesting to the rest of the gang. Shoot along some ideas, Seymour, and we'll do our part to see that the other boys know what you are doing.

———*Wear Your Club Pin! ! !*———

DAN CLINTON sent us word some time ago that he was an assistant manager and would like to join this Club. At that time he was working under Manager Brown at the Rex Theatre, Panhandle, Texas. Since then, Brown has gone on the road selling advertising films and Dan has fallen heir to the job of manager and at this writing he becomes a full fledged member of this organization. Now that he is in a position to act we sincerely hope that he will do his part to keep the ball rolling along.

———*Wear Your Club Pin! ! !*———

RICHARD V. KIRSH is located down in Reading, Pa., where he manages the Astor Theatre, and with his membershpi application at hand the ranks of the Pennsylvania contingent grows another notch. Now that you've taken the step, Dick, remember that it is the duty of every member to keep others informed on what's going on in show business in respective communities. So let's hear from you soon.

BURTON L. PRINCE manages the Lenox Theatre in Hartford, Conn., another Warner house, and he's the next man in line for introduction to his fellow showmen. We've had occasion to print many a live show tip from Club members over his way and hope that Prince will continue the good work. Now that you are one of the gang, Burton, come through with an account of what you did to step up the box office over the holidays.

———*Wear Your Club Pin! ! !*———

HARRY KNOBLUACH is in charge of the Nixon Theatre in Philadelphia, Pa., and it is our pleasure to record that he is the second showman bearing that name to become a member of this Club. This Round Tabler is a veteran theatre man, having at one time operated his own theatre circuit in Pennsylvania before hooking up with the Publix circuit. At present he is located in the district of our old friend Monty Salmon, to whom we also pass along best regards and wishes for much success during the coming year.

———*Wear Your Club Pin! ! !*———

H. JACK HUWIG is both pilot and skipper of that very unusual theatre down in Baltimore Md., which is known as Loew's Valencia. It is a theatre on top of a theatre, having been erected over Loew's Century and it's atmospheric from stem to stern. Well we remember an account of the opening of the Valencia as written by Robert Garland, at that time with a Baltimore paper and now with the "New York Telegram." He described the general effect as a "Spanish Omelette," the atmospheric design being something of an innovation in those days. At any rate, we have Jack's word for it that he's in charge of a very attractive house and we would like to hear more about the show selling end.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 112—(A) Will every projection arc operate best at one voltage? Explain your answer. (B) Your 60-volt arc is pulling 70 amperes. What is its resistance in ohms? How did you arrive at the result? (C) Set forth the formula for calculating projection arc voltage. (D) Set forth the "rule o' thumb" formula for calculating projection arc voltage. Is it accurate?

Answer to Question No. 106

Bluebook School Question No. 106 *was: "(A) Describe the RCA Photophone photoelectric cell. (B) Describe its current operations. (C) Name all the various elements of the RCA sound reproduction system."*

At the time of writing, 986 answers have arrived, out of which the following men made acceptable replies. (I must apologize for the fact that Section C is a question which was asked in Question 102. My error, gentlemen.) An asterisk following a name signifies an especially complete reply. The acceptable replies came from C. Rau and S. Evans*, Van Buskirk and Kroll*, Lester Borst*, Lewis A. Goldman*, Roy J. Arntson*, G. E. Doe*, Bill Doe*, John Wentworth*, Will Peck, P. L. Davis, Frank Oliver*, S. Emmerson, P. F. Daniels, A. L. Davidson, Charles Tamper and George Baker*, A. Dexter, Tom Murphy and Jack Gill*, Seymour Carroll, James Traxler, Dave Anderson, Mike Mcguire, Nic Cranby, T. Van Vaulkenburg, Andy Rangor, H. B. Becker*, S. T. Jones*, Dave Andrews, John Williams, H. B. Billings, James Devoy*, P. T. Garling, Thomas McGruder, N. D. Garling*, K. L. Knight, H. D. Schofield, S. Kay, Sam and Andrew Wells, Dan L. Simmons, Roy J. Arntson, R. Lester*, James Ledbetter, William Bogert, Henry B. Coates, Tom Hazelton*, Dan L. Graves*, Cyrus T. Davis, Tom G. Graves, William Boradbent, Jack Billings, Pat O'Brien*, Larry Tipton, Robert Banning, Andrew Davis, H. D. Tyler, T. L. May, Andy Bailey, John C. Davidson*, Richard Singleton, P. L. Toeping, Dave Lode, Chick Peters, Dan Roxbury*, Frank Burker*, D. L. Warren*, A. Gibson, O. Cranby, Alonzo Zerach*, John Cermak, G. Richards*, Don Taberson, Dave Goldberg*, Tom Wgitnath, F. G. Garison, Henry Edwards*, P. H. Bondom, Art Daniels, H. G. Tonlin, Henry Sicmann, Frank D. Roller, Dave Bitdoll, R. L. Little, Richard Micheals, John G. Farmann, D. Samuels and George Thompson.

The answer presented by Evans and Rau, Van Buskirk and Kroll, Lester Borst, G. E. Doe and Bill Doe were essentially of equal merit, though worded quite differently. I have selected the answer of Messrs. Evans and Rau as perhaps best suited to the needs of publication. These gentlemen say:

"(A) Two types of photoelectric cells are used in RCA Photophone equipment; viz., the UX-867 and the UX-868. Of these two, the UX-868 is used almost exclusively, as it is smaller than the UX-867 and uses only 90 volts d.c., whereas 200 volts is required for the UX-868. Another difference in the tubes is the cathode, that of the UX-867 being on the inner surface of the bulb. It consists of metallic silver, that same being, in turn, coated with a thin layer of caesium, the light sensitive material. On the other hand, the UX-868 has a curved plate cathode, which is coated with caesium. The anodes of both cells are much alike.

"(B)A photoelectric cell is a device which varies in electrical resistance in proportion to the amount of light falling upon it. The active metal used in RCA photoelectric cells is called caesium. When light falls upon this metal, electrons are emitted from its surface. The number of electrons emitted is directly proportional to the amount of light falling upon the surface of the metal. In order to make use of this fact, some method of collecting the electrons is necessary. To obtain this end a plate coated with the active material is placed within a vacuum tube and an electrical connection is made from it to the outside of the tube. Another conductor set in the proximity of the plate is also placed within the tube and has a lead brought out for electrical connection. The surface coated with the active material is called the cathode. The other conductor is called the anode.

"If the cathode is connected to the negative side and the anode is connected to the positive side of some source of d.c. potential, the anode will collect the electrons emitted from the cathode. Since the number of electrons emitted depends upon the amount of light falling upon the cathode, the number of electrons collected by the anode will vary with the amount of light falling on the cathode. The electrons collected by the anode do not remain there, but flow off immediately in the form of an electric current through the external circuit, therefore a varying amount of light falling upon the cathode will cause a varying current in the external circuit. This circuit contains the primary of a step-down transformer, and this step-down of the voltage with the consequent raising of the amperage obviates the necessity of mounting a p.e. cell amplifier at the sound head in order to eliminate the chance of microphonic noises affecting the weak electrical impulses emanating from the p.e. cell. The current goes from the secondary to the fader, and then to the primary of another transformer, where the voltage is stepped up to its original value as it came from the p.e. cell.

"(C) The important elements of the RCA reproduction system are (a) an exciting lamp, (b) a slit, (c) a slit optical system, (d) a film sound track, (e) a photoelectric cell, (f) a 200- (or 90-) volt storage battery, or its equivalent, (g) a 12-to-1 transformer, (h) a fader, (i) a 1-to-12 transformer, (j) a volume control, (k) various stages of amplification, and (m) loud speakers."

A Different Idea

A different and proved successful method of presenting advertising on the theatre screen has been inaugurated at the Denver theatre in Denver, which has the happy faculty of advertising without incurring boredom on the part of the patrons. The films, each running about five minutes, are shown prior to the stage presentation, the series being titled, "Know Your Denver." Various industrial plants in the city pay the bills, including ads in the local papers calling attention to the theatre presentation. The local chamber of commerce sponsors the films and the city of Denver has received a good deal of publicity from the idea.

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE
INC SOUND EQUIPMENT

MR. J. C. JENKINS,
MOTION PICTURE HERALD,
SOMEWHERE EN ROUTE.

Dear "J. C.":

Thanks for your letter in reply to mine of December 19. Also thanks for setting me right on Vernon E. Ross of Toledo, Oregon. Next time you see her, please apologize for my having thought "she" was "he." Am glad to learn that she is so well satisfied with the RCA Photophone sound reproducing equipment, and when you say "it may be of interest to you to know that I have come in contact with quite a number of RCA Photophone sound installations and can't recall a single case where perfect satisfaction was not given," that makes me glad, too. Although reports of a similar nature come to us from all sections of the country, it is encouraging and pleasing to receive so frank a statement from one who comes in contact with so many exhibitors. I rather imagine you will find all RCA Photophone equipped theatres are giving the same brand of "sound" satisfaction to their patrons. . . . But there's a reason, "J. C." In fact, there are several reasons. One is superior apparatus and another is courteous and efficient service following installation. Figures compiled for the district served by our Philadelphia office happen to be before me; they justify and prove our contention. Covering a period of six months, the emergency calls to the office averaged one call per theatre in ten months. Now, that's something to arouse the interest of all exhibitors, large and small. Think of it, "J. C." Those figures mean that an exhibitor may reasonably expect RCA Photophone equipment to function satisfactorily for five years with not more than six emergency calls for the entire period, and the Philadelphia figures also show that hardly one of those calls will uncover trouble of a serious nature. Ponder over those figures, "J. C." Thar's gold in them facts.

Here's the best of luck to you,
All the way through '32.

G. K. RUDULPH

JENKINS' COLYUM

Fresno, Cal.

DEAR HERALD:

Jevver see a theatre made out of redwood logs? We saw one at Scotia. Scotia is located in the Eel river valley in the mountains. You drop down off the mountains into this town and meet up with the surprise of your life. Scotia is a mill town right in the redwood forest and the Winema theatre is owned by the mill company and managed by A. C. Edwards. The theatre is what will give you a shock because it is so unique. It is made of logs and finished inside with redwood lumber that takes a polish like marble.

Mr. Edwards insisted on us staying over to go hunting with him. He said: "I understand you are very fond of huckleberries and we have some marshes here that are full of huckleberries and bears and we will go out and get some." And we said: "Bears, who's lost any bears?" And he replied: "Oh, the bears won't hurt you if you kill 'em first shot," and we said: "Oh yeah, but if you don't kill 'em the first shot then it's their turn. No thank you, we'd rather play with the baby."

Then he wanted us to go deer hunting and trout fishing with him up to his cabin in the mountains. (Note: Now you exhibitors have got to stop asking us to go deer hunting and trout fishing with you. You know darned well that we've got one wife and one daughter to support and we can't do it while deer hunting and trout fishing, and an invitation of that kind is what throws a wet blanket over the joys of having to work for a living. Gosh-all-fishhooks, or worse than that. Some day we hope to go back there when we've saved up enough dough to keep the wolf away from our front door for a week or so and then it will be too bad for those trout and deer.)

▽

Fresno is where the raisins come from. When you are in Fresno you think of raisins. When you are in Neligh, Nebraska or Nashwauk, Minnesota, and eat raisins you think of Fresno. That's why Fresno is so well advertised. Fresno makes other things out of raisin grapes but we didn't get any of it because they ship the most of it to Hollywood. Fresno is a nice place during December, January and February; the balance of the year there is a tremendous demand for refrigeration and B.V.D's.

▽

We called on Mr. and Mrs. L. L. Harris at Stockton. They operate the Rialto theatre, an independent house, and we found them very lovely people. Mr. Harris says business is not what it used to be but it could be worse were it not for his determination to see to it that it doesn't get that way. This is evidenced by the manner in which he bills his shows.

The Fox California at this place is about as beautiful a theatre as we have visited in a long while. Mr. N. O. Turner is the manager and a very fine gentleman to meet. He's a little different from a lot of them we have met; some of 'em are.

▽

Dinuba is a little town of about 3,000 folks and here we found another Hughes-Franklin house which, like the other Hughes-Franklin houses we have called on, is much more beautiful than one would expect to find in so small a town. This theatre is managed by W. J. Roberts who, again, is like all Hughes-Franklin managers we have met, a regular fellow who treats you like you were one of the home folks. Roberts was on top of the marquee putting up some Christmas decorations but he took time off to show us through the house. Somehow when we find a Hughes-Franklin house we feel right at home, that's why we are strong for Hughes-Franklin. Sorry we can't say that for all circuit managers.

Dinuba is bounded on the east by grape vineyards, on the south by grape vineyards, on the west by grape vineyards and on the north by grape vineyards, the balance of the country is given over to the growing of grapes. There can be enough "concentrates" made here to satisfy New York on a New Year's eve, and you know that will take SOME grapes.

W. R. Conley manages the Star theatre at Reedly. The Star is one of the circuit houses operated out of Frisco, of which we have found a number. Mr. Conley is doing his best to put this theatre over, and if he succeeds under present conditions he's a good one, and we judge he will, for he's a live one.

▽

We stopped in at a cafe to get a cup of coffee and there was some kind of an argument going on back in the kitchen, for one fat gal who weighed around 200 said, "No-matter whatthehel I do it's all wrong ain't it."

▽

Long Beach

Just before we got into Hollywood we saw a big sign by the roadside which read "STOP IN HOLLYWOOD" and the boy who is driving us read it and said, "What's the use in doing that now, Clara Bow is married."

We went into the HERALD office to call on the folks and found them all strangers. Some of 'em never heard of us before. We couldn't blame 'em for that, for maybe some of 'em don't read. We met Mr. Meehan, the manager, and had two hours of delightful conversation with him. We expect to go back and call on him again.

We like Long Beach for two reasons: It is located on the Pacific ocean and there are so many Nebraska folks here. Outside of that we wish we were back in Nebraska where we could get warm. This cold northwest wind right off the ocean reminds us of the Masaba range where Crockett Brown lives. When it rains out here and up to Portland and Seattle they will tell you that it won't wet you. That's because your clothes are so full of fog that they can't absorb any more moisture. We got soaked six weeks ago and the chair is still wet when we get up. But for all that we like this country notwithstanding they soak us more for oranges than they do back home and the meat they serve you would make a Mexican farmer wonder who killed his burro. If you are coming to California to get a job, stay at home. If you are coming to California to spend the winter bring your overcoat and check book, you will need both of 'em.

J. C. JENKINS,
The HERALD Man

WABASH AVENUE

Eddie Grossman, popular manager of the United Artists branch, will leave Chicago soon to take over the post of manager of the company's Cincinnati branch. Ben Fish, who has been district manager, will succeed Mr. Grossman in Chicago. The change occurs through the recent decision of United Artists to eliminate district managers throughout the country. An active worker and a leading spirit in all movements pertaining to industry problems locally, Mr. Grossman will be missed by many friends along the Row.

▽

A policy of feature pictures plus burlesque is to be adopted by the State-Congress theatre, which heretofore has been exclusively burlesque. The house is operated by Morris Freulich.

▽

Ben Thoma, who has been connected with the Columbia publicity and exploitation department in New York, is in Chicago to handle exploitation and publicity on the company's product in Minneapolis, Milwaukee, Detroit, Indianapolis and St. Louis. Thoma is devoting his initial efforts to the new Barbara Stanwyck picture "Forbidden."

▽

H. Peters, Chicago representative for Walt Disney, is back from a trip to New York.

▽

Ray H. Brown of the Strand theatre, Iowa City, came to town during the Holidays to wish the boys the Season's greetings.

▽

Essaness Theatre circuit offices are now located at 540 N. Michigan avenue.

▽

Louis Machat, owner of the Cinema Art theatre, who has been confined to the Lake View hospital with a broken hip sustained in an automobile accident in the East, has left the hospital and is well on the road to recovery.

▽

J. B. Vought of the State theatre, Princeton, Ill., passed away at his home. Death was due to a heart attack.

▽

Morris Zimmerman, owner of the Eagle theatre, 33rd and Morgan streets, is the proud father of a boy.

▽

Lou Goldberg, wellknown booking agent, and L. Jacobs, who has been manager of the Indiana theatre, have opened the Rosette theatre at 22nd and Robey streets.

▽

The Gage Park theatre on 51st street, which has been closed for several years, is nearing completion for opening under the management of Joseph Stone.

▽

Franklin theatre on 31st street, managed by Max Small, has put in colored burlesque in addition to feature pictures. The house is said to be doing a nice business with this combination.

▽

A. E. Edwards, 86-year-old owner of the Opera House at Aledo, Ill., is dead.

▽

George De Kruif, who recently resigned as vice-president of National Theatre Supply Company, is greeting friends in Chicago after a protracted reign at the New York branch.

HOLQUIST

Gold Seal To Make 12 Shorts

Gold Seal Pictures on the Coast has started production on the first of a series of 12 two-reelers, with Bobby Burke, 6, as star. Four features will also be produced. The shorts will be done in English, German, French and Spanish.

Educational To Release 12 Short Subjects in January

Educational has 12 subjects scheduled for release during January. They include: Bing Crosby's third, January 17; "Moonlight and Cactus," comedy, January 10; "Keep Laughing," comedy, January 24; "Ex-King," new Tiffany Chimp number, January 31.

Others are: "The Villain's Curse," "Noah's Outing," Terrytoons; "Road to Romance," Romantic Journey; "Voice of Hollywood," numbers 12 and 13; a new subject in each of the series, "Cannibals of the Deep" and "Sports Review."

SHORTS ON BROADWAY

Week of January 1

B. S. MOSS'S BROADWAY

Children of the Sun	RKO Pathe
Moonlight and Cactus	Educational
He Man Hockey	Educational
Screen Snapshots	Columbia

CRITERION

Spider and the Fly	Columbia
Gioacchino Rossini	Fitzpatrick
A Doll's Fantasy	Cines-Pittaluga

MAYFAIR

Ducks and Drakes	RKO Pathe
Audio Review	RKO Pathe

PARAMOUNT

Mlle. Irene the Great	Paramount
A Pair of French Heels	Paramount

RIALTO

Boop-Oop-A-Doop	Paramount
Just One More Chance	Paramount
Screen Souvenirs, No. 5	Paramount

RIVOLI

Minnie the Moocher	Paramount

ROXY

Mickey's Orphans	Columbia

STRAND

The Symphony Murder Mystery	Vitaphone
Detectuvs	Vitaphone
Believe It Or Not, No. 4	Vitaphone

WARNER

Darn Tootin'	Vitaphone
Her Wedding Night-Mare	Vitaphone

WINTER GARDEN

Red Headed Baby	Vitaphone
One Good Deed	Vitaphone
Horace Heidt and His Californians	Vitaphone

Use Paper Floors on Sets

Paramount, after successful tests, has bought several tons of a new wood-pulp paper flooring for studio sets, which is said to so muffle floor noises that furniture may be moved and people walk without interfering with the recording of dialogue.

Plans 36 Short Subjects

Two series of shorts, totaling 36 subjects, are planned by Natural Productions, Inc., headed by N. H. Spitzer, production chief and William Alexander, sales head. Headquarters are in New York.

NEWS PICTURES

HEARST METROTONE NEWS—No. 229—United States Marines test wings over Haiti—Australian youngsters turn jockeys in "goat stakes"—Einstein returns for new studies in this country—Mr. and Mrs. Public visit the Hoovers on New Year's Day—College ski stars take the jumps at Lake Placid, N. Y.—General Fechet quits as air corps chief; warns United States to arm—Mummers' parade routs gloom in Philadelphia.

PARAMOUNT SOUND NEWS—No. 46—Monkey jockeys ride greyhounds about track in London race—American Football Coaches' Association meets in New York to tackle problems—England's new plane carrier "Courageous," sends its birds in flight—The Hoovers at home on New Year's Day—Patriots volunteer to defend China from invading Japanese—Rose Bowl football game ends day of Pasadena festival.

FOX MOVIETONE NEWS—No. 29—White House toys go to poor children—China's new envoy blames Japan—High living in one of New York's skyscrapers—Ice queen trains for Olympics—Paleface youngsters sing for redskins—Natives of Solo in Java do odd dance—Air chief of army rose from ranks.

FOX MOVIETONE NEWS—No. 30—Havana tourists welcome 1932—Tsetse fly war on in Africa—Berlin opera stars rehearse show—Lake Placid youngsters get ski fever—Demonstrating new dance slippers for Ma'mselle—Capital observer is optimistic.

HEARST METROTONE NEWS—No. 228—Hawaiian volcano wakes up—California youngsters turn lion tamers—Jingle bells ring old year out—Pigeon army gets parachute training—President Hoover greets newsboys—"Happy New Year" from gay Havana—Italy's king sees crack riders.

PARAMOUNT SOUND NEWS—No. 45—Frost fans frolic at Lake Placid—Stock Exchange bars "bear" raids—Miami Beach sets beach styles—Apparatus for Lusitania salvage attempt ready in England—Italy's rough-riders show off for king—1932 baby crop at N. Y. Nursery and Childs Hospital.

UNIVERSAL NEWSPAPER NEWSREEL—No. 2—Winner wrecked at finish of thrilling motorbike classic—Devout natives pray at sacred river of India—Bicentennial board OK's tableaux for Washington celebration—News paragraphs—Massachusetts folk comb rich harvest of valuables after summer resort visitors leave—Crack cavalry units reviewed by Italy's king—Chinese retreat as Japanese press toward Great Wall.

UNIVERSAL NEWSPAPER NEWSREEL—No. 3—Public greets president at open house on New Year's Day—Million cheer floral festivities at annual Pasadena fete—Mussolini escorts body of brother to burial place—Einstein arrives to continue studies—Convicts rushed to aid flood areas in Mississippi—Chinese students hold war meeting—Tulane subdued by Southern California at Rose Bowl game.

Schools Testing Value of Films in Teaching Science

The junior high schools of Lynn, Quincy and Revere, Mass., are beginning this week an experimental period of six weeks during which talking films will be tested as supplementary aids to the teaching of science.

The films were produced by the University Film Foundation and the tests devised by the Harvard Graduate School of Education. The tests are financed by the Carnegie Foundation for the Advancement of Teaching, which granted $25,000 "for determining the value of mechanical aids in education."

Coast Theatre Group Starts

A theatre group is being organized in San Francisco for the interpretation of ultra-modern plays that may later find their way to the screen. Dr. Alexander Arkatov, who brought "The Cabinet of Dr. Caligari" to this country, will direct the group.

International Show in Prague

The first International Film Exhibition is scheduled for Prague, Czechoslovakia, at the Exhibition Palace, March 13 to 20, 1932. Rudolph Myzet, Czechoslovakian Hollywood correspondent, will handle the cultural part of the American exposition.

MUSIC AND TALENT

34 MUSICIANS RETURN TO HOUSES IN MILWAUKEE; 20 AT THE WARNER

Heinz Roemheld Directs New Orchestra at Warner Theatre; Majestic Engages 14-Piece Band; Organists in Service

By Staff Correspondent

Organists and orchestra players are coming back into their own, at least in Milwaukee. The advent of sound pictures had shelved no small number of organists and orchestra players. Indications are now that the tide is turning.

Prior to sound pictures, all of Milwakee's first runs featured an orchestra and organist, and in addition there were two vaudeville houses in town. More recently only two theatres maintained that policy, Fox's Wisconsin and RKO's Riverside.

Christmas Day, however, brought players in person to two more houses on Milwaukee's Wisconsin avenue and an organist to the third. All of which augurs well for the musician and organist, in the estimation of Frank Hayek, president of the Milwaukee Musicians Association.

Thirty-four musicians returned to their own on Christmas Day. The Warner theatre has engaged an orchestra of 20 under the direction of Heinz Roemheld, who several years ago directed the orchestra ot Universal's Alhambra theatre in Milwaukee and recently returned from Hollywood where he was one of the musical directors for Universal. Al Gullickson continues to preside at the theatre's organ.

The Majestic theatre, playing six acts of vaudeville and operated by Lew Kane, has engaged a fourteen piece orchestra. Terese Meyer, WTMJ organist, was featured at Brin's Garden during Christmas week as an added attraction. All this is considered a favorable sign.

Other downtown theatres and even the neighborhood houses are reported to be giving heed to the growing public chorus, "We want music."

Hearst Takes Radio Station

A special program January 4 signaled the change in ownership of station WCAE, Pittsburgh, which has been affiliated with the *Sun-Telegraph,* newspaper owned by William Randolph Hearst. The station is associated with an NBC network.

May Resume Stage Shows

Loew's theatre, Canton, Ohio, will resume vaudeville attractions in addition to films, sometime this month, it is reported. Stage shows were discontinued there two years ago.

Corporate Changes in Radio

Corporate changes in radio field recently noted at Dover, Del., include: Harvard Radio and Television Company, Inc., new name; Universal Radio Producers Corporation, incorporated to produce plays of all kinds; W. J. S. V., Inc., incorporated to produce plays of all kinds.

Store Buys Radio Station

The H. & S. Pogue Company, Cincinnati department store, has taken over station WKRC from the Greun Watchmaker's Guild which had been operating it for the past few years. Columbia network programs will be continued.

TED MEYN



This well-known organist, who uses, as a caption to his name, (the name is Mine) is now featured organist at Loew's State theatre, Cleveland, Ohio. Ted has been at the Loew's Jersey theatre, Jersey City, for the past two years and the huge demonstration which the local high school and the local Masonic lodge gave him, when they learned of his transfer, was one of the greatest proofs of the popularity of an organist we have ever heard of. Not only parties, parades and so forth were given for him, but even the writing of a special song with which he was serenaded both at the party and at the theatre on his closing night. Ted's not stepping into a new spot, because he has just as many friends in the house where he is now as he has in Jersey. He had, two years ago, been brought on from the State to the Jersey.

STAGE SHOWS

Milwaukee Wisconsin

Week ending January 1

Fanchon and Marco's "Tintypes" Idea opens in a photographer's studio with a large cutout of a photographer standing besides his camera as a background. Oscar Taylor, in the role of photographer, sings introductory numbers, and the first tintype is that of a group of croquet players, with the chorus going through its paces attired in an odd lot of assorted costumes.

The Aaron Sisters entertain with spirituals as they step from another old tintype setting, while Pressler and Klaiss, in the role of old-fashioned newlyweds, sing "Sweet Adeline," "In the Shade of the Old Apple Tree," and "You Great Big Beautiful Doll."

Marie Remington, an acrobat on skates, performs some nimble feats without batting an eyelash. The setting is that of the living room in a home of the early nineties.

A young man delights the audience with a number of classy paper tricks in connection with which he tears out a diversity of designs without once looking at what he is doing.

The chorus' next number is a quadrille followed by the Aaron sisters who croon "On Our Golden Wedding Day." The girls' voices blend well and they get a nice reception.

Pressler and Klais again entertain with a comedy skit, the man clowning at the piano, while the young woman sings "Roll on Mississippi, Roll On."

With motion pictures of Civil war scenes flashed in a cameo setting, Oscar Taylor in the role of a Civil war veteran sings of the death of one of the generals. He winds up with "Your Flag and My Flag," while the chorus in blue and white military uniforms perform atop stilts on roller skates.

New York Capitol

Week ending January 7

This week's bill has as its outstanding bit of entertainment, "Mata Hari," featuring Greta Garbo and Ramon Novarro. The stage-show, "Frolics of 1932" though finely staged and presented, could not compare in entertainment value, to the feature picture.

It was devised and staged by Chester Hale, under Mr. Louis K. Sidney's personal supervision. Opening with a colorful Russian dance routine by the Hale Girls, which serves as an introduction for Joyce Coles, Nicholas Daks and Carlos Peterson, who offer an eccentric Russian ballet routine. The 3 Pasquali Brothers follow with difficult feats of balancing and tumbling which they apparently do with the greatest of ease. Jimmy Savo, comedian, lives up to his reputation and goals them with his comedy antics. For the finale, Joyce Coles, first leads the Chester Hale Girls in a smart routine and then the entire ensemble assembles as curtain lowers. Effective staging, together with a snappy and fast program makes this an entertaining show.

SLICES OF MELLIN

By BOBBY MELLIN

In case you may never find it out otherwise, "Tweet" Hogan, orchestra director, was christened Francis Joseph Hogan. . . . Harry Kogen, NBC orchestra conductor, isn't composing any more in the small hours of the night. He's been in the habit of working out melodies on his apartment grand when sleep failed, but a neighbor wrote him a courteous little note about it the other day, and now Harry hasn't the heart to thump the instrument at 2 a. m. . . . Jack Fulton has adopted a stray dog of no particular ancestry. . . . Mildred Bailey has added another chow to her collection of seven. . . . Matt Malneck, one of the country's youngest composers, has dedicated his latest song, "'Leven Pounds of Heaven," to his boss, Paul Whiteman. . . .

▽

To be happy, says Eddie Cantor, NBC comedian, a wife should love a husband as well as he loves himself. . . . Clyde McCoy, whose orchestra is heard from the Merry Garden Ballroom, tells this one about his recent fishing trip. His companion was a doctor and strangely enough after an hour or more he got a bite. The fish was landed but the M.D. had some difficulty in extricating the hook. Gazing into the limpid pools of the victim's eyes he sighed professionally, "Say 'Ah,' please." . . .

▽

Vincent Lopez, NBC orchestra leader and pianist, once was a stenographer for the president of a milk company. The job brought him eight dollars a week. . . . Roy Shields is doing a great job on the Armour program. . . . Buddy Rogers, noted film star, has deserted the screen to organize and conduct his own orchestra, and also sing, over NBC networks, it was announced by George Engles, NBC vice-president in charge of Artists Service, who also said that Rogers has signed a contract placing him under the exclusive management of the NBC Artists Service. . . . Lawrence Tibbett, Metropolitan Opera baritone, made his initial appearance as an NBC artist on January 4. . . . "What this country needs," insists Ray Perkins, NBC singing humorist, "is a castiron toothpaste tube that can't be squeezed in the middle."

San Antonio Majestic

Week ending December 30

Frank and Edward Monroe opened the program with fun on a spring net which was concealed by a decoration in the foreground on the stage. These comedy acrobats mixed pantomime with their somersaults in mid air. The act clicked.

Jerome Mann was on next in a single spot and imitated several stars, among them Al Jolson, Maurice Chevalier and Pat Rooney.

Billy Hibbett and Marie Hartmann provided most of the laughs, with the major honors going to Miss Hartman.

Anatole Friedland's Affairs of 1932 closed the bill with eight petite dancing dolls who did a series of dance steps including buck and wing, soft shoe and toe. Ken Harvey did a corking good banjo solo. Jerome Mann acted in the capacity of M. C. for this last number and the stepping girls again appeared, this time doing the "Rhumba."

As an extra added attraction, the management presented the Bonner School Dancing Kiddies, 60 youngsters.

STAGE SHOWS

Cincinnati RKO Albee

Week ending December 25

There were three acts instead of the customary five, but this was due to the time consumed by Horace Heidt's orchestra, headlined. The bill makes up in quality whatever it may lack numerically as to acts.

Pep Golden's Revue of 1932, with fifty local aspirants to stage fame, trained under Golden's personal direction here, occupy the hello spot. The aggregation consists of juvenile talent, well developed, in an array of singing, dancing and acrobatic turns.

Jay Mills and Florence Robinson follow in a skit labeled "All Work and No Play," which is hodgepodge of violin playing, songs, hoofing, wisecracks, and general hot stuff, the latter supplied mainly by the auburn-haired Florence. The act was good for a generous number of laughs.

Horace Heidt and his Californians, well known here through having played a protracted dance engagement at one of the leading local hotels last season, provide just about everything that even the blase theatregoer could possibly ask. This applies not only to the harmony, but to general diversion as well. Heidt does a very graceful waltz with Miss Florence Platt, who subsequently acts as trainer of a "man-made horse." Another feature quite foreign to an act of this nature is a highly trained dog in a series of tricks which are near-human. There is a burlesque number on a woodland dance in which the entire company participate, and which for sheer comedy is a knockout. Heidt does some vocalizing, plays the violin and piano, swings a mean baton and is constantly on the move while his men are in action. A highlight of the act is the harmony and rhythm produced by simultaneous playing of twelve violins, and later twelve cornets. The glee club, singing spirituals and other songs, pleased the customers mightily. Heidt had virtually to beg off after he had been recalled, together with his men, time and again.

Baltimore Century

Week ending January 7

Conrad Nagel appeared personally in this selection of Loew's Glorified Vaudeville Acts, reversing the usual procedure and leading the other acts instead of coming on as next to the last act. Introduction was made by a closeup of the Metro trademark lion growling the presentation announcement, then a picture of Conrad Nagel doing a twin act on the screen explaining slang terms of the studio and telling of the act. Then Nagel in a naval officer's uniform went into his act with Ruth Marsh, concerning a dumb girl taking a test for the film. The second part of the act was dramatic, with theatre and stage darkened and the heads of Nagel and Miss Marsh lighted by baby spots while Nagel did the trial scene from "Mary Dugan." Next came the regular presentation, staged by Arthur Knorr and supervised by Louis K. Sidney. Seven Chester Hale Girls in white "Beau Brummell" costumes did a toe routine, and others in black followed suit. After the Kerns Sisters' high kicking steps came the specialty, "Good Night Sweetheart," sung by Don Howard. The Chester Hale girls in various costumes danced while Howard sang the same song in German, Spanish, Argentinian, and then for American jazz. The girls wound up showing the kissing styles of all nations. Next the Kerns Sisters did a novelty jazz tempo dance followed by Charlotte Ayres and Rene in a classic ballroom dance, then joined by two men and going into adagio work. Carleton and Julie Ballew next did their comedy, song and piano act.

UP AND DOWN THE ALLEY

HELLO EVERYBODY

Here are some of the best sellers which you all can start the new year out right with . . . *Good-night Sweetheart . . . Faded Summer Love . . . You Try Somebody Else . . . Save the Last Dance for Me . . . Sleepy Time Down South . . . Time On My Hands . . . River Stay 'Way from My Door . . . Cuban Love Song . . .* and . . . *Now's the Time to Fall in Love. . . .*

▽

Ernest Hauser, who is famous and very popular in the city of San Antonio is now the director of the concert orchestra in the RKO Majestic that city. . . . **Dorothy Sarber** is the featured organist at Neth's Grand, Columbus, Ohio. . . . Dorothy is not only an accomplished organist but also substitutes the accordion for the organ too. . . . She has been at this house for the past eight weeks and has introduced modern mike work in her solos. . . . **Earl Estes,** who I believe was formerly featured in Chicago is now featured at the console of the RKO Rivoli, Toledo. . . . **Ken Widenor**, who is well-known throughout the country is now featured at the Skouras-Fox theatre, Hackensack, N. J. . . . This house, without a doubt, is one of the most beautiful in the country and Ken has a great instrument on which to work and, knowing him, can safely say he'll do well. . . .

▽

Dropped into **DeSylva, Brown** and **Henderson's** offices the other day and watched those two youngsters, **Al Salomon** and **Molly Schrager,** work. . . . They are just about the youngest persons in charge of an organ and slide department that I know of and they sure are doing a great job. . . . **Herb Oehmler**, who has been out on the west coast for the past year is now in this city, where he intends opening offices and writing material for organists in this vicinity, just as he has done in the past for a lot of you fellows out of town. . . . Herb was baptized "God's Gift to Organists" by **Gaylord Carter,** featured organist at Warner's Hollywood, Hollywood, Cal., and I'm sure a lot of you fellows for whom he wrote will agree that the moniker is apt. . . . If any of you, who know him, want to drop him a line, temporarily, you can address him, in care of yours truly. . . .

The Roxy theatre has offered many innovations to its patrons. . . . The latest is three voting machines which determine the reaction of the customers to the show programs. . . . From time to time the patrons are asked what kind of music they like most, what type of stage productions they prefer and whether or not the film fare is to their liking. The quickened tempo of the stage-shows, the adding of "names" to its program and the installing of **Fred Waring's** Synchro-Symphony Orchestra are results of the votes recently cast by patrons. . . .

See you next week. . . S'long. . .

ED DAWSON

Alice White on Loew Tour

Alice White, who has been making personal appearances throughout the country since last July, has been signed for a tour of the Loew de luxe houses, beginning in Columbus, Ohio, January 15.

Adopts Thursday Changes

Loew's State in New Orleans is inaugurating its policy of changing bills on Thursdays, in order to keep in line with the Saenger and Orpheum. This applies to vaudeville as well as films.

ORGAN SOLOS

TED MEYN (Cleveland State), who is back at this house after an absence of two years, was royally welcomed by the audience, most of whom still remembered him. His opening number was the good old "California, Here I Come," with the opening words, "Hello Cleveland" substituted. He followed this with "Harvest Moon," "River Stay 'Way" (this he sang via "mike"), a whistling chorus to "Turkey in the Straw," comedy lyric to "By My Side," written about popular cigarets, "Minnie the Moocher," and a final chorus of "I Call it Love." It is apparent that Meyn will have no difficulty in regaining the popularity he previously enjoyed here.

DOROTHY SARBER (Columbus Neth's Grand) offered for her fourth week here a solo entitled "Olde Tyme Songs." In it she used the "mike" to rare advantage, and a clever combining of slides and an old silent melodrama. As the film was shown, Miss Sarber "synchronized" her talk to fit the situation and at opportune moments panicked the audience with local comment. The idea as a whole was outstanding and the Grand is a good entertainment bet, both for ability and attractiveness in Dorothy Sarber.

DICK LIEBERT (Jersey City Jersey), the new guest organist who opened here Christmas Day, has started off very well, giving the audiences the same type solos as Ted Meyn, his predecessor, gave them for the past two years, consequently making it an easy task for the audience to take to him. A nice bit of showmanship was evidenced by Liebert, when he opened his first solo with the reading of a greeting both to himself and the audience by Meyn. From then on, the audience were for him and all joined in singing as they usually do at this house. These songs were: "Don't Know Why," "Somebody Else," a most clever special about audience being ritzy, a laughable tongue-twister, special to "Million Dollar Baby," "Bonnie Lies Over the Ocean," one of the most cleverly worded parodies on "When I'm Gone," "Good Night Sweetheart," and in closing a special expressing his Holiday greetings in song. The reaction of the audience was most favorable.

ADOLPH GOEBEL (Omaha Paramount) for his opening solo surprised the audience with a novelty which was outstanding in its merits. A scene, showing the interior of a broadcasting studio, is first thrown on the screen. A man (it is Goebel but the audience are unaware of it as yet) announces through a microphone that an organ recital will be broadcast over station P-U-B-L-I-X, with Goebel at the organ and the Paramount Theatre Mixed Chorus as the special attraction. Before going to the console, he introduces himself and then plays "Out of Nowhere," "You Call it Madness," an extremely laughable tongue-twister, a smart parody on local scenes, "River Stay 'Way from My Door," a special Christmas parody, some humorous imitations (which elicit much applause), "Good Night Sweetheart," and a special chorus on "You're the One I Care For." As he is taking his bows and acknowledging his applause, a slide bearing his likeness and with words of greeting appears on the screen. Applause was strong during several of the numbers and especially at finish.

TED CRAWFORD (Santa Barbara Granada) played for his final solo at this house a very beautiful arrangement of "Sweet Mystery of Life," followed by two choruses of "Faded Summer Love." First chorus of this was offered in ballad style and the second for the audience to sing. Unpretentious as it was, the solo received a terrific hand, and as a touch of irony, Crawford encored with "Please Don't Talk About Me When I'm Gone."

OVERTURES

HAL SAUNDERS (Cincinnati RKO Albee) selected a medley of popular numbers highly appropriate to the season, and gave his men ample opportunity to display their individual talents. It seemed that the musicians were more inspired than ever, symbolic of the holiday spirit. The two numbers which seemed to stand out most prominently were "Jingle Bells" and "Holy Night."

During the rendition of the latter number, the audience burst into vigorous applause long before the selection was finished. An effect which considerably heightened the work of the orchestra was the throwing of vari-colored lights on the screen.

The orchestral overtures are well liked by this audience, who apparently enjoy good music.

BENJAMIN KLASMER (Baltimore Hippodrome) took the spotlight for his overture played as an introduction to the Christmas bill presented at this theatre. The music started with "The Doll Dance," then swung into a lively march, gradually turning into Christmas carols with Klasmer playing "Holy Night" as a violin solo, then finishing with full orchestra in the "Adeste Fidelis."

Klasmer received a very good hand for his efforts, as did the orchestra.

WALT ROESNER (San Francisco Fox) and the Fox Concert Orchestra offer "Gems from Gershwin," in which the "Rhapsody in Blue" is featured, along with airs from the "Man I Love." The organ is brought into use in producing some of the effects for which George Gershwin has become famous. After an absence of a week Joaquin Garay is again heard in solo work, offering "A Faded Summer Love."

RADIO-KEITH-ORPHEUM CORPORATION
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Dear Ed:

I thoroughly agree with you when you say that the Herald is the greatest medium for Music Directors to exploit themselves

Sincerely your friend,

Phil Fabello

Phil Fabello
and his Entertainers
RKO Coliseum Theatre
New York City.

EDWARD PAUL (Brooklyn Paramount) conducted the Paramount Pit Orchestra in an unusually pleasing orchestral overture and production, the stage-setting of which was produced by Frank Cambria. It was entitled "Ginger Bread Land," and made use of the Lovas Troupe and a number of show girls in the Bines dance ensemble.

The overture itself was a compilation of Christmas carols, beautifully played by the musicians and ably conducted by Mr. Paul.

It is inconceivable to this reviewer, just why an orchestra as well liked as this one, is not built up in its personnel. The additions would surely be justified.

FONTANA (New Orleans, the Publix Saenger) took the place of **LOU FORBES** as conductor for the week because Forbes failed to see an open trap door in the platform he had built over the elevator pit, and broke two ribs. The orchestra presented a Christmas overture, handled in fine style by Fontana, whose combination of musicianship and showmanship enables him to sell both the popular and the finer types of music. He opened with the "Toy Shop," followed with a Christmas carol, and then a chorus of about twenty, garbed in medieval costume and appearing before a street scene set, sang three carols in the choral style, closing effectively with "Holy Night." The orchestra took the spotlight again with "Jingle Bells" and a comedy number in which various members, clowning with Fontana, played toy instruments. As a closing number, the chorus appeared again in a church set, singing "Kamenoi Ostrow." The overture was produced by Forbes and staged by Tony Alloy, who made his scenes effective through intelligent lighting. The church scene with the tall candles was beautifully done.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Revlere-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	58	Oct. 31
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec. 15		
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30	62	Dec. 26
Sally of the Subway	J. Mulhall-D. Revier	Jan. 1,'32		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Nov. 1	63	Oct. 3
Maid to Order	Julien Eltinge-Geo. Stone	Sept. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Oct. 1	72	Aug. 8
Phantom, The	"Big Boy" Williams-Aileen Ray	Nov. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	68	
Unmasked	Robert Warwick	Sept. 1	62	
White Renegade		Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Line	Harry Carey			
Auctioned Off				
Border Devils	Harry Carey			
Bridesmaid				
Cross Examination				
Hurricane Rider, The	Harry Carey			
Trusty Triggers	Harry Carey			

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 28
Flying Larlats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Riders of the Cactus	Wally Wales	July 7	60	July 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Big City Shadows			6 reels	
Blazed Traile			6 reels	
Dance Hall Kisses			6 reels	
Death Ray	Mulhall-Dunn		6 reels	
Desert Spawn			6 reels	
Devils Decoy			8 reels	
Diamond Mystery			6 reels	
Guns and Saddles			6 reels	
Highway Raiders			6 reels	
Human Targets	Buzz Barton	Jan. 10,'32	6 reels	
Lure of the Range			6 reels	
Mark of the Spur	Bob Custer	Feb. 10,'32	6 reels	
Midnight Prowlers			6 reels	
Railroad Mail Limited			6 reels	
Rip Roaring Bronos			6 reels	
Rio Grande Raiders			6 reels	

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles	Lloyd Hughes-Norman Kerry	Dec. 20	6 reels	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hellion's Last Cruise			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3		
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Dreyfus Case, The	Cedric Hardwicke	Aug. 28	92	May 2
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 26
Fighting Marshal, The	Tim McCoy	Dec. 18		
Good Bad Girl, The	Mae Clark-James Hall	May 20	73	May 23
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	82	Nov. 28
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	Dec. 25	63	June 20
Maker of Men	Jack Holt - Richard Cromwell - John Wayne	Dec. 25	67	Dec. 26
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27	67	Aug. 22
Men In Her Life, The	Lois Moran-Chas. Bickford	Dec. 10	75	Dec. 5
Miracle Woman, The	Barbar Stanwyck	July 20	87	Aug. 22
One Man Law	Buck Jones	Dec. 4		
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8	63	Sept. 28
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Secret Witness (Reviewed under title "Terror By Night")	Wm. Collier, Jr.-Una Merkel	Dec. 12		Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15	67	
Subway Expresse	Holt-Kelsey-Pringle	May 1	68	May 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Challenger, The (Tent.)	Ben Lyon-Constance Cummings			
Fighting Fool, The	Tim McCoy			
Final Edition	Pat O'Brien-Mae Clarke			
Forbidden	Barbara Stanwyck - Adolphe Menjou - Ralph Bellamy			
High Speed	Buck Jones			
Man Who Dared, The	Jack Holt - Constance Cummings			
Menace, The	Walter Byron-Bette Davis-H. B. Warner			
Ridin' For Justice	Buck Jones			
Shopworn	Barbara Stanwyck			
Shot Gun Pass	Tim CcCoy			
South of the Rio Grande	Buck Jones			
Substitute Wife, The				
Three Wise Girls	Jean Harlow - Mae Clarke - Walter Byron-M. Prevost			
Vanity Street				
Zelda Marsh				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1		May 23
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5	70	Apr. 16
Big Business Girl	Loretta Young-Ricardo Cortez	July 4	80	Mar. 14
Broadminded	Joe E. Brown	Aug. 1	72	Apr. 11
Chances	Douglas Fairbanks, Jr.	July 18	72	May 9
Comprdmised (Reviewed under the title "We Three")	Ben Lyon-Rose Hobart	Dec. 5	65	Sept. 12
Five Star Final	Edward G. Robinson	Sept. 26	69	June 27
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 15	76	Nov. 14
Honor of the Family	Bebe Daniels	Oct. 17	68	Oct. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 8
Men of the Sky	Irene Delroy-Jack Whiting	June 20	88	
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15	72	May 2
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14
Safe In Hell	Dorothy Mackaill	Dec. 12	75	Dec. 26
Woman From Monte Carlo, The	Lil Dagover-Walter Huston	Jan. 9,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	R. Barthelmess-M. Marsh	Feb. 20,'32		
Fireman, Save My Child	Joe E. Brown	Feb. 20,'32		
Gold Fish Bowl, The	D. Fairbanks, Jr.			
Honorable Mr. Wong	Edw. G. Robinson	Feb. 6,'32		
Mendel, Inc.	Smith & Dale			
Union Depot	D. Fairbanks,Jr.-J. Blondell	Jan. 23,'32		Dec. 26

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Always Goodbye	Landi-Stone	May 24	60	Apr. 25
Ambassador Bill	Will Rogers	Nov. 22	70	Oct. 24
Annabelle's Affairs	McLaglen-MacDonald	June 14	75	May 30
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Black Camel	Warner Oland-Eilers	June 21	71	May 15
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 18
Daddy Long Legs	Gaynor-Baxter	June 7	60	May 23
Delicious	Gaynor-Farrell	Dec. 27		Dec. 12
Goldie	Harlow-S. Tracy-W. Hymer	June 28	68	July 11
Good Sport	Linda Watkins-John Boles	Dec. 13		Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8	59	Oct. 10
Holy Terror, A	George D'Brien-S. Eilers	July 19	53	July 25
Hush Money	J. Bennet - J. Kirkwood-Hardie Albright	July 5	69	June 13
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 16	57	Sept. 19
Skyline	T. Meighan - H. Albright-Maureen D'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn - Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Spy, The	Hamilton-Johnson	Apr. 26	66	
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minne Gombell	Jan. 10,'32		Dec. 12
Surrender	Warner Baxter-Lelia Hyams	Dec. 6	69	Dec. 5
Their Mad Moment	Baxter-Mackaill-Pitts	July 12	57	
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Women of All Nations	McLaglen-Lowe-Nissen	May 31	72	May 30
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17
Young As You Feel	Will Rogers-Dorsay	Aug. 23	78	Apr. 18
Young Sinners	Meighan-Jordan-Kirkwood	May 17	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming - Ralph Bellamy-Alexander Kirkland			Dec. 19

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Business and Pleasura	Will Rogers-Jetta Goudal			
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Feb.	24,'32	
Dance Team	James Dunn - Sally Eilers	Jan.	17,'32	Jan. 2,'32
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy			
First Cabin	Thomas Meighan-L. Watkins			
Gay Bandit, The	George O'Brien - Conchita Montenegro			
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan.	3,'32	Dec. 5
She Wanted a Millionaire	J. Bennett-S. Tracy			
While Paris Sleeps	McLaglen-Helen Mack			
Widow's Might	Joan Bennett-John Boles			
Young America	Spencer Tracy-Barbara Robbins			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ben Hur	Ramon Navarro-May McAvoy (Re-issue - Synchronized)	Jan.	2,'32...128	Dec. 12
Big Parade	John Gilbert (Re-issue - Sound)	Dec.	19...125	
Champ, The	Wallace Beery-Jackie Cooper	Dec.	5...86	Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct.	31...86	Oct. 24
Emma	Marie Dressler	Jan.	2,'32...73	Jan. 2,'32
Five and Ten	Marion Davies	June	13...89	June 13
Flying High	Bert Lahr-C. Greenwood	Nov.	14...81	Oct. 24
Free Soul, A	Norma Shearer-Leslie Howard	June	20...92	Apr. 25
Great Lover, The	A. Menjou	July	18...71	July 4
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov.	7...81	Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug.	22...68	July 18
Hell Divers	Beery-Rambeau	Jan.	16,'32...113	Dec. 26
Laughing Sinners	J. Crawford-N. Hamilton	May	30...72	June 6
Man In Possession, The	Robert Montgomery	July	4...84	June 13
Mata Hari	Greta Garbo-R. Navarro	Dec.	26...91	
Never the Twain Shall Meet	Montenegro-Smith-Howard	May	16...80	May 30
New Adventures of Get Rich Quick Wallingford, The.	Wm. Haines	Oct.	3...94	Sept. 19
Pardon Us	Laurel-Hardy	Aug.	15...55	Aug. 29
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept.	12...74	Nov. 21
Politics	Dressler-Moran	July	25...73	July 4
Polly of the Circus	Marion Davies			
Possessed	Joan Crawford-Clark Gable	Nov.	21...76	Oct. 31
Private Lives	N. Shearer-R. Montgomery	Dec.	12...85	Dec. 26
Son of India	Ramon Novarro	Aug.	1...73	Aug. 1
Sidewalks of New York	Buster Keaton	Sept.	28...71	Aug. 15
Sin of Madelon Claudet, The	Helen Hayes-Lewis Stone (Reviewed under title "The Lullaby")	Oct.	24...74	Oct. 3
Sporting Blood	Clark Gable-M. Evans	Aug.	8...84	July 18
Squaw Man, The	Baxter-Velez-Roland Young	Sept.	5...105	
Susan Lenox, Her Fall and Rise.	Greta Garbo-Clark Gable	Oct.	10...75	July 18
This Modern Age	Joan Crawford	Aug.	29...68	June 13
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov.	28...66	Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	Robert Montgomery			
Arsene Lupin	Lionel and John Barrymore-Karen Morley			
Beast of the City, The	Walter Huston-Jean Harlow			
China Seas				
Courage	Robert Montgomery	Jan.	23,'32	
Family Affair, A	Robert Montgomery			
Freaks	Wallace Ford-Leila Hyams	Jan.	30,'32	
Grand Hotel	Greta Garbo			
Her Cardboard Lover	Buster Keaton	Feb.	6,'32	
Letty Lynton				
Limpy	Jackie Cooper			
Prosperity				
Sky Scraper	Madge Evans - Rbt. Young			
Smilin' Through	Norma Shearer			
Tarzan, The Ape Man	Johnny Weismuller - Maureen O'Sullivan			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June	27...60	Aug. 8
Forgotten Women	M. Shilling-Rex Bell	Dec.	1...67	Dec. 12
Galloping Thru	Tom Tyler	Dec.	5...58	
Ghost City	Cody-Shuford	Dec.	20...60	
In Line of Duty	Sus Carol-Noah Beery	Oct.	1...64	Oct. 10
Land of Wanted Men	Bill Cody	Oct.	30...62	
Law of tha Sea,	All Star	Dec.	15...61	
Man from Death Valley, The	Tom Tyler	Sept.	1...62	
Montana Kid, The	Bill Cody	Aug.	10...60	
Mother and Son	Clara K. Young	Aug.	1...60	Aug. 22
Oklahoma Jim	Bill Cody	Oct.	10...60	
Partners of the Trail	Tom Tyler	July	11...64	Sept. 5
Ships of Hate	L. Hughes-D. Sebastian	June	20...65	Aug. 8
Two Fisted Justice	Tom Tyler	Oct.	20...63	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32...7 reels	
Single Handed Sanders	Tom Tyler	Jan.	10,'32...6 reels	
Texas Pioneers	Bill Cody-Andy Shuford	Jan.	15,'32...6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug.	22...95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct.	24...74	Oct. 3
Caught	Richard Arlen-L. Dresser	Aug.	8...68	July 4
Cheat, The	T. Bankhead	Nov.	28...70	Dec. 19
Confession of a Co-Ed	P. Holmes-Sylvia Sidney	July	11...75	
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept.	5...79	Aug. 8
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan.	2,'32......	Dec. 26
Dude Ranch, The	Jack Oakie	May	16...67	Apr. 18
False Madonna, The	Kay Francis-Wm. Boyd	Dec.	5...68	Nov. 28
Girl Habit, The	Charles Ruggles	June	27...77	July 11
Girls About Town	Kay Francis-L. Tashman	Oct.	3...80	Oct. 17
His Woman	G. Cooper-C. Colbert	Nov.	21...75	Dec. 12
Honeymoon Lane	Eddie Dowling	July	25...71	July 11
Huckleberry Finn	J. Coogan-Mitzi Green	Aug.	15...80	Aug. 1
Husband's Holiday	Clive Brook-V. Dsberne	Dec.	19...68	Jan. 2,'32
I Take This Woman	Gary Cooper-Carole Lombard	June	27...74	
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec.	26...77	Dec. 19
Lawyers' Secret, The	Clive Brook	June	6...63	May 23
Mad Parade	E. Brent-L. Tashman	Oct.	3...64	May 2
Magnificent Lie	Ruth Chatterton	July	25...79	July 25
Monkey Business	Four Marx Bros.	Sept.	19...77	Aug. 1
Murder by the Clock	Wm. Boyd-L. Tashman	Aug.	8...74	July 4
My Sin	Tallulah Bankhead-March	Oct	3...78	Sept. 19
Newly Rich	Mitzi Green-Jackie Searl (Also booked as "Forbidden Advenure")	June	20...77	June 8
Night Angel	Nancy Carroll-Fred March	July	18...71	July 11
Once a Lady	Ruth Chatterton	Nov.	7...80	Oct. 17
Personal Maid	Nancy Carroll	Sept.	12...77	Sept. 12
Rich Man's Folly	G. Bancroft-Kay Francis	Nov.	14...80	Dec. 5
Road to Reno	Charles Rogers	Oct.	17...73	Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July	25...73	
Secrets of a Secretary	C. Colbert	Sept.	5...75	
Silence	Clive Brook-Peggy Shannon	Aug.	29...68	July 25
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug.	1...89	July 11
Sooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec.	26...80	Dec. 12
Tabu	South Sea Island natives and Chinese half castes	Aug.	1...81	Mar. 21
Tarnished Lady	C. Brook-Tallulah Bankhead	May	2...80	May 9
Touchdown	R. Arlen-C. Starrett-J. Dakle	Nov.	14...77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct.	10...68	Sept. 12
Up Pops the Devil	N. Foster-Carole Lombard	May	30...75	
Vice Squad	Lukas-Francis	June	13...70	May 9
Wiser Sex, The	C. Colbert-Wm. Boyd	Feb.	27,'32	
Women Love Once	Lucas-Boardman-Tashman	July	4...73	July 4
Working Girls	Paul Lukas-Judith Wood Buddy Rogers	Dec.	12...77	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Robe, The	Kay Francis-Frederic March	Feb.	20,'32	
Dancers In the Dark	Miriam Hopkins-Jack Oakie	Mar.	12,'32	
Lives of A Bengal Lancer, The.	Clive Brook-Phillips Holmes			
Man I Killed, The	Lionel Barrymore-Nancy Carroll-Phillps Holmes	Jan.	23,'32	
Miracle Man, The	Chester Morris-Slyvia Sidney	Mar.	19,'32	
Mrs. Wiggs of the Cabbage Patch.	All Star			
No One Man	Paul Lukas-Ricardo Cortez-Carole Lombard	Jan.	30,'32	
One Hour With You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	5,'32	
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	6,'32	
Sky Bride	Judith Wood - Frances Dee Richard Arlen			
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan.	9,'32	
Through the Window	G. Bancroft-E. Boardman			
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb.	13,'32	
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32	
Wayward	Nancy Carroll-Richard Arlen	Feb.	27,'32	

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Marriage				
Lovebound	Marion Nixon - Nell Hamilton - Sally Blane	Dec.	10	
Sea Ghost, The	L. La Plante-Alan Hale	Nov.	1...64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr. - Claudia Dell-James Hall	Nov.	21...69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct.	2...75	Sept. 12
Big Gamble, The	Bill Boyd	Sept.	4...63	Sept. 26
Big Shot, The	Eddie Quillan	Dec.	18...	Dec. 12
Born to Love	Constance Bennett	Apr.	17...99	
Common Law	Constance Bennett	July	24...77	July 25
Devotion	Ann Harding	Sept.	25...84	Sept. 26
Freighters of Destiny	Tom Keene	Oct.	30...60	Oct. 31
Partners	Tom Keene	Jan.	8,'32	
Rebound	Ina Claire	Sept.	18...91	June 13
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov.	20...87	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept.	11...55	Oct. 24
Sweepstakes	Eddie Quillan-Marion Nixon	July	10...77	June 13
Tip Off, The	E. Quillan-R. Armstrong	Oct.	18...75	Oct. 31
Woman of Experience	Heeln Twelvetrees	Aug.	7...76	Apr. 25

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Timber	Bill Boyd	Feb.	12,'32	
Free to Live	Constance Bennett			
Lady with a Past	Constance Bennett	Feb.	19,'32	
Montana Rides	Tom Keene			
Panama Flo	Helen Twelvetrees	Jan.	29,'32	
Prestige	Ann Harding	Jan.	22,'32	
Veneer	Helen Twelvetrees			
Westward Passage	Ann Harding			
Woman Commands, A	Pola Negri	Jan.	1,'32	Jan. 2,'32

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Erle Linden-Rechelle Hudson-Arlene Judge	Nov.	14...83	Oct. 17
Caught Plastered	Wheeler-Woolsey-D. Lee (Reviewed under the title "Full of Notions")	Sept.	5...68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov.	7...81	Sept. 5
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June	6...77	May 9
Everything's Rosia	Robert Woolsey-Anita Louisa	June	13...76	May 9
Fanny Foley Herself	Edna May Oliver	Oct.	10...72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Menjou-Erlo Von Stroheim	Oct.	3...68	Aug. 15
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff (Reviewed under the title "Woman Pursued")	Sept.	19...67	Aug. 1
High Stakes	Lowell Sherman-Mae Murray	Aug.	18...69	May 9
Lady Refuses, The	Betty Comoson-John Darrow	Mar.	8...72	
Men of Chance	Mary Astor-Ricardo Cortez	Jan.	8,'32	Dec. 19
Peach O' Reno	Woolsey-Wheeler	Dec.	25...63	Nov. 14
Public Defender, The	Richard Dix	Aug.	1...70	
Runaround, The	Kerr, Provost, Brian, Hines (Reviewed under the title "Waiting at the Church")	Aug.	22...66	May 9
Secret Service	Dix-Shirley Grey	Nov.	14...68	Oct. 10
Smart Woman	Mary Astor-Rob't Ames	Sept.	26...68	Aug. 1
Three Who Loved	B. Compson-R. Ames-C. Nagel	July	3...78	June 13
Too Many Cooks	Bert Wheeler-Dorothy Lee	July	18...77	Aug. 22
Transgression	Kay Francis-Ricardo Cortez	June	27...69	
Traveling Husbands	Evelyn Brent	Aug.	15...74	May 2
Way Back Home	Phillips "Seth Parker" Lord (Reviewed under the title "Other People's Business")	Nov.	13...81	Oct. 3
White Shoulders	Astor-Cortez Holt	June	8...81	May 30
Women Between, The	Lily Damita-Lester Vail	Aug.	8...73	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	Dolores Del Rio			
Girl Crazy	Wheeler-Lee-Woolsey	Mar.	4,'32	
Girl of the Rio, The	Dolores Del Rio-Leo Carillo	Jan.	22,'32...69	
Hold 'Em Jail	Edna May Oliver-Robert Woolsey-Roscoe Ates			
Ladies of the Jury	Edna May Oliver	Feb.	5,'32...64	Dec. 19
Lost Squadron	Richard Dix	Feb.	26,'32	
March of a Nation	Dix-Dunne			

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
State's Attorney	John Barrymore-Helen Twelvetrees				
Symphony of Six Million					

SONO ART-WORLD WIDE

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Devil on Deck	Reed Howes-Molly O'Day		Jan. 1,'32	62	
First Aid	Gr. Withers-Marjorie Beebe		July 25	65	
Hell Bent for 'Frisco	Delaney-Reynolds		July 10	65	July 18
In Old Cheyenne	Rex Leasa-Dorothy Gulliver		May 25	62	June 20
Is There Justice?	Rex Lease. Walthall, Blanche Mehaffey		Oct. 4	62	Oct. 3
Maunted Fury	J. Bowers-Blanche Mehaffey		Dec. 1	65	
Neck and Neck	Glenn Tryon-Vera Reynolds		Nov. 4	63	Nev. 7

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30
Alice in Wonderland	Ruth Gilbert	Uniqus Fots Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nalson Kays	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardour Films	Dec. 4	76	Dec. 12
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Cain and Artem	Emil Gall	Sovinko			
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Chance of a Night Time	Ralph Lynn				June 13
Das Cabinet Des Dr. Larl Farl		George Schneider			
Das Rheinlandmaedel	Gretl Berndt	Capitol	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Der Grosse Tenor	Emil Jannings	Ufa Film			June 6
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	88	
Die Foerster Christl	Irene Eisinger	Trans-Ocean Film		94	July 5
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17	94	Aug. 1
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Explorers of the World		Raspin Productions		82	Dec. 19
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 18	82	Oct. 24
Enemies of the Law	Mr. Nolan-J. Walker	Capital Films	July 21	69	July 18
Glamour	Wardour Films	Seymour Hicks		73	July 4
Ghost Train, Tha	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara	British Int'n't'l		91	Dec. 5
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22
Heroes All		Imperial Films	Nov. 11	58	Dec. 5
Hindle Wakes	Balla Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at tha Rhine, The	Kaethe Dorsch	Associated Cinemas of America	Sept. 23	90	Oct. 17
Jaw at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kortner	Tobis Forenfilm	Sept. 18	81	Oct. 10
Killing to Live		Amkino			Dec. 19
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Let's Love and Laugh	Gene Gerrard	Wardour Film		84	May 30
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Love Storm, The	Fay Compton	British Int'n't'l	Oct. 18	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maclsta in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11
Men Like These—I	John Batten	British Int'n't'l		47	Dec. 5
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Naples and Serrento		Italian Star Film Prod.		78	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
Ne Lady	Lupino Lane	Gaumont-British		72	May 30
Nur Am Rhein	Daisy D'Ora	Foreign Talking Pictures	Oct. 1	85	
Privata Scandal, A	Marian Nixen-Lloyd Hughes	Headline Pls.		72	Nov. 14
Puppet, Tha	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road te Hell		Publis Walfars Films			July 4
Sally in Our Alley	Gracie Fields	Asso. Radle Pictures		77	July 25
Shadow Batween, The	Kathleen O'Regan-Godfrey Tearla	British Int'n't'l		88	Sept. 19
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn Harding	First Division	Nev. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song af Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Susanna Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. D'Sullivan-Betty Compson	Patrician Plc.			Nov. 14
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16
Up for the Cup	John W. Entwhistle	Gaumont-British.			Oct. 10
Viking, The	C. Starrett	J. D. Williams.		72	June 20
Wild Horse	Hoot Gibson	Allied Pictures			July 11
Women Men Marry	Marian-Blaine	Headline Plc.		69	Mar. 7

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1	67	
Law of the Rio Grande	Bob Custer	July 20	58	Aug. 18
Rider of the Plains, A	Tom Tyler	Apr. 1	61	May 9
Son of the Plains, A	Bob Custer	May 15	60	July 11

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Morals for Women	Ken Maynard	July 15	68	Aug. 15
Murder at Midnite	Ken Maynard	Sept. 1	64	Oct. 17
Alias the Band Man	Ken Maynard	Oct. 1	66	Dec. 19
Arizona Terrer, The		Dec. 15		
Branded Men	Claudia Dell-M. Rambeau	Oct. 1	70	Oct. 3
Last Mile, The	Bessie Love	Oct. 25	70	Nov. 21
Leftover Ladies	Alice White-Hale Hamilton	Sept. 1	69	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20	55	
Nevada Buckaroo	Bob Steele	Sept. 27	64	Dec. 12
Pocatello Kid	Ken Maynard	Dec. 6	61	
Race Track	Lee Carrillo	Nov. 1	83	
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Riding Fool	Bob Steele	May 25	64	June 20
Salvation Nell	Graves-Chandler	July 1	85	July 11
South of Santa Fe	Bob Steele	Sept. 15		
Two Gun Man, The	Ken Maynard	May 15	63	June 13
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29	72	Dec. 12

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hotel Continental		Jan. 17,'32		
Luxury Girls		Mar. 30,'32		
Riders of tha West	Bob Steele			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 31,'32		
Sunset Trail	Ken Maynard	Jan. 3,'32		
Those We Love		Feb. 14,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, Tha	Billie Dove	Oct. 17	80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec. 12	80	Nov. 7
Arrowsmith	Ronald Colman	Dec. 28		Nav. 21
Cock of tha Air	Billie Dove-Chester Morris	Jan. 23,'32		
Corsair	Chester Morris	Dec. 19	75	Nov. 28
Palmy Days	Eddie Cantor	Oct. 3	80	Sept. 5
Scarface	Paul Muni	Nov. 28		
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5	80	Aug. 22
Struggle, Tha	Zita Johann-Hal Skelly	Jan. 9,'32		
Tonight or Never	Gloria Swanson	Dec. 28		Nov. 14
Unholy Gardan, The	Ronald Colman	Oct. 10	75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Greeks Had a Word for Them	Ina Claire-M. Evans-Blendell	Feb. 13,'32		Nov. 28
Kid From Spain, The	Lily Damita - Eddie Cantor			
Sons D' Guns	Lily Damita - Al Jolson			
Sky Devils	All Star	Feb. 6,'32		Jan. 2,'32

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hebart-Chas. Bickford	Sept. 15	74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15	68	
Frankenstein	Colin Clive-Mae Clarke	Nov. 21	71	Nov. 14
Graft	Regis Toomey-Sue Carol	Sept. 21	54	Aug. 15
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12	78	Oct. 3
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29	69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec. 5	70	Nov. 28
Lasca of the Rio Grande	Leo Carillo	Nov. 2	65	July 25
Last Ride	D. Revier-Frank Maya	Dec. 28	63	
Mother's Millions	May Robson	Aug. 15	93	Feb. 28
Mystery of Life	Clarence Darrow	Aug. 3	73	July 11
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	
Reckless Living	Mae Clarke-Norman Foster	Oct. 20	68	Sept. 12
	(Reviewed under title "Twenty Grand")			
Seed	John Boles-Genevieve Tobin	May 11	97	Apr. 25
Spirit of Notre Dame	Lew Ayres	Oct. 13	79	Sept. 26
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec. 28	91	Nov. 7
Up for Murder	Ayres-Tobin	June 15	70	
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1	81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Lady	Rose Hobart			
Ambition	Pat O'Brien			
Back Street	Rose Hobart			
Blue Blazes				
Brown of Culver	Lew Ayres-Rosa Hobart			
Bullet Proof				
Cohens & Kellys in Hollywood	G. Sidney - C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Impatient Malden	Lew Ayres - Mae Clarke			
Law and Order	Walter Huston-Lois Wilson	Feb. 7,'32		
Marriage Interlude				
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	85	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fax	Feb. 21,'32		
Oh, Promise Me				
Speed Crazy (Tent.)	Slim Summerville-Louise Fazenda	Feb. 14,'32	63	Dec. 12
	(Reviewed under the title "Racing Youth")			
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12	71	June 13
Blonde Crazy	James Cagney-J. Blondell	Nov. 14	75	Aug. 22
	(Reviewed under title "Larceny Lane")			
Bought!	Constance Bennett-Ben Lyon	Aug. 22	83	July 18
Children of Dreams	Margaret Schilling	July 25	83	July 25
Expensive Women	Dolores Costello	Oct. 24	63	Nov. 21
Gold Dust Gertie	Winnie Lightner	June 27	68	May 9
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7	81	Oct. 31
Manhattan Parade	W. Lightner-Butterworth	June 13	77	Jan. 2,'32
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13	80	Apr. 18
Night Nurse	Barbara Stanwyck	Aug. 8	73	July 25
Public Enemy, The	Harlow-Cagney	May 15	98	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10	70	Aug. 1
Sida Show	Lightner-Butterworth	Sept. 19	66	July 4
Smart Money	Edw. G. Robinson	July 11	81	May 16
Star Witness, The	Walter Husten	Aug. 22	68	July 25
Svengall	John Barrymore-M. Marsh	May 22	83	May 9
Under Eighteen	Marian Marsh-Warren William	Jan. 2,'32	81	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crowd Roars, The	Cagney-Blondell			
Eight to Five	Young-Lightner-Butterworth			
Ferguson Case	Joan Blondell			
High Pressure	Wm. Powell - Evelyn Brent	Jan. 30,'32		
Man Who Played God	George Arliss	Feb. 27,'32		
Mouthpiece, The	Marian Marsh-Warren Williams			
Old Man Minick	Charles "Chic" Sale	Feb. 13,'32		
Poor Little Church Mouse	Marion Marsh			
Rich Are Always With Us	Ruth Chatterton			
So Big	Barbara Stanwyck			
Taxi!	James Cagney-Loretta Young	Feb. 6,'32		
Working Wives	Kay Francis			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 224	Aug. 1	1 reel	
C 225	Aug. 29	1 reel	
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
EDDIE BUZZELL SPECIALTIES			
Blood Pressure	Oct. 16	1 reel	
Call of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Last of Mee Higgins	May 22	1 reel	
Love, Honor and He Pays			
Red Men Tell Ne Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Love Crazy			
Plane Mover			
Restless Sax, The			
Soda Poppa	May 29	1 reel	
Stork Market, The	July 11	7	
Svengarlic	Aug. 8	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury In Reno	July 6	10	
Laughing with Medbury In Turkey	Sept. 7	9	Dec. 5
Laughing with Medbury In Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury In Borneo		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9		
Beach Party, The	Nov. 4	1 reel	
Blue Rhythm	Aug. 18	1 reel	
Delivery Boy	June 15	10	Oct. 24
Duck Hunt			
Fishin' Around	Sept. 14	1 reel	
Grocery Boy, The			
Mickey Cuts Up			
Mickey's Orphans	Dec. 9	7	Dec. 19
Mickey Steps Out	July 16	7	Oct. 3
Moose Hunt, The	May 8	1 reel	May 30
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16		
Cursed! Cursed! Cursed!	Aug. 20	1 reel	
Jazzbo Singer	Nov. 9		
Little Beezer	July 5	6	
Monkeydoodles	Oct. 12	1 reel	
RAMBLING REPORTER			
Father Nile	May 11	1 reel	
Jerusalem, City of Peace	May 11	10	
Land Nobody Knows	June 27	9	
Land of Enchantment	July 31	1 reel	
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Catcher, The	Oct. 15	1 reel	
Chinatown Mystery		1 reel	
Little Pest, The	Aug. 15	8	
Showing Off		1 reel	
Sunday Clothes	Sept. 15	1 reel	
What A Boy	Nov. 16	1 reel	
Yelp Wanted	July 16	1 reel	July 16
SILLY SYMPHONIES			
Bird Store			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 3
China Plate	May 25	8	
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Cleek Store	Sept. 30	1 reel	
Midnight In a Toy Shop	July 9	1 reel	May 2
Spider and the Fly	Oct. 16	1 reel	Dec. 19
Ugly Duckling, The	Dec. 16	1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, The (Clyde)	Sept. 16	19	Aug. 29
Half Holiday	Dec. 13	22	Dec. 5
Shopping With Wife		20	
Taxi Troubles (Clyde)	Oct. 16	19	Oct. 24
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
He-Man Hockey	Dec. 20	10	
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
Speedway	Jan. 24,'32	9	
BURNS, WM. J., DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2	11	
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	Dec. 5
Framed	May 10	10	
Mead Trial, The	June 21	10	
Starbrite Diamond, The	June 7	11	Oct. 3
Trap, The	May 24	11	Aug. 29
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32		
Honeymoon Trio	Aug. 30	9	Sept. 26
Idle Roomers	Nov. 29	9	Oct. 24
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
GAYETY COMEDIES			
Foolish Forties	June 28	21	June 6
Ford Sterling-Jane McCloy			
Highlights of Travel	Sept. 12	10	
Jungle Giants	June 21	11	
HODGE-PODGE			
Money Makers of Manhattan	July 19	9	
Tidbits	May 24	10	July 11
Vagabond Melodies	Aug. 16	10	
Veldt, The	Dec. 20	10	Dec. 19
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Lure of Hollywood (Brooks-Chandler)	July 5	20	June 27
Moonlight and Cactus (Flynn-Brooks)	Jan. 10,'32	21	Dec. 26
Queenie of Hollywood (Flynn-Brooks)	Nov. 8	21	
Tamale Vendor, The (Patricola-DeMontez)	Sept. 6	20	Aug. 29
MACK SENNET BREVITIES			
Who's Who In the Zoo	Oct. 11	10	
World Flier, The	Sept. 13	9	Sept. 26
MACK SENNETT COMEDIES			
Albany Branch, The (P. Kelton-T. Dugan)	Aug. 2	6	July 4
All American Kickback	Nov. 29	20	Dec. 12
Cow Catcher's Daughter (Clyde-Gribbon-Beebe)	May 10	22	Apr. 4
Fainting Lover (Clyde-Beteler-Dent)	Aug. 16	18	
Ghost Parade (Clyde-Gribbon-Beebe)	May 24	22	May 2
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'er Sheriff (Beebe-Murray)	June 7	21	
Monkey Business In Africa (Clyde-Beebe)	June 21	22	July 4
Movie Town (Sennett-Beebe)	July 5	17	
Poker Widows	Sept. 13	19	
Pottsville Palooka, The (Gribbon-Granger)	Dec. 27	21	
Slide, Speedy, Slide (D. Pollard-T. Dugan)	July 19	18	
Speed (Clyde-Beebe)	Sept. 27	22	Apr. 11
Too Many Husbands (Clyde-Beteler)	Aug. 30	21	
MACK SENNETT FEATURETTES			
Dream House	Jan. 17,'32	17	
I Surrender Dear (Bing Crosby)	Sept. 13	22	
One More Chance (Bing Crosby)	Nov. 15	21	
MERMAID COMEDIES			
Keep Laughing	Jan. 24,'32	20	
Once a Hero	Nov. 22	19	Nov. 28
Up Pops the Duke (Chandler-Belton)	Sept. 20	20	
Windy Riley Goes Hollywood (Jack Shutta-Louise Brooks)	May 3	21	Apr. 11
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Dream World	July 5	9	Aug. 29
Harem Secrets	Oct. 4	10	Dec. 5
Outposts of the Foreign Legion	Oct. 16	10	Nov. 21
Peasant's Paradise	Nov. 15	10	Dec. 12
Road to Romance	Jan. 17,'32	10	Jan. 2,'32
TERRY-TOONS			
Aladdin's Lamp	Dec. 27	6	Dec. 12
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Oct. 31
Blues	June 28	8	July 4
By the Sea	July 12	6	July 4
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Day to Live, A	May 31	6	
Fried Chicken		7	Oct. 3
Her First Egg	July 26	6	
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	6	Oct. 24
Lorelei, The		6	Dec. 12
Noah's Outing	Jan. 24,'32	6	
Summer Time	Dec. 13	6	
2000 B.C.	June 14	6	June 6
Villain's Curse, The	Jan. 10,'32	6	
TORCHY			
Torchy (Ray Cooke-Dorothy Dix)	Oct. 4	22	Oct. 3
Torchy Passes the Buck	Dec. 6	22	Nov. 14
TUXEDO COMEDIES			
What a Head (Duffy-Rondell)	July 26	20	
VANITY COMEDIES			
College Racket (Glenn Tryon)	June 14	20	June 6
For the Love of Fanny	Dec. 27	20	
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds In the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 8	9	May 9
6 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wild Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Gelsha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 8		
19 Happy Days In Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	
22 Stamboul to Bagdad	Jan. 3'32	8	
23 With the Foreign Legion	Jan. 10,'32	10	
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	
26 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Dec. 5
Let's Do Things	June 6	27	
Mama Loves Papa	Oct. 24	17	
BURTON HOLMES			
Busy Barcelona	Apr. 11		
That Little Bit of Heaven	Mar. 21	10	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	Dec. 12
One of the Smiths	May 23	26	
Panic Is On, The	Aug. 15	20	Aug. 15
Rough Seas	Apr. 25	27	June 6
Skip The Maloo	Sept 26	21	
Tobasco Kid, The	Jan. 30,'32		
What a Boze	Nov. 7	21	
DOGVILLE			
Big Dog House, The	Mar. 14	16	Aug. 8
Love Talls of Morocco	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28	15	
Two Barks Bros.	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Piscatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 5
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Cradles of Creed	Feb. 6,'32		
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32		
Land of the Maharajahs, The	Aug. 22	10	
Madeira, a Garden In the Sea	Sept. 26	8	Oct. 3
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
FLIP THE FROG			
Jailbirds	Sept. 26	9	Nov. 21
Movie Mad	Aug. 29	9	
New Car, The	July 25	8	
Ragtime Romeo	May 2	8	Sept. 12
Stormy Seas	Aug. 22	9	
Village Specialist, The	Sept. 12	8	Dec. 12
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	
Nanny	Nov. 14	8	Dec. 19
Roamin' In the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Did Port	Mar. 5,'32		
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	Nov. 28
Helpmates	Jan. 23,'32	20	Dec. 12
One Good Turn	Oct. 31	21	Nov. 21
NOVELTIES			
Jackie Cooper's Christmas Party		9	Jan. 2,'32
OUR GANG			
Bargain Day	May 2	19	
Big Ears	Aug. 29	21	
Dogs Is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Seal Skins	Feb. 6,'32		
War Mamas	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climate Chasers	July 11	1 reel	
ONE REEL ACTS			
Backyard Follies (Haig Trio)	Dec. 12		
Beauty Secrets from Hollywood (Technicolor Novelty)	Sept. 5		Mar. 14
Beach Nut, The (Herb Williams)	Oct. 3,'32		
Cheaper to Rent (Willie West & McGinty)	Sept. 19		
Clinching a Sale (Harry Richman)	Apr. 18		
Close Harmony (Boswell Sisters)	Jan. 9,'32		
Fair Ways & Square Ways (Eddie Miller)	May 2		
Finn and Caddie (Borrah Minnevitch)	Oct. 17		
Helping Hand (Solly Ward)	June 27		
Hudson and Its Meods (Leslie Stowe-Speed Young)	Apr. 11		May 12
Jazz Reporters (Charles Davis & Gang)			
Lesson In Love, A (Helen Kane)	Sept. 26	11	Sept. 19
More Gas (Solly Ward)	Oct. 24		
M'Lady (Irene Bordoni)	Mar. 28		
Musical Justice (Rudy Vallee)	Dec. 26	10	Dec. 26
My Wife's Jewelry (Tom Howard)	Aug. 22	11	Sept. 12
No More Hookey (Haig Trio)	Aug. 29		
Oh My Operation (Burns and Allen)	Jan. 16,'32		
Once Over, Light (Burns and Allen)	May 23		May 16
One Hundred Percent Service (Burns and Allen)	Aug. 1	10	Sept. 5

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Pair of French Hoels, A.. Mitchell & Ourant	Nov.	14	
Pest, The.. Tom Haward	Mar.	14	
Plastered .. Willie West & McGinty	Nov.	22	
Puff Your Blues Away.. Lillian Roth	Oct.	31	Nov. 28
Quit Your Kickin'.. Red Oonahue	Jan.	23,'32	
Roaming .. Ethel Merman	Nov.	28	
Taxi Tangle .. Jack Benny	Oec.	19	
Tongue Tied.. Lniu McConnell	Dec.	13	
Tune Detective, The.. Dr. Sigmund Spaeth	Apr.	25	June 13
Two A. M.. Tom Howard	May	2	
Via Express.. Tom Howard	July	4	Oct. 10
PARAMOUNT PICTORIAL			
No. 9—Harmonies of the Harp; Facts and Fancies in sports—Lowell Thomas.	May	2 reel	
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air..	June	6 reel	
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27 reel	
No. 12—Michael Fekine — Africa, U.S.A. — Jesse Crawford ..	July	18 reel	
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish ..	Aug.	22 reel	
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ ..	Sept.	26 reel	
No. 3—Lowell Thomas — Something New in Dishes —Behind the Microphone	Oct.	24 reel	
No. 4—Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ ..	Nov.	28 reel	
SCREEN SONGS		reel	
Alexander's Rag Time Band. And the Green Grass Grew All Around..	May	9	
Betty Co-Ed ..	May	30 reel	
By the Light of the Silvery Moon ..	Aug.	1 reel	
Gallagher & Shean..	Nov.	14	Oec. 19
Kitty from Kansas City Rudy Vallee ..	Aug.	29 reel	
Little Annie Rooney..	Oct.	31 reel	
My Baby Just Cares for Me.	Oec.	5 reel	
My Wife's Gone to the Country ..	June	13	Sept. 28
Russian Lullaby ..	Dec.	26 reel	
Show Me the Way to Go Home ..	Jan.	30,'32 reel	
Somebody Stole My Gal..	Mar.	21 reel	
Sweet Jonny Lee..	Jan.	9,'32 reel	
That Old Gang of Mine..	July	11 reel	
You're Driving Me Crazy..	Sept.	19 reel	
SCREEN SOUVENIRS			
No. 1—Old Time Novelty..	Aug.	15	Sept. 28
No. 2—Old Time Novelty..	Sept.	12 reel	
No. 3—Old Time Novelty..	Oct.	10 reel	
No. 4—Old Time Novelty..	Nov.	7 reel	
No. 5—Old Time Novelty..	Oec.	5 reel	
No. 6—Old Time Novelty..	Jan.	2,'32 reel	
No. 7—Old Time Novelty..	Jan.	30,'32 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags ..	Jan.	2,'32	Dec. 26
Bimbo's Express..	Aug.	22	Sept 12
Bimbo's Initiation..	July	25 reel	
Boop-Oop-A-Doop ..	Jan.	23,'32 reel	
Bum Bandit, The..	Apr.	4 reel	
Dizzy Red Riding Hood...	Dec.	12 reel	
In the Shade of the Old Apple Sauce..	Oct.	17 reel	
Jack and the Beanstalk..		reel	
Male Man, The ..	Apr.	25	May 23
Mask-a-Raid ..	Nov.	7 reel	
Minding the Baby..	Sept.	28 reel	
Silly Scandals..	May	23 reel	May 9
Twenty Legs Under the Sea.	June	8	Oct. 3
TWO REEL COMEDIES			
All Sealed Up.. Al St. John	Jan.	16,'32	
Auto Intoxication.. Ford Sterling	Oct.	17	
Big Splash, The.. Weismuller-Kruger	Oct.	17	
Bullmania .. Billy House & Co.	Aug.	15	
Cab Waiting.. Jack Benny	June	20	17 May 16
Elmer Takes the Air.. Kruger-Assen Jordanoff	July	18	Sept. 12
Fur, Fur, Away.. Smith & Dale	Oct.	3	Sept. 5
Gents of Leisure.. Chester Conklin	May	9	
Headache, The.. Billy House	Mar.	14	June 13
It Ought to Be a Crime... Ford Sterling	Sept.	12	
Lease Breakers, The.. Dane & Arthur	Sept.	5	
Mile Iron, The Great.. Al St. John	Nov.	7	
Mysterious Mystery, The... Johnny Burke	Jan.	9,'32	
Nothing to Declare.. Lulu McConnell	Aug.	6	
Out of Bounds.. Billy House	Nov.	14	
Retire Inn.. Billy House	Sept.	19	
Shove Off .. Dane & Arthur	Oct.	31	
S.S. Malaria.. Smith & Dale	June	6	
Studio Sap.. Chester Conklin	Sept.	28	
Socially Correct.. Lulu McConnell	Oct.	10	
Summer Daze.. Dane-Arthur (Reviewed under the title "In the Good Old Summer Time")	Oec.	28	
13th Alarm, The.. Chester Conklin	July	4	
Thou Shalt Not.. Billy House	May	23	May 2
Twenty Horses .. Ford Sterling	Oec.	19	
Unemployed Ghost, The... Tom Howard	Nov.	12	
What Price Pants.. Smith & Dale	Aug.	22	
Where East Meets Vest... Smith & Dale	Nov.	28	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game..	Aug.	8	9
Cinderella Blues..	April	12	8 Apr. 11
College Capers..	Mar.	15	1 reel Mar. 21
Cowboy Cabaret ..	Oct.	26	7 Dec. 26
Family Shoe, The..	Sept.	14	7 Oct. 10
Fairyland Follies..	Sept.	28	8 Oct. 31
Fisherman's Luck..	June	13	10 July 4
Fly Guy, The..	May	10	7 June 6
Fly Hi..	Aug.	31	9 Oct. 10
Fun on the Ice..	July	19	8 Aug. 6
Horse Cops ..	Oct.	12	1 reel
In Outch ..	Nov.	9	1 reel
Love In a Pond..	Aug.	17	8 Sept. 19
Making 'Em Move..	July	5	9 July 25
Pale Face Pup..	June	22	9 July 4
Play Ball..	May	24	10 May 30
BENNY RUBIN COMEDIES			
Dumb Dicks..	Mar.	21,'32	2 reels
Full Coverage..	Nov.	9	18 Nov. 14
Guests Wanted..	Jan.	16,'32	18 Dec. 12
Julius Sizzer..	Sept.	7	20 Sept. 5
Messenger Boy, The..	June	29	22 July 25
Promoter, The ..	May	30,'32	2 reels
CAMPUS COMEDIES			
Night Class..	May	31	2 reels May 16
Open House..	Mar.	22	20 Apr. 11
CAPITAL COMEDIES			
Bare Knees..	May	8	2 reels Mar. 7
Half Pint Polly..	May	3	2 reels
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The..	Sept.	14	11 Sept. 28
Woodrow Wilson's Great Decision ..	Aug.	17	11
FOLLY COMEDIES			
Gossipy Plumber, The..	May	17	2 reels May 2
Parents Wanted..	Mar.	15	2 reels Apr. 4
FRANK McHUGH COMEDIES			
Big Scoop, The..	Nov.	16	2 reels
Extra, Extra ..	Apr.	4,'32	2 reels
Hot Spot, The..	Sept.	14	18 Oct. 10
News Hound, The..	Jan.	25,'32	2 reels
Promoter, The ..	May	30,'32	
That's News to Me..	July	6	20 May 30
GAY GIRL COMEDIES			
Easy to Get..	Dec.	7	18 Dec. 19
Gigolettes ..	Apr.	18,'32	2 reels
June First..	July	27	20 July 4
Niagara Falls ..	June	27,'32	2 reels
Only Men Wanted..	Feb.	6,'32	20
Take 'Em and Shake 'Em..	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings..	July	12	11 July 18
Blue Grass Kings..	June	20	1 reel July 4
Canine Champions ..	Nov.	16	10 Dec. 12
Diamond Experts..	May	17	10 May 23
Floating Fun..	Sept.	7	10
Manhattan Mariners..	Aug.	24	9 Oct. 24
Olympic Talent..	Aug.	9	8 Sept. 12
Outboard Stunting..	May	3	1 reel May 31
Pack and Saddle ..	Oct.	19	11
Pigskin Progress..	Sept.	21	9 Oct. 10
Poise ..	July	27	9 Aug. 8
Riders of Riley ..	Nov.	2	1 reel
Tennis Topnotchers..	Apr.	4	1 reel June 6
Timing ..	Oct.	5	10
Younger Years..	June	29	10 July 4
Water Bugs..	June	8	10 May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces..	Sept.	26	1 reel
Flying Feet..	Sept.	26	1 reel
Hidden Ball, The..	Sept.	28	1 reel
Last Yard, The..	Sept.	26	1 reel
Touchdown ..	Sept.	26	1 reel
Two Minutes to Go..	Sept.	26	1 reel
MANHATTAN COMEDIES			
Crashing Reno..	Aug.	24	2 reels Aug. 8
Oh, Marry Me..	Nov.	2	18 Nov. 21
She Snoops to Conquer..	June	22	20 June 20
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct.	26	18 Oct. 17
Oh, Oh, Cleopatra..	Aug.	17	22 Aug. 8
Stout Hearts and Willing Hands ..	June	15	20 May 30
Wide Open Spaces..	Oec.	28	2 reels
MELODY COMEDIES			
Not So Loud..	May	3	2 reels May 2
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage..	Feb.	22,'32	2 reels
Camping Out..	Dec.	14	2 reels
Lemon Meringue..	Aug.	3	20 June 6
Mother-in-Law's Day ..	Apr.	25,'32	2 reels
Thanks Again..	Oct.	5	20 Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RAINBOW COMEDIES			
Against the Rules..	June	6	19 May 23
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal..	Feb.	29,'32	2 reels
Doomed to Win..	Dec.	21	2 reels
Slow Poison..	Oct.	19	21 Oct. 24
Where Canaries Sing Bass.	Aug.	10	18 Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas..	Sept.	21	20 Sept. 26
Blondes by Proxy..	Apr.	11,'32	2 reels
Perfect 36 ..	June	13,'32	2 reels
Selling Shorts..	Nov.	30	17 Nov. 7
Stop That Run..	Feb.	1,'32	2 reels
That's My Line..	July	13	2 reels
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24	10
Children of the Sun..			1 reel
Fallen Empire ..	July	27	10
Hurricane Island ..	April	21	1 reel Mar. 28
Song of the Voodoo..	Oct.	19	9 Oct. 31
Through the Ages ..	Nov.	16	9 Oec. 19
Utmost Isle, The..	Sept.	21	11 Oct. 3
WHOOPEE COMEDIES			
All Gummed Up..	May	23	2 reels May 16

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The..	Aug.	15	20
Cowslips ..	Sept.	19	18 Jan. 2,'32
Ex-Rooster ..	Jan.	30,'32	19
Hurry Call, A ..	Oec.	19	19
Many a Slip ..			
Pop Goes the Weasel ..			
DANE & ARTHUR SERIES			
Lime Juice Knights..	Mar.	22	21 Mar. 7
HEADLINER SERIES			
House Dick, The.. Jimmy Save	Oct.	17	18
False Roomers.. Clark & McCullough	Oct.	10	20
Scratch As Catch Can.. Clark & McCullough	Oct.	24	19
Melon Orama, A.. Clark & McCullough	Nov.	8	20 Oec. 19
Trouble from Abroad.. F. Sterling-L. Littlefield	Aug.	22	20 June 20
LIBERTY SHORT STORIES SERIES			
Double Decoy ..	Oec.	16	11
Endurance Plight ..	Jan.	23,'32	
Ether Talks ..	Oec.	12	11
She Held Him ..			
Stung ..	Nov.	15	10 Oec. 5
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds..	May	15	21
MICKEY McGUIRE SERIES			
Mickey's Helping Hand..	Oec.	19	18
Mickey's Sidelines ..	Oec.	26	19
Mickey's Thrill Hunters..	Sept.	19	16
Mickey's Wildcats..	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting..	Jan.	16,'32	20 Oec. 19
Strife of the Party, The..	Oct.	17	16½
Way of All Fish, Tha..	Aug.	29	19 June 13
When Summons Comes..			
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows..	Sept.	26	21
Mystery of Compartment C, The..	Oct.	31	21
Swift Justice ..	Jan.	16,'32	21
ROSCO ATES SERIES			
Clean up on the Curb, The.	Sept.	12	20 June 13
Gland Parade, The..	Sept.	26	20 Aug. 1
Lone Starved Ranger, The..	Aug.	8	20 July 25
Never the Twins Shall Meet ..			
Use Your Noodle..	Oct.	31	20
TOBY THE PUP			
Toby the Bull Thrower..	Juna	7	7 May 27
TOM AND JERRY SERIES			
Jungle Jam ..	Nov.	14	8
Polar Pals..	Oec.	19	7
Swiss Trick, A..	Oec.	19	
Trouble ..	Oct.	10	7
Wot a Night..	Aug.	1	8½

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
CAPITAL Land of the Shallmar..		17	Nov. 21
CINES-PITTALUGA A Doll's Fantasy ..			Oec. 19
FALCON PROD. Knights In Khaki..		22	May 23
FILM EXCHANGE, INC., THE At the Race Track..		9	
Could I Be More Polite..		9	
Living Book of Knowledge: 3—Solace of the Hills..		7	
4.—Silvery Salmon..		6	
5—Lonely Soul ..		7	
6—Flying Fleet ..		9	
IDEAL Jerusalem—The Holy City..		10	Sept. 26
Journey Through Germany, A ..		10	Oct. 3
IMPERIAL PICTURES Isle of Isolation ..		9	Oct. 10
JUDEA FILMS Jewish Gypsy .. Hymie Jacobson		10	Sept. 28
LOUIS SIMON Palmy Daze ..		28	Oct. 24
B. M. POWELL Harem Scarem .. Travelogue		9	Sept. 12
MARY WARNER Glimpses of Germany..		8	
Mosel, The — German's River of Enchantment..		8	
Springtime on the Rhine..		7	
Trier, The Oldest City in Germany ..		6	
PICTURE CLASSICS Kiddie Genius ..		9	Nov. 28
Out Where the West Begins..		8	Nov. 21
Sightseeing in New York..		17	Dec. 19
TOBIS FORENFILM Germany in 15 Minutes..			Oct. 10
Melodie der Welt..		30	Oct. 24
Songs of the Stoppes..		13	Oct. 10
UFA Hunting the Carpathian Bear ..		12	Aug. 1
Secrets of Plant Life..		10	Aug. 1
VISUOGRAPHIC Wings of Tomorrow ..		10	May 2
WELSHAY Old Songs for New.. Bob Welsh		9	Sept. 5
WILLIAMS, J. O. Nomadic, The ..		17	Dec. 12

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
ALICE SERIES			
Alice Rattled by Rats..	May	1	6
Alice's Mysterious Mystery.	May	15	8

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training..	Seot. 26	9	Sept. 5

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
2—Wedge Play	Oct.	3	9
3—Kicking Game	Oct.	10	11
4—Deception	Oct.	17	10 Oct. 24
5—Forward Pass	Oct.	24	9 Oct. 10
6—Penalties	Oct.	31	11 Oct. 31
TIFFANY CHIMP SERIES			
7—Africa Squawks	July	7	18
8—Apeing Hollywood	Aug.	16	21
9—Cinnamon	Sept	27	11
10—Skimpy	Nov.	8	18 Nov. 21
11—My Children	Dec.	23	18
12—Broadcasting	Jan.	31,'32	
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
John Wayne-Our Gang			
No. 1—Lew Ayres	July	5	10 Sept. 5
No. 2—Elliott Nugent	July	19	11
No. 3—Ivan Lebedeff	Aug.	2	11
No. 4—Arthur Lake	Aug.	16	11
No. 5—Olson & Johnson	Aug.	30	10 Nov. 14
No. 6—John Boles & Helen Chandler	Sept.	13	9
No. 7—Roscoe Ates	Sept	27	11 Dec. 5
No. 8—Monte Blue	Oct.	11	11 Nov. 21
No. 9—Pat O'Brien	Oct.	25	11
No. 10—Andy Clyde	Nov.	8	11 Dec. 12
No. 11—Marjorie White	Nov.	22	10 Jan. 2,'32

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
DR. HARRY MEANWELL SPORT SERIES			
No. 1—Fundamentals of Offense		8	Jan. 2,'32
OSWALD CARTOONS			
All Wet	Feb.	1,'32	1 reel
Band Master, The	May	18	6 June 20
Champ, The	July	27	1 reel
Clown, The	Dec.	21	1 reel
Fisherman, The	Dec.	7	1 reel
Grandma's Pet	Jan.	18,'32	1 reel
Hare Mall, The	Nov.	30	1 reel
Hot Feet	Sept.	14	6 Oct. 10
Hunter, The	Oct.	12	6 Oct. 10
Mechanical Cow	Jan.	4,'32	
In Wonderland	Oct.	26	6 Dec. 5
North Woods	June	29	1 reel July 11
Radio Rhythm	July	27	1 reel Aug. 15
Stone Age, The	July	13	1 reel
Sunny South, The	Apr.	20	1 reel May 2
Trolley Troubles	Nov.	23	1 reel
RED STAR SERIES			
The Cat's Paw	July	8	2 reels Apr. 4
Hello Napoleon	June	3	2 reels July 11
Howdy Mate	July	22	2 reels
Scared Stiff	May	13	2 reels May 2
SHADDW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept.	7	18 Aug. 15
No. 2—Trapped	Oct.	28	23 Oct. 31
No. 3—Sealed Lips	Nov.	11	17 Nov. 21
No. 4—House of Mystery	Dec.	16	16 Jan. 2,'32
No. 5—The Red Shadow	Jan.	20,'32	2 reels
SIDNEY-MURRAY CDMEDIES			
Butter in Yegg Man	May	6	2 reels Apr. 11
Models and Wives	Nov.	25	20
Stay Dut, The	May	5	2 reels
SLIM SUMMERVILLES			
Bless the Ladies	Dec.	9	2 reels
Hotter Than Haiti	Nov.	11	22 Dec. 5
Let's Play	Apr.	29	2 reels Aug. 8
Parisian Galeties	June	17	2 reels Aug. 8
SPORTS REELS			
Backfield Plays Notre Dame Football	Sept.	28	1 reel
Basket Ball Reel No. 1 Doc Meanwell	Dec.	21	1 reel
Basket Ball Reel No. 2 Doc Meanwell	Dec.	28	1 reel
Basket Ball Reel No. 3 Doc Meanwell	Jan.	4,'32	1 reel
Carry On Notre Dame Football	Oct.	5	1 reel
Developing a Football Team. Pop Warner Football	Nov.	2	10
Famous Plays Notre Dame Football	Sept.	21	1 reel
Football Forty Years Ago Pop Warner Football	Nov.	9	9 Oct. 24
Offensive System Notre Dame Football	Sept.	14	1 reel
Shifts Notre Dame Football	Sept.	7	1 reel
Soccer Pop Warner Football	Nov.	16	1 reel
Trick Plays Pop Warner Football	Oct.	28	11
STRANGE AS IT SEEMS SERIES			
No. 9—Novelty	May	11	1 reel July 4
No. 10—Novelty	June	8	10 July 11
No. 11—Novelty	July	6	1 reel
No. 12—Novelty	Aug.	31	9 Aug. 29
No. 13—Novelty	Sept.	15	9 Oct. 10
No. 14—Novelty	Oct.	12	1 reel
No. 15—Novelty	Nov.	16	1 reel
No. 16—Novelty	Dec.	28	1 reel
No. 17—Novelty	Jan.	25,'32	1 reel
UNIVERSAL COMEDIES (1931-32 SEASDN)			
An Apple a Day Lloyd Hamilton	Sept.	30	2 reels
Bless the Ladies Summerville	Dec.	9	2 reels
Fast and Furious Daphne Pollard	Oct.	14	19 Oct. 3
First to Fight Summerville	Sept.	2	4 reels Aug. 8
Hollywood Halfbacks	Dec.	23	2 reels
Hotter Than Haiti Summerville	Nov.	11	2 reels
Models and Wives Sidney-Murray	Nov.	25	2 reels
One Hundred Dollars Chas. Lawrence	Sept.	16	2 reels Aug. 29
Out Stepping Don Brodie	Oct.	28	16 Nov. 7
Peekin' in Pekin Summerville	Dec.	30	2 reels
Running Hollywood	Jan.	27,'32	2 reels
Sea Soldiers' Sweeties	Feb.	10,'32	2 reels
Sold at Auction Daphne Pollard	Jan.	13,'32	

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown		2 reels	June 8
No. 2—An African Boma		2 reels	July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Uncenquered Africa		2 reels	
BELIEVE IT DR NOT— ROBERT L. RIPLEY			
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14
NEW SERIES			
No. 1		8	Dec. 5
No. 2		8	Dec. 19
No. 3		1 reel	
No. 4		8	
BIG STAR COMEDIES			
No. 1—Lucky 13 Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up Walter O'Keefe		2 reels	
No. 3—Of All People Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives Dr. Rockwell		18	Dec. 12
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson		18	
BDDTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		9	
No. 4—Detectuvs Billy Hayes-Dave Gorcey		9	
BRDADWAY BREVITIES SERIES			
No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music Ruth Etting		17	Nov. 21
No. 3—Footlights		2 reels	
No. 4—Hello, Good Time Barbara Newberry-Albertina Rasch Girls		2 reels	
HDW I PLAY GOLF— BDBBY JDNES			
No. 1—The Putter		1 reel	Apr. 25
No. 2—Chip Shots		1 reel	Apr. 25
No. 3—The Niblick		1 reel	Apr. 25
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LDDNEY TUNES SERIES SONG CARTDDNS			
No. 10—Yodeling Yokels		1 reel	
No. 11—Bosko's Holiday		1 reel	May 9
No. 12—Trees Knees		1 reel	
NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Dough boy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	
No. 5—Bosko at the Zoo		1 reel	
MELODY MASTER SERIES			
No. 1—The "Big House" Party Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail Castro's Cuban Rand		1 reel	Apr. 25
No. 3—Darn Tootin' Rudy Weldoeft & Orch.		9	Dec. 19
No. 4—Horace Heidt and His Famous Californians.		8	
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
THE NAGGERS SERIES MR. AND MRS. JACK NDRWDRTH			
The Naggers at the Dentist		1 reel	May 2
The Naggers at the Races		1 reel	Aug. 15
The Naggers at the Ringside		1 reel	May 18
The Naggers' Housewarming		8	Sept. 5
The Naggers in the Subway		11	Aug. 6
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NOVELTIES			
Bigger They Are, The Primo Carnero		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
ONE REEL COMEDIES			
Baby Face Victor Moore			
Gold-Digging Gentlemen Al Klein-Joan Abbott			Aug. 22
I'll Fix It Kent-Lake			May 28
Lodge Night Phillips-Cox			May 18
Military Post, The Roberto Guzman			
Milky Way, The Neely Edwards			July 18
No-Account, The Hardie-Hutchison			
No Privacy Lloyd Hamilton			May 2
No Questions Asked Little Billy			
Purely An Accident Brown-Kearns			May 16
Riding Master, The Poodles Hannaford		9	Dec. 26
Second Childhood		7	Dec. 26
Sitting Pretty Joe Phillips-Ruth Donnely			May 9
Strong Arm, The Harrington-O'Nell			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Just a Gigole Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER CDMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		18	
Sax Appeal		1 reel	Aug. 1
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER PDT SERIES			
No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy		10	
No. 5—Free and Easy Edgar Bergen			
SPORTSLANTS SERIES— TED HUSING			
No. 1		1 reel	Oct. 24
No. 2		9	Sept 28
No. 3		1 reel	
No. 4		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jane Winton		17	Dec. 19
No. 4—Symphony Murder Mystery, The Donald Meek-J. Hamilton		18	
TWD REEL COMEDIES			
Gigolo Racket, The Helen Morgan		20	Aug. 1
Meal Ticket, The Jack Pearl			June 13
23 Skidoo Lew Fields			May 2
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hopper			June 6
Good Mornlng Eddie Foy-Dressler-White			Sept. 5
Silent Partner, The Billy Gaxton			Aug. 15
Success Jack Haley		17	Sept. 5
WAYNE AND WHITE COMEDIES			
Good Pie Forever Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero Billy Wayne		7	Dec. 5
Inventor, The Billy Wayne-Thelma White		1 reel	May 16
WORLD TRAVEL TALKS— E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javenese Journeys		1 reel	
No. 6—Northern India		1 reel	

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISDDES DF TWO REELS)

Title	Rel. Date	Reviewed
Galloping Ghost, The Harold Red Grange	Sept. 15	
Lightning Warrior, The Rin Tin Tin	Dec. 1	
Shadow of the Eagle	Mar. 1,'32	
Vanishing Legion, The Harry Carey-Edwin Booth	June 10	July 25

UNIVERSAL

(EACH SERIAL 12 EPISDDES OF TWO REELS)

Title	Rel. Date	Reviewed
Battling with Buffalo Bill Tom Tyler - Rex Bell	Nov. 28	Oct. 3
Danger Island Ken Harlan - Lucille Brown	Aug. 24	Aug. 1
Detective Lloyd Jack Lloyd	Jan. 4,'32	
Heroes of the Flames Tim McCoy	June 2	

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

The Recognized National Classified Advertising Medium

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WE BUY used sound equipment, projection machines, opera chairs, reflector arc lamps, rectifiers. Address Movie Supply Co., 844 S. Wabash Ave., Chicago, Ill.

WANTED—Pair of good used sound heads for Power projectors. Address Arcade, Muscatine, Iowa.

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ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

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PROJECTIONISTS, ELECTRICIANS, SOUND ENGINEERS: We want one good, live representative in each locality selling our line to small Theatres and Non-theatrical Institutions. Big money in it for you. No investment required. Sales ability is your best reference. Write for details. Box 81, Motion Picture Herald, 1790 Broadway, New York, N. Y.

YOU'RE GIVING BIGGER VALUE FOR THE SAME MONEY

THE majority of current productions are being photographed on Eastman *Super-sensitive* Panchromatic Negative. Amazing in its qualities, limitless in its possibilities, this new film is bringing you better-directed, better-acted, better-photographed, better-finished pictures. In tune with the times, you are now able to give your patrons bigger value than ever . . . for the same money. And that fact is bound to mean better business for your theatre.

EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors

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Another money-maker for You!

"TWO KINDS OF WOMEN"

MIRIAM HOPKINS, PHILLIPS HOLMES

Wynne Gibson **Stuart Erwin** **Irving Pichel**

Based on the play, "This Is New York" by Robert E. Sherwood

Already previewed. Passed the box office test with flying colors! Showmen and smart 1932 picture-goers stamp it as a sure hit. • Last season's popular Broadway stage success. Modern story, swell dialogue, suspense, thrilling climax, dramatic romance and a great box office cast with MIRIAM HOPKINS cinching top honors. • The kind of entertainment they talk about! It gets them—and you get the money! See it! Book it!

PARAMOUNT

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

SCHOOL AND SCREEN

Rita C. McGoldrick discusses the following as outstanding productions:

"HELL DIVERS"

"PUSS IN BOOTS"

"DELICIOUS"

"SOOKY"

next week the six box office champions of december

In Two Sections — Section One

Vol. 106, No. 3 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* January 16, 1932



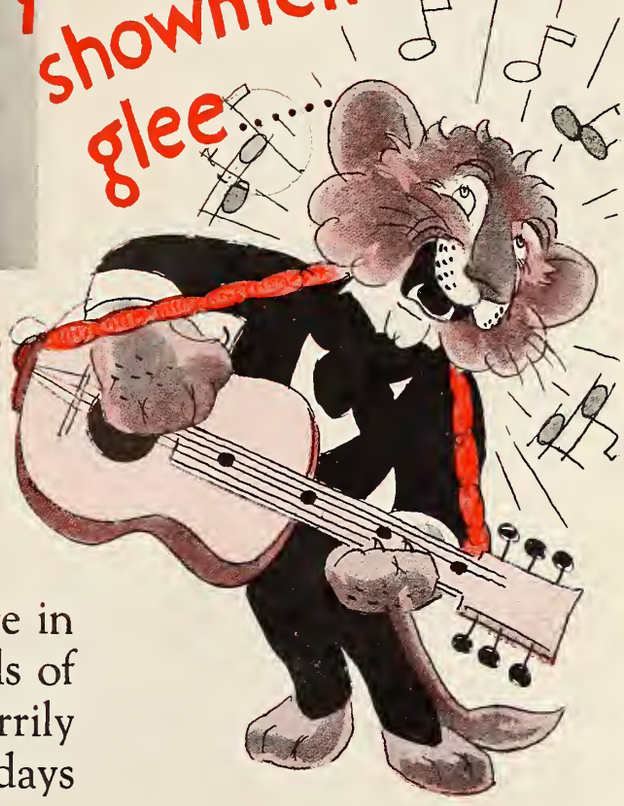
STANDING ROOM AGAIN

See Announcement
following Page 18

PARAMOUNT



"Oh Marie Sweet Marie .... your "Emma" fills showmen with glee....



Marie DRESSLER's "EMMA" goes into action!

PORTLAND — At United Artists' Theatre in its first 3 days, it exceeds entire week's totals of several previous productions. As we skip merrily to press it has done 22% better in its first 3 days than the similar period for "Mata Hari."

AKRON — 18% better than "Mata Hari" in its first 2 days.

ROCHESTER — Eclipses "Mata Hari" in its first 3 days.

TOLEDO — Amazing increase of 80% (*yes, you are reading it correctly!*) over "Mata Hari" in its first two days.

NOTE: *"Mata Hari" is used as a comparison because it takes a record-breaker to beat a record-breaker!*

Are you all set to enjoy this kind of business?

The Pride and Joy of

METRO-GOLDWYN-MAYER

Ann

HARDI



NG

Star names are sweeping mid-winter grosses to lofty peaks and Ann Harding in lights is big with attraction punch. . . .

Miss Harding's new production is vital drama, superlatively cast, smartly dressed and presents her in a role the vast Harding public will relish. . . .

Prepare now for your "Prestige" engagement, for which RKO Radio-Pathe has prepared a lively advertising campaign.

PRESTIGE



ADOLPHE MENJOU
MELVYN DOUGLAS

Directed by TAY GARNETT

CHARLES R. ROGERS *Production*

R.K.O. PATHE PICTURE

TUNE IN!

"RKO Theatre of the Air" N.B.C. Coast to Coast Network Every Friday Night, 10:30 P.M. New York Time


YOU SHOWMEN DEMANDED IT...
BECAUSE of your profits on "Charlie Chan Carries On" and "The Black Camel."
BECAUSE you know a sure thing when you see it.
based on a novel by
EARL DERR BIGGERS
with
WARNER OLAND
ALEXANDER KIRKLAND
H. B. WARNER
Linda Watkins, Marian Nixon
Screen play by Barry Conners and Philip Klein
Directed by
JOHN BLYSTONE
CHARLIE CHAN'S CHANCE
FOX PICTURE

JAN 15 1932 ©CIB 140782

MOTION PICTURE HERALD

Vol. 106, No. 3 — January 16, 1932

FREE WHEELING

EXHIBITORS and distributors have intermittently waged valiant warfare against the practice of certain newspapers, originally conceived by "Mae Tinee" of The Chicago Tribune, of attempting to classify pictures by the arbitrary and unreasonable arrangement of designating them as one, two, three, four or five star pictures.

Newspaper publishers whose journals have persisted in the practice have been deluged with protests. They have been repeatedly assured that this means of classifying pictures is unfair and unjust.

It would now seem—if we are to judge by an exhibit in front of The Rivoli Theatre, New York City—that if a sufficient number of stars are allotted to a picture the practice is all right.

The Rivoli last week displayed a huge sign under the marquee proclaiming that the current picture has received a four-star rating from Miss Kate Cameron in The New York Daily News.

From this point on it may be assumed that the newspapers will consider that the controversy has reached—for them—a victorious conclusion.

△ △ △

A TRIUMPH OVERSEAS

PLEASANT tidings come from the Folies-Dramatiques in Paris where the cables tell us the box office records have been broken by Metro-Goldwyn-Mayer's "Dance, Fools, Dance," dubbed and refurbished for Gallic consumption under the title of "La Pente." At last, it would appear, the cinema critics have abandoned their chronic stance of patriotism extraordinary sufficiently to permit eleven of the fourteen of them to admit merit in a "dubbed" American picture. Meanwhile the Parisian public, encouraged by the critics, have gone to the theatre to discover the first appearance there in talking pictures of Joan Crawford and Clark Gable, with a high degree of resultant satisfaction. There is passing amusement in the fact that the French comment finds the story a shade too strong, a bit brutal. That is hard to believe of Paris.

Good news of American product abroad is good news for the industry and the exhibitor at home. Ever since the dawn of the feature era the American theatre has enjoyed production supported by a world market. The diminution of that market has been, admittedly, a factor in bringing about some aspects of the production situation afflicting the box office of today.

The adjustment of production to a diminished world market, and some manful endeavors to recover for the American product a larger share of its old dominance, are in tedious progress in Hollywood now. This is a process which is considerably more important than conspicuous.

JUST REMEMBERING

IN all the excellent appreciation and acclaim with which the press is just now paying tribute to Mr. Tyrone Power at his passing, none has remembered that beside the glory of his career with Janauschek, Terry, Irving and the like, he also had a dash of picture adventure in the early days of the feature. The production was entitled "The Planter," independently produced and variously hawked about Broadway until it found release on the "Mutual Program" in 1916. Mr. Power, a part of the best tradition of earlier glory of the stage, unhappily was never quite to bring a share of it to the screen.

△ △ △

THE GREAT UNQUOTED

MISS GRETA GARBO, who just recently specialized in not being interviewed in New York, appears to enjoy excellent publicity advice—excellent in her own behalf and for the industry. She is getting attention in the press by her silence and elusiveness beyond any space she could hope to command with anything she might properly and capably say. Further, the motion picture in general and Hollywood in particular could do nicely just now with an extensive application of mystery. The public knows a great deal more than is necessary about most of the players. A lady known as Miss Maude Adams once upon a time did very well by being seen and heard on stage only.

△ △ △

SAVED BY THE SCREEN!

LO, a miracle appears! The press of this great America has discovered and recorded in the imperishable amber of publication the fact that the motion picture has at last taught "a great moral lesson." It was first reported in the Herald Tribune of New York, and subsequently in many papers across the nation, that one little George Simon, aged 10, ran away for a life of wild adventure and on the second day, after seeing "Are These Our Children," repented of his waywardness and went home. The theatre at which this occurred may well be marked by the industry with a bronze tablet, unveiled with proper ceremonies with an invocation by Canon Chase.

△ △ △

AND WHO CARES?

A TERRIFIC pother is going on in the columns of the London Times over the question of the authenticity of various dialects on stage and screen. The purists are still shouting. They have been shouting down the ages, making the last century's slang the accepted idiom of the next. The authorities of lauguage are always a century behind the people. Meanwhile the radio, the screen and the public will continue to make their language as they go along, and very well, too. The rules follow the practice, later.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating EXHIBITOR'S HERALD, *founded* 1915; MOTION PICTURE NEWS, founded 1913; MOVING PICTURE WORLD, founded 1907; MOTOGRAPHY, founded 1909; THE FILM INDEX, founded 1906. Published every Thursday by QUIGLEY PUBLISHING COMPANY, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovelstad*, Managing Editor; Chicago office, 407 South Dearhorn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific State Life Building, *Leo Meehan*, manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring*, representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt*, representative. *Member Audit Bureau of Circulations.* All contents copyrighted 1932 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. BETTER THEATRES (with which THE SHOWMAN is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of MOTION PICTURE HERALD. Other Quigley Publications: MOTION PICTURE DAILY, THE HOLLYWOOD HERALD, THE MOTION PICTURE ALMANAC, *published annually*, and THE CHICAGOAN.

WHAT THE PRESS SAYS

FALSELY SMART

MR. ROBERT E. SHERWOOD writing in McCALL'S MAGAZINE rises to remark in effect that the motion picture, having played for a while with the material of the stage, might well return to the motion picture industry. In the course of his article Mr. Sherwood says:

* * * The present sickly state of the motion picture industry is largely attributable to the fact that it has lost much of its former innocence. It has developed a sort of surface sophistication, the brittle Broadway kind of sophistication, that is essentially as false as was the sticky sentimentality of bygone days. Perhaps it is best expressed in that one, supposedly world-weary ejaculation, "Oh, yeah?", which the Broadwayite uses as a means of dismissing all the troublous problems of life.

The over-boiled wisdom of Times Square does not become the cinema which, for all its talk, remains what it was ten years ago when Harry Leon Wilson, in "Merton of the Movies," dubbed it the "Peter Pan of the arts," and condemned it justly to a state of eternal infancy. With or without sound, the movie has the divine power to appeal to the childish imagination which lurks in even the most aggressively adult, and when that power is ignored, or willfully perverted, the movie is attempting to be something which it emphatically is not

. . . So when Mary Pickford says that she wants to bring children back into the picture theatres, she is not referring solely to those of meager years. She is referring to the children that exist in all of us, the children that are thrilled by the sight of a fire engine and moved emotionally by the sound of a Viennese waltz.

▽

ADULT OHIO

THE OHIO STATE JOURNAL of COLUMBUS asserts its impression that the state of Ohio is probably mature enough to get along without the parentalism of state censorship of motion pictures, saying:

Not only is it un-American for any governmental agency to pick the public's entertainment for it, but a state censorship is unnecessary. . . . No intelligent man or woman cares to be handed ready-made entertainment, or entertainment that has been scanned for naughtiness. Obscenity is difficult to define. And aside from all this there is the question of how much actual influence upon people's private lives moving pictures have. Our own guess is that they have little. . . .

It is time that movie censorship was removed from Ohio. This state is grown up and its citizens are not so feebleminded as not to be able to witness uncensored entertainment.

"BLUE BLAZES"

ERIC M. KNIGHT, writing in THE PUBLIC LEDGER of PHILADELPHIA, which he serves as motion picture critic, feels that Hollywood has perhaps been taking the critics too seriously. Mr. Knight takes off his whiskers and writes:

Hollywood should begin 1932 properly by telling everyone to go to blazes and then concentrate on giving us good jolts of strong dramatic fiction. If the films are good enough no one will yowl. They can make a story right now and put a movie critic in it as the villain and I won't yelp—as long as it's a good film.

▽

INCREDIBILITY

THE TRIBUNE of TAMPA in FLORIDA does not feel so badly about "Five Star Final" as some of the several papers which have recently been professionally outraged about it. It says:

. . . "Five Star Final" is a remarkable piece of dramatic work, well adapted from stage to screen, strongly played by a capable cast. After all, how much business could the talkies do if they were not overdrawn? The public seems to like incredibility as an essential element of screen appeal.

This Week

Exhibitors' appeal for further reduction of service charge brings fight with electrics *Page 9*

Leaders of industry confer at Washington to prepare protest against any admission tax increase before House ways and means committee *Page 10*

RKO Radio-Pathe home office and sales executive rosters completed; studio reorganization underway *Page 11*

Official Britain must become film-conscious to compete with American producers, says Mooring *Page 12*

Exploding a Myth About Hollywood, by Leo Meehan *Page 17*

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SOUND DESTINY

THE DAILY GAZETTE of BERKELEY in CALIFORNIA is cheerful at least in the assumption that the art of the sound picture may be art and may be getting somewhere, eventually. It says:

Another movie, made with plenty of sound but a minimum of dialogue, is attracting full houses everywhere and causing critics to expound the theory that dialogue belongs to the stage, that pictures belong on the screen, and that sound accompaniment may be worked in quite successfully with a minimum of talking. Says one critic:

"When producers understand that pictures have appealed and always will appeal to that vast audience which demands relaxation in the film theatre, then we shall have the kind of pictures for which the screen was created —silent pictures. But today, that, of course, means pictures without dialogue but with sound and musical accompaniment."

There were a few timid souls, when the talkie first appeared, who maintained that the screen lost some of its freedom and greatly narrowed its range when it began to talk. Time appears to be justifying that viewpoint, although the last word about screen drama has not yet been said.

[*As a strict statement of fact, the public never did see a picture in silence. The musical component of the presentation was always definitely a part of the show. The acquisition of sound-on-film has resulted in a probably temporary insistence on talk. Screen evolution is likely to show a general diminution in the verbal content of screen product.*—THE EDITOR]

▽

RATINGS

THE EAGLE of BROOKLYN presents Martin Dickstein's opinion that classified rating of pictures is being found of large service to the public. Mr. Dickstein says:

This idea of rating pictures according to their suitability for family audiences and children (see "The Cinema Circuit" in the daily issues of The Eagle) seems to have made a lot of new friends for the department, if you will permit it to say so. . . .

You see, there are, after all, some folks in our town who would rather see a good wholesome film like "The Champ" or "Sooky" than all the passionate sonatas like "Left Over Ladies" and "Men in Her Life" that have ever been made. . . .

MPTOA PLEA TO REDUCE SERVICE CHARGE IS BRINGING NEW FIGHT

Spokesman for Erpi Brands Move as "Destructive"; Electrics Announce They Will Refuse Further Cuts

A battle looms between the electrics and theatre owners who seek further reductions in charges for periodic servicing of sound equipment. The Motion Picture Theatre Owners of America, headed by M. A. Lightman, will seek "a new deal" on these charges, which both RCA Photophone and Electrical Research Products say they will refuse.

If and when the MPTOA formally petitions Erpi for a reduction, and it is expected it will, the committee will be met by a verbal bombardment by Erpi officials, who will charge the association with being "destructive and not constructive," according to executives at Electrical Research.

President Lightman, now in New York from Memphis to formulate details for the association's forthcoming annual convention at Washington on March 14, said this week that owners of small theatres are unable to continue the "burden" of present servicing fees, and unless they are readjusted serious consequences are almost certain. He mentions 50 per cent as a justifiable reduction for small theatres, and indicated that servicing is to a large extent unnecessary, saying:

"We have passed the experimental stage, for which we paid handsome fees to the electrics, and now a readjustment should be made which would be more in keeping with a normal standard of operation."

"We would like to see in operation a constructive unit of exhibitors instead of an organization which proves itself destructive by trying to tear down that which any right thinking exhibitor feels to be necessary," said an Erpi official, who vehemently denounced the proposed demands.

Urges "Constructive Unit"

"Western Electric will abandon the equipment business entirely rather than discontinue servicing, and we do not intend to do either," said the spokesman for Electric, who added that the corporation does not contemplate any reduction now. They have been reduced to the lowest possible level in keeping with economic phases of operation, and further reduction would impair the standard established by "our" organization, he asserted. "Who are they that think they are in a position to determine whether or not a company should go out of business. They are most unfair to the great body of exhibitors," he said.

"It is impossible to grant a cut, and the MPTOA delegates will be so told," the Erpi spokesman said. "On five occasions Electrical Research has voluntarily reduced these charges. While it is true that projectionists are now better equipped to care for sound than previously, the policy of this company insists upon the maintenance of an established standard of quality which we know can only be continued by periodical visits to theatres by our own engineers who are familiar with the continuous laboratory development of sound machines. $750,000 was saved exhibitors last year by a reduction effected one year ago."

"Only Erpi, and not MPTOA officials, or executives of any other association can determine when conditions will have arrived permitting changes in charges for servicing," he continued. The executive pointed out that already more than 2,000 sound devices of various makes, mostly "bootleg," have been taken out of theatres throughout the world because of their rundown and ineffective condition brought about by noncompulsory servicing.

In answer to a statement made by President Lightman, the Erpi executive said: "Certainly, old users of sound pay more for their machines than do present purchasers, and this because of the laws of general business. We paid more for a Ford car 20 years ago than is charged at present. However, the scale of servicing remains equal for all, because all receive the benefit of the research and engineering development of the Bell laboratories, which developed 'noiseless recording,' and which will soon announce the biggest improvement in sound since sound started, much more important than 'noiseless' recording and reproduction."

Lightman remarked that "the MPTOA fully realizes the splendid job which the electrics have performed in bringing quality sound to the theatre. However, despite previous adjustments, the small exhibitor still is carrying too heavy a load and must be accorded additional relief.

"In the early days of sound, weekly inspections of equipment were essential. However, with our operators now skilled in the handling of the equipment, such servicing is not required so frequently. Servicing monthly or bi-monthly would be sufficient, as most operators now are thoroughly versed in taking care of equipment, and, in fact, because of their close association and familiarity with it, are best equipped for such servicing."

When the MPTOA meets at Washington in March, said Lightman, the matter of service charges will be brought to the floor, if a readjustment is not made in the meantime. He indicated that the delegates will be asked to act on the abolition of score charges, which still are collected consistently by "two or three companies." As already announced, the convention will vote on a change in corporate structure by which independent owners will receive a "stronger" voice in association affairs and in its operation.

Efforts will be made to induce theatrical unions to accept "a fair readjustment of wages."

Lightman called the unions "traitors to the cause" and charged "they are chiefly responsible for the slow recovery to normal business. They receive salaries which are all out of proportion to the new economic level and should be forced to accept a wage cut in accordance."

Operation Costs Up a Third

The advent of sound has increased operation costs of small town exhibitors by 30 per cent, said Lightman, and exhibitors are finding they cannot absorb the increased overhead, because receipts have not jumped accordingly. The service charge is one of the biggest obstacles and the score charge is another stumbling block, he said.

Invitations now are being sent out to unaffiliated units to come into the MPTOA under the new setup which will assure independents the operating control of the organization. Under the plan, each unit will elect an independent exhibitor to the board of directors. Affiliated circuits will have one director each. Thus there would be five affiliated directors on the board.

Regional groups in interlocking territorial divisions would unite on selection of the

(Continued on page 18)

Erpi About To Announce "Biggest Improvement in Reproducers Since Sound Started"; Union Cut Urged

A meeting of directors of the Motion Picture Theatre Owners of America in New York this week to formulate plans for the association's forthcoming annual convention at Washington on March 14 resulted in:

1. A tentative proposal demanding a reduction in sound service charges, which was characterized by Erpi officials as being a "destructive move," and the announcement from RCA and Erpi that they would refuse a cut.

2. Severe criticism was leveled at "exhibitor organizations" by a spokesman for Electrical Research, who said that the company would go out of business rather than discontinue servicing.

3. Erpi said that the company was on the eve of announcing "the biggest improvement in reproducers since sound started; more important than 'noiseless recording'."

4. Decision to seek complete abolition of score charges.

5. Completion of details pertaining to the final draft for a change in MPTOA corporate structure, which will give independents a "stronger" voice in its operation.

6. Announcement that an effort will be made to obtain a lower scale of union wages. President M. A. Lightman described unions as "traitors to the cause" and said "they are chiefly responsible for the slow recovery to normal business."

7. Prediction by Lightman that motion picture companies will engage in a wholesale divestment of theatre holdings, realizing, he said, that independent management is best.

FILM LEADERS MARSHAL FORCES FOR TAXATION FIGHT AT HEARINGS

Representatives of Exhibitors and Distributors Confer at Washington on Presenting Case Before the Committee

Dependence for a large part of the increased revenue to be derived from tax legislation is placed on admissions by the administration, the House ways and means committee was told Wednesday by Secretary Mellon at the opening of tax hearings.

Figures submitted by Mellon show that if a new admission tax had been made effective at the beginning of the year $56,000,000 additional revenue would have been secured to June 30, and it is figured $135,000,000 will be secured during the fiscal year beginning July 1, next.

The only other tax from which greater additional revenue will be secured is the income tax, Mellon showed.

Marshaling of the industry's opposition to the proposed federal theatre tax gathered momentum this week. Representatives of exhibitor and distributor organizations are conferring in Washington on presentation of the industry's case to the House ways and means committee, before which public hearings on the tax plan are scheduled for January 21 and 22.

J. J. Strickland, well known Texas exhibitor, and Ed Kuykendall, Mississippi exhibitor leader, are in Washington to present to legislators the views of southern and western theatre owners on a ticket tax. C. C. Pettijohn of the Hays office legal staff also conferred with legislators and exhibitor leaders in Washington late last week. It appears likely that Pettijohn will be selected to present the main arguments against further taxation of theatres during the 45 minutes which will be allotted motion picture repersentatives to state their case before the ways and means committee. Representative Collier (D., Miss.) is chairman of the committee, which is composed largely of southern Democrats.

Doubt 10 Cent Exemption Basis

Inevitability of some form of ticket tax being included in the federal tax program was conceded by most leaders in the industry. The only uncertainty appeared to concern what minimum admission scale will be designated as taxable. Some authorities have hopes that only tickets in excess of 75 cents will be taxed, while others are of the opinion that exemptions up to and including 50 cents are the maximum to be expected. There is widespread belief, however, that the 10-cent minimum as originally proposed by Andrew Mellon, secretary of the treasury, will not be approved by the ways and means committee. It was pointed out that it would not pay the Government the costs of collecting a tax of that kind, and that, in fact, no appreciable taxation return could be realized by the Government except on admissions well in excess of 50 cents. Obviously, it costs no more to collect $1 in taxation of this kind than it does to collect one penny. Consequently, the cost of collecting the preponderance of penny taxes which would be realized from many picture theatres would not compensate for the actual return to the government.

Industry to Fight Alone

Forty representatives of groups in the socalled legitimate theatre field met in New York during the week to map their fight against the threatened tax legislation. Leaders of a number of these groups have appealed to the picture industry to join with them in their anti-tax legislation campaign. So have leaders of professional baseball organizations.

Motion picture leaders, however, have declined to join with any of these groups, pointing out that their admission scales do not coincide in any way with those of legitimate theatres, and that to join with them would mean that the industry's influence would be utilized to obtain taxable scale reductions which would benefit the others without aiding motion picture theatre owners in any way. The industry's tax fight, it appears certain, will be waged alone.

Exhibitors are being warned not to participate in anti-tax demonstrations either through their theatres or in Washington unless such activities are sponsored or approved by some recognized organization within the industry.

The Cleveland Motion Picture Exhibitors Association has forwarded a convention resolution to Ohio representatives at Washington protesting against imposition of any tax on the gross receipts of theatres.

ROOSEVELT OPPOSES TAX ON ADMISSIONS

Definite opposition to so-called "nuisance taxes" as an unfair burden upon the poor people was voiced publicly on Tuesday, when Governor Franklin D. Roosevelt specifically omitted motion picture admissions in announcing a program that would double the state taxes of New York.

Governor Roosevelt, in his annual budget message, said of "nuisance taxes":

"I have disregarded suggestions for these taxes. I believe they are poorly adapted to state use; that the cost of collection would be disproportionate to the revenue received; that we would have to levy a multitude of such taxes, each one small in its total, in order to make up the deficit.

"These so-called luxury taxes are taxes on the average individual. They are not based on ability to pay, and, therefore, bear relatively far more heavily upon the poor than upon the rich."

Motion Picture Interests Will Have Their "Day in Court" Jan. 21; Democrats Have Not Agreed on Taxation Program

Film Interest Hearing Jan. 21

By FRANCIS L. BURT

Washington—With hearings on tax legislation opened January 13 before the new House ways and means committee of which Representative Collier of Mississippi is chairman, the Democratic majority of the House is preparing for the writing of the new tax bill through which the Government is to meet the deficit in federal receipts.

The motion picture and other amusement industries will have their day in court January 21, when they will offer testimony on the proposal to reduce to 10 cents the present $3 exemption from the ticket tax.

As the hearings opened it was evident that the Democrats have agreed upon no program for taxation; in fact, it was announced several days ago that this was the case and that neither the ways and means committee nor the Democratic joint policy committee had considered the subject.

It's Up to the Democrats

All of the special taxes included in the Administration program—admissions, tobacco, automobiles, bank checks, etc.—will be bitterly opposed in the hearings, it was indicated. None of the witnesses scheduled to be heard is expected to admit that the particular interest he represents can be taxed without disorganization and distress.

On the other hand, if special taxes are imposed, there is no question but that they will react unfavorably upon the lines affected.

Thus the Democrats, who will be responsible to the people for any tax bill of their own which they might pass, have the choice of writing a new measure and accepting the criticism which might follow or putting through the Administration program and then laying upon the Republicans all responsibility for its effects. The former would be the bold course; the latter the best from a political standpoint.

Three admission tax measures have been introduced in the Illinois legislature. Two, providing for a 10 per cent levy on admissions, have been introduced in house and senate. A third, provided for a 5 per cent tax, has been referred to a house committee.

A federal bill, prohibiting sale of standing room in theatres, has been introduced in congress by Senator Carey of Wyoming.

RKO RADIO-PATHE HOME OFFICE AND SALES ROSTERS COMPLETED

Schnitzer Is President of Both Concerns and Depinet Vice-President in Charge of Distribution; Merging Finished

Reorganization of executive personnel of RKO Radio Pictures and of RKO Pathe this week reached the second stage of evolution, with the home office practically set, under Joseph I. Schnitzer, as president of Radio and RKO Pathe, and the sales line-up completed with the appointment of Ned E. Depinet as vice-president of both companies in charge of distribution. There now remains only a reorganization of studio forces, which will be accomplished soon, to establish a full executive setup for the picture subsidiaries of Radio-Keith-Orpheum.

Schnitzer, who until last week had been in charge of business affairs at the Coast studio, will make permanent headquarters in New York. Hiram Brown, in announcing the promotion of Depinet as sales chief, said that with the physical merging of exchanges and sales staffs completed in the field this week, no other changes are contemplated. The distribution cabinet comprises:

Ned E. Depinet, vice-president of RKO Radio and RKO Pathe, in charge.

Charles Rosenzweig, vice-president and general sales manager (promoted from general sales manager for the East).

Cresson E. Smith, Western sales manager (formerly assistant to Depinet).

Jerome Safron, Eastern sales manager (formerly assistant to Rosenzweig).

Louis Kutinsky, general field representative and contact between home office and division and branch managers.

Southern Division Manager, W. E. Calloway (no change).

Pacific Coast Division Manager, Harry C. Cohen (no change).

Rocky Mt. Division and Far Midwest Division Manager, E. L. McAvoy (territory expanded).

For the present, there will be no Eastern and Central divisions; executive supervision of both will be handled by home office sales executives, including Depinet, Rosenzweig, Smith and Safron.

Michaelson to Pittsburgh

Harry Michaelson, who had been Eastern division manager, was this week moved to Pittsburgh as branch manager. Kutinsky will not have authority over division chiefs; he will act solely as special and field representative for General Sales Manager Rosenzweig.

Since the physical merging of RKO Radio and RKO Pathe properties in November, sales authority has been divided between Depinet, as general sales manager for the West, and Rosenzweig as Eastern general sales manager. Conferences held at the home office this week completed the reorganization and resulted in Depinet's promotion. The sales situation with regard to executive personnel now appears to be clarified. Establishment of the new cabinet, according to one RKO executive, "should immediately improve the general morale of a field staff which for several weeks has been laboring under uncertainty."

Studio Meeting Called

President Schnitzer already has arrived in Hollywood for a general meeting of all Coast personnel during which the studio executive status will be determined. President Hiram Brown of Radio-Keith-Orpheum will arrive in Hollywood on Monday to preside at the conference, which, according to an authority at the home office, will result in the official appointment of Lee Marcus as the home office representative at the studio. "He would act as a Mr. Brown on the lot," was the way one home office chief described Marcus' new post. When Marcus departed suddenly for Hollywood last week, after completing unification of exchanges and most of the home office departments, it was announced that he was going to Hollywood as liaison officer between New York and the Coast. His future post will be even more important, having to do with production costs and production and story matters.

A spokesman at the home office said, however, that David Selznick, present production chief, would not be interfered with in production. While he will discuss important studio affairs with Marcus, as Brown's representative, the executive believes that "Selznick will be given a free hand to see what he can do at the studio."

Depinet and Rosenzweig will leave for Hollywood on Sunday to sit in at the production conference.

William Le Baron at present is assisting Selznick in production, handling a group of Radio Pictures.

Rogers May Be Independent

Charles R. Rogers, who recently resigned as an executive of Selznick's staff, may produce independently for the corporation. Out Hollywood way, Rogers' new plans, which call for $100,000 negatives, are looked upon as an endeavor toward a new economic standard, promising to bring back the old days when $150,000 was top average cost except for important specials. Large studios, it is said, are now investing approximately $250,000 in negatives because they still are writing off the expense of sound recording apparatus. The reported Rogers deal, it is understood, will be discussed when Brown, Schnitzer, Marcus and Selznick get together on the Coast.

In the meantime, the theatre division executive status is unchanged. E. V. Richards, of Publix-Saenger, New Orleans, is supposed to be negotiating with RKO chiefs for an executive and advisory post in theatre operation.

Following the resignations of C. D. White, general studio manager, and Max Ree, art director of the RKO studios, David O. Selznick, executive vice-president in charge of the combined RKO-Radio and RKO-Pathe production forces, announced the temporary appointments of Val Paul to succeed White and Carroll Clark to succeed Ree. Paul was production manager and Clark was art director of the RKO-Pathe studio prior to the recent merger.

SCHNITZER IS CHIEF

In announcing the continuance of Joseph I. Schnitzer as chief executive of RKO Radio and of RKO Pathe, a statement from the home office this week said:

"J. I. Schnitzer, president of RKO Radio Pictures since its organization three years ago, will hereafter direct management of the company's affairs from the New York offices, it was announced Saturday.

"Mr. Schnitzer returned last week from Hollywood, where he had maintained headquarters since February of last year, at which time it was felt that production problems required a concentration of executive manpower at the studios."

In the formal statement, Hiram S. Brown, president of Radio-Keith-Orpheum, parent company of RKO-Radio pictures, said:

"Major production difficulties having been solved, Mr. J. I. Schnitzer, president of RKO Radio Pictures, has been recalled from the Hollywood studios and will hereafter direct affairs of the company from the home office in New York City.

"Mr. Schnitzer's record in itself should have been sufficient to set at rest persistent rumors that he was to leave the employ of the company. He was called to New York recently to discuss vital executive problems with myself and other officials of RKO, and at no time has his resignation been under consideration.

"The change will in no way impair Mr. Schnitzer's executive power, in relation either to production or distribution. He remains president of RKO Radio Pictures with full authority to direct the management of the organization."

Reorganizing of Studio Forces Underway With Meeting in Hollywood; Marcus Slated to Represent the Home Office

OFFICIAL BRITAIN MUST BECOME FILM CONSCIOUS, SAYS MOORING

Authorities' Embargo on Use of Authentic Natural Background For Fictional Films Is Blamed For Lagging in Competition

By WM. H. MOORING, London

What is the matter with British pictures? One might answer this heavily repeated query with an equally trite "Not so much as there used to be."

But that would be to ignore the unpleasant implications of the real question, which has usually been taken to mean, "What is the difference between the best American and the best British pictures, and why is there any difference at all?"

It is easy to talk of the fluidity of the motion picture of Hollywood; one could even carry the admission to an impertinent recognition that the ultimate in fluid invariably is "slop." It is equally simple to accept the plea that America has a show-sense superior to that of the Englishman, and that his pictures must therefore hit with greater frequency, the world public yearning to be entertained.

Monopoly on Entertaining Power

There is no country in the world which has so complete a monopoly of the subtle power to entertain, that it can afford to be without the literary and dramatic influences of any other.

It sometimes has been said that America owed her world force in motion pictures to the fact that she is international in character and in outlook. If that is true it presupposes that a still more vital truth is that every country and every nation has in its power to probe American psychology and—if it will—to make a direct appeal to the reason and the emotions of the vast cosmopolitan public of U. S. A.

Occasionally there comes a glimmer of recognition from the British motion picture side, that maybe what is the matter with British films is not so much that they are bad entertainment in its baldest sense, but that they are, as far as American and certain other foreign publics are concerned, set in an unfamiliar tempo; cast against unreal backgrounds; told, virtually speaking, in a pictorial language that is as incomprehensible to any but British audiences as gangster-Americanese would be to a convent of French nuns!

Where the Fault Has Rested

The fault has rested in the past with the British producer, and partly with others who were not so much exposed to the resultant ridicule.

The post-war period caught Britain brooding or boasting: in each mood unhealthily introspective; unnecessarily sensitive to her part in the newly ended struggle, and over-anxious to pay homage to the added glories of British traditions.

That frame of mind did not pay: the rest of the world still had to go on, but it took Britain a long time to cure herself of the habit, even if she can be said to have shaken herself free entirely of the complications.

Except where there is a definite American influence at work within the studio unit, producers engaged upon British motion pictures are strongly conscious of their responsibilities to British custom and "culture." They are less inclined than they should be, to tackle great sweeping national subjects because of their reverential awe for British traditions.

Government's Thumbs Down

Now and again when a producer more daring than his fellows has toyed with the idea of showing motion picture audiences of the world just what it looks like when London sees a royal wedding, or when a British chancellor of the exchequer stands in the House of Commons to announce that British incomes must be taxed up to 5/- in the £ to keep the star-spangled banner flying over the White House, he is told by the Government department whose permission he seeks that no such thing can be filmed as part of the telling of a fictional story. If he had been a newsreel man maybe, but not in a story film.

Basil Dean, whose attempts to please the American film goer have just taken the form of an arrangement with RKO under which he not only will work with 50-50 Anglo-American finance, but will also be assured the assistance of American stars and technicians, says the trouble is that British officialdom is not "picture conscious." That hits it.

Need Larger Canvases

Britain is rich in historical lore, but history is not necessarily entertainment. "Disraeli" presents a perfect example of history converted—perverted, if you will—into terms of entertainment. Dare any British producer have taken the liberties rightly exercised by the Warners in order to make a dull autobiography into a living picture? He might have been tempted, but he never would have won the blessing of British officialdom, and he would never have dared go on without it.

Yet how singularly little criticism emanated from British institutions when the picture came over from America. The supposition is that "these awful Americans can not be expected to show any respect, but no decent British company would take such liberties with historical fact." British audiences less concerned with conserving historical accuracy saw entertainment and were for it.

British producers have the richest of pigments, but they need larger canvases: when it becomes easy for them to take in freely, without let or hindrance, the wonderful sweeping panorama of life as they see it here, it will no longer be necessary for them to produce all their pictures on four walled sets, with thematic borrowings for waning Hollywood vogues. They then will not only make real motion pictures, but will provide American theatres with fare of a distinctive character, which by its very freshness and newness will start with worthy pretensions to entertain.

Aleograph Appeals From Erpi Victory

Arguments in a case in which the Aleograph Company of Delaware seeks damages which would run well over $50,000,000 from Electrical Research Products, Inc., for alleged infringement of patent rights were heard by the United States circuit court of appeals at New Orleans last week. The court took the case under advisement.

The case was appealed from the federal court in San Antonio, Texas, where the judge dismissed the suit of the Aleograph company but did not pass on claims of the defendant to the effect that patents claimed by the plaintiffs are voided by prior patents. Erpi has taken over the talking motion picture recording and reproducing system developed in the laboratories of Western Electric and the American Telephone and Telegraph Company, it was pointed out in the suit. The defendant company in a cross-appeal, asked the higher court to rule that the patents claimed by the Aleograph concern were invalid.

Grainger, Back From Sales Trip, Definitely Optimistic

James R. Grainger, Fox vice-president in charge of distribution, returned to New York this week definitely optimistic over business indications, following a prolonged sales trip which included visits to all Fox major distribution centers.

"Business has shown definite increases in the past few weeks," Grainger said. "I am very optimistic over the future."

Grainger's trip included visits to Chicago, Milwaukee, Minneapolis, Seattle, Portland, San Francisco, Los Angeles, Dallas and New Orleans.

3 Greenfield Coast Theatres Are Sold to Nasser Brothers

The Louis R. Greenfield theatres, San Francisco, were sold this week to Nasser Brothers for a reported purchase price of $750,000. The transaction involved the sale of the New Mission, New Fillmore and New American, and becomes effective February 1.

An additional $25,000 will be spent in remodelling and refurnishing the houses, it is reported. The Nassers now operate four San Francisco suburban houses and are affiliated with the T. & D. Junior circuit.

Milestone to Stay at United

Following months of conflicting reports about his future plans, Lewis Milestone, director and producer, has cast his lot with Joseph M. Schenck, president of United Artists, and will make a number of pictures for that company's forthcoming program. This was announced this week by Schenck.

THE CAMERA REPORTS



NEW LEAD. Not stardom yet, perhaps, but a promotion. She's Nedra Norris, a new Universal beauty, and she made her debut as a feminine lead in "In the Bag," Slim Summerville production.



ON VACATION. (Right) His first, says Frank Capra, for several years. Having completed his latest Columbia picture, "Forbidden," the director will rest in Europe. He is shown arriving in New York.



CONTRAST. Dark eyebrows and lashes—and the hair that started the epidemic of platinumania. Jean Harlow, of course. And a new feminine lead has she, in M-G-M's "The Beast of the City."

WELCOMING 1932. (Below) Film folk saluting the new year. In the foreground are George Frank, Mary McCall, Allen Davis, Peggy Shannon, Arthur Jacobson, Gloria Grey, James Cagney and Mrs. Cagney.







UNDERSTUDIES TO FATIMA. And we don't mean a cigarette. One would not suspect a murder story to have such goings-on. Or would one? At any rate, it's a lovely lively scene from Universal's "Murders in the Rue Morgue."

INCOGNITO. (Left) Hounded by newspaper reporters, Greta Garbo entered New York thus the other day, registering at a hotel as "Greta Berger." Accoutrements included woolen stockings and tortoise shell "specs."



HOME. (Below) No place like it, especially when it's a swell one like Alexander Kirkland's. And this view of the sittin' room finds the Fox player snugly in it, by the old fashioned fireplace.



IN A STUDIO CORNER. A bit wistful, is Adrienne Dore, for one whose talents promise so much, her latest role being a prominent part in Richard Barthelmess' new First National picture, "Alias the Doctor," which occasioned this study.



WHOOPEE IN THE ALPS. A more robust kind than the American variety. This snapshot from St. Moritz, Switzerland finds two super-celebrities of the films at wintertime play—and of course you recognize them: Douglas Fairbanks and Charles Chaplin.



SILHOUETTE. (Right) The shadow of one whose shadow could never be quite unimportant, eclipsed here, however, by Joan Marsh herself. The M-G-M featured player is now on a personal appearance tour.

GROUND FLYING. (Below) Aviation at its best for most of us, here demonstrated by Marie Dressler and Clarence Brown, who directed her in "Emma," latest M-G-M Dressler success.



BIG MAN FROM THE SOUTH. Coming from Alabama with promises to make good as one more juvenile with the latest thing in "It," whatever it is. He's Weldon Heyburn, who will be seen shortly in Fox productions.



PHOTOPHONE MOVING TO VICTOR'S PLANT

Consolidation Chiefly a Concentration of Engineering and Technical Work; Company Keeps Corporate Identity

Consolidation of RCA Photophone, Inc., with RCA Victor Company, officially announced this week by President David Sarnoff, of Radio Corporation, is chiefly a concentration of engineering and technical effort.

Within 90 days, the Photophone home office will be moved from New York to the Victor plant at Camden, New Jersey, to be followed immediately by removal of the engineering staff from East 24th Street, also to Camden, where it will be merged with Victor's technical division.

Radio officials had decided some time ago to distribute non-theatrical sound machines through the nationwide Victor sales division, which franchises dealers to handle RCA talking machines and radios. With the completion of laboratory work on a 16mm sound-on-film reproducer, to sell for less than $500, executives feel there is little need to operate from two separate distribution points.

Photophone machines for theatre use have been manufactured for more than a year at Camden by Victor, and that division will also make the new 16mm reproducers which are about to be marketed. Photophone will not lose its corporate identity, nor will its present executive setup be disturbed, at least for a while. The company's merchandising problem remains the same, which necessitates the continuance of a maintenance and servicing department to care for the 3,500 Photophone devices now installed in theatres throughout the world. A limited sales organization also will be continued in operation.

The unification, Mr. Sarnoff said, joins two closely associated lines of radio and electrical development. It will mean a closer association of sound motion picture recording and reproducing with the radio laboratory and should give impetus to the introduction of sound reproducing equipment for use in homes, schools and industrial organizations, as well as in theatres.

Both companies involved in the unification are wholly owned subsidiaries of Radio Corporation of America.

Claim Pictures of Value in Teaching

Talking motion pictures will never be wholly satisfactory as an aid in education until their treatment is decided in cooperation with the teachers themselves. This underlies the whole question of improvement in the film as a teaching aid, as contended in the report of a committee which conducted experiments in 15 Middlesex schools in England, during 1931.

More than 3,500 children were subjected to the tests, ranging in age from seven to 16 years. The films used in the experiments covered a wide range of subjects. Despite the fact that the pictures used were not definitely made for educational purposes, the teachers uniformly agreed that they aroused and maintained interest, developing originality and a greater measure of self-activity. It was indicated that the film aid was particularly valuable in the case of dull or backward children.

An Extended Rest Granted Sheehan

Telegraphic and long-distance telephone discussions late last week between New York and Los Angeles resulted on Saturday in granting a requested three-months' leave of absence to Winfield R. Sheehan, vice president in charge of production for Fox, whose complete recovery from a generally run-down condition is reported to have made advisable an additional leave.

In an official statement from the Fox home office on Monday, copies of letters and telegrams exchanged between President Edward R. Tinker and Edwin J. Loeb, Sheehan's attorney, and also a wire from Sheehan to Tinker were included to "make the situation entirely clear and do away with speculation in connection with" Sheehan's absence from the studio. The communications discussed the condition of Sheehan and the extended leave.

The statement pointed out that Sheehan had expected to return to the studio on January 4 after a two-weeks absence, but on January 2 his doctor telephoned President Tinker from California giving it as his opinion that Sheehan's condition was such that he should not attempt to return to his duties at that time.

In the meantime, Sheehan's absence from Movietone City will not interfere with Fox production activities, according to Tinker.

Sol Wurtzel arrived in New York on Wednesday for conferences with Edward R. Tinker, Fox president. It is understood that Wurtzel's visit is to discuss plans for studio operations during Sheehan's three months' leave of absence.

Fox Chiefs Silent on Report Fabian Will Handle Theatres

Fox executives refused to comment on reports in circulation in New York that Simon H. Fabian, former theatre circuit head, would be made vice-president and general manager of Fox Metropolitan Playhouses, Inc., in accordance with the wishes of a bond holders' committee which seeks independent management for the properties, which are now being sublet.

Various Fox officials contacted said they know "nothing about such an appointment."

Hughes-Franklin Circuit Breakup Seen as Started

Settlement of the Hughes-Franklin theatre circuit muddle, following the recent retirement of Harold B. Franklin, seems well under way. Westland Theatres, Inc., has been organized by Charles Koerner, Joe Goldberg and Dave Bershon to take over about a dozen houses in Los Angeles and southern California. They are reported to have paid the Hughes interests $25,000 for an equity of $50,000 Hughes had in these houses, to have assumed obligations amounting to $70,000 more, and also agreed to equip and wire the new Leimert Park house in Los Angeles, which will cost about $40,000 more.

In addition to the houses which they take over, they will receive five per cent of the gross on the other remaining houses, including the Mann circuit of 10 in northern California, and the Oxnard, Watts and Pomona houses. Bershon will be president, with Koerner, who has been operating the circuit since Franklin quit, as vice president and general manager. Goldberg states he will not be active, but holds only a financial interest. Goldberg is working on production plans, he says.

R. & R. Theatres, headed by H. B. Robb, F. H. Rowley and W. G. Underwood, of Dallas, is resuming ownership and operation of the 45 theatres of the Robb & Rowley circuit in Texas and Oklahoma. The deal has been worked out in New York with Howard Hughes, it is understood.

Hughes is reported to be out a million on the entire venture.

New York Center Offices To Have Maxim Silencer, Filter

All offices in the Rockefeller midtown New York center will be so designed that a sound-proofing and air-filtering device recently perfected by Hiram Percy Maxim, inventor of the Maxim gun silencer, can be installed in them. The announcement comes from the Metropolitan Square Corporation, Rockefeller's holding company.

The device, known as the Maxim-Campbell Silencer and Air Filter, is manufactured by the Campbell Metal Window Corporation, division of American Radiator & Standard Sanitary Corporation. Operated on principles somewhat similar to the gun apparatus, it prevents noise entering through ventilating spaces. At the same time, the air is filtered to remove 97 per cent of the dirt.

Loew To Tour South America

An airplane tour of MGM South American exchanges will be made by Arthur Loew during February. The itinerary includes stops in Brazil, the Argentine, Venezuela, Chile and Peru. At Lima, Loew will meet William Melinker, South American general manager for MGM. Loew will pilot the plane himself, being accompanied only by a mechanic.

EXPLODING A MYTH OF HOLLYWOOD

Socalled Life of Ease at the Studio Is One of Ten to Fifteen Hours of Work in All Branches

By LEO MEEHAN

Oh for the life of a studio employee! Oh? Ten to fifteen hours a day is a schedule common to all branches of the profession, says Leo Meehan, in refutation of the joyous pictures of ease and play as drawn by those irresponsibles who neither hue to the line nor worry as to whom the chips may fall upon in their zest to sell an article at all costs. And Mr. Meehan speaks from the experience of having written originals and scenarios, produced and directed pictures, and as a trained newspaper observer as well.

People engaged in motion picture production work as hard as those in any industry in America. In about seven out of ten cases they work longer hours than do those employed in any other line. More actual creative effort is required than in any other profession or business. More careful, scientific regulation of habits of eating, sleeping, exercise and recreation is required than in almost any field imaginable.

These are facts. They apply wholly or in major part to executives, actors, writers, directors, cameramen, set designers, costume experts, film cutters, laboratory workers, property men, carpenters, electricians, assistant directors, sound recorders, script clerks, secretaries, hair dressers, make-up artists, publicity men, company managers, location hunters, grips, scenario editors, bookkeepers and gatemen. Possibly I have omitted a few.

I speak as a trained newspaper observer who has watched the operations incident to the production of motion pictures for more than ten years right here in Southern California. I speak as one who has written originals and scenarios, produced and directed pictures, and who has equal opportunities today with anyone to observe the routine of every studio in Hollywood.

▽

Mind you, I am not saying that certain individuals have not been overpaid. I am not arguing against the inefficiency of other individuals. I am not denying there has been, and will be wasted money. I am not denying that this business of making pictures has not its quota of crooks, mountebanks, fakers, human barnacles, sharpers, false alarms, confidence men and plain mugs. It has. It always will have, just the same as has the circus business, the show business, the carnival business or any other form of entertainment enterprise ever conceived. Being on a much greater scale, it is more difficult to control the percentage in this line. Speed of production, scale of expenditures, earning capacities of its principals, high tension creative effort, living in a country and climate primarily designed for loafing and luxury—all these and more tend to attract those who would live parasitically upon the efforts of others. Hollywood has been painted to the world as the last Golconda, and the gold rush has been on for years. It attracts the highest creative genius, the most level mediocrities and the lowest cheaters. Hollywood cannot help that.

Ten to fifteen hours a day are common with all branches of the profession. Take the actor, or actress, for example. At least an hour, and more often two to three hours, are required to make up and costume for work. Then there are eight to ten hours on the set, working under terrific heat and light on almost hermetically sealed sound stages. After this, at least another hour to remove make-up, costume, bathe and change to street clothes. Likely as not, the actor—particularly if he or she is an important character in the production—then goes to the studio projection room to see the "rushes" of the previous day's work. When not working on the set there are such things as publicity interviews, sittings for still photographs, fittings for costumes for the next production, benefit performances, previews, premieres and what-not.

For the director, the days are even busier. Not only has he the production in hand, but he must be planning ahead. He must assist with the cutting and assembling of the last picture preparatory to release. He must run out evenings to houses within a radius of 100 miles of Los Angeles while the partially cut picture is tried on preview audiences. He must sit in at story conferences, at budget conferences; he must go and inspect locations selected by the studio location department for outdoor scenes. He must advise with his assistants as to shooting schedules. He must interview many players to select those desirable for his cast. And each night after he gets home he must studiously go over the work for the next day. This in addition to rehearsals which precede actual shooting. Usually, his idea of a day's rest is to lie around in bathrobe and pajamas or a bathing suit on the beach, getting back his breath!

▽

The associate producer, and the major production executive, has not only one but several productions "in the works" at the same time. From early morning to late at night he has story conferences, interviews, script to read, casts to approve, assembled portions of pictures to look at, audience and studio previews to attend, consultations with those in charge of costs and budgets. He has, if he is an executive in charge, voluminous correspondence by mail, wire and phone with New York. He has the hiring and firing to do, and the approval or disapproval of a hundred and one items.

Electricians, property men, grips, carpenters—they are all on the sets anywhere from 6 to 9 o'clock in the morning, if the set is to be "shot" that day, preparing for the assemblage of the company. Possibly they work far into the evening or night, if the company gets behind schedule. And schedules nowadays are not written with any possibility of getting ahead! Finishing at night, they may have to remain to "rig" another set preparatory to shooting next morning. Fortunately for these men, mostly unionized, they get overtime pay; but they earn it. The artists, however, seldom collect for overtime.

No outfits connected with production work harder or steadier than those in the camera and sound departments. Nor do any work at higher tension. Imagine the consternation if a cameraman makes a mistake, or a sound recorder. Next day, when the film is developed, it is blank, or faulty, and much or all of it must be reshot. This might readily involve an extra expenditure of five to ten thousand dollars. Mistakes are not tolerated from sound men and cinematographers. They must be right; and they must be on the job from early morning until the last dog is hung at night.

▽

Writers, too, put in very full days. When a studio gets "a hunch" on a story, the executives usually want it written up immediately. Those who have sat down to compose a letter to Mother or Aunt Minnie know that writing under pressure and in haste doesn't come easy. Much less creative writing. I have known scenarists never to have a day off for months at a time.

Visitors to Hollywood who are invited to the homes or to parties of motion picture people often criticize them for "talking shop." That they talk mostly shop is doubtlessly true. But I believe the reason is they are never finished with their work. The banker, or bank clerk, who locks up his job at four or five in the afternoon, knows he can resume the routine next morning. So, possibly, does the merchant, the manufacturer, or even the professional man, excepting, of course, the physician, who is on call at all times. Here, where the creative competition is at high pressure, where tomorrow's job must be literally pulled out of the air if it is to be successful, the most natural thing in the world is for it to be on one's mind tonight.

Another reason: men like Ben Schulberg, Irving Thalberg, Louis B. Mayer, Jack Warner, Joseph I. Schnitzer, David Selznick, Winfield Sheehan, Charles Rogers, Harry Cohn, Carl Laemmle, Jr., Samuel Goldwyn—to mention only a few examples—are indefatigable workers. They are by choice, and because if they were not they soon would get hopelessly behind. Working long hours themselves, they must have their assistants and subordinates on call when wanted. Consequently, the same habits of long hours and high pressure are transmitted to the others in each organization.

Fan magazine and chatter writers may broadcast impressions of swell yachts, luxurious beach palaces, liveried motor cars and private airplanes. They exist, but only for a few. And in most cases even the few who have them have preciously few opportunities of enjoying them.



NEW ALLIED EXECUTIVES ANNOUNCED AT TESTIMONIAL DINNER TO AARON SAPERSTEIN, ILLINOIS LEADER

Five hundred attended the event at the Congress Hotel, Chicago, on January 5, which was in tribute to Mr. Saperstein for the victory achieved in the dispute with the operators' union over one-man operation of the projection room. The occasion also became the setting for announcement of appointment of W. A. Steffes as president of the national Allied organization, with Abram F. Myers chairman of the board and general counsel. H. M. Richey was tendered the new post of business manager. The board of directors met in Chicago the day of the Saperstein dinner.

Independents Get Equal Ranking in New MPTOA Plan

(*Continued from page 9*)

executive committee, which would be composed of four members representing the East, South, North and West. One member representing the affiliated circuits would be chosen on this committee.

Independents and affiliated members would have equal representation. A paid executive secretary would be retained. A finance committee would be created, upon which circuit representation would naturally be in the majority inasmuch as they contribute to the association the bulk of financial support. Circuits already have indicated a willingness to agree to the change which would give independents the upper hand in managing the MPTOA, because, said Lightman, "national distributors and circuits now realize that they cannot successfully operate without the aid of the independent."

In discussing current industry affairs, Lightman predicted that motion picture companies would engage in a more active campaign of divesting themselves of theatre holdings than ever before. "It is a happy movement and it is healthier for the industry," he said. Continuing, Lightman said that "local management of theatres is the solution of many industry problems."

Iowa and Nebraska Allied To Hear Brookhart on Bill

Senator Smith W. Brookhart, who according to Washington circles is preparing to reintroduce his bill to prohibit block booking, is expected to outline the provisions of the measure at the first joint convention of the Iowa and Nebraska Allied units at Omaha January 18, 19 and 20.

Others to address the sessions are Governor Bryan of Nebraska, Abram F. Myers, W. A. Steffes, H. M. Richey and Glenn A. Cross, another Michigan exhibitor leader.

Improved Paramount Business Is Reported

Business done by Paramount in the last two weeks is reported to have been running closer to that of a year ago than at any time since last May, grosses for November and December having been 15 per cent less than last year. Annual saving of $2,000,000 is estimated from economies recently placed in effect by the company.

21 Films Set for Production On Combined Radio-Pathe Lot

Twenty-one pictures are being filmed or in preparation at the Radio studios on the Coast, where are combined the Radio and RKO Pathe production forces as a result of the merging of the two. The number of productions may possibly be increased within a short time.

Capital MPTOA Meet Expected to Draw Great Crowd

National headquarters of the Motion Picture Theatre Owners of America anticipates a record attendance at the annual convention, scheduled for the Mayflower Hotel, Washington, March 14, 15, 16, in view of the Washington Bi-Centennial being celebrated at that time, and the admission tax proposed by Secretary Mellon.

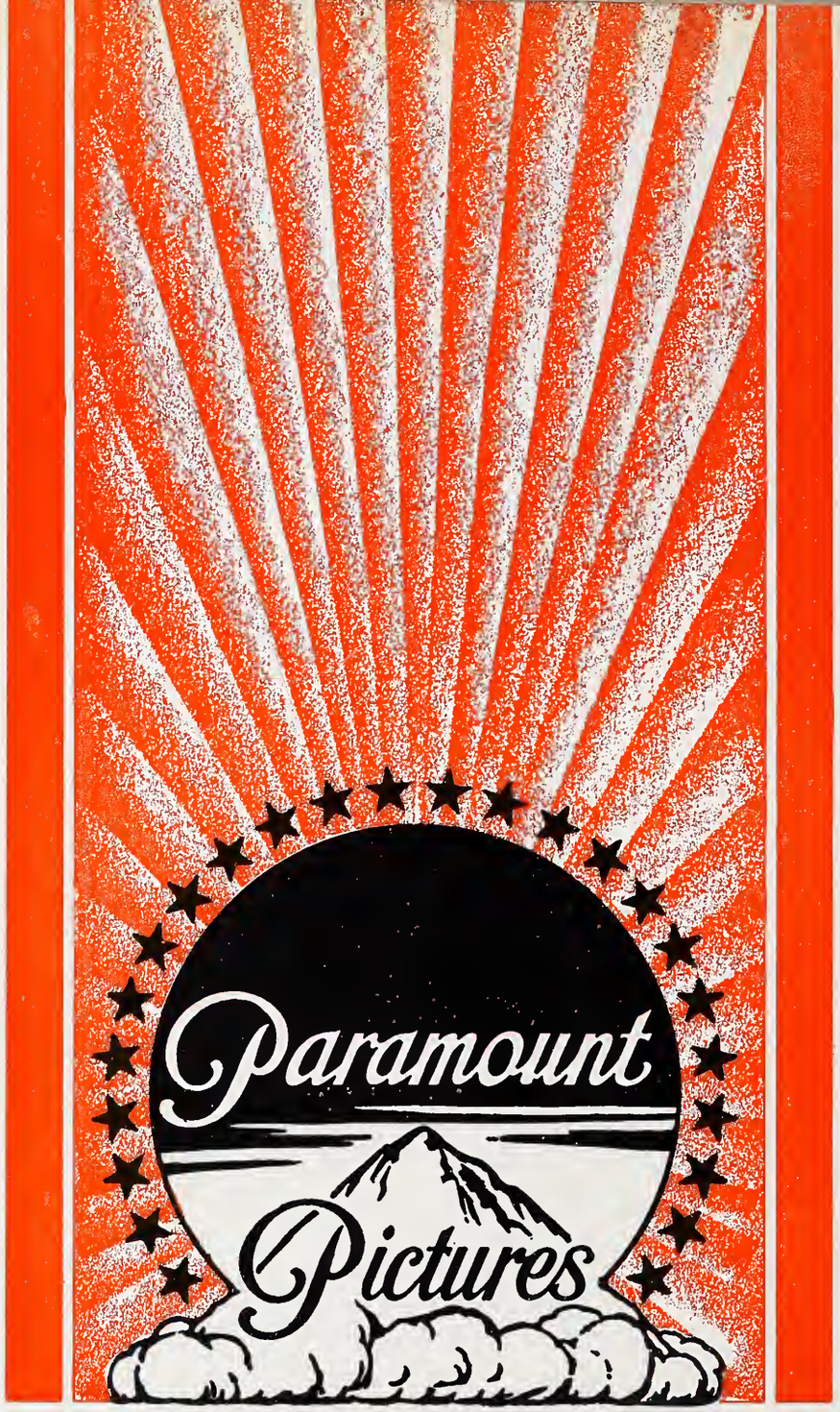
A meeting of the convention arrangements committee was held in Washington this week. Present were: A. Julian Bryawlski, chairman; Frank C. Walker, vice president; M. E. Comerford and Ed Kuykendall, directors; M. J. O'Toole, secretary. Representatives of the local exhibitors also attended. A report from M. A. Lightman, president, was read.

The convention proceedings, including the convention banquet on March 15, highlight of the convention, will be fitted into the Bi-Centennial celebration, under the guidance of Congressman Sol Bloom, director of the celebration commission.

Studio Union Cut Asked

Producer representatives at Hollywood are asking that studio union workers reduce wages 10 per cent.

STANDING ROOM AGAIN!



THE next three months are the *turning point* for the entire motion picture industry!

Only *great* pictures can make money.

***Great* pictures are yours from Paramount » » »**

FOR months our studios have been working night and day on the best pictures this industry has ever seen. Everything possible of human beings has been done to give you the pictures your box-office is crying for.

They are Here!

Stories!

Titles!

Directors!

Casts!

Take our word for it. These pictures have been screened. We have seen them! Hollywood exhibitors have seen them! The opinion is unanimous—*The Greatest Box-Office Hits in Years!*

Remember—

The next three months are the *turning point* for the entire motion picture industry!

Only *Great* pictures can make money!

They're yours from

PARAMOUNT

LADIES OF THE

READ THESE RAVE REVIEWS!

•

Paramount Theatre, New York, jammed day and night with enthusiastic crowds. "Forceful drama . . . Sylvia Sidney is sincere and lovely."—*says N. Y. Journal.* "Good melodrama, fast and exciting."—*N. Y. Times.* "Splendid, strong story, brilliantly acted. You'll Enjoy it."—*N. Y. Mirror.* "Strong drama...especially well acted."—*Film Daily.* "Excellent movie... Sylvia Sidney in her best role."—*N. Y. Graphic.* Directed by Marion Gering. Adapted by Louis Weitzenkorn from an original by Ernest Booth.

BIG HOUSE





GENE RAYMOND
The fastest growing young leading man on the screen.

SYLVIA SIDNEY

No star on the screen today can equal the rapid box office rise of this girl.



WYNNE GIBSON
Drew swell comment in all reviews. Watch her!

D. JEKYLL

THE GREAT SHOCKING HIT OF THE YEAR

OUT OF WHICH COME TWO NEW REAL STARS!

ROUBEN MAMOULIAN PRODUCTION

with

FREDRIC MARCH

MIRIAM HOPKINS **ROSE HOBART**

SENSATIONAL COAST-TO-COAST BOX OFFICE CLEAN-UP



YOU'LL make a lot of money with this one! Grosses prove it! Check NEW YORK, CLEVELAND, KANSAS CITY, CINCINNATI, OMAHA, DETROIT, CHICAGO, LOS ANGELES, ATLANTA, INDIANAPOLIS, BOSTON and many smaller cities. Name any engagement and you've picked a high score! Many theatres requesting extended playing time. The current box-office craze! Set your dates *now!*

and M. HYDE



Based on the novel by Robert Louis Stevenson

THIS RECKLESS AGE



CHARLES "*Buddy*" ROGERS



PEGGY SHANNON



CHARLIE RUGGLES

A Story of Modern Life That'll Bring Back Those Old-Fashioned Grosses!

A cast of big names in a picture everyone will understand and like! Every boy and girl, every parent, will feel that "This Reckless Age" is a slice of life as they know it! Laughs and gayety! Beautiful romance and deep emotion! It's the sort of picture they'll talk about and send their friends to see! And that means money!

Directed by Frank Tuttle

Based on a play by Lewis Beach



FRANCES DEE



RICHARD BENNETT



FRANCES STARR

A NEW STAR IS BORN!

TWO





PHILLIPS HOLMES

Popularity that shows at the box office!

•

WYNNE GIBSON

Her work in "Ladies of The Big House" was outstanding.

•

STUART ERWIN

A great comedian and very popular.

•

IRVING PICHEL

Big hit of "American Tragedy" and "The Cheat".

MIRIAM HOPKINS

Her performance in "Dr. Jekyll and Mr. Hyde" is one of the outstanding screen hits of all time! In "Two Kinds of Women" she proves again that she's here to star!

KINDS of WOMEN

THIS has been previewed. Hard boiled film buyers—not studio people—have tagged it "*sure hit*". Every possible element that goes to make a successful picture is in it. "Two Kinds of Women" is proof of the down-to-earth, give-them-*entertainment* policy of Paramount studios. And look at those names in the cast!

MIRIAM HOPKINS
PHILLIPS HOLMES
Wynne Gibson • Stuart Erwin
Irving Pichel

Based on the play "This is New York" by Robert E. Sherwood

More money than your box-office has seen since the depression!

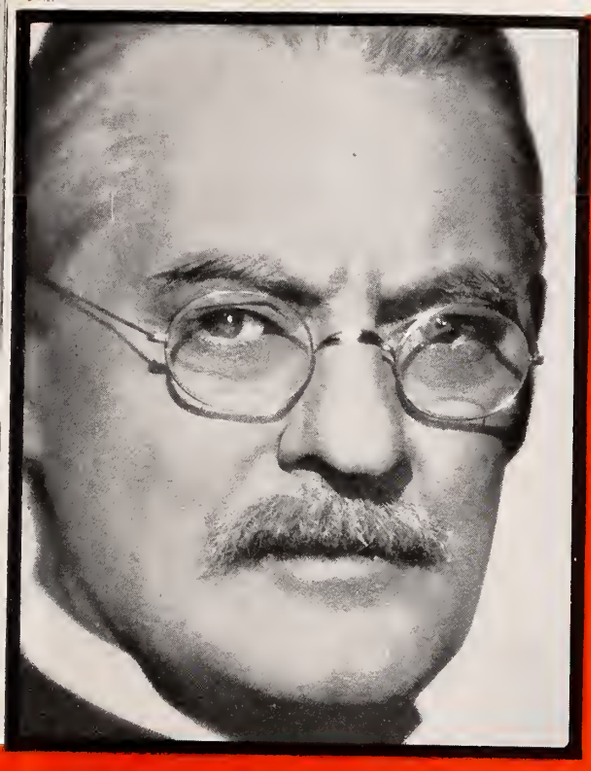
ERNST LUBITSCH'S

THE MAN

The Picture That Will Live Forever!

We have seen it! It will open soon at $2 top at the Criterion, New York. Tremendous in theme, powerful in direction, heart-gripping in acting... One of the great pictures of all time!

(From the play by Maurice Rostand and the adaptation by Reginald Berkeley)



LIONEL

BARRYMORE

— in a deeply human and powerfully moving role that calls forth all his great artistry.

I KILLED



NANCY CARROLL

— displaying a new emotional depth and dramatic ability in her greatest role.



PHILLIPS HOLMES

— rising to greater popularity with each picture, this brilliant young star here gives one of the truly outstanding screen performances of all time!

RUPERT HUGHES'

Brilliant Cosmopolitan Magazine Serial and best selling novel

NO



RICARDO CORTEZ

CAROLE LOMBARD

She has the "*it*" that gets "*them*"! Clothes—and a way of wearing them—that women flock to see! Personality and beauty! *Carole Lombard* is the kind of girl every man wants and every woman would like to be! She's built for the box office!

PAUL LUKAS

ONE MAN

NO one man could please this gorgeous heiress—so she tried them all! The story of a willful, headstrong beauty—and her struggle to decide whether passion or love means happiness! Rupert Hughes' best selling novel brought to life with racy, laugh-getting dialogue . . . lavish settings and gorgeous gowns . . . gay parties and gayer girls! Here's a box office natural that'll put you back on the gold standard!

Marlene
DIETRICH

JOSEF VON STERNBERG Production



DIETRICH! Love! Thrills! Excitement! BOX-OFFICE!

"SHANGHAI EXPRESS"

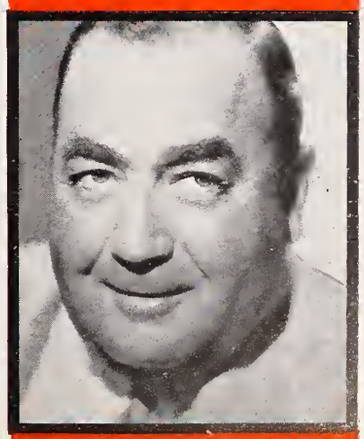




CLIVE BROOK

Anna May Wong, Warner Oland, Eugene Pallette, Gustav von Seyffertitz, Louise Closser Hale, Emil Chautard.





DIETRICH—in a new *love-warm* mood! *Plus*—timely story—leaping from the front pages every day! Aboard the Shanghai Express . . . with its strange cargo of Happiness, Sorrow, Intrigue and Sin careening wildly through the night toward rebel lines—with a dead man at the throttle!

RUTH

CHATTERTON



A real smashing hit—her best since "Sarah and Son"—and that got plenty of money! ¶ Now consider the box office elements here! Big stage hit last season—written by a man whose pictures have clicked heavily—great title—deeply emotional story and CHATTERTON as the fans want her! Playing a modern American society woman and teamed with one of the screen's best actors in a part made for him—PAUL LUKAS.

A great Broadway stage hit . . .

a *Greater* Paramount Picture!

TOMORROW AND TOMORROW



PAUL LUKAS

Written by PHILIP BARRY, author of "Holiday" and "Paris Bound".

Directed by a man who knows box office values—RICHARD WALLACE.

MAURICE Chevalier

ERNST Lubitsch PRODUCTION

with

JEANETTE MacDONALD

GENEVIEVE TOBIN

Charlie Ruggles Roland Young

Mr. Exhibitor! Tell your wife and family about this title with Chevalier. Then you'll know how to advertise for more money than you ever heard of!

(Directed by George Cukor. Music by Oscar Straus
Under the supervision of Ernst Lubitsch.)



ONE HOUR WITH YOU







NOW..ALL NEW, ALL TALKING

THE

SYLVIA SIDNEY

—in a role admirably suited to her great talent, the part played by Betty Compson.



CHESTER MORRIS

—bigger than ever in the role that skyrocketed Thomas Meighan to stardom.



GREATER THAN EVER...!

MIRACLE MAN

You know this is a great story—you know it will make a great picture. Shall we retain the title "The Miracle Man" or do you think it should be changed?

We believed that the greatest talking picture of this age could be made from the story of "The Miracle Man" *and it is now in production!* The story will never grow old—it is better even today than it was when it swept the world. Now, with this great cast, all new, all-talking you will have the year's best box office attraction.

Directed by Norman McLeod. Adapted by Waldemar Young. From the story by Frank L. Packard and Robert H. Davis and the play by George M. Cohan.



IRVING
PICHEL
—has the part of Robert Coogan's atheist father.



JOHN
WRAY
—has the role that made Lon Chaney famous.



ROBERT
COOGAN
—as the little crippled boy.



HOBART
BOSWORTH
—in the mighty title role of the Miracle Man.

DANCERS

MIRIAM HOPKINS

In a made-to-order role she'll play to the hilt!



IN THE DARK



JACK OAKIE

He'll score as big as he did in "Touchdown"!



EUGENE PALLETTE

You can always depend on him for a laugh —and audiences know it!



LYDA ROBERTI

Star of the Broadway musical smash "You Said It." What a personality.

WHAT a title! What a story! With appropriate musical touches where they fit the picture, striking the new, novel note that audiences want today. Here again you have Miriam Hopkins — big now, sure to be bigger when you get this picture. Plus a great cast, in a picture that measures up every inch to the promise in the title.

CHECK THEM OVER AGAIN!

✓ **"LADIES OF THE BIG HOUSE"**
(a smash everywhere)

✓ **"THIS RECKLESS AGE"** **(Audiences will eat it up!)**

✓ **"DR. JEKYLL AND MR. HYDE"**
(Wow! What a shocker!)

✓ **"NO ONE MAN"**
(Rupert Hughes' story—and Lombard!)

✓ **"THE MAN I KILLED"**
(The picture that will live forever)

✓ **CHEVALIER—"ONE HOUR WITH YOU"**
(Just look at that one!)

✓ **CHATTERTON—"TOMORROW AND TOMORROW"**
(Broadway's biggest hit)

✓ **DIETRICH—"SHANGHAI EXPRESS"**
(Need we say more?)

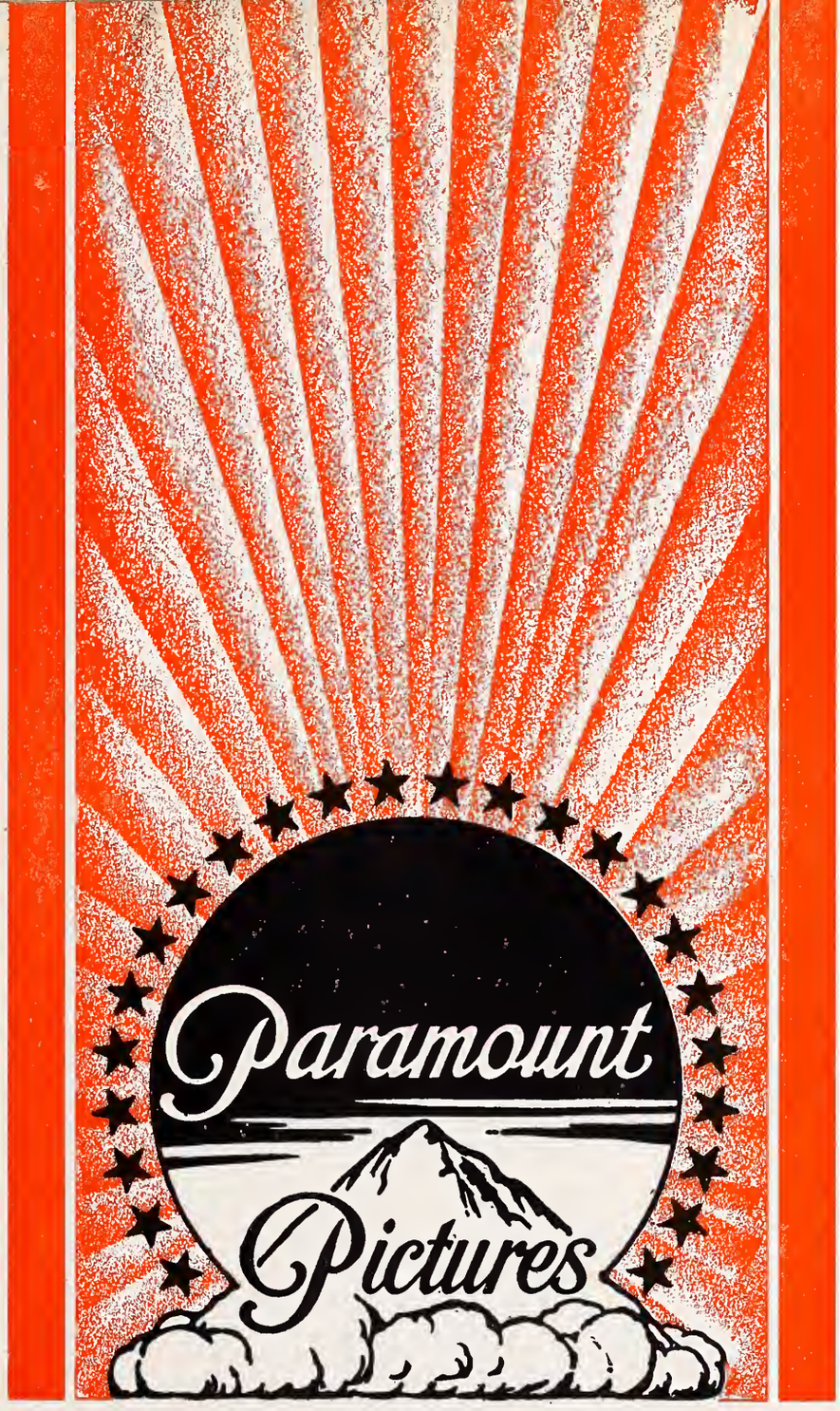
✓ **"TWO KINDS OF WOMEN"**
(Look at that cast!)

"THE MIRACLE MAN"
(Could you ask for anything more?)

"DANCERS IN THE DARK" **(What a title!)**



What a list! Now, get busy! Arrange your playing time and book these pictures just as fast as you can get them into your theatre!



MORE ARE STILL TO COME!

Paramount's Production Department has plans for even greater pictures which it would not let us tell you about at this time • YOUR BOX-OFFICE DEPRESSION ENDS!

STANDING
ROOM AGAIN
!

PRODUCERS AGREE TO BAR UNFAIR BIDDING IN STAR CONTRACT RAIDS

Establish Principle That Players Shall Not Be Interfered With Prior to Thirty Days Before Expiration of Written Pacts

Elimination of unfair, secret or fraudulent methods between companies in the matter of competitive bidding for the contract services of artists is the purpose of an agreement reached by the leading producers on the Coast. Protection is assured both the employer and the artist under the terms of the pact, and cases of dispute will be submitted promptly to arbitration.

Under the terms of the agreement, the principle is established that the duties and performances of employees engaged in production under written contract shall not be interfered with prior to 30 days before the expiration of such employment. Then, during the 30-day period prior to expiration of the contract, and for a period of six months following expiration, when any other producer negotiates with any such contract artists, the first employing producer must be notified as to the terms and best offer made or proposed to be made. Thereupon, the first employing producer, who may have invested considerable sums in the development and exploitation of the artist, would be given the opportunity to meet any bona fide offer to continue the services of the artist, providing, of course, the artist consented.

Aim to Prevent "Star Raids"

One of the underlying purposes of the pact is, of course, the prevention of "star raids" such as Hollywood has witnessed periodically in the past, when negotiations have been opened between other producers and artists long before the expiration of the artists' existing contracts with their employers. In some instances these negotiations have been opened by the artists, or their agents; in others, by rival producers. Under the new agreement, other producers would be prohibited from entering such negotiations under any circumstances except during the 30 days prior to expiration of the present contract; or, if during the six months immediately following its expiration, then with the knowledge of the first employer.

The measure is one of the first steps toward economy, efficiency and standardization of practices resulting from the recent Hollywood conference of executives. It is designed to recognize the property rights and investment risks of players, directors, writers and other artists by producers, and adequately to protect such rights and investments from unfair competition either by other producers or by artists themselves. A producer may put an artist of comparatively uncertain or unknown value under contract, proceed to develop his or her talents, and also expend substantial sums in exploiting him to the trade and public. If the artist is successful he is therefore naturally desirable to other producers. Yet, it is only fair that the producer who originally took the risks and made the investments should be protected when his experiment proves successful.

Under the old methods, the artist, his agent or his friends might conceive the notion that another producer would double or treble the salary paid by the first producer. Or, another producer, eager to build up his roster of talent, would be willing and ready to outbid all others to get the artist in question. The results sometimes have been a veritable orgy of bidding, secret conniving, playing of one offer against another, until the ultimate outcome has been payment of salaries which later have proved to be all out of proportion to the worth of the talent.

Possibly the most conspicuous examples of such disputes among artists and major companies recently were those between Paramount and Warner-First National over the shift of William Powell, Ruth Chatterton and Kay Francis from Paramount to First National, and the dispute between Columbia, Barbara Stanwyck and Warner over an alleged incompleted contract with Columbia by Miss Stanwyck, who had signed with First National. While these affairs were finally adjusted with more or less amity between all concerned, there were weeks when the air was blue with charges, counter-charges and just plain heat.

Having determined to settle down to business and face facts, producers have now taken this new step to provide peaceable and reasonable competition for the services of those artists, minor or major, who are in demand.

Fox West Coast Is Not For Sale, Tinker Reply to Rumor

Fox West Coast is not for sale. That is the answer of Edward R. Tinker, president, to two reports, one that the circuit is to be sold, the other that a change of operating management is contemplated.

From Hollywool came the report that Alexander Pantages says he is dickering to take over management of certain of the Fox West Coast houses.

Two Allied Units May Unite

The consolidation of the Iowa and Nebraska Allied units will be sought at the annual meeting of the two units January 19, 20, 21 at Omaha, it is reported. Protection in the two states will be chiefly discussed. Abram F. Myers and Al Steffes are scheduled to speak.

Paramount Foreign Heads Here

John Cecil Graham of London, general foreign representative for Paramount, and Robert T. Kane, of Paris, general manager of the Paramount studios at Joinville, are arriving on Thursday on their annual visit to the Paramount Publix home office.

French Tax Cut Promised

M. Maurice Petsche, French minister of fine arts, in a recent Paris speech at the first meeting of the French Kinema High Council, promised exhibitors relief from the present high taxes.

Hess On Tour To Review Litigation

Gabriel L. Hess, general attorney for the Motion Picture Producers and Distributors of America, left New York Wednesday on a business trip that will take him to Cleveland, Chicago and Los Angeles.

He is making a brief swing around the circle, to review matters of pending litigation at the varous local points.

Warner District Heads Hold A Sales Meeting in New York

General distribution problems were discussed at a roundtable meeting of district managers from six districts, at the Warner home office, January 7, 8, 9. The meeting was opened and presided over by E. L. Alperson, general sales manager.

Talks were made by H. M. Warner, Andy Smith, Eastern sales manager; Gradwell Sears, Western sales manager; S. Charles Einfeld, advertising and publicity director. In attendance were: N. H. Brower, West Coast; Fred Jacks, South; Carl Lesserman, Midwest; Ray Haines, Mideast; Robert Smeltzer, East; H. O. Paynter, Canada.

Goldstone Denies Reports of Production With C. R. Rogers

Phil Goldstone this week issued a denial to Motion Picture Herald of reports that he was negotiating a deal for independent production with Charles R. Rogers.

"The story has no foundation," said Goldstone. "I am not producing pictures by myself or with any one else. I am financing independent production. If Rogers makes arrangements with Radio for production and comes to me for financing I will arrange it. That's the extent of my association with any producer. Rogers has not even been in communication with me."

Plea To Cut Express Rate Spreads To Other Towns

Exhibitors in many sections are seeking reductions on express rates on film shipments, following victories achieved by theatre men in the Atlanta, Charlotte, Cincinnati, Louisville, New Orleans, St. Louis and Washington territories. J. W. Butner, Educational's manager at Atlanta, was largely instrumental in winning these decreases.

Allied leaders at Des Moines, Omaha, Denver and in Chicago are leading similar movements.

Romano to Coast

Alex Romano, sculptor, is leaving for Hollywood to join Metropolitan Studios as an art director for a period of three years.

CLEAN SHOW WINS, EXHIBITORS ADVISED

Sell Picture on Merits and Without Exaggeration or Suggestive Appeal, Indiana Leaders Advise Colleagues

The clean show, sold on its merits and without exaggeration, is the show that wins in the long run, exhibitors are advised in an appeal from the headquarters of Associated Theatre Owners of Indiana, in Indianapolis. Exhibitors are urged to "avoid the suggestive appeal even if it should appear in the press books."

If the public is to rely upon the theatre's advertising, the management must not call a production "the greatest ever made when it is really just an ordinary picture," says the bulletin, called "Special Business Stimulator."

Summing up the cardinal principles of showmanship, as of particular importance at this time, the Indiana exhibitor leaders present 10 outstanding suggestions on operation and 10 on physical aspects of theatre management, as follows:

Theatre Operation

1. Watch your expenses—but don't cut money on the really important items of your theatre operation.

2. Don't be content merely to cut up a press book from the exchange to get your ad materials. Think about it; use part of their material and some copy that you write yourself and which you know will have a good reaction with your patrons.

3. Every picture is not the "Greatest" or the "Outstanding Hit of the Year." Vary your copy a little and tell your public that your ads are honest, that they can rely upon them. Avoid the suggestive appeal even if it should appear in the press books—for a clean show wins in the long run.

4. Keep accurate books so that you can tell where you are headed, so that you can tell where your money is being spent, so that you know and do not guess as to your daily overhead and other expenses. Know which producer's pictures have made you money and which have lost money in your theatre.

5. Buy product carefully, and pay a fair price, but no more on the basis of its demonstrated worth in your theatre.

6. See that all special clauses are written in your contracts, as no verbal understandings apply any more.

7. Don't overbuy—that will ruin you more quickly than any other method known in this industry. Buy the best of each company's product or buy a selective contract, reserving to yourself the right to cancel part of the pictures at your option without the payment of and rental for such rejected pictures.

8. Try to avoid the double feature evil. It seems fine for a while until your competitor begins bucking you with it and then you find that you are back to the same receipts as before except that you have educated the public in your situation to expecting too much for their money. Real showmen can find enough novel stunts to pull off all the time that they do not need double features.

9. Go after the kid business again. Try some stunts—this Mickey Mouse Club idea that is used extensively is a good one and there are dozens of other good ideas. Make the kids enjoy themselves—and don't lose sight of the fact that they like good clean western and action pictures (and this does not mean gangster stories or terribly spooky murder dramas by any means). Remember, if they go home and report a good show at your theatre, the parents are apt to come that night.

10. Be somebody in your town in its clubs, lodges and church work. Cooperate with your local groups. Things like this are a great help when legislative bodies are about to kick you out of business by excessive taxes.

Your Theatre

1. Is the front attractive? When did you paint it last?

2. Are posters and advertising neat?

3. Are your cashiers and doormen alert and pleasant?

4. How about the inside of your theatre? Is it neat and clean and safe? Is the ventilation good and does it all seem clean and worthwhile? Are the lights proper and the seats in good repair?

5. How about your ushers and staff? Are they pleasant with your patrons, without being so terribly formal and stiff that they make people feel uncomfortable? Do they know people by name and greet them?

6. How about when people are leaving after the show? Do you have some one to help them with their overcoats and wraps, some one to ask them if they enjoyed the show?

7. How about your projection? Get the old machines put in shape and kept in shape.

8. How about your sound? Is it good, bad or indifferent? There are plenty of spots in Indiana where bad sound has driven patrons away and is keeping them away.

9. How about your booth? A clean booth, kept clean may be the first step toward better projection and sound in your theatre.

10. Where do you spend your evenings? If you are out of sight of your patrons, that is the biggest mistake you can make.

Canadian Independents Plan Formation of an Allied Unit

The development of a national independent exhibitor group in Canada, to be known as the Allied Exhibitors of Canada, was proposed at a meeting last week in Toronto of 60 independent showmen representing 75 theatres.

Abram F. Myers, Allied board chairman, pledged the cooperation of Allied States, which was requested by the Canadian group. Sidney E. Samuelson, Allied vice-president, invited the group to attend the Allied convention in Detroit next month.

Robbins to Coast to Install New National Screen Plant

President Herman Robbins of National Screen Service, producers and distributors of trailers, is en route to Hollywood from New York to organize a miniature production department in order to be closer to the source of supply and to render more efficient and quicker service for early playdates. The new department will supplement production activities of New York headquarters.

Autobiography of Senator Davis to Be Made Into Film

After nine years, and following innumerable requests from large and small producers, Senator James J. Davis of Pennsylvania has finally consented to the adaptation for the talking screen of his decidedly successful autobiography, "The Iron Puddler—My Life in the Rolling Mills and What Came of It."

It was written in 1922, while Mr. Davis, now Senator, was Secretary of Labor in the cabinet of the late President Harding, which post he has held in the cabinets of three successive presidents. The book, containing an introduction by the late Joseph G. Cannon, beloved "old man" of the House of Representatives, is now in its tenth edition, with 150,000 copies already sold and 100,000 copies in printing to meet the present demand.

As yet no definite tieup with any particular company has been effected, all details of negotiation and production having been placed by the Senator in the hands of M. F. Leopold, supervising engineer of the Motion Picture Production Section of the Bureau of Mines at Washington. Senator Davis consented to appear personally in the film if it is deemed desirable.

According to Mr. Leopold, investigation preliminary to definite production negotiations, has indicated a decided sentiment in favor of such a production, with estimates of the number of people familiar with Senator Davis and his work running as high as 20,000,000, all a potential audience for the picture. The fraternal organization work which Mr. Davis has carried on for many years is looked upon, in itself, as insuring a tremendous audience for the picture.

Senator Davis was the founder of Mooseheart, industrial-educational center in Illinois, near Chicago, where children of members of the Moose fraternal order, ranging in age from one to 18, are prepared for life according to the educational system developed by Mr. Davis himself. Mr. Cannon, in his introduction, calls this system "probably the best ever devised to meet the needs of all humanity." The radio station located in Mooseheart has been heard regularly by many thousands.

The Senator has indicated that the story as written originally was dedicated to the American youth, and that the principal reason he has consented to the production of a screen adaptation is so that it may serve as an inspiration to the youth of the country, from a man who, as little immigrant Jimmy Davis, stepped from a ship into the burning depths of a rolling mill, from which he emerged 30 years later as Secretary of Labor in the cabinet of the president of the United States.

Subpoenas for Canada Trial

Subpoenas have been issued at Toronto for the opening of prosecution, before the winter assizes January 25, of firms and individuals as parties to the alleged Canadian film conspiracy combine. The Ontario government Thursday is supplying further particulars. Defense counsel will have ten days for examination.

Manager Directs Salinas Chamber

One of the highest honors a community can bestow upon one of its citizens has come to Ray Duddy, manager of the Fox California theatre at Salinas, Cal. He has just been elected president of the Salinas Chamber of Commerce in this, one of the busiest and best known cities of central California.

Duddy's record is all the more remarkable when it is known that he came here only three years ago, an absolute stranger. In fact, it is not so many years ago he was a floorman in one of the San Francisco Publix houses. Rising steadily and rapidly to assistant managerships, then managerial duties in two or three country town houses, he finally was sent to Salinas.

Through his keen interest in every community enterprise, and his constant willingness to give his theatre patrons complete satisfaction, he quickly became a popular figure. Now Salinas would find it difficult to get along without him. This is an example of how a theatre manager may relate himself to a community.

Ennis Has New Press Book Style For Columbia's "Forbidden"

Several innovations in press book design are contained in Columbia's sheet on "Forbidden," which will be forwarded to Columbia theatre accounts. The new book, executed under direction of Bert Ennis, chief of advertising-publicity at Columbia's home office, contains a striking and artistically presented cover display in which Barbara Stanwyck is featured, printed on a sepia coated stock.

Separate sections devoted to straight publicity material, scene cuts, advertisements, exploitation tie-ups, accessories, lobby cards and posters, each of which may be spotted instantly by means of a thumb-cut design.

Christie Signs Harry Barris

Al Christie, Educational comedy producer, has signed Harry Barris for a group of comedies. "Lady, Please," new comedy, has been completed. Albany's first runs are giving advertising space to Educational comedies. Claude Fleming, handling the Romantic Journey series, has returned from the West Indies, where he made a new subject.

Frost Succeeds Bender

Robert "Jack" Frost, for several seasons with Fox West Coast in Los Angeles, has been named Northwest division manager, with headquarters in Seattle. He succeeds Robert W. Bender, whose resignation is effective January 15. Bender becomes publisher of the *Alaska Daily Empire* at Juneau.

More Duties for Wilkie

Al Wilkie, Paramount publicity head at the Astoria studio, is also editor of *"Paramount Sales News,"* house organ supplanting *"The Show World."*

Greenberger's Mother Dead

The mother of Sanford Greenberger, former Warner story editor and at present handling publicity for the Little Carnegie theatre, died last week in New York.

FROM HOLLYWOOD

By LEO MEEHAN

The ax keeps falling at Radio, with no one knowing when or where it will fall next. Lou Ransom, assistant to C. D. White, was last to go. White and Max Ree, art director, went last week. So far as physical operations are concerned, the RKO-Pathe crew seems to have the best of it so far in the consolidation of the two studios. Meanwhile, three pictures are being rushed into production, with King Vidor's "Bird of Paradise" production on the starting line.

In spite of all the reorganization turmoil at Radio, a large time was had by all at the Studio Golf tournament Sunday, when about 75 employees competed at one of the local courses. There was much good natured kidding about who was next in line to go.

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The proposal of John Arnold, president of the American Society of Cinematographers, that everyone in production getting more than $100 weekly donate his or her services to the employer for one picture this year, as a means of helping to cut expenses, seems to have died aborning. Artists and technicians said they were taking enough. Producers didn't like the idea of accepting a dole. However, the incident does illustrate the present spirit of eagerness on the part of all in production to do their bit.

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Alexander Pantages admits he is negotiating with Fox West Coast on a possible deal whereby he would resume control of certain of his former houses. Out of his many legal difficulties, Pantages now seems anxious to get back into the show business.

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Heard here and there:

Lionel Barrymore will do "The Claw" for MGM, with Charles Brabin directing.

Doug Fairbanks, Jr., will celebrate leap year by starting his next for First National, "Love as a Racket," on February 29. Doug Senior is preparing to hop off for Russia via China and Manchuria. He expects to take Vic Fleming as director, and possibly Frank Hawks, noted American flyer. Departure is tentatively set for February 1.

George O'Brien is now fire chief at Malibu, the motion picture beach colony. It's an important job, too, as there have been several serious fires there.

Tom Mix is back on the Universal lot, looking very fit. He expects to get into production within two or three weeks.

Betty Compson and Mitzi Green are the latest to sign for vaudeville tours, the former via Fanchon and Marco and the latter via RKO. Miss Compson has signed for 52 weeks, and will head an elaborate act.

Columbia is taking advantage of the shutdown to give the plant a complete overhauling. Some additional construction will be done, too.

Nance O'Neil headed the large cast of players appearing in Los Angeles' sunrise court to answer charges of appearing in a lewd production. It was a stage version of the old Greek comedy, "Lysistrata," currently playing at the Carthay Circle, former world premiere picture house. Meanwhile, attorneys for the producers obtained an injunction against police interference, and the box office is again clicking merrily.

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Joan Bennett has returned to Fox after five months laid up with a broken hip, sustained while working in "She Wanted a Millionaire." Production was postponed until her recovery, and the picture will now be finished.

MGM executives announce they positively will make a screen version of Eugene O'Neill's dusk-to-dawn drama, "Strange Interlude." Norma Shearer will be starred, with Robert Z. Leonard directing.

Makeup tricks will be stretched to the limit in Radio's "March of a Nation." Richard Dix will make an age jump from 26 to 81, Irene Dunne from 20 to 61, Edna May Oliver from 30 to 86. Tests are being made now.

Creditors of Multicolor want to take over the accounts receivable in order to get some of their money. However, Howard Hughes lists himself as the principal creditor, and would gobble up most of the collections unless he can be induced to give preference to the outside creditors. Meanwhile, Frank Garbutt is making strenuous efforts to rehabilitate the business.

There is some talk of a group of independent producers taking over the old Pathe plant in Culver City, but it does not seem likely at this time.

$7 Per Share 1931 Net Seen For Eastman Kodak by Paper

Net profits of Eastman Kodak Company for the year just ended will amount to close to $7 per common share, preliminary estimates indicate, according to *The Wall Street Journal*. The company, however, has not yet received final figures from a number of foreign subsidiaries, including Australian and South American branches.

Net profit in 1930 was $20,353,788, equivalent to $8.84 per share on the 2,261,030 common shares outstanding. Interests familiar with the company's foreign affairs deny reports that Kodak's income has been affected by the drop in foreign exchanges, according to the *Journal*.

West-East Phone Talk Heard At Columbia Picture Preview

When Columbia's "Forbidden," starring Barbara Stanwyck, was shown to press representatives and exhibitors in Boston on Tuesday, a unique feature was presented with the cooperation of the American Telephone and Telegraph Company.

Miss Stanwyck, from her home in Hollywood, addressed the group in Boston for five minutes. Then Joe Brandt, Columbia president, spoke from the home office in New York. To conclude the unusual "stunt," Brandt and Miss Stanwyck held a conversation, heard by the assembled audience in the Boston hotel.

SCHOOL AND SCREEN

by

RITA C. McGOLDRICK

THE New Year has made a graceful entrance. Her financial status may be nothing to brag about, but she brings promise of a fine character performance. It looks at least as if we ought to have a good show.

And this is not entirely figurative, for January has announced a motion picture program of determined quality. December was a good month. It brought us any number of pictures worthy of special mention for intelligent audiences and for school children. But those selections have been brilliantly eclipsed by several current offerings which have given us a wide choice for the *"School and Screen"* service.

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"Hell Divers"

Preeminent among these, and outstanding in the history of motion picture making, is Metro-Goldwyn-Mayer's tremendous air spectacle, "Hell Divers." The name is the only possible flaw in a production so magnificent as to leave one a little breathless at its ending. The title, harmless enough in itself, is not big enough for the stupendous screen achievement it represents. There is something more of heaven than of hell in this story of adventure in the clouds; in the comeraderie and loyalty of men working together; in the sweep and grandeur of the theme.

Made with the cooperation of the United States Navy and with a cast which includes Wallace Beery, Clark Gable, Conrad Nagel, Dorothy Jordan and Marjorie Rambeau, "Hell Divers" brings to the screen the efficient preparedness of a great nation in times of peace. It teaches an outstanding lesson in government, science, discipline and order, trained efficiency, ethics, and a quality of bravery that is heart-warming. Hundreds of airplanes set out in picturesque formation to take their part in government maneuvers—the actual count is 260 planes of various types, and the dirigibles, Los Angeles and Akron, and a sister blimp.

This is the background and the very warp and woof of an exciting and dramatic picture. There is a thread of story in the love and bitter misunderstanding of the aviator, Clark Gable, with his sweetheart, but very little of plot. I should say that its strong point is the minimized sentimental theme which has given way to the greatest story that the screen could encompass.

Lieutenant Commander Frank M. Weed, a young retired naval officer who was incapacitated during the war and has contributed many original stories to the screen during the past few years (the latest being "Hell Divers"), supervised installation of sound equipment on the Saratoga, accompanied Director George Hill and a studio unit from San Diego, California, to Panama City, and acted as technical adviser there.

Many scenes for "Hell Divers" were filmed on location in the Panama Canal zone where the heat and dazzling sunshine of tropic midday seemed to register themselves on the screen. The technicians tell us that the performing planes represent one of the latest improvements in naval practice warfare.

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"Puss in Boots"

Far removed from the reality of aerial warfare and the majesty of fleets and navies, is the simple and charming little operetta for very young children, "Puss in Boots," which is a production of Picture Classics. There is need for a picture of this type on the programs of Junior Shows and the Juvenile Matinees which have increased in such number during the past year.

"Puss in Boots" is a dramatization of the familiar story, only in this instance it has been set to music especially written for the production by Nathaniel Shilkret. He has composed a delightfully tuneful score with catchy songs that are likely to be remembered.

This picture, with a children's cast, is a delightful bit of childhood imagery expressed on the screen in a new manner. Very small children will love it, and parents, teachers, club women and theatre men will find it an excellent program builder.

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"Delicious"

In a really *delicious* comedy-drama, in which Janet Gaynor and Charles Farrell are cast again as romantic and appealing lovers, Fox Films presents an entirely satisfying heart interest story which is lifted to a greater dignity by the addition of a splendid symphonic musical score written for the piece by George Gershwin. The picture in itself is not a musical play but is richly improved by the introduction of musical numbers. Gershwin's "New York Rhapsody," which is a musical interpretation of the giant city of towers and turrets and shadowed streets, is an original composition which is probably one of the most interesting, if not the most important, of musical scores written for motion pictures. Its haunting melody, crashing discords, its city reverberations, are the under-current theme.

The life on the steamer in the steerage quarters offers an opportunity for some attractive bits of Russian singing and dancing. Life on the upper decks, from whence the hero comes, presents a gilded society. This picture has pathos and a strange appeal. With its excellent musical score it climbs easily into the list of high grade productions.

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"Sooky"

In "Sooky," Paramount has given us "Skippy's" sequel. In fact, this is also a Skippy picture, for Sooky becomes secondary to the convincing and dynamic Jackie Cooper. This is another story of Shanty Town, and of Skippy's big-hearted interest in his pal from the town's poor section. Sooky's mother can hardly make ends meet and certainly cannot afford the money for him to become a registered and uniformed member of the envied club of Boone Boys.

The incomparable acting of this group of child players, and the gifted artistry of Jackie Cooper, make this picture a childhood classic for adults rather than an entertainment picture for juveniles. Its climactic heart-wrenching sadness becomes almost too tearful for little children. We could wish that Paramount would cast these children in a play of happier accomplishment and gaiety. "Sooky" is a great picture. It has had its holiday premiere and will now find its way into the second-run houses where the greatest number of children will see it. It is a pleasure to recommend it to you.

A department that has for its definite aims:

1. *To encourage children to see the best things of the screen, thereby leaving them less time and money for the poorer kind.*
2. *To have the entertainment screen contribute directly and constructively to their education.*
3. *By winning support for high type pictures to offer an incentive to producers to make more of the same kind.*

Hell Divers

M-G-M

Leading Players: Wallace Beery, Clark Gable, Conrad Nagel, Dorothy Jordan, Marjorie Rambeau.

This is an outstanding production, an epic of the air which will rank as one of the great pictures of the current year. Made with the cooperation of the United States Navy, and with an all-star cast, it brings to the screen the dramatic story of a great nation preparing for war in times of peace. Brilliant and daring stunt flying, remarkable aerial photography and a fine human interest story contribute to make "Hell Divers" the most brilliant of the current screen offerings. It is an extremely important picture for school children to see, and will of course be of particular interest to boys.

1. **This picture was made with the full cooperation of the United States Naval Department. Why do you think the Government went to such lengths to cooperate in the making of a picture of this kind?**
2. **What are the maneuvers of a fleet?**
3. **How many airplane carriers are in the United States Navy?**
4. **Describe the Saratoga.**
5. **What peculiarity did you particularly notice about her superstructure?**
6. **What type of airplane was used largely in this picture?**
7. **What zeppelins were featured?**
8. **Describe the sham battle and the sinking of the ships.**
9. **Which seemed to you the more effective, the great guns of the warships or the bombs of the planes?**
10. **How were the bombs attached to the plane?**
11. **With what explosive were they filled?**
12. **Describe the swooping of the planes toward the circle target on the ground. (It is this stunt that the aviators call "hell diving.")**
13. **Describe the Panama Canal as it appears in the picture.**
14. **What did you particularly note about the photography in the zone?**
15. **Describe the landing of the lost plane.**
16. **What rescue preparations were made by the Saratoga?**
17. **Name ten interesting technical devices that you noted on the Saratoga.**
18. **Describe the shooting of the flares into the night fog.**
19. **Describe the return of the lost plane.**
20. **This picture has moments of great photographic beauty. What did you consider the most impressive sight in the picture?**

Write a composition of 250 words "Our Government's Air Forces."

ADDRESSES FIVE ARTS CLUB

At a large meeting of the Five Arts Club at the Hotel Astor, New York, on Monday, January 11, Rita C. McGoldrick, editor of Motion Picture Herald's "School and Screen" service, talked on "The Youngest Art." Presented to the 300 attending by the president, Madame Kurt Gloeckner, Mrs. McGoldrick talked of the art of the motion picture, which Harvard University dignified by nominating it formally the Eighth Art. Through this medium, Mrs. McGoldrick said, all of the other arts found new expression and eventually would find their fullest development; that through the films grand opera and great music would find their way into the little towns and small communities.

Puss in Boots

Picture Classics, Inc.

Leading players: Junior Addario, "Wee" Willy Robyn, Oscar Ragland, Robert Skilling, Jr.

This charming version of the fairy story is presented in operetta form with an original and tuneful musical score written by Nathaniel Shilkret. It is one of the best of pictures for young children that has come to the screen, and offers excellent material for Junior Shows and all juvenile programs. While the picture in itself is not an educational feature it provides interesting subject matter for discussion with children and is a test in the training of their observation.

1. Tell the story of "Puss in Boots."
2. Who was his master?
3. Why was the Miller's boy sad?
4. In what kind of home did the Miller's boy live?
5. Why did he want to send Puss away from him?
6. What did Puss decide to do?
7. What present did he plan to take to the King?
8. How did he catch the funny rabbits?
9. Tell how he brought the rabbits to the King.
10. What did he do when he arrived at the Court of the King?
11. What were the children at the King's Court doing?
12. How did they receive "Puss in Boots"?
13. What story did he tell the King?
14. What answer did the King make to him?
15. What happened when the Miller's boy came before the King?
16. Tell the story of the King's banquet.
17. What did he give the children to eat? Did they like it?
18. What funny song did the children sing?
19. Can you remember one of the songs that the Miller's boy sang?
20. Describe the giant in his castle and what happened there.

Write a little story in your own words about "The Giant's Castle."

Delicious

Fox

Leading players: Janet Gaynor, Charles Farrell.

This picture is something more than the average Janet Gaynor-Charles Farrell Cinderella type of love story, for added to their romantic appeal there is some excellent music which was written specially for the picture by George Gershwin. "The New York Rhapsody" is the musical version of the pulse and beat of a great city. Its theme is a haunting undercurrent to the story. The incidental musical numbers and the folk dances, contributed by the Russian immigrants, and the amusing numbers presented in the Russian cafe, are of distinct interest. It is well for young people to be aware of music such as this in the picture that they see, and to be encouraged to understand and to appreciate symphonic scores. This is an ideal family audience picture.

1. Where did the picture derive its name?
2. Describe the steerage quarters of the great boat shown in the picture.
3. What three things did you notice about the Russian costumes?
4. What did you notice about the character of these people in their relationship to each other?
5. Describe Heather's dream.
6. Describe the feeling that came to you as the great boat pulls slowly up through the harbor of New York.
7. Did the camera succeed in giving you something of the impressiveness that this scene must have given to the immigrants?
8. Why was Heather ordered deported?
9. What is the government ruling in a case of this kind? (There are several important government rulings on immigration that are well worth knowing about.)
10. How did Heather finally get into the country?
11. What government action was taken on this method of entry?
12. Describe the Russian cafe.
13. Tell the story of the Russian pantomime performance.
14. What is a symphony?
15. Who is George Gershwin?
16. What else has he written and why is his music noteworthy?
17. Tell the story theme of "The New York Rhapsody."
18. Did the photography of the city, with its strange heights and angles, seem to illustrate this music?
19. What was the dramatic climax of this picture?
20. Did you like it as well or better than other plays in which Janet Gaynor and Charles Farrell were starred?

Write a composition of 300 words on the "Symphony of a City." (High school assignment.)

or

Write a composition of 250 words on "Landing in America." (Eighth grade and junior high school assignment.)

SPEAKS BEFORE ECLECTIC GROUP

Rita C. McGoldrick, editor of the departments "School and Screen" and "The Junior Show," of MOTION PICTURE HERALD, was the guest of honor and principal speaker at the Eclectic Club luncheon at the Ritz-Carlton hotel in New York, January 6. Mrs. John W. Bacchus, president of the club, presided, and 250 club women attended. Mrs. Edward L. Delaney as toastmaster introduced Mrs. McGoldrick as the speaker of the day and told the members of the work that she has done for better pictures. Mrs. McGoldrick talked on the box office barometer and told the members something of the problem which the producers face in the presentation of high class pictures which too frequently fail to win support.

Sooky

Paramount

Leading players: Jackie Cooper, Bobbie Coogan, Jackie Searl.

"Sooky" is a companion story to "Skippy." In fact, it is simply a continuation of "Skippy" and ranks with it in equal importance. It is the story of a small boy's love for his pal, and of the tragedies of youth that are so often nearer to the surface than we realize. This picture is outstanding because of the superb acting of the children in the cast, notably Jackie Cooper, who is a ranking artist. Its climax of sorrow is almost too poignant for young children, who sob outright at the end. But it is a classic of childhood for adult audiences. "Sooky" is not in itself an educational feature, although there are a number of things in it that children should be required to notice in an intelligent and understanding way. It is excellent family audience entertainment.

1. Where did Sooky live?
2. Why was it given this name?
3. In what kind of home did Skippy live?
4. Describe Sooky's mother and Skippy's mother.
5. What great worry did Sooky's mother have?
6. Who were the Boone Boys?
7. How much did it cost to become a Boone Boy?
8. What did Skippy do with the money his father gave him for this purpose?
9. What story did he tell the grocer?
10. Who was Sidney?
11. Why did Skippy and Sooky hate him?
12. Why did Skippy march in Sidney's parade?
13. Why did the two boys run away?
14. Describe the swamp in which they hid.
15. What were the sounds you heard from the swamp that made this part of the picture seem very real?
16. What happened to Sooky's mother?
17. What did Skippy do about it?
18. What did Skippy's parents say?
19. Describe Skippy's bedroom.
20. What did you think was the funniest part of this picture; and what part the saddest?

Write a composition of 250 words on "What Happened to Sooky."

COOPERATING WITH SCHOOL AND SCREEN

Increasing evidence of the rapidity with which civic organizations are adopting SCHOOL AND SCREEN as a practicable aid in presenting the outstanding motion pictures to the young people as an educational factor of significance, is reflected in the following list of cooperating organizations. This listing of civic groups using Rita C. McGoldrick's material, as presented in MOTION PICTURE HERALD, is in addition to that published in the issue of September 26, 1931:

Red Hill School, San Anselmo, California.
Massachusetts Federation of Women's Clubs, Holden.
Massachusetts Federation of Women's Clubs, Framingham.
Board of Censors of Moving Pictures, Montreal.
Belvidere Women's Club, Belvidere, Ill.
Massachusetts Federation of Women's Clubs, Gardner.
Illinois Federation of Women's Clubs, Chicago.
Brandon Local Council of Women, Brandon, Man., Canada.
Massachusetts Federation of Women's Club, Charlestown.
Massachusetts Federation of Women's Clubs, Palmer.
Massachusetts Federation of Women's Clubs, Malden.
Massachusetts Federation of Women's Clubs, Arlington.
Massachusetts Federation of Women's Clubs, Roslindale.
Parent-Teacher Association, San Rafael, Cal.
Parent-Teacher Association, Coalinga, Cal.
Roswell P. Flower Memorial Library, Watertown, N. Y.
James Prendergast Public Library, Jamestown, N. Y.
Parent-Teacher Association, San Anselmo, Cal.
Better Films Conference, San Diego, Cal.
Massachusetts Federation of Women's Clubs, West Roxbury.
Lagunitas P. T. A., Forest Knolls, Cal.
Local Council of Women, Portage La Prairie, Man.
Ohio Congress P. T. A., Cincinnati.
Lagunitas P. T. A., Forest Knolls, Cal.
Board of Censors, Lake Forest, Ill.
Indiana Indorsers of Photoplays, Indianapolis.
Chamber of Commerce and Civics of the Oranges and Maplewood, East Orange, N. J.
Congress of P. T. A., Floral Park, N. Y.
Visual Education Committee, San Anselmo, Cal.
Illinois Congress of P. T. A., Chicago.
Massachusetts Federation of Women's Clubs, Allston.
Des Moines Film Council, Des Moines, Iowa.
Massachusetts Federation of Women's Clubs, Weymouth.
Better Films Committee, D. A. R., Owego, N. Y.
Rockingham Free Public Library, Bellows Falls, Vt.
Better Films Committee, D. A. R., North Hero, Vt.
D. A. R., Omaha, Neb.
Better Films Committee, D. A. R., Ogden, Utah.
Better Films Committee, D. A. R., West Warwick, R. I.
Better Films Committee, D. A. R., Weston, W. Va.
St. Francis P. T. A., Missoula, Mont.
Better Films Committee, D. A. R., Tucson, Ariz.
Better Films Committee, D. A. R., Los Angeles.
Better Films Committee, Atchison, Kans.
Better Films Committee, D. A. R., Keswick, Va.
Better Films Committee, D. A. R., Mobile, Ala.
Better Films Committee, D. A. R., Reno, Nev.
Better Films Committee, D. A. R., Thomaston, Ga.
Better Films Committee, D. A. R., Kellogg, Idaho.
Better Films Committee, D. A. R., W. Roxbury, Mass.
Better Films Committee, D. A. R., Bearden, Tenn.
D. A. R., Urbana, Ohio.
D. A. R., Portland, Ore.
Better Films Committee, D. A. R., Philadelphia.
Better Films Committee, D. A. R., Lewiston, Me.
D. A. R., Newark, N. J.
Better Films Committee, D. A. R., Lafayette, La.
Better Films Committee, D. A. R., Owosso, Mich.
Better Films Committee, D. A. R., Ponca City, Okla.
Better Films Committee, D. A. R., Portland, Ore.
Better Films Committee, D. A. R., Washington, D. C.
Better Films Committee, D. A. R., Silver City, N. M.
Better Films Committee, D. A. R., Daytona Beach, Fla.
Better Films Committee, D. A. R., Havana, Cuba.
Better Films Committee, D. A. R., Anamosa, Iowa.
Better Films Committee, D. A. R., Seneca, S. C.
Better Films Committee, D. A. R., Owingsville, Ky.
Better Films Committee, D. A. R., Honolulu, Hawaii.
Better Films Committee, D. A. R., Marshfield, Wis.
D. A. R., Los Angeles.
Better Films Committee, D. A. R., Meridian, Miss.
D. A. R., Rosedale, Miss.
Ladies Literary Society, Paulding, Ohio.
Better Films Committee, D. A. R., Carrington, N. D.
Better Films Committee, D. A. R., Greensboro, N. C.
Better Films Committee, D. A. R., Frederick, Md.
Better Films Committee, D. A. R., Crown Point, Ind.
Better Films Committee, D. A. R., Minneapolis, Minn.
Better Films Committee, D. A. R., Bozeman, Cal.
Better Films Committee, D. A. R., Manila, P. I.
Better Films Committee, D. A. R., Albany, Texas.
Better Films Committee, D. A. R., New Haven, Conn.
Better Films Committee, D. A. R., Bremerton, Wash.
Better Films Committee, D. A. R., Shanghai, China.
Better Films Committee, D. A. R., Pueblo, Col.
Better Films Committee, D. A. R., New York City.
Better Films Committee, D. A. R., Newark, Del.
Better Films Committee, D. A. R., Aberdeen, S. D.
Better Films Committee, D. A. R., Sedalia, Mo.
Better Films Committee, D. A. R., Manchester, N. H.
Park Street P. T. A., 51 Montgomery St., Gloversville, N. Y.
Oak Street P. T. A., 47 Yale St., Gloversville, N. Y.
Deaf School P. T. A., 58 Helwig St., Gloversville, N. Y.
McNab P. T. A., 180 Spring St., Gloversville, N. Y.
Central Elementary, P. T. A., 16 Prospect Ave., Gloversville, N. Y.
Columbia P. T. A., 46 Temple St., Gloversville, N. Y.
Spring St. P. T. A., 31 Orchard St., Gloversville, N. Y.
McNab Parent Teacher Association, 3 Clark Ave., Gloversville, N. Y.
Oak St. P. T. A., 21 Clyde St., Gloversville, N. Y.
Central Elementary P. T. A., 29 Prospect Ave., Gloversville, N. Y.
McNab P. T. A., 8 North Clark Ave., Gloversville, N. Y.
Park St. P. T. A., 4 Hawk St., Gloversville, N. Y.
McKinley P. T. A., 170 Gleecker St., Gloversville, N. Y.
Park St. P. T. A., 7 Mill St., Gloversville, N. Y.
McKinley P. T. A., 20 Bloomingdale Ave., Gloversville, N. Y.
Columbia P. T. A., Gloversville, N. Y.
P. T. A., 72½ E. Fulton St., Gloversville, N. Y.
Kingsboro P. T. A., 47 Temple St., Gloversville, N. Y.
McNab P. T. A., 24 Summer St., Gloversville, N. Y.
Lexington P. T. A., 33 Woodside Ave., Gloversville, N. Y.
Kingsboro P. T. A., Ext. North Main St., Gloversville, N. Y.
The Brainerd Woman's Club, Chicago, Ill.
League of Catholic Women, Grand Rapids, Mich.
Quincy Catholic Club, Quincy, Mass.
P. T. A., Better Films Committee, Chicago, Ill.
Catholic Woman's Club, Palmer, Mass.
Ravenna, Ohio, 144 N. Freedom St. (There are four clubs here working for good films).
South Side Catholic Woman's Club, Chicago, Ill.
Coterie Club, Seattle, Wash.
P. T. A., Santa Rosa, Cal.
Visual Education, Junior High School, Lansing, Mich.
Internat'l Educational Cinematograph Institute, Villa Medioevale Torlonia, Rome, Italy.
P. T. A. Council, Kenmore, N. Y.
P. T. A., Stewart Manor, L. I.
Pennsylvania State Board of Censors, Ridgway, Pa.
P. T. A., Clarksville, Tenn.
Visual Instruction, Board of Education, New York City.
Y. M. C. A., Chicago.
Y. M. C. A., Selma, Ala.
Better Films Committee, Charlotte, N. C.
Divide County, Crosby, N. D.
Pratt Institute, Brooklyn.
Chicago Woman's Club, Chicago.
P. T. A., Albany, N. Y.
Woman's Club of Bryn Mawr, Bryn Mawr, Pa.
Catholic Film Service, Boston, Mass.
The Catholic Girl, Terryville, Conn.
Morgan Park Woman's Club, Chicago.
Northampton Motion Picture Council, Northampton, Mass.
Webster, P. T. A., Seattle, Wash.
Framingham Normal School, Framingham, Mass.
Federation of Women's Clubs, Wilmette, Ill.
College of St. Thomas, St. Paul, Minn.
Motion Picture Advisor, Women's Club, Medford, Mass.
The Woman's Club, Live Oak, Fla.
Central C. & M. T. High School, Newark, N. J.
League of American Pen Women, Indianapolis, Ind.
Superintendent of Schools, Malden, Mass.
Parker School, Watertown, Mass.
Secretary to the Apostolic Delegate, 1195 M. H. del Pilar, Manila, P. I.
Phillips School, Watertown, Mass.
High School Librarian, St. Clair, Mich.
East Junior High, Watertown, Mass.
St. Mary's University, San Antonio, Texas.
Music Department, North Birmingham School, N. Birmingham, Ala.
Alvernia High School, Chicago.
Convent of Our Lady of Lourdes, New York City.
RKO Corporation, New York City.
Chairman of Better Films, D. A. R., Camden, N. J.
Bartlett, P. T. A., Milwaukee, Wis.
West Junior High, Watertown, Mass.
Senior High School, Watertown, Mass.
Manhattan Chapter, D. A. R., New York City.

SIGNED . . .

Columbia

Dorothy Mackaill, Halliwell Hobbes, Jack Kennedy, Humphrey Bogart, Barbara Leonard, Harold Minjir in "Love Affair"; Thornton Freeland, direction. . . . Thelma Tood, Jack Miller, Ben Lyon, Constance Cummings, Tommy Dugan, Charles Grapewin, Charles Delaney in "The Challenger" (temp.); Eddie Buzzell, direction. . . . Tim McCoy in "Trail's End"; Ross Lederman, direction. . . . Captain Albert Conti, James Durkin, Robert Alden, Zasu Pitts, Lucien Littlefield, Clara Blandick, Oscar Apfel, Regis Toomey, Barbara Stankyck in "Shopworn"; Nick Grinde, direction. . . . .

MGM

John L. Balderston, writing contract. . . . Dorothy Jordan, new contract. . . . William Haines, Madge Evans, Anita Page, Joan Marsh, Maude Eburne, Louise Carter, Wallace Ford, Karen Morley, Dorothy Peterson in "Are You Listening"; Harry Beaumont, direction. . . .

Paramount

Edmund Lowe, Claudette Colbert, Stuart Erwin in "Sensation"; Stuart Walker, direction; from stage play, "Misleading Lady," by Paul Dickey, Charles W. Goddard. . . . Raymond L. Schrock, writing contract. . . . Fredric March, Kay Francis, Sidney Toler in "The Black Robe". . . . Miriam Hopkins, Jack Oakie, Eugene Pallette, James Bradbury, Jr., Lyda Roberti, William Halligan, Claire Dodd in "Dancers in the Dark". . . . Sylvia Sidney, Chester Morris, Irving Pichel, John Wray, Ned Sparks, Hobart Bosworth, Jackie Searl, Robert Coogan in "The Miracle Man". . . . Tallulah Bankhead, Paul Lukas in "Thunder Below"; Richard Wallace, direction; Thomas Rourke, original story; Josephine Lovett, adaptation; Sidney Buchman, dialogue. . . . Lily Damita, Charlie Ruggles, Cary Grant, Roland Young in "He Met a French Girl" (musical romance); Frank Tuttle, direction. . . .

RKO Radio

Ricardo Cortez, Irene Dunne in "Symphony of Six Million"; Gregory La Cava, direction; Fannie Hurst, original story; J. Walter Ruben, Bernard Schubert, adaptation. . . . Ann Harding in "Westward Passage"; Humphrey Pearson, Bradley King, adaptation, dialogue. . . .

Warner-First National

Douglas Fairbanks, Jr., Oscar Apfel, Terrance Ray, David Landau, J. Carroll Naish, Harold Minjer, Claire McDowell, Louise Beavers, Ivan Linou, Mary Brian, Lillian Bond, Emma Dunn, Walter Catlett in "It's Hell to Be Famous". . . . Barbara Stanwyck, George Brent, Bette Davis, Ann D'Vorak in "So Big" . . . . Ruth Chatterton, George Brent, Frederick Kerr, John Wray, Ann D'Vorak, Bette Davis in "The Rich Are Always With Us"; Alfred E. Green, direction. . . . Sidney Fox, Warren William in "The Mouthpiece"; James Flood, direction; Earl Baldwin, adaptation. . . . Kay Francis, Una Merkel, David Manners in "Working Wives"; William Dieterle, direction; Robert, Lord, adaptation. . . . "Chic" Sale in "Competition". . . . Loretta Young, Winnie Lightner, Norman Foster, Guy Kibbee, Ralf Harolde, Polly Walters, Mae Madison, Dorothy Burgess, Harold Waldridge, Eileen Carlisle in "Love on a Budget"; Ray Enright, direction; Maurine Watkins, adaptation, dialogue. . . . Joan Blondell, Tom Brown, Leslie Fenton, Adrienne Dore, Walter Miller, Vivienne Osborne, J. Carroll Naish, Purnell Pratt, Russell Hopton, Kenneth Thomson, Grant Mitchell, William Burress, Harry Shutan, Russell Simpson, Leon Waycoff, Clark Wallis, Dick Curtiss, Merriam Segar, Spencer Charters, Clarence Wilson, Willard Robertson, Fred Burton, Jean Laverty, Bert Hanlon, George Meeker, Mike Donlin in "The Ferguson Case"; Lloyd Bacon, direction. . . .

THEATRE RECEIPTS

Theatre receipts for the calendar week ending January 9, resulted in a further increase over the total established last week, when box office grosses registered a sudden spurt after the rather unsatisfactory returns recorded just prior to the Christmas holidays. The total was $2,724,906 from 185 theatres in 30 cities, which, compared with $2,702,683, also from 185 houses in 30 cities, for the previous calendar week ended January 2, indicated an increase of $22,223. Eight new high individual theatre grosses were established this week and four new low figures, which compares with eight new "highs" and two new "lows" recorded during the preceding seven-day period.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Possessed" (MGM) ..... (6 days)	12,150	"Delicious" (Fox)..... (6 days)	12,130	High 1-24 "Reducing" .....$	18,500
Leland	1,350	25c-35c	"The Champ" (MGM). ..... (3 days—20c-25c)	2,200	"Ambassador Bill" (Fox)..... (6 days—15c-25c)	3,450	Low 12-26 "Unholy Garden"	4,980
			"Border Law" (Col.)..... (3 days—20c-25c)	1,840			High 5-2 "Strangers May Kiss"	8,100
							Low 12-26 "Ex-Flame"	2,900
Ritz	1,146	25c-35c	"Safe In Hell" (F. N.)..... (6 days)	3,300	"Her Majesty, Love" (F. N.)..... (6 days)	3,860	High 10-31 "East of Borneo".....	4,950
RKO Palace....	4,000	25c-60c	"Husband's Holiday" (Para.)..... (3 days)	11,100	"Men of Chance" (Radio)..... (3 days)	9,300	Low 12-26 "Compromised"	2,350
			"Peach O'Reno" (Radio)..... (3 days)	10,400	"Sooky" (Para.) ..... (3 days)	10,480	.....	
Strand	1,900	35c-50c	"Frankenstein" (U.) .... (6 days)	10,200	"Manhattan Parade" (W. B.).... (6 days)	8,700	High 10-24 "Susan Lenox".....	10,350
							Low "Rich Man's Folly"	5,175
Baltimore								
Auditorium	1,600	25c-50c	"Strictly Dishonorable" (U.)..... (8½ days)	3,476	"Frankenstein" (U.) ..... (4½ days—2nd week)	3,115	.....	
Europa	267	25c-50c	"Two Hearts in Waltz Time"..... (German) (5 days) (2nd week)	940	"Two Hearts in Waltz Time".... (German) (6 days) (1st week)	1,400	High 10-12 "Two Hearts in Waltz Time"	2,200
Hippodrome	2,250	25c-50c	"Peach O'Reno" (Radio)..... (6 days and two midnite shows)	14,000	"Secret Service" (Radio)..... (6 days and Sun. midnite show)	16,000	Low 11-30 "Immortal Vagabond"	450
Keith's	2,500	25c-50c	"Dr Jekyll and Mr. Hyde"..... .. (Para.) (6½ days—one midnite and one all nite show)	8,800	"Strictly Dishonorable" (U.)..... (5½ days and Sat. midnite show)	5,840	.....	
							High 4-9 "Bachelor Apartment"	16,080
							Low 1-17 "Abraham Lincoln"	4,800
Loew's Century	3,076	25c-60c	"The Cheat" (Para.)..... (6 days and midnite show)	27,500	"Sooky" (Para.) ..... (6 days)	23,000	High 4-11 "Tailor Made Man".....	30,000
							Low 12-26 "Safe in Hell".....	16,900
Loew's Parkway	987	15c-35c	"Corsair" (U. A.)..... (6 days)	4,100	"Private Lives" (M-G-M)..... (6 days)	5,200	High 1-3 "Follow the Leader"	5,500
							Low 1-10 "Lottery Bride"	3,100
Loew's Stanley..	3,532	25c-60c	"Tonight or Never" (U. A.)..... (6 days and midnite show)	18,000	"Mata Hari" (M-G-M)..... (6 days)	27,000	High 4-11 "Strangers May Kiss"	33,500
							Low 12-12 "The Big Parade"	10,400
Loew's Valencia	1,487	25c-35c	"Her Majesty, Love" (F. N.)..... (6 days)	2,900	"Private Lives" (M-G-M)..... (6 days)	3,700	High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
New	1,600	25c-50c	"Delicious" (Fox) ..... (6 days and midnite show) (2nd week)	9,000	"Delicious" (Fox) ..... (6 days) (1st week)	16,000	High 1-10 "Man Who Came Back"	18,000
							Low 11-21 "Smart Woman"	6,000
Rivoli	1982	20c-40c	"Maker of Men" (Col.)..... (6 days and midnite show)	4,100	"Sherlock Holmes' Fatal Hour".. (First Division) (6 days)	5,000	High 1-10 "Criminal Code"	10,000
							Low 11-14 "Bad Company	3,000
Boston								
Keith's	2,800	25c-65c	"Strictly Dishonorable" (U.)	20,000	"Peach O' Reno (Radio).....	18,000	High 12-5 "Frankenstein"	27,000
							Low 11-7 "Platinum Blonde"	17,000
Keith-Boston ..	2,500	25c-50c	"Heaven on Earth" (U.)	18,000	"Men of Chance" (Radio).....	17,500	High 1-10 "Danger Lights"	22,000
							Low 12-26 "The Deceiver"	16,500
Loew's Orpheum	3,100	25c-50c	"West of Broadway" (MGM)....	21,000	"Corsair" (U.A.)	20,000	High 1-24 "Hells Angels"	31,500
							Low 7-11 "Indiscreet"	18,000
Loew's State ..	3,700	25c-50c	"Mata Hari" (MGM)	21,000	"Private Lives" (M-G-M)	19,500	High 4-11 "City Lights"	25,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan ...	4,350	35c-75c	"Ladies of the Big House" (Para.)	34,500	"Delicious" (Fox)	34,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Olympia	2,500	25c-50c	"Dr. Jekyll and Mr. Hyde" (Para.)	13,500	"Sooky" (Para.)	11,000	High 1-3 "Blue Angel".....	18,000
							Low 12-26 "X Marks the Spot".....	10,000
Scollay Square.	1,800	25c-50c	"Delicious" (Fox)	11,500	"X Marks the Spot" (Tiff.).....	10,500	High 1-17 "Right to Love"	25,000
							Low 12-26 "His Woman"	9,500
Uptown	2,000	25c-60c	"Dr. Jekyll and Mr. Hyde" (Para.)	13,000	"Sooky" (Para.)	11,500	High 9-26 "Monkey Business"	15,000
							Low "X Marks the Spot"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Ladies of the Big House" (Para.)	29,000	"Delicious" (Fox)	28,200	High 3-28 "My Past"	39,500
							Low 7-4 "I Take This Woman"	19,000
Century	3,000	25c-35c	"Suicide Fleet" (Pathe).....	10,800	"West of Broadway" (M-G-M)...	8,900	High 2-14 "Cimarron"	25,600
							Low 4-4 "Mothers Cry"	5,900
Great Lakes ...	3,000	25c-50c	"Private Lives" (MGM).....	23,100	"Sooky" (Para.)	15,800	High 8-8 "Politics"	35,100
							Low 12-26 "Flying High"	9,100
Hippodrome	2,100	25c-50c	"Secret Service" (Radio).....	16,200	"Local Boy Makes Good" (F.N.)..	15,700	High 2-14 "Free Love"	26,300
							Low 12-26 "Good Sport"	11,800
Hollywood	300	20c-40c	"Ein Burschenlied Aus Heidelberg" (Ufa) (2nd week)	1,300	"Ein Burschenlied Aus Heidelberg" (Ufa) (1st week)	1,750	.....	
Lafayette	3,300	25c-35c	"Bad Company" (Pathe).....	11,200	"A Dangerous Affair" (Col.).....	10,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 12-19 "Leftover Ladies"..... .	6,400
Charlotte								
Broadway	1,167	25c-50c	"Frankenstein" (U.) .... (6 days)	6,000	"Strictly Dishonorable" (U.)..... (3 days)	2,500	.....	
					"Her Majesty, Love" (F. N.) ..... (3 days)	3,000		
Carolina	1,441	40c-50c	"Ladies of the Big House" (Para.) (3 days)	4,000	"Delicious" (Fox) ..... (3 days)	4,000	.....	
			"Private Lives" (MGM)..... (3 days)	5,500	"Mata Hari" (M-G-M) ..... (3 days)	6,500		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 193[illegible] to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Ladies of the Big House" (Para.)	39,000	"Delicious" (Fox)	43,000	High 2-28 "Father's Son"	62,235
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	18,000	"Dr. Jekyll and Mr. Hyde" (Para.) (1st week)	25,000	High 2-7 "Doorway to Hell"	38,170
							Low 12-26 "Guilty Generation"	21,000
Oriental	3,940	35c-85c	"Delicious" (Fox)	34,000	"Private Lives" (M-G-M)	33,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"Men of Chance" (Radio)	23,000	"Heaven on Earth" (U.)	24,500	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"Over the Hill" (Fox)	15,000	"Sooky" (Para.)	19,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Strictly Dishonorable" (U.)	25,000	"Peach O' Reno" (Radio)	20,000	High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"Tonight or Never" (U. A.) (2nd week)	13,000	"Tonight or Never" (U.A.) (1st week)	20,000	High 3-21 "City Lights"	46,562
							Low 11-14 "Age For Love"	13,500
Cincinnati								
Keith's	1,600	25c-40c	"Maker of Men" (Col.)	4,500	"Surrender" (Fox)	4,650	High 11-14 "Sidewalks of New York"	8,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Her Majesty, Love" (F. N.)	23,630	"Secret Service" (Radio)	25,000	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"Private Lives" (MGM) (8 days)	15,600	"Sooky" (Para.)	9,000	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"Rainbow Trail" (Fox) (4 days)	2,524	"The Big Shot" (Pathe) (4 days)	2,535	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"Fanny Foley, Herself" (Radio) (3 days)	1,359	"Night Beat" (Action) (3 days)	1,365	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Strictly Dishonorable" (U.) (8 days and Sat. midnite show)	10,000	"Peach O' Reno" (Radio) (7 days and Sat. midnite show)	11,500	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Dr. Jekyll and Mr. Hyde" (Para.) (8 days and Sat. midnite show)	14,655	"Delicious" (Fox) (7 days and Sat. midnite show)	22,000	High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Under Eighteen" (W. B.) (4 days)	2,730	"Heaven on Earth" (U.) (4 days)	2,730	High 6-6 "Connecticut Yankee"	5,970
							Low 8-22 "Honeymoon Lane"	2,500
			"Safe in Hell" (F. N.) (3 days)	1,470	"Good Sport" (Fox) (3 days)	1,470		
Ufa	400	30c-50c	"Die Dreigroschen Oper" (Tobis)	800	"Ihre Hoheit Befiehlt" (Ufa)	1,700		
Cleveland								
Allen	3,300	25c-50c	"Ladies of the Big House" (Para.)	16,000	"Delicious" (Fox)	18,000	High 8-8 "Politics"	26,000
							Low 4-9 "Ladies Man"	12,000
RKO Hippodrome	3,800	25c-50c	"Dr. Jekyll and Mr. Hyde" (Para.)	20,000	"Peach O' Reno" (Radio)	12,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"Way Back Home" (Radio)	24,000	"Men of Chance" (Pathe)	20,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"Cuban Love Song" (MGM)	23,000	"Sooky" (Para.)	22,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"Heartbreak" (Fox)	4,500	"West of Broadway" (M-G-M)	6,500		
Warner's Lake	800	25c-50c	"Manhattan Parade" (W. B.)	5,000	"Her Majesty, Love" (F.N.)	5,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Ladies of the Big House" (Para.)	15,000	"Private Lives" (M-G-M)	17,000	High 8-8 "Politics"	25,000
							Low 12-26 "Husband's Holiday"	12,500
Huff'n's Aladdin	1,500	35c-75c	"Strictly Dishonorable" (U.)	6,500	"Delicious" (Fox)	7,500	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huffman's Tabor	1,900	25c-50c	"Good Sport" (Fox)	7,000	"Rainbow Trail" (Fox)	11,000	High 3-21 "City Lights"	14,000
							Low 11-28 "Men In Her Life"	5,500
Paramount	2,000	25c-50c	"Flying High" (MGM)	12,000	"Sooky" (Para.)	9,500	High 1-10 "Hells Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Rialto	1,000	25c-50c	"X Marks the Spot" (Tiff.)	3,500	"Heaven on Earth" (U.)	5,000	High 6-13 "Kiki"	5,500
							Low 9-19 "The Bargain" and "Rango"	2,200
Des Moines								
Des Moines	1,600	25c-60c	"Dr. Jekyll and Mr. Hyde" (Para.)	10,500	"Sooky" (Para.)	8,350	High 9-26 "Monkey Business"	12,000
							Low 9-12 "American Tragedy"	6,000
Orpheum	2,000	25c-50c	"Strictly Dishonorable" (U.) (4 days)	3,000	"Peach O' Reno" (Radio)	8,000	High 2-14 "Cimarron"	18,000
			"Secret Service" (Radio) (3 days)	2,500			Low 1-9-32 "Strictly Dishonorable" and "Secret Service"	5,500
Paramount	1,700	25c-60c	"Her Majesty, Love" (F. N.) (4 days)	6,000	"Ladies of the Big House" (Para.) (4 days)	6,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"Under Eighteen" (W. B.) (3 days)	4,000	"Husband's Holiday" (Para.) (3 days)	8,000	Low 1-9-32 "Her Majesty, Love" and "Under Eighteen"	10,000
Strand	1,100	20c-35c	"Reckless Living" (U.) (4 days)	2,600	"Maker of Men" (Col.) (4 days)	1,950	High 3-21 "Trader Horn"	7,000
			"The Guardsman" (MGM) (4 days)	1,500	"Good Sport" (Fox) (3 days)	925	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-50c	"Peach O'Reno" (Radio) (25c-75c)	25,000	"Suicide Fleet" (Pathe) (35c-75c)	21,000		
Fisher	2,300	25c-60c	"Reckless Age" (Para.)	18,000	"Under Eighteen" (W. B.)	20,000		
Fox	5,000	25c-50c	"Delicious" (Fox)	37,000	"Rainbow Trail" (Fox)	36,000		
Michigan	3,000	25c-75c	"Ladies of the Big House" (Para.)	35,000	"Sooky" (Para.)	37,000		
Paramount	3,450	25c-60c	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	18,000	"Dr. Jekyll and Mr. Hyde" (Para.) (1st week)	21,000		
United Artists	2,000	25c-75c	"Tonight or Never" (U. A.) (2nd week)	15,000	"Tonight or Never" (U. A.) (1st week)	20,000		
Hollywood								
Chinese	2,500	50c-$1.50	"Hell Divers" (MGM) (2nd week)	28,350	"Hell Divers" (M-G-M) (6 days—1st week)	33,000	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Egyptian	1,771	50c-75c	"Delicious" (Fox)	9,300	"Private Lives" (M-G-M) (3rd week)	5,200		
Pan. Hollywood	3,000	35c-65c	"Suicide Fleet" (Pathe)	15,900	"Are These Our Children?" (Radio)	11,200	High 1-10 "Sin Takes a Holiday"	19,000
							Low 11-7 "Monkey Business"	8,123
W. B. Hollywood	3,000	35c-50c	"Woman from Monte Carlo" (F. N.)	14,600	"Manhattan Parade" (W.B.)	12,600	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

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The INDUSTRY!

The PUBLIC!

ALL HAIL "ARROWSMITH"

THE SMASH HIT OF ALL TIME!

NEVER! ANYWHERE! HAS A PIC

PRA

"'Arrowsmith' 1931 Film Triumph. Colman, Helen Hayes, Richard Bennett Score in 4-Star Film. . . Each scene as gripping and stimulating as the one before. . . Each and every sequence in the picture is eventful, fraught with interest, remarkably well portrayed . . . a full and powerful tale, forceful in the very simplicity of its telling. . . You'll see it and be so greatly impressed by it that you'll tell your friends. . . They'll find something even bigger, better and greater than they expected. A triumph for December, 1931."

—*N. Y. Daily News*

"'*Arrowsmith*' *As Film Is Towering Drama. In every way* an admirable effort adding measurably to the prestige of the cinema, *this production towers a giant among dwarfs.* To the current screen it stands somewhat in the same relation as a Eugene O'Neill drama to the season's theatre. The acting is magnificent. 'Arrowsmith' is a superior picture, far removed from the usual run of Hollywood product."

—*N. Y. American*

"By far the most exciting and interesting motion picture of the winter season . . . an absorbing drama that not only bursts with life but a searching portrayal of character as well . . . John Ford has done a beautiful job of direction and casting . . . Ronald Colman, better than he has ever been before, is splendid as Arrowsmith, and Helen Hayes gives a superb performance as his wife. The entire cast is well nigh perfect."

N. Y. World-Telegram

"A compact and forceful dramatization of the Sinclair Lewis novel. As played by Ronald Colman, Dr. Arrowsmith is human and sympathetic and tragic by turns; it is a polished performance. Vividly impressive. . . Rich in content and impressive in stature. . . Its many characters stand out in a clear definition. . . 'Arrowsmith' is unquestionably an achievement in the cinema."

—*N. Y. Evening Post*

"'Arrowsmith' is given dignified, sincere and understanding treatment. . . Samuel Goldwyn has spared little to make 'Arrowsmith' worthy of every praise. . . Smoothly told, well-directed film that should add further laurels to the directorial brow of John Ford. . . A milestone in the cinema's progress. . . It's a beautiful story, well told. You'll find Mr. Colman reaching new heights. . . You'll find 'Arrowsmith' one of the finest films ever to come to the screen. Don't miss 'Arrowsmith'."

—*Morning Telegraph*

"'Arrowsmith,' an imposing production, effective characterization. . . Is beautifully photographed. Colman's performance interesting—splendid support by Helen Hayes, Richard Bennett and others. . . Bennett gives his best screen contribution. . . Clever directional job."

—*N. Y. Evening Graphic*

"Unusually interesting. . . Mr. Colman's performance as Arrowsmith is the finest he has given . . . completely convincing. Helen Hayes is charming. The magic of her personality makes the conventional little character keenly interesting. . . Excellently handled. A dignified, unusual film, a credit to its star and to the movies."

—*N. Y. Daily Mirror*

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Trade Papers Acclaim it the biggest money picture of the year

"Backed up by a cast of marvelous ability, Ronald Colman comes through with a grand performance. It should be one of the money-making pictures of the present season. It is sincere, absorbing entertainment in every sense of the word. . . United Artists can well be proud of this offering, and Sam Goldwyn deserves a vote of thanks for getting it onto the screen as such fine entertainment. We enjoyed every moment of it. So should you."

—*Motion Picture Herald*

"Samuel Goldwyn has plenty of reason to feel elated over this picture. . . It is a gripping, vitally dramatic story rich in acting performances and distinguished in all of its departments. Colman gives a finely paced and wholly meritorious performance, one that ranks easily with the best he has ever done. Miss Hayes demonstrates the value of her years of experience on the stage and her full right to the reputation of one of America's finest dramatic artists. . . 'Arrowsmith's' is not ordinary entertainment. It is out-and-out drama. . . 'Arrowsmith' by every right, deserves worlds of success."

—*Motion Picture Daily*

"'Arrowsmith' is a great picture. . . The dialog is human and astonishingly convincing. The direction of John Ford is outstanding. Ronald Colman, Helen Hayes and Richard Bennett form the highest hat cast of the season. . . Their work is inspiring, brilliant and breathlessly real. . . We predict that 'Arrowsmith' will make its mark as one of the really great pictures of the year."

—*Film Daily*

"One of the most distinguished efforts to come from the Hollywood studios. Told with a fine sense of pictorial values, acted with a compelling sincerity and developed in a manner that sustains interest through each absorbing episode. The picture is as powerful as the brilliant novel from which it was expertly adapted and directed. Ronald Colman and Helen Hayes offer superb performances in the leading roles. Producer Samuel Goldwyn surrounded his stars with a splendid supporting cast. You'll find 'Arrowsmith' an unusual and highly impressive production."

N. Y. Evening Journal

"Intelligent and forceful film . . . praiseworthy translation. John Ford was entrusted with the direction, and he has done his task with a good understanding of the author's writing. It is an impressively staged production... Both Mr. Colman and Miss Hayes are thorough and believable."

—*N. Y. Times*

"The production is handsomely and tastefully mounted. . . Dramatic and generally superior photoplay. Mr. Colman's characterization is both engaging and effective . . . dramatic and exciting. . . The film is courageously faithful to the original . . . honest and absorbing."

—*N. Y. Herald Tribune*

"A superior film. . . Freshness of film outline. Mr. Colman gives a very sincere performance. Helen Hayes is excellent as Leora. Richard Bennett is simply magnificent. Decidedly interesting."

N. Y. Sun

". . . another great accomplishment . . . produced by Samuel Goldwyn and probably his greatest achievement. It grips you with love, interest, comedy and pathos."

—*From a personally written editorial by Paul Block, Publisher, in his chain of newspapers.*

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UNITED ARTISTS

EXCHANGE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Local Boy Makes Good" (F. N.)	5,000	"Sooky" (Para.)	6,500	High 3-7 "Abraham Lincoln"	9,500
							Low 12-26 "Husband's Holiday"	3,000
Loew's State	2,700	25c-50c	"Mata Hari" (MGM)	11,000	"Private Lives" (MGM)	12,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Dr. Jekyll and Mr. Hyde" (Para.)	9,000	"Delicious" (Fox)	10,200	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Strictly Dishonorable" (U.)	5,000	"Peach O' Reno" (Radio)	7,000	High 2-14 "Cimarron"	18,000
							Low 10-31 "Consolation Marriage"	3,200
Indianapolis								
Apollo	1,100	25c-50c	"Delicious" (Fox) (2nd week)	4,600	"Delicious" (Fox) (1st week)	6,000	High 6-13 "Daddy Long Legs"	10,000
							Low 12-26 "Surrender"	3,300
Circle	2,600	25c-50c	"Dr. Jekyll and Mr. Hyde" (Para.)	8,250	"Sooky" (Para.) (9 days)	5,800	High 2-14 "Cimarron"	13,000
							Low 8-22 "Travelling Husbands"	4,000
Indiana	3,300	25c-50c	"Woman from Monte Carlo" (F. N.)	10,800	"Her Majesty, Love" (F.N.)	12,000	High 1-17 "Her Man"	25,000
							Low 1-9-32 "Woman from Monte Carlo"	10,800
Lyric	2,000	25c-50c	"Under Eighteen" (W. B.)	8,000	"The Rainbow Trail" (Fox)	7,500	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Mata Hari" (MGM)	9,750	"Private Lives" (MGM)	9,750	High 5-2 "Trader Horn"	22,000
							Low 12-19 "Flying High"	7,000
Kansas City								
Liberty	1,200	25c-50c	"The Mad Genius" (W. B.) (7 days and Sat. midnite show)	5,250	"Safe in Hell" (F.N.) (7 days and two midnite shows)	6,250		
Mainstreet	3,067	35c-60c	"Peach O' Reno" (Radio) (7 days and New Year's Eve midnite)	25,500	"Delicious" (Fox)	25,000	High 1-9-32 "Peach O' Reno"	25,500
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"Mata Hari" (MGM) (7 days and Sat. midnite show)	29,000	"Private Lives" (M-G-M) (7 days and Sat. midnite show)	26,000	High 1-9-32 "Mata Hari"	29,000
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Dr. Jekyll and Mr. Hyde" (Para.) (7 days and two midnite shows)	16,250	"Sooky" (Para.) (7 days and Sat. midnite show)	12,500	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"The Squaw Man" (MGM)	6,600	"Broadminded" (F.N.) (7 days and New Year's Eve midnite show)	6,300	High 1-10 "Girl of Golden West"	8,000
							Low 12-26 "The Viking" and "Arizona"	5,100
Los Angeles								
Fox Criterion	1,652	35c-65c	"Delicious" (Fox)	18,000	"Private Lives" (M-G-M) (3rd week)	8,750	High 5-9 "Secret Six"	27,000
							Low 1-31 "Royal Family Bway"	7,000
International	2,000	25c-75c	"My Yiddish Mama" (Judea)	5,000			High 1-10 "El Hombre Malo"	8,000
							Low 12-26 "Furusato"	1,000
Loew's State	2,418	35c-65c	"Stepping Sisters" (Fox)	26,200	"Rainbow Trail" (Fox)	20,000	High 10-24 "Susan Lenox"	39,000
							Low 8-8 "Hush Money"	15,000
Orpheum	2,750	35c-65c	"Frankenstein" (U.)	34,000	"Peach O' Reno" (Radio)	7,500	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"Dr. Jekyll and Mr Hyde" (Para.) (2nd week)	22,500	"Dr. Jekyll and Mr. Hyde" (Para.) (1st week)	32,000	High 10-31 "Beloved Bachelor"	41,000
							Low 7-11 "Girl Habit"	10,000
RKO	2,700	35c-65c	"Men of Chance" (Radio)	22,100	"The Tip Off" (Pathe)	9,200	High 1-9-32 "Men of Chance"	22,100
							Low 1-2-32 "The Tip Off"	9,200
United Artists	2,100	35c-65c	"Ladies of the Big House" (Para.)	11,400	"Corsair" (U.A.) (2nd week)	7,200	High 9-26 "Monkey Business"	32,000
							Low 8-1 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Woman from Monte Carlo" (F. N.)	15,000	"Manhattan Parade" (W.B.)	12,400	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Woman from Monte Carlo" (F. N.)	12,200	"Manhattan Parade" (W.B.)	10,300		
Milwaukee								
Alhambra	2,660	25c-50c	"Strictly Dishonorable" (U.)	11,500	"Heaven on Earth" (U.)	8,000		
Garden	1,150	15c-50c	"Tonight or Never" (U. A.) (2nd week—5 days)	6,800	"Tonight or Never" (U.A.) (1st week)	8,200		
Majestic	1,500	15c-50c	"Expensive Women" (W. B.)	6,900	"Morals for Women" (Tiff.)	7,000		
Palace	2,587	25c-60c	"Possessed" (MGM)	12,000	"Delicious" (Fox)	9,000		
Riverside	2,180	25c-60c	"Men of Chance" (Radio)	14,500	"Peach O' Reno" (Radio)	13,200		
Strand	1,406	25c-50c	"The Rainbow Trail" (Fox) and.. "Anybody's Blonde" (Action)	7,000	"Sooky" (Para.)	6,500		
Warner	2,500	25c-60c	"Manhattan Parade" (W. B.)	12,000	"Her Majesty, Love" (F.N.)	12,200		
Wisconsin	3,275	25c-60c	"Good Sport" (Fox)	14,800	"The Guardsman" (M-G-M)	16,200		
Minneapolis								
Aster	812	20c-25c	"Deadline" (Col.) (3 days)	750	"Working Girls" (Para.)	1,700	High 3-21 "Father's Son"	2,000
			"The Speckled Band" (First Div.) (4 days)	750			Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Good Sport" (Fox)	2,500	"Rainbow Trail" (Fox)	2,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Dr. Jekyll and Mr. Hyde" (Para.)	23,000	"Delicious" (Fox)	25,000	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
Pantages	1,500	25c-50c	"Tonight or Never" (U. A.) (2nd week)	4,000	"Tonight or Never" (U.A.) (1st week)	5,000		
RKO Orpheum	2,900	25c-50c	"Strictly Dishonorable" (U.)	14,000	"Peach O' Reno" (Radio)	16,000	High 2-14 "Cimarron"	30,000
							Low 12-26 "Secret Service"	12,000
State	2,300	25c-50c	"Ladies of the Big House" (Para.)	8,200	"Sooky" (Para.)	10,000	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Flying High" (MGM) and "Heartbreak" (Fox)	13,500	"Once A Lady" (Para.) and "Girls About Town" (Para.)	13,500	High 1-10 "Just Imagine"	18,000
							Low 12-26 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Fifty Fathoms Deep" (Col.) and "Transgression" (Radio)	4,300	"Riders of the Purple Sage" (Fox) and "Compromised" (F. N.)	4,200	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	25c-75c	"Get Rich Quick Wallingford" (MGM)	15,500	"Cisco Kid" (Fox)	15,000	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

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RALPH MORGAN · HARRY BERESFORD

From Sarah Addington's novel. *Dialogue by* EDWIN BURKE

Directed by SIDNEY LANFIELD

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"Dr. Jekyll and Mr. Hyde" (Para.)	15,500	"Possessed" (MGM)	15,500	High 2-21 "Man Who Came Back"	19,000
							Low 12-26 "The Yellow Ticket"	10,500
Princess	2,272	25c-65c	"Tonight or Never" (U. A.)	14,500	"Platinum Blonde" (Col.)	13,500	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Merely Mary Ann" (Fox) and "Range Law" (Tiff.)	4,200	"Alexander Hamilton" (W. B.)	4,300	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide"	3,000
New York								
Astor	1,120	50c-$2.00	"Hell Divers" (MGM) (3rd week)	19,870	"Hell Divers" (MGM) (2nd week)	24,216	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Broadway	2,000	25c-75c	"The Big Shot" (Pathe) (8 days)	5,000				
Capitol	4,700	35c-$1.50	"Mati Hari" (MGM)	110,466	"Private Lives" (MGM) (6 days-2nd week)	68,775	High 1-9-32 "Mata Hari"	110,466
							High 12-19 "Flying High"	48,728
Criterion	850	50c-$2.00	"Explorers of the World" (Raspin) (4th week)	10,900	"Explorers of the World" (Raspin) (3rd week)	12,260	High 1-3 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	8,093	All Newsreel	9,093	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Gaiety	850	50c-$2.00	"Arrowsmith" (U. A.) (4th week)	12,590	"Arrowsmith" (U. A.) (3rd week)	16,790		
Mayfair	2,300	35c-85c	"Strictly Dishonorable" (U.)	15,000	"Peach O'Reno" (Radio)	26,300	High 12-12 "Frankenstein"	53,800
							Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"Ladies of the Big House" (Para.)	83,500	"Husband's Holiday" (Para.)	70,700	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.00	"Tonight or Never" (U. A.) (3rd week-9 days)	19,700	"Tonight or Never" (U. A.) (2nd week)	27,500	High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Dr. Jekyll and Mr. Hyde" (Para.)	67,100	"Sooky" (Para.) (7½ days-2nd week)	22,500	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 12-19 "The Struggle"	14,100
Roxy	6,200	35c-$1.50	"Delicious" (Fox) (2nd week)	74,000	"Delicious" (Fox) (1st week)	133,000	High 1-2-32 "Delicious"	133,000
							Low 12-26 "Maker of Men"	49,100
Strand	3,000	35c-85c	"Woman From Monte Carlo" (F. N.)	28,526	"Under Eighteen" (W. B.)	24,526	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"Safe in Hell" (F. N.)	10,850	"Alice in Wonderland" (Unique)	7,853	High 1-3 "Vienese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"Manhattan Parade" (W. B.) (2nd week)	14,977	"Manhattan Parade" (W. B.) (1st week)	29,920	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Dr. Jekyll and Mr. Hyde" (Para.)	7,200	"Corsair" (U. A.)	5,000	High 2-7 "Illicit"	11,000
							Low 12-26 "Flying High"	3,600
Criterion	1,700	10c-50c	"Hell Divers" (MGM) (10c-75c)	12,000	"Tonight or Never" (U. A.)	6,700	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Rainbow Trail" (Fox) (5 days)	900	"Heaven on Earth" (U.) (3 days)	600	High 1-24 "Under Suspicion"	7,200
					"The Speckled Band" (First Division) (4 days)	800	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Delicious" (Fox)	7,800	"Her Majesty, Love" (F. N.)	6,000	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Strictly Dishonorable" (U.)	12,500	"Peach O'Reno" (Radio)	13,000	High 2-14 "Cimarron"	25,550
							Low 12-19 "Homicide Squad"	11,500
Paramount	2,900	25c-60c	"Dr. Jekyll and Mr. Hyde" (Para.)	7,000	"Sooky" (Para.)	6,250	High 6-20 "Daddy Long Legs"	12,000
							Low 11-28 "His Woman"	6,000
World	2,500	25c-40c	"Cuban Love Song" (MGM) and "The Rainbow Trail" (Fox)	5,500	"Flying High" (MGM) and "Husband's Holiday" (Para.)	6,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"East of Borneo" (U.) (3 days)	1,950	"Sidewalks of New York" (MGM) and "Viennese Nights" (W. B.) (3 days)	1,900	High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"	3,700
			"Get Rich Quick Wallingford" (MGM) (3 days)	1,600	"Alexander Hamilton" W. B.) (3 days)	1,800	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Possessed" (MGM) (6 days)	10,500	"Delicious" (Fox) (6 days)	9,500		
Centre	1,142	15c-60c	"The Unholy Garden" (U. A.) (6 days)	5,800	"Local Boy Makes Good" (F. N.) (6 days)	5,800	High 5-16 "Devil to Pay' "	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Secret Service" (Radio) (3 days)	1,600	"West of Broadway" (MGM) (3 days)	1,750	High 5-9 "Trader Horn"	7,000
							Low 8-1 "Speckled Band"	2,300
			"Men In Her Life" (Col.) (3 days)	1,900	"Girls About Town" (Para.) (3 days)	2,000		
Regent	1,225	15c-60c	"Peach O'Reno" (Radio) (3 days)	3,000	"Sooky" (Para.) (3 days)	3,000	High 5-30 "Seed"	6,200
			"Ladies of the Big House" (Para.) (3 days)	2,900	"The Cheat" (Para.) (3 days)	2,900	Low 12-26 "Cuban Love Song" and "His Woman"	3,900
Rideau	1,000	10c-35c	"Platinum Blonde" (Col.) (6 days)	3,750	"Penrod and Sam" (F. N.) (3 days)	1,850		
Philadelphia								
Arcadia	600	50c	"West of Broadway" (MGM) (5 days)	2,000	"Possessed" (MGM)	5,700	High 1-3 "Laughter"	5,000
							Low 1-9-32 "West of Broadway"	2,000
Boyd	2,400	35c-75c	"Mata Hari" (MGM) (6 days-2nd week)	22,000	"Mata Hari" (MGM) (6 days-1st week)	30,000		
Earle	2,000	25c-65c	"The Guilty Generation" (Col.) (6 days)	23,500	"Maker of Men" (Col.) (6 days)	27,000	High 1-2-32 "Makers of Men"	27,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"Delicious" (Fox) (6 days-2nd week)	28,000	"Delicious" (Fox) (6 days-1st week)	38,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Her Majesty, Love" (F. N.) (6 days)	5,000	"False Madonna" (Para.) (35c-75c-6 days)	4,500	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"The Champ" (MGM) (6 days-2nd week)	14,000	"The Champ" (MGM) (6 days-1st week)	25,000	High 12-5 "Possessed"	26,000
							Low 8-8 "Woman Between"	7,500
Mastbaum	4,800	35c-75c	"Strictly Dishonorable" (U.) (6 days)	60,000	"Her Majesty, Love" (F. N.) (6 days)	65,000	High 1-2-32 "Her Majesty, Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Sooky" (Para.) (5 days)	15,000	"Frankenstein" (U.) (6 days-4th week)	15,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Suicide Fleet" (Pathe) (6 days)	12,000	"The Cheat" (Para.) (6 days)	9,500	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Delicious" (Fox) (2nd week)	6,500	"Delicious" (Fox) (1st week)	7,000	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-50c	"Rainbow Trail" (Fox)	13,400	"Sooky" (Para.)	12,000	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"Women from Monte Carlo" (F. N.)	3,800	"Under Eighteen" (W. B.)	4,850		
RKO Orpheum	1,700	25c-50c	"Strictly Dishonorable" (U.)	11,200	"Peach O'Reno" (Radio)	12,000	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-60c	"Mati Hari" (MGM) (2nd week)	7,200	"Mata Hari" (MGM) (1st week)	11,400	High 1-10 "Hells Angels"	12,500
							Low 12-5 "Corsair"	3,000
Providence								
Loew's State	3,800	15c-50c	"Mata Hari" (MGM)	20,000	"Private Lives" (MGM)	20,000	High 2-7 "Insperation"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"Around the World in 80 Minutes" (U. A.) and "Age of Love" (U. A.)	10,200	"Delicious" (Fox)	10,000	High 1-9-32 "Around the World in 80 Minutes" and "Age for Love"	10,200
							Low 12-26 "Her Majesty, Love" and "Under Eighteen"	5,100
Paramount	2,300	10c-50c	"Ladies of the Big House" (Para.)	6,000	"Sooky" (Para.)	10,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Strictly Dishonorable" (U.)	5,500	"Peach O'Reno" (Radio)	7,000	High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Men of Chance" (Radio) and "Freighters of Destiny" (Tiff.)	3,000	"A House Divided" (U.) and "The Tip Off" (Pathe)	3,500	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Delicious" (Fox)	8,700	"Sooky" (Para.)	9,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Ladies of the Big House" (Para.)	5,300	"Over The Hill" (Fox)	6,000	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"Strictly Dishonorable" (U.)	13,500	"Peach O'Reno" (Radio)	14,000	High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
Tower	1,000	15c-25c	"Husband's Holiday" (Para.)	2,250	"The Rainbow Trail" (Fox)	2,000	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Possessed" (MGM)	13,000	"Get Rich Quick Wallingford" (MGM)	13,000	High 8-15 "Daddy Long Legs"	16,750
							Low 12-19 "Susan Lenox"	12,000
Filmart Foreign Talkies	1,400	35c-50c	"The Five Year Plan" (Amkino)	2,000	"Pagliacci" (Italian Opera) (25c-50c)	2,000		
Fox	4,600	35c-60c	"False Madonna" (Para.)	39,560	"Delicious" (Fox)	39,000	High 1-3 "Lightning"	70,000
							Low 12-26 "Husband's Holiday"	29,000
Golden Gate	2,800	35c-65c	"Men of Chance" (Radio)	17,500	"Secret Service" (Radio)	15,300	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Strictly Dishonorable" (U.)	9,000	"Peach O'Reno" (Radio)	9,000	High 12-12 "Frankenstein"	23,000
							Low 11-14 "Consolation Marriage"	5,000
Paramount	2,670	25c-60c	"The Champ" (MGM)	35,600	"Her Majesty, Love" (F. N.)	13,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Tonight or Never" (U. A.) (2nd week)	9,500	"Tonight or Never" (U. A.) (1st week)	12,500		
Warfield	2,700	25c-60c	"Safe In Hell" (F. N.)	22,000	"The Rainbow Trail" (Fox)	21,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
Warners	1,385	35c-50c	"Manhattan Parade" (W. B.)	9,000	"Under Eighteen" (W. B.)	9,300	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c-75c	"Tonight or Never". (U.A.) (2nd week)	5,500	"Tonight or Never" (U. A.) (1st week)	7,500		
Fifth Avenue	2,750	25c-75c	"Mata Hari" (MGM)	16,000	"Sooky" (Para.)	13,500	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Liberty	2,000	15c-30c	"X Marks the Spot" (Tiff.)	7,000	"The Boudoir Diplomat" (U.)	7,000	High 1-10 "The Lash"	11,500
							Low 12-26 "Forgotten Women"	5,500
Music Box	950	25c-75c	"Sin of Madelon Claudet" (MGM)	7,500	"Her Majesty, Love" (F. N.)	6,500	High 2-28 "City Lights"	14,000
							Low 3-28 "My Past"	5,500
Pantages	1,500	25c-50c	"The Five Year Plan" (Amkino)	6,000	"Ten Nights in a Barroom" (Goetz)	6,000		
Paramount	3,150	25c-75c	"Delicious" (Fox) (2nd week)	10,000	"Delicious" (Fox) (1st week)	14,000	High 1-10 "Paid"	18,000
							Low 9-19 "Transatlantic"	10,000
RKO Orpheum	2,650	25c-75c	"Strictly Dishonorable" (U.)	14,000	"Peach O'Reno" (Radio)	14,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Peach O'Reno" (Radio) (6 days)	20,000	"Delicious" (Fox) (6 days)	21,000	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Possessed" (MGM) (6 days)	15,500	"Flying High" (MGM) (6 days)	12,500	High 4-18 "City Lights"	22,000
							Low 12-19 "Ben Hur"	9,500
Shea's	2,600	30c-75c	"Pagan Lady" (Col.) (6 days)	15,000	"Girls About Town" (Para.) (6 days)	14,000	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Frankenstein" (U.) (6 days)	17,500	"Over The Hill" (Fox) (6 days)	11,500	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"Her Majesty, Love" (F. N.) (6 days)	12,000	"Sooky" (Para.) (6 days)	12,000	High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights In a Barroom"	8,300

IS EVERYBODY



"THE POTTSVILLE PALOOKA"
with HARRY GRIBBON
A MACK SENNETT COMEDY

"A Mack Sennett classic, with Harry Gribbon doing one of the best comedies of his career. A wow in anybody's theatre."
—*Film Daily*



"MOONLIGHT AND CACTUS"
with TOM PATRICOLA
AN IDEAL COMEDY

The dancing wizard of the mandolin in a comedy of romance and fun down where the cactus grows and Romeos sing serenades in the moonlight.



BING CROSBY
in "DREAM HOUSE"
A MACK SENNETT COMEDY FEATURETTE

Radio's great sensation singing more of his popular songs in another Sennett Featurette. A sure draw for the millions of Crosby's radio fans.



"KEEP LAUGHING"
A MERMAID COMEDY
with Addie McPhail and Monty Collins

They wanted to give the little girl a great big check for her run down night club. She offered a free feed to make the place look busy. And then the fun began! A fast one, full of belly laughs.



"SHOPPING WITH WIFIE"
A MACK SENNETT-ANDY CLYDE COMEDY

The screen's best loved comedy character starts on a fishing trip. But his young wifie takes him shopping instead. Andy's name in the lights is a bigger draw with every picture.



"TORCHY TURNS THE TRICK"
with RAY COOKE
Produced by C. C. Burr

"A swell half hour of clean fun. These Torchy Comedies get better with each release . . . Excellent short booking that no exhibitor could go wrong on. Play it with profit." —*Hollywood M. P. Review*



"SPEEDWAY"
BILL CUNNINGHAM
SPORTS REVIEW
A Brown-Nagel Production

All the fun, the thrills and the tragedy of the automobile race course . . . and Bill Cunningham's breezy chatter.



"ROAD TO ROMANCE"
A ROMANTIC JOURNEY
in Multicolor
A Brown-Nagel Production

"Has virtually universal appeal." —*M. P. Herald*



"NOAH'S OUTING"
A TERRY-TOON
By Frank Maser and Paul Terry

One of the cleverest ideas you ever saw in a screen cartoon. It's a fun excursion with a real flood of laughs.

HAPPY?

they will be and you will be when you show

EDUCATIONAL'S

SHORT FEATURES

You strike the rich pay-vein of golden profit when you feature complete programs instead of featuring features only.

Even the cheapest hash-house knows better than to list—"Mon., Steak—Tues., Hash—Wed., Pork Chops." Whether folks want dinner or entertainment they want a complete and balanced menu . . . and they want every dish appetizing.

That's why hundreds of great houses, thoroughly fed up with double feature worries, are now again building diversified shows and shouting about them . . . setting *Educational* Comedies, Cartoons, Novelties, Sports Reviews, etc., into the marquee lights, newspaper advertisements and programs.

Masters of the short feature—years ahead and miles ahead of the common run . . . *Educational* is building better programs and bigger box-office returns—making everybody happy.

EDUCATIONAL FILM EXCHANGES, Inc.
***E. W. HAMMONS*, President**
Member Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President





She thinks Handel is something to a door, but she knows all the words and music of the popular songs. Give her a real thrill. Show her a MACK SENNETT COMEDY FEATURETTE starring radio's baron of baritones . . .
BING CROSBY



They had a battle before dinner about the size of last month's telephone bill. Cheer them up. Give them a MACK SENNETT-ANDY CLYDE COMEDY featuring ANDY CLYDE



Her sons are grown up now, but how she cherishes the memory of their boyhood days. No wonder she enjoys RAY COOKE'S boyish escapades in
TORCHY COMEDIES



Tied to his desk. Can't get away from business to see the big sports events he'd like to witness. That's why you can win him with
BILL CUNNINGHAM
SPORTS REVIEWS

SEES OVERSELLING OF TELEVISION AT AN END

Get-Rich-Companies Eliminated by Low Pressure Period, Says Shortwave Corporation Official; Predicts Faster Progress

"Looking forward to television development in 1932, it would appear that the art will progress faster than last year due to the elimination of much super-power salesmanship in putting over this new art," says Hollis Baird, of Shortwave and Television Corporation, Boston.

Baird pointed out that "hastily organized companies, with many suspected of being stock-flotation schemes rather than serious organizations for real research work, were a detriment in 1931 but the present business low pressure period is at least eliminating some of these." He added:

"From stock promotional or other get-rich-quick television companies comes the stream of high-pressure overselling of television which has made the paths of the serious workers more difficult. Fortunately, by their very methods these concerns have educated the public as to what to look for in television due to many disappointments. The result is that a much more intelligent public is ready to pass on the work which will be done during 1932, a critical public but all the better once it is really sold on the idea that you are doing a good job.

Sees Better Light Sources

"To attempt to outline the procedure in research for the next twelve months is impossible since as the result of the first two months' work something may be uncovered which will entirely change the trend of research during the rest of the year. Better scanning systems, and more compact and better light sources are a certain result of the investigations to come. Cathode ray work will be continued in our laboratories.

"In the short wave field the present problem of fading and swinging signals is being investigated and we expect to have some very definite solutions which while not entirely eliminating the effects, will at least remove most of the trouble.

"Fortunately we have the facilities of the Shortwave Broadcasting Corporation, with their four valuable international broadcasting wave lengths, available to us for experimental work so that with firsthand knowledge of high power short wave transmission as well as reception we are in a unique position to develop the best in short wave receivers.

Predicts Better Receivers

"Our transmitting work is not only on short waves but on the television band as well as the new television voice wave lengths. These frequencies near the broadcast band give additional research information. Finally, going in the opposite direction we have a transmitter in operation in the ultra short wave spectrum which has already given us a fine start in the solution of the problems of ultra short wave transmission and reception.

"Thus with four transmitters and 10 wave lengths we are in a most unusual position to make a definite contribution to the short wave and television art during 1932. A year from now will therefore see better receivers for short waves and television and improved transmitting technique."

"No Truth" in Columbia Reports

Reports that a deal would be closed whereby Harry Cohn would purchase the holdings of his partners, Joe Brandt and Joe Cohn, in Columbia have "absolutely no truth," according to President Brandt, who said on Wednesday:

"The company remains as is, and so do the partners. Harry Cohn is in New York on an annual visit to secure new story material and for home office conferences with regards the new production schedule."

Brandt said that sales of Columbia Pictures are running $1,500,000 ahead, with 1,200 new accounts, over last year.

Heavy Bookings Reported by Tiffany on "X Marks the Spot"

Tiffany Productions reports numerous additional bookings and first run playdates which the company is getting on its newest release, "X Marks the Spot," including:

Publix Theatres of New England; Loew's Theatres, of New York City; Broadway, New York; Fox, Detroit; Roosevelt, Chicago; Fox, Washington; Loew's, Los Angeles; Warfield, San Francisco; Liberty, Seattle; Lyric, Minneapolis; Albee, Providence; Hippodrome, Baltimore; Imperial, Asheville; Royal, Charlotte; New Lafayette, Buffalo; Grand, Albany; Olympic, Utica; Temple, Toledo; Publix Theatres of Texas and of Minnesota; Victory, Denver; Tompkin, Colorado Springs; Rialto or Palm, Pueblo, Colorado.

Paramount Plans 27 Features Completed in Next 3 Months

Paramount plans a production schedule for the next three months which includes 19 features in preparation at present, four being edited and four now in work, making a total of 27. Six will be placed in work during this month.

Set for early release are "The Man I Killed," "Tomorrow and Tomorrow," "Shanghai Express" and "No One Man." Now in production are: "The Black Robe," "The Miracle Man," "Dancers in the Dark," "One Hour With You," Chevalier's latest.

Goldwyn Buys Play for 1932

The play, "Cynara," by H. M. Harwood and R. F. Gore-Brown, now playing in New York, has been purchased by Samuel Goldwyn as a vehicle for Ronald Colman. The film will be the first production on Goldwyn's 1932-33 schedule.

Expansion, Zoning Fight Basic Plans Of Allied States

Allied States Association, with Al Steffes, militant leader, as president and Abram F. Myers as chairman of the board and general counsel, will undertake during the year an active campaign directed toward the increase of association membership, giving Allied a real voice in new territories. The present membership is representative of 26 states.

It is also indicated that Allied will not relax for a moment in its sharp campaign designed to bring about a satisfactory solution of the vexing zoning and protection problem. On the contrary, the first major problem to be undertaken by the national exhibitor organization will be an "organized onslaught on the unfair protections being forced on independents in many spots." Meanwhile suits have been started in several states, according to H. M. Richey, business manager of the Michigan unit, who has not yet decided on the offer made him to become paid business manager of the national association. Sidney E. Samuelson, New Jersey exhibitor leader, has been elected vice president of Allied, and Herman Blum is the new treasurer.

The annual convention will be held in Detroit late in February or early in March, after which expansion plans will immediately be taken up. Taxation legislation, with continued efforts to secure proper amendments to the Copyright Bill, will be seriously considered. The board last week voted to have Allied do everything in its power to defeat the proposed amusement tax on independent theatres. Plans are being prepared for mailing to state leaders on a course of action. The board also decided that Myers, Steffes and Richey should attend the Iowa and Nebraska state convention on January 19 in Omaha.

Al Steffes will make his headquarters either in Chicago or New York, it is understood, but will remain in Minneapolis until the headquarters location is definitely decided. He states his program as new president will be a "progressive one," though he has not as yet formulated a definite statement of policy.

The problems facing the organization this year are called the most serious which have yet confronted it in its three years of existence. Members present last week in Chicago expressed a renewed optimism concerning the future of independent exhibitors, on the ground that the experience of the past two years has demonstrated the wisdom of independent, as against circuit operation.

H. M. Richey will not decide on acceptance of a national Allied post as general manager, until the annual Allied convention in Detroit in March, he told the board of directors of his Michigan unit. It is understood that he asked the directors for a five months' leave of absence to give Allied his assistance in increasing the national strength of Allied.

Herman A. Blum, newly elected treasurer of Allied, is understood planning to remain in Maryland.

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the oustanding pictures—second, reviews of information

"THIS RECKLESS AGE" may be recalled as the talker version of the original "The Goose Hangs High," which was made some years ago as a pretty darned good picture. Now, in its present form, we consider it even better and all in all it represents genuine entertainment from beginning to end. Those who look at pictures with super-critical eyes can find something here or there that may not exactly please them, but for the kind of picture that appeals to the masses, "This Reckless Age" will be accepted with real enthusiasm.

From the title it might be mistaken for "another one of those" pictures about the younger generation and thereby suffer at the box office as a consequence. It is far above that ranking of production and regardless of how strong or weak you may personally find the story, the cast just about makes it perfect for entertainment purposes. Therefore, a sensible campaign should back up your selling of this picture and by all means sell away from the idea that it's a preachment about the morals or action of the young folks or growing generation.

So, with intelligent merchandising, we assume that you can make that title pretty strong for your box office. The better you do that the more admissions you're going o sell, and the more people see it at its early showing, the more talk there will be about the grand show you have at your theatre.

In "audience value," for almost every conceivable type of house and community, this one will register as near a hundred per cent as you could hope for. And it is fine entertainment, marvelously acted and perfectly directed.

Names? In order of their importance in the film, Richard Bennett, Frances Starr, Frances Dee, "Buddy" Rogers, Charlie Ruggles, and Peggy Shannon. You can change that order to suit your patrons' tastes and play up the ones who get you the most dough. But we've given the names in the importance and honors of the film.

Regardless of what your particular situation may be, we heartily recommend this picture and predict far above normal business for the theatreman who sells it strong. It deserves that much support at any rate.

No good for the kids and possibly best spotted midweek in the smaller towns, but there's really nothing objectionable for Sundays if you feel inclined to play it on that day.

▽

"STEPPING SISTERS" was built for loud and long laughs and succeeds in delivering them in abundance. At some spots in this picture your audience will let out some of the longest and loudest laughing that you've heard for a long time.

The story, as you may have learned by this time, is about three ex-burlesque chorus girls who have progressed quite a bit since they hung up their tights and retired (two of them) to society and a respectable life. At certain times the dialogue is rather rough, but only the touchy places will be offended.

The title certainly can be worked up to mean plenty at the box office providing you give them what this picture offers: a splendid campaign designed to provoke laughs even before they see the picture. The Roxy theatre here in New York used just that kind of appeal and must have created plenty of interest in the picture itself. The mere thought of three chorus girls graduated from the burlesque ranks offers enough side-splitting slants to start your newspaper campaign humming.

Once you get them into the house you will be able to judge how well they are enjoying themselves by the laughing and guffaws that should sweep the theatre. So don't worry about its "audience" strength. It has plenty and then some, the "then some" being some corking good musical numbers delivered during the charity benefit show.

We suggest that you make this picture the subject of a new slant in selling your shows. Inject mats, copy or both to create the thought that here is a hilarious picture packed with plenty of fun. Make the ads as funny as the picture. It's quite possible and will attract no end of comment from the newspaper readers. Every town has its ambitious women who are trying to climb the social ladder via benefits for the homeless cats or what have you. And every one in your town knows it, too. They'll get the drift of the plot right away with good selling stuff.

N. G. for kids or Sundays, but for midweek laugh purposes you ought to mop up with this screamingly funny picture. You have names, title and story to back you up.

▽

"MICHAEL AND MARY." A British production. Having seen the play, I can safely say that it's just as interesting and as well done as the stage show. BUT . . . that's the rub, but . . . it's so thoroughly British in acting and dialogue that it will find the going rough in all but the larger cities. This is unfortunate, but nevertheless I believe it will be found to be the truth. And BUT number two: Herbert Marshall and Edna Best may mean the world to Piccadilly Circus, but they won't mean peanuts to Main Street. Which is likewise unfortunate, but again most likely to be found true.

The title and type of story suggest many fine sales angles, especially via a good newspaper advertising campaign. It IS one of the sweetest stories ever told and as a play was considered something of a success. To those who will play "Michael and Mary" I would suggest that you sell it for just what it is. Avoid deception or in any way trying to leave the impression that it is an American-made picture. Rather sell it as a picturization of the successful American stage production made by the two leading stars of Great Britain. Surround your campaign with the "sweet" slants and the love theme of the story.

In "audience value" it will measure up to many of the better Hollywood releases. We found it interesting and real entertainment all the way through despite the fact that we had seen the stage play and knew the whole story.

It will not interest children, but there is nothing to prevent its use for Sunday showings. In the right spot, backed up by the right kind of a selling campaign, "Michael and Mary" will be found good entertainment. The other spots will have to be guided by their better judgment and best ways for getting the thought across to the community.

▽

"GIRL OF THE RIO." Picturization of the stage play, "The Dove," and featuring Dolores Del Rio and Leo Carillo.

A huge overdose of dialect is going to be the toughest obstacle to overcome in a picture that might have turned out much better with a lot less of it. Accustomed as we are to all sorts of dialect, good or bad, we had difficulty at times to make out what they were really trying to say. Since audiences don't pay to figure out riddles, they may not like it served so thick.

The title is just so-so "box office." While it can be built up a bit, your chief battle is to make them understand that this is not just "another western." Its connection with the stage play is also negligible unless your town knows something about that play. Otherwise it's entirely up to you.

"Audience value" is according to your community's likes and dislikes for this sort of entertainment. While it is fairly well done, the extreme use of the dialect halts the tempo just enough to make it a bit draggy.

Just sell it as strong as you can with your eye focused on the angles which carry the most appeal for your class of patronage and keep it away from the kids or Sundays.

▽

"TONIGHT OR NEVER" is another successful stage play that has found its way to the screen, making number five in this week's reviews. While it is well done as compared to the stage show, it may not find the going as nice and profitable as it should. There are several reasons for saying this: First, few spots outside of the big key cities ever heard of the show; secondly, it deals with matters not generally known or understood in the smaller communities throughout the country.

The title has many angles that could be built up to make it a pretty good draw at the b. o. But avoid the questionable slants; they are not needed for clean show-selling and might hurt in the long run. Gloria Swanson's surrounding cast, while not money-names, are so well cast that they can be played up for slightly different advertising purposes. The butler, Robert Greig, I believe his name is, handled his part to perfection and certainly deserves a boost, especially if you are going to play him in "Stepping Sisters" (Fox), where he plays a similar part. You can get the full cast and credits from the HERALD'S informative review on this picture.

In "audience value" the picture is quite satisfactory. In other words, it's up to you to get them into the house. Smaller towns may not find it exactly the type of picture they go for big, but they won't have any kicks to register after they've seen it. Surrounded with a carefully selected group of good shorts it ought to make a good evening's entertainment.

It means nothing for the kids and is best played away from Sundays. The amount of business you do on "Tonight or Never" will depend to a large extent on the way you sell it to your community. Backed up with a campaign that will appeal to your particular type of patronage, and sold along the safest lines, it may come through with at least average business. If it falls below that mark then you may have been lax in your handling of a picture with this type of delicate theme.

—CHARLES E. LEWIS

Arsene Lupin

(MGM)

Comedy-Drama

(Seen in Hollywood)

Seldom have I heard such "Ohs" and "Ahs" of joy as the preview audience at the Fox Uptown theatre let loose when it discovered it was "Arsene Lupin" they were to see. It was a great compliment to the Barrymore boys

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EVERYONE KNOWS THE BOX-OFFICE VALUE OF THIS ONE—

"HOTEL CONTINENTAL"

THE CAST: PEGGY SHANNON
(Courtesy of Paramount)

THEODORE VON ELTZ — ROCKLIFF FELLOWS
ALAN MOWBRAY — HENRY WALTHALL
BERT ROACH — ETHEL CLAYTON
WILLIAM SCOTT — AILEEN CARLYLE
FARRELL MACDONALD

DIRECTION - - CHRISTY CABANNE

"STRANGERS of the EVENING"

This will be one of the season's really great pictures—a mystery story with a fresh flavor of human interest—and a cast that will mean box-office records.

"LENA RIVERS"

All Pictures Owned and Produced exclusively by Quadruple Film Corp., Ltd.

BY MARY J. HOLMES—READ BY OVER TEN MILLIONS — AND STILL GOING STRONG

We know how to make Box-Office Pictures

and they proved in the picture that they deserved it.

John has the fat role, but Lionel makes him work like the dickens to keep from being submerged. Karen Morley holds up her end of the trio in a pretty able fashion seeing that she is just a youngster playing against two seasoned old troupers. It wouldn't surprise me if Irving Thalberg decides to change the ending, which is a little bit of an anti-climax, but I wasn't bored a minute during the run of the film.

The laughs are plenty, the thrills are many and the love scenes are smartly sophisticated with that old touch that only John Barrymore knows how to put into them. Always afraid of my own reactions to pictures because of my familiarity with Hollywood, I took along a couple of fans just in town a few weeks from Wyoming. Did they go for "Arsene Lupin?" It was the treat of their lives, so that means others out in the great vast regions will like it, too. All in all it seems as if MGM has another bell ringer. Wise ones assert they can't turn out another but they do and fool everybody.

John Miljan and Tully Marshall gave the same finished performance they always do. Those two never do anything else but click and they don't always get the credit they should.

Produced and distributed by MGM. Directed by Jack Conway. Authors of original play, Maurice LeBlanc and Francis De Croisset. Adaptation by Lenore Coffee and Bayard Beiller. Editor, Oliver T. Marsh. Cameraman. Oliver T. Marsh. Editor, Hugh Wynn.

CAST

Duke of Charmerace ..... John Barrymore
Guerchard ..... Lionel Barrymore
Sonia ..... Karen Morley
Prefect of Police ..... John Miljan
Gourney-Martin ..... Tully Marshall
Sheriff's Man ..... Henry Armetta
Sheriff's Man ..... George Davis
Butler ..... John Davidson
Laurent ..... James Mack
Marie ..... Mary Jane Irving

Florabel Muir

Prestige

(RKO Pathe)

Drama

(Seen in Hollywood)

It seems unfortunate that the old Pathe Rooster must, as one of his dying gasps, crow over such an undistinguished production as "Prestige." In spite of the presence of Ann Harding, Adolphe Menjou, Melvyn Douglas, Guy Bates Post and Ian MacLaren—troopers all—in the cast, in spite of competent direction by Tay Garnett, the whole thing is very ordinary and, at times, very depressing.

Story is to blame, of course. Several "cooks" stirred the broth. Harry Hervey wrote the original. Adaptation is credited to Tay Garnett and Rollo Lloyd, the screenplay to Francis Edwards Faragoh. This makes it difficult to discover who was mostly to blame. The adaptation may have been as well done as it was possible to do with the original material, or vice versa. Faragoh may have done the best he could with the screenplay, considering what he had to work with. Then one can wonder why Charlie Rogers or his associate, Harry Joe Brown, didn't tear up the script (and possibly the original story) and start all over from scratch! At least, they were the bosses.

Menjou and Melvyn Douglas are rivals for Ann Harding. Both are officers in the French army. Douglas is sent to Indo-China, where men stay men if they lay off booze and take plenty of aspirin. Otherwise, they become neurotic. Douglas does, with a musical Scotch bottle which never seems to become empty. His drinking becomes tiresome, even to drinkers. Ann follows him there, to find him a beast, almost. But they marry, Menjou shows up presently, to do the old "faithless friend" act. One of the black boys settles that with a wicked knife when Menjou and Harding decide to flee to dear Paris. There is some sort of regeneration, Douglas sobers up—but Ann stills looks pretty sore at the final fadeout.

Garnett has provided the production with some splendid pictorial effects, worthy of much better story material. There are spots, such as the guillotine episode and numerous shots of tortured Oriental prisoners, which seem unnecessarily realistic and brutal. There probably will be an unfortunate tendency to that sort of thing, what with the present success of shock pictures. All members of the cast, with the exception of the star, seem to have worked energetically to put it across for Garnett, particularly the Orientals.

Ann Harding's popularity may carry it. Certainly the story will not.

Produced and distributed by RKO Pathe. Directed by Tay Garnett. Story by Harry Hervey. Adaptation, Tay Garnett and Rollo Lloyd. Screen play, Francis Edwards Faragoh. Photographed by Lucien Andriot. Art director, Caroll Clark. Release date, January 22, 1932.

CAST

Therese Du Flos ..... Ann Harding
Captain Remy Bandion ..... Adolphe Menjou
Lieutenant Andre Verlaine ..... Melvyn Douglas
Colonel Du Flos ..... Ian MacLaren
Major ..... Guy Bates Post
Nham ..... Clarence Muse
Felice ..... Carmelita Geraghty
Emil De Fontenac ..... Rollo Lloyd
Lieutenant ..... Creighton Hale

Leo Meehan

A Gentleman of Paris

(Gaumont)

Emotional Drama

(Seen in London)

This one scarcely lives up to recent Gaumont achievements in point of story or treatment, but what it lacks in conviction it makes up in suspense values. Also it is well set, with some fine authentic exteriors of the French capital in which the action is laid.

Judge Lefevre of the Supreme Court in Paris (Arthur Wontner) has cast off a mistress (Phyliss Konstanim) and taken on with a new one, Paulette Gerard (Vanda Greville), wife of a junior counsel, Gaston Gerard (Hugh Williams). The discarded girl gravitates to a low cafe in Montmartre, Paris, where she is pursued by her employer, a man with an eye for sex appeal. This man has a jealous wife, who finding him one day in the girl's bedroom, shoots him and then accuses the girl of the crime. She doesn't know there were witnesses.

Later the girl is charged with murder before her former lover, Judge Lefevre, and this climax makes one of the finest court scenes ever screened. Jury return with a verdict of guilty, and the Judge is about to sentence her, when he suddenly rises in court, confesses that he, and a lady friend witnessed the crime from a "studio" overlooking the cafe. He hadn't spoken before because of that lady's good name, but now—let them arrest the dead man's widow, and pardon his own departure from the judicial bench. He goes back to the country where as a young man he studied art. The girl goes back to the country too. The dramatic ingredients are easily recognizable, and court scenes are not new. But in this picture the best is made of a very fine situation, by the actor Wontner, seen already in the United States as Sherlock Holmes in "The Fatal Hour." Other players are not outstanding, though Vanda Greville (star in Renee Clair's "Le Million") could have done something if she'd been given a part. Sinclair Hill directed and knowing Paris as a native captured the atmosphere. Whether this is ever seen in the United States or not, it can give points to many similar court stories sent to Britain from Hollywood.

Produced by Gaumont. Directed by Sinclair Hill. Photographed by Percy Strong. Music by M. Greenbaum. Recorded on British Acoustic. Running time, 78 minutes.

CAST

Judge Lefevre ..... Arthur Wontner
Paulette Gerard ..... Vanda Greville
Madeleine ..... Phyliss Konstamm
Gaston Gerard ..... Hugh Williams
Duval ..... George Merritt
His wife ..... Sybil Thorndike
Advocate General ..... Frederick Lloyd
Defending Counsel ..... Millicent Wood

W. H. Mooring

This Reckless Age

(Paramount)

Drama

Charles "Buddy" Rogers, in his last film effort for Paramount before going into radio work, appears in a drama of youth vs. age, of parents who did much for their children, began to think they had done too much and finally concluded that perhaps they should have done even more, since the children come through to aid their parents at the end.

A large audience at the New York Paramount gave every evidence of having enjoyed the film, of having been fairly well entertained. They laughed at Charlie Ruggles, who takes all the laughs in his own peculiar way; and they gave full attention to the narrative, which, though perhaps not new, nevertheless seemed human, which perhaps was partly by reason of the acknowledged good performances of the cast, both leading players and support.

Richard Bennett is his usual sincerely able self as the father, a mine appraiser whose largest thought is for his children, played by Rogers and Frances Dee. Frances Starr is the mother, Peggy Shanon the girl to whom Rogers is engaged and Charlie Ruggles is Miss Dee's godfather, bachelor, whose ideas turn young when Miss Dee looks at him. David Landau, Mary Carlisle, Maude Eburne also were well received.

The parents, able through stinting to send their children to college, are hurt and surprised when Miss Dee runs off to dinner with her pals instead of staying to Christmas dinner and Rogers brings home his fiancee, about whom the parents have had no warning. The two suddenly decide to marry and leave a New Year's Eve party for New Haven. Miss Dee overhears the threat by an unknown man to imprison Bennett as the result of a mine report which had led the man to buy the property involved for $10,000. Landau, Bennett's employer, had forged a false report, it is learned.

Miss Dee drives after the train and brings back the couple before they reach New Haven. A ruse causes Landau to buy back the mine for a large figure, clearing Bennett, while Miss Dee, marrying Ruggles, is relieved to discover that he will have no opportunity of believing she did it to get the money for her father. We are assured that she did not.

Produced and distributed by Paramount. Directed by Frank Tuttle. Screen play by Joseph L. Mankiewicz. Based on play by Lewis Beach. Photographer, Henry Sharp. Release date, January 9, 1932. Running time, 76 minutes.

CAST

Bradley Ingals ..... Charles "Buddy" Rogers
Donald Ingals ..... Richard Bennett
Mary Burke ..... Peggy Shannon
Goliath Whitney ..... Charlie Ruggles
Lois Ingals ..... Frances Dee
Eunice Ingals ..... Frances Starr
Rhoda ..... Maude Eburne
Matthew Daggett ..... David Landau
Lester Bell ..... Reginald Barlow
Cassandra Phelps ..... Mary Carlisle
Pig Van Dyke ..... Allen Vincent
John Burke ..... George Pearce
Stepladder Schultz ..... Grady Sutton
Monk Turner ..... Harry Templeton
Braithwaite ..... Leonard Carey

The Man I Killed

(Paramount)

War Drama

(Seen in Hollywood)

"The Man I Killed," Ernst Lubitsch's latest for Paramount, is new and daring and the movies always fear anything like that. It's about the war and the war is another Hollywood phobia just now. But, previewed on the next to last day of the year, a year in which I've looked at perhaps a hundred pictures, it seemed to me to be the most magnificent of them all. A bold and subtle document approaching the aftermath of war from a novel angle and invested with homely beauty and sincerity, the ripened fruit of the genius of the screen's first director. A film that will give

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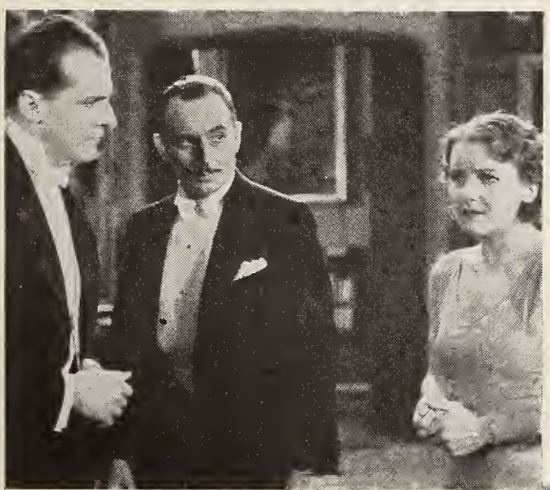


THE PICTURES OF 1931



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THE PICTURES OF 1931



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"UNION DEPOT"



There's the Same Difference!

— Warner Bros. show you Something NEW — Jan. 14th at N. Y. Winter Garden!

the censors a day of rest and the Paramount money-counters overtime work of which they've had no excess.

Lionel Barrymore picks the picture up and walks away with it.

Phillips Holmes isn't far behind him; and whereas in the former co-effort of Holmes and Nancy Carroll, Mrs. Bolton Mallory took the spot and kept it, in "The Man I Killed" she has a throaty voice and that's all. Seriously miscast. The Sidney girl could have done wonders with the part.

To the good Herr Ernst, salaams and obeisances. If Vidor is the symphonist, Lubitsch is the Chopin; and the screen can better use Chopins than Beethovens. "Qui potuit rerum cognoscere causas." Excuse the French, but Lubitsch gets you that way.

Produced and distributed by Paramount. Directed by Ernst Lubitsch. Adaptation and screen play by Samson Raphaelson and Ernst Vajda. From the play by Maurice Rostand, translated by Reginald Berkeley. Release date, January 23, 1932. Running time, 94 Camerman, Victor Miller. Release date, January 23, 1932. Running time, 94 minutes.

CAST

Dr. Holderlin.....Lionel Barrymore
Elsa .....Nancy Carroll
Paul .....Phillips Holmes
Schulz .....Lucien Littlefield
Anna .....Zasu Pitts
Walter Holderlin.....Tom Douglas
A Priest.....Frank Sheridan
Frau Holderlin.....Louise Carter

Florabel Muir

Carmen

(British International)

Screened Opera

British International Pictures has produced at its Elstree studios a motion picture conception of the famous opera "Carmen," which B.I.P. America, Inc., plans to distribute generally in this country.

Fortunately, there is a good bit of action instilled into the screen adaptation, and on the other hand, not too much vocal performance. The leading players, quite unknown to American film audiences, are nevertheless possessed of excellent voices, which they use to good advantage. Marguerite Namara offers Carmen, dancing, singing senorita of many loves; Tom Burke plays Jose, who loses his military rank for love of Carmen, is hunted as a murderer, again because of her, and finally stabs her to death when she throws him over for the love of the moment, the toreador, played by Lance Fairfax. The burden of the vocal effort, which intermittently, accompanied by chorus, takes the spotlight between the scenes of action, falls upon these three. That they give a good account of themselves in that regard was unquestioned.

Lester Mathews, Dennis Wyndham and D. Hay Petrie handle the chief supporting roles. Advantage is taken of the opportunity to picture some of the magnificent scenery of the Spanish mountain country, when Carmen and Jose flee after Jose kills his superior officer in a duel over the willful, treacherous Carmen. Interesting is the pictured bullfight in which the toreador triumphs in the grand manner, while Jose stabs Carmen outside the arena and is led away by the police to conclude the film.

A symphony orchestra, rendering some of the most famous of the selections from the opera, accompanies the filmed narrative, while those arias known the world over since the opera was written, are used for the vocal sequences by the leading players. Use is made of those scenes from the original which, highlighting the story as it was written, at the same time offer the best opportunity for the motion picture adaptation, where are required types of presentation peculiar to screened dramatic rendition.

Produced by British International Pictures. Distributed in United States by B.I.P. America. Directed by Cecil Lewis. Adapted from the original by Cecil Lewis. Scenario editor, Walter Mycroft. Cameramen, James Wilson and Philip Grandrod. Music by Georges Bizet. Film editor, Leslie Norman. Music arranged by Malcolm Sargent.

CAST

Carmen .....Marguerite Namara
Don Jose .....Tom Burke
Escamillo, Toreador .....Lance Fairfax
Zuniga .....Lester Mathews
Dancario .....Dennis Wyndham
Remandado .....D. Hay Petrie

The Local Bad Man

(Allied Pictures)

Western

(Seen in Hollywood)

Featured by two train robberies, much plain and fancy riding, shooting, a cattle stampede through the streets of a town, a barn dance and plenty of other excitement, Allied's newest Hoot Gibson picture is from a Peter B. Kyne story. M. H. Hoffman, Jr., produced it, with Otto Brower directing from a screen play by Phil White. Harry Neuman and Tom Galligan did some particularly good photographic work.

Hoot is really a fine fellow, a ranch owner, but he has quarreled with the railroad over a claim for cattle killed. The local bankers, having defaulted with some of the depositors' funds, are desperate for cash. They conceive the idea of sending cash to the El Paso bank by railroad, having the train held up en route, so that they may get their cash back and at the same time recover the cash shipped. Casting about for some one upon whom to cast suspicion of the train robbery, they recall Hoot's hostility toward the railroad.

Needless to say, the plot slips up, but not until there are many thrilling chases and fights, a pretty romance between Hoot and Sally Blane, as the station agent, starts, and Hoot is in danger of life imprisonment as a train robber.

Hoot is ably assisted by Miss Blane, Hooper Atchley, Edward Hearn, Edward Peil, "Skeeter Bill" Robbins, Jack Clifford and Milt Brown. Sidney Algier acted as production manager.

What with so many productions to see from the big major studios, I found it something like a vacation to see a simple, wholesome western story, done with a lot of nature's scenery instead of an art director's. I do not wonder there is a demand for westerns.

Produced by M. H. Hoffman, Jr. Distributed by Allied Pictures. Directed by Otto Brower. Screen play by Phil White. From a story by Peter B. Kyne. Cameramen, Harry Neuman, Tom Galligan.

CAST

Hoot Gibson — Edward Peil
Sally Blane — Bill Robbins
Hooper Atchley — Jack Clifford
Edward Hearn — Milt Brown.

Leo Meehan

Taxi

(Warners)

Drama

Drama though this may be, there are perhaps more chuckles and almost unintended comedy in it, than there is drama. The reason: James Cagney, Warner's fair-haired boy of the moment, and well may he be termed that. The unusually large crowd at the New York Strand on the opening day obviously enjoyed themselves immensely. They chuckled, laughed outright and sat tight during the dramatic sequences, by turns throughout the picture.

Unquestionably there is no young man on the screen today who has the faculty of portraying sincerely, of living, the part of the typical New York young man of a certain part of the city. Whether or not Cagney was born and brought up in New York does not particularly matter. Suffice it to say that he has the typical young, hair-trigger tempered fighting lad of the big town's streets down to the last innuendo. There is something different in his rapid speech and more rapid actions, something which takes an audience by storm, perhaps because it is so refreshing. Perhaps thus can the enjoyment of the Strand audience in his performance be explained.

Here Cagney is a taxi driver, leading the forces of the independents against the strong-arm tactics of the chain taximen. Guy Kibbee, old cabman, father of Loretta Young, who handles the romantic interest with Cagney in effective style, it was thought, is sentenced to prison after killing a truckman who had deliberately wrecked his cab. He dies there and peace comes in the taxi war. Miss Young had refused to fight, and Cagney, angered, leaves her, but only temporarily. They fall in love. Cagney's love-making was a joy to the audience. She finally consents to marry him, though fearing his hasty temper will get him into serious trouble.

At a night club are Cagney, Miss Young, Ray Cooke as Cagney's brother; George E. Stone as Cagney's pal and Leila Bennett, amusing as the waitress chum of Miss Young. David Landau as the leader of the chain drivers, starts a fight and Cooke is knifed and killed. Trying to prevent her husband from becoming a murderer by seeking revenge on Landau Miss Young tries to aid the latter's escape. In a climax sequence, Cagney is about to kill Landau, hiding in a closet of his apartment, when the police enter. Seeking to escape, Landau falls from a window and is killed.

Cagney's wife is leaving him after their disagreement, when Cagney enters in his own particular style, which pleased the audience so much, and the reconciliation follows.

Produced and distributed by Warners. Directed by Roy Del Ruth. Adaptation and dialogue by Kubec Glasmon and John Bright. Release date, February 6, 1932. Running time, 68 minutes.

CAST

Matt Nolan.....James Cagney
Sue.....Loretta Young
Skeets .....George E. Stone
Marie .....Dorothy Burgess
Danny .....Ray Cooke
Joe Silva.....Matt McHugh
Buck Gerard.....David Landau
Ruby .....Leila Bennett
Pop Reilly.....Guy Kibbee
Father Nulty.....George McFarlane
Truck driver.....Nat Pendleton
Danny's girl, Polly.....Polly Walters
The judge.....Burton Churchill

Forbidden

(Columbia)

Drama

Drama, with a strong note of tragedy, and ending on a high pitch of hopelessness, is this Barbara Stanwyck vehicle, directed by Frank Capra, young and successful cinematic architect, who also wrote the story from which the film narrative has been adapted.

An audience at the Rialto in New York gave the highly dramatic story its undivided attention. Numerous expressions of a laudatory nature greeted the portrayals of Miss Stanwyck, Adolphe Menjou and Ralph Bellamy, while the supporting cast was thought capable.

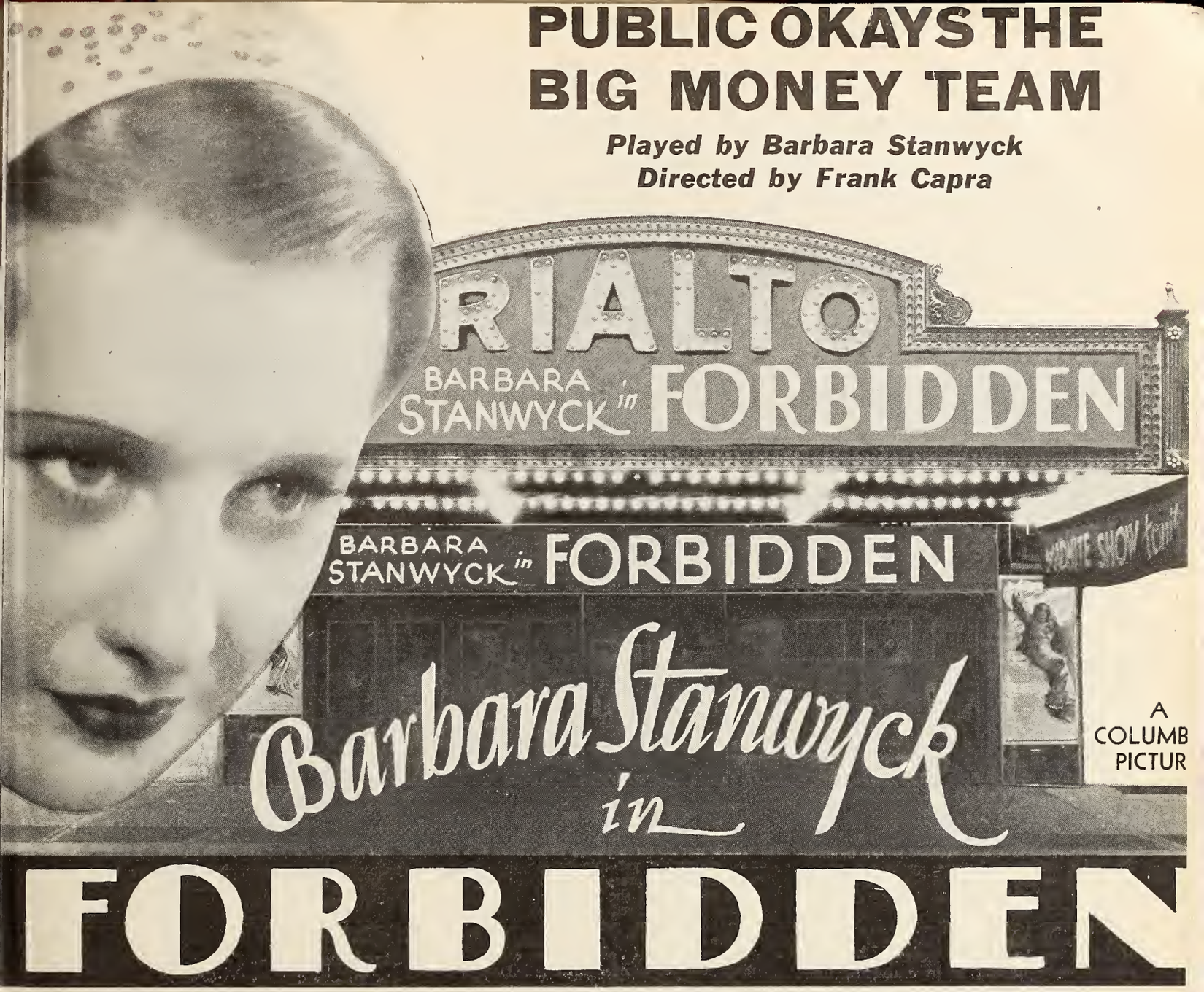
Miss Stanwyck, small-town librarian, splurges on a Havana vacation, in the course of which she meets Menjou, lawyer. An honest and wholesome love springs to life, and is carried back home, where she takes a job as reference librarian on a newspaper, where Bellamy is a reporter. They are devoted to one another, until finally Menjou confesses that he is married, and has an invalid wife whom he cannot leave, since her injuries were sustained in an accident for which he was responsible. In a stormy scene, Miss Stanwyck dismisses him. A child is born, and later, the two are reconciled, resuming their defiance of convention. Bellamy, frankly out to "get" Menjou, who has risen in politics meanwhile, sees the child and its mother in the park waiting for Menjou. To save Menjou, Miss Stanwyck claims she is governess of the child, adopted by Menjou in his wife's absence. She is forced to live in the home of her lover, watching his wife in her expressions of affection for Menjou. Unable to stand the situation, she in a sense renounces her child to Menjou's wife and returns to her place with the paper, of which Bellamy is now managing editor.

The transition, since the story covers perhaps 20 years, from one period to another, was thought handled in most excellent fashion by the three principals. When the child is 18, Menjou is nominated for governor. He is determined to renounce his career and leave with Miss Stanwyck, the guiding force in his life. She, to prevent him, marries the ever-pressing Bellamy.

Menjou is elected, but Bellamy has unearthed the truth of the hidden romance and the birth of the child. He swears to "break" the story and break Menjou. In a highly dramatic scene

PUBLIC OKAYS THE BIG MONEY TEAM

Played by Barbara Stanwyck
Directed by Frank Capra



"Barbara Stanwyck Shines in 3 Star Film. You'll like 'Forbidden.'"
N. Y. Sunday News

"Has about everything in it that could come under the heading of sure-fire."
N. Y. Evening Post

"Breath-takingly beautiful."
N. Y. Evening Journal

"Grand. Distinguished directorial treatment." *N. Y. Evening Graphic*

★★★ HELD ★★★
★★★ OVER ★★★

TO ACCOMMODATE THE THOUSANDS WHO COULDN'T GET IN LAST WEEK

ALL THE CRITICS AGREE IT'S A SMASH HIT!

•

JOIN THE PROFIT PARADE

Book the greatest love story ever filmed

NOW!

All-Star Cast includes
ADOLPHE MENJOU *and* Ralph Bellamy

A Frank Capra Production from his own story, with adaptation and dialogue by Jo Swerling.

"It is a remarkably fine piece of wor
N. Y. World-Telegı

"Excellent." *Vari*

"Well done. Miss Stanwyck is exc
lent." *Motion Picture Dı*

"'Forbidden,' Sparkling Gem; Barb
Stanwyck Exquisite. So skillfully doe
juggle moods, the emotional respo
it exacts from the audience is turm
That's entertainment."
N. Y. Daily Mi





which gripped the Rialto audience she implores him to reconsider. He strikes her and she kills him, destroying the evidence. Menjou pardons Miss Stanwyck, now old and broken, after a year. He dies with the woman at his bedside and she, worn, shabby, spirit gone, is seen wandering down the crowded street, everything lost, to conclude the film.

Produced and distributed by Columbia. Directed by Frank Capra. Story by Frank Capra. Adaptation and dialogue by Jo Swerling. Editor, Maurice Wright. Cameraman, Joseph Walker. Sound, Edward Bernds. Release date, January 15, 1932. Running time, 83 minutes.

CAST

Lulu ..... Barbara Stanwyck
Bob Grover ..... Adolphe Menjou
Al Holland ..... Ralph Bellamy
Helen ..... Dorothy Peterson
Winkinson ..... Thomas Jefferson
Roberta (18) ..... Charlotte V. Henry
Roberta (2) ..... Myrna Fresholtz
Briggs ..... Tom Ricketts
Florist ..... Halliwell Hobbes

Ridin' the Justice

(Columbia)

Western

Another of the Columbia Buck Jones westerns, with Buck in this instance successfully taking care of the sheriff's wife at the end.

Buck plays a cowhand who pays a visit to town with his gun on his hip. This being against the law, the sheriff makes an attempt at arresting him, but Buck makes good his escape. He takes refuge in the sheriff's own home and there meets the officer's disheartened and discouraged wife, who is much taken by the thought that some one finds her sufficiently attractive to take an interest in her. The interest is mutual, and Jones leaves his gun with her for protection.

As he is leaving he hears a shot. The sheriff's deputy had attempted to molest her, and the girl had shot him. As the posse arrives, Jones is found with the gun in his hand, accused of murder and about to be hanged. The sheriff learns the truth of the killing from his wife, but decides it is as good a way as any to get Jones out of the way. At the right moment the judge intervenes, at the instigation of the sheriff's wife and the sheriff loses his position. Jones and the girl decide on their part to take care of each other.

Supporting Jones are Mary Doran as the wife, Russell Simpson as the sheriff, Walter Miller as the deputy. All, including the lesser players, were thought to have handled their roles in an able manner.

Produced and distributed by Columbia. Directed by Ross Lederman. Story by Harold Shumate. Adaptation and dialogue by Harold Shumate. Editor, Maurice Wright. Cameraman, Benjamin Kline. Release date, January 4, 1932. Running time, 64 minutes.

CAST

Buck ..... Buck Jones
Mary ..... Mary Doran
Slyde ..... Russell Simpson
Frame ..... Walter Miller
Spears ..... Bob McKenzie
Wilson ..... William Walling
Sam ..... Billy Engle
Pete ..... Hank Mann

Without Honors

(Artclass)

Western Melodrama

Harry Carey in one of the eight western melodramas he is making for Weiss Brothers and Artclass Pictures. The group who saw the screening agreed the picture is entertaining, though in the true melodramatic style of the shooting, riding, fighting western which the youngsters seem to enjoy so much and many of the older generation find good entertainment.

Carey's performance was acknowledged good as the not-so-straight westerner who takes the Ranger's badge from the body of his brother killed by a smuggler band, and himself ferrets out the gang and its leader, with whom he settles all accounts.

Support which was called capable is given Carey by Mae Busch, widow whose kidnapped daughter Carey discovers and restores and who concludes the film in Carey's complete charge; Mary Jane Irving as the daughter, Lafe McKee as the sheriff, whose banker brother, Jack Richardson, is uncovered as the leader of the gang; Gibson Gowland as the brutal thug who acts as Miss Irving's father, and several others, of less importance.

Carey goes on the trail of the gang after his brother's death, and when a letter found on the body implicates the boy with the smugglers. Carey believes the letter a "plant," and proves himself correct at the concluding sequence. In the course of the fast and plentiful action, Carey is framed as a bank robber and murderer by Richardson. Rather than tending to make the plot of the melodrama more involved it adds a bit of complication which makes for a more suspense-laden conclusion.

Produced by Supreme Features Inc. Distributed by Weiss Brothers Artclass Pictures. Directed by William Nigh. Story by Lee Sage. Dialogue and continuity by Lee Sage and Harry P. Christ. Cameraman, Edward Linden. Running time, 66 minutes.

CAST

Pete Marlan ..... Harry Carey
Mary Ryan ..... Mae Busch
Bernice Donovan ..... Mary Jane Irving
Mike Donovan ..... Gibson Gowland
Lopez Venero ..... Ed Brady
White Eagle ..... Lafe McKee
Steve Henderson ..... Jack Richardson
Sholt Fletcher ..... Tom London
Jack Marlan ..... Lee Sage
Mac MacLain ..... Pardner Jones

Girl of the Rio

(RKO Radio)

Comedy-Drama

The David Belasco stage play, "The Dove," comes to the screen as "Girl of the Rio" with Dolores Del Rio and Leo Carillo sharing headline honors—and sharing it equally, in translation of the applause that followed certain dialogue and action scenes at the opening at the Mayfair on Broadway.

Don Jose Maria Lopez Y Postado, self-styled "bes' damn caballero in all Mexico," comes to the inn where Dolores is an entertainer. The Don's swaggering yet mincing-stepped boastfulness fails to impress "The Dove," whereupon he insists that she accompany him to his hacienda, his expressed philosophy being that "a good girl is no good unless she's bad." Mike, the owner of the place (Stanley Fields) envisions many, many pesos taking wings, and demands that she accede. Mike and Don Jose plot with O'Grady (Ralph Ince) to take off Johnny Powell (Norman Foster), Dolores' sweetheart, but Johnny, who operates the dice table at a gambling house, is first to the draw. Whereupon Johnny is hauled off to prison for murder. Dolores and Bill (Frank Campeau) arrange for his escape but Mike gets wind of it. Dolores agrees to accompany the Don, so as to save Johnny's life.

Johnny solves it all and comes back over the border to rescue Dolores. Whereupon the Don tosses some wine in his eyes, the soldiers recapture him, and the firing squad lines up. Then Dolores appeals to Don Jose's vanity. He calls off the plot and invites both of them to breakfast, gives them his car and tells them where to find a padre.

Herbert Brenon, director, has expanded the action beyond the limitations of the stage, but the dialogue and movement is still somewhat restricted as to territory covered. Music has a position of some importance, particularly in the singing of Miss Del Rio in the scene which introduces her.

Produced and distributed by RKO Radio. Directed by Herbert Brenon. From the David Belasco stage play. Written by Willard Mack. Adaptation by Louis Stevens. Continuity, Elizabeth Meehan. Photography, Leo Tover. Sound, John Tribby. Film editor, Artie Roberts. Release date, January 22, 1932. Running time, 68 minutes.

CAST

Dolores ..... Dolores Del Rio
Don Jose Maria Lopez Y Postado ..... Leo Carillo
Johnny Powell ..... Norman Foster
Mike ..... Stanley Fields
O'Grady ..... Ralph Ince
Nadelle ..... Roberta Gale
Bill ..... Frank Campeau
The Matron ..... Lucille Gleason

SHORTS

Detective Lloyd

(Universal)

Scotland Yard Serial

Mutual Pictures, Ltd., English company, produced this serial, directed by Henry MacRae, who was sent across for the purpose, since Universal plans release in this country. The first three episodes, seen here, indicate a plot which is very familiar to audiences of this type of serial, and the English accents, it is feared, will not be too readily understood by American picture goers. Jack Lloyd appears as the Scotland Yard chief of detectives, but, unfortunately, he is hardly the type generally expected in a detective role. The story concerns a search for an amulet of King Tut, with London crooks and Egyptian gangs operating in their own peculiarly sinister manner. Murders, kidnappings, drugging, trapdoors, poison needles and the rest all have their appointed place as in numerous predecessors of the same genus. Planned are 12 episodes, each 22 minutes in running time.

Pottsville Palooka

(Educational)

Great Comedy

Here's one of the best laugh jobs Mack Sennett has turned out in many moons. A few of the laugh sequences should have the folks in an uproar. Harry Gribbon is the small-town blacksmith who leaves his girl and goes to the big city to be a boxer. The travel was induced by a wicked siren, whose husband, a fighter in jail, gets time off to fight our hero. They take it easy until the girl comes in and Harry indicates to his opponent that she is his. The result is great burlesque with Harry knocked out and no mistake. Slapstick and funny scenes abound. Leslie Pearce directed, while the support includes Babe London, Nat Pendleton and Dorothy Granger.—Running time, 21 minutes.

Footlights

(Vitaphone)

Music, Dancing

A good deal of music and not a little rather pleasant dancing features this miniature revue. A Texas oil magnate lands in the big city seeking his daughter, in the show business. Mistaken for Mr. Green, he has to listen to the story of a great show which could be put on, with a little backing. The daughter enters, and the old man, when he understands that daughter is in love with the prospective producer, agrees to back the show. Pleasant entertainment. Running time, 19 minutes.

The Clown

(Universal)

They Will Laugh

Oswald the Rabbitt appears here as an animated clown in the circus. Though there is more melodrama than humor in the piece it will bring more than a few chuckles from the patrons. Oswald foils the villainous ringmaster who is making eyes at his sweetheart. Entertaining number.—Running time, 6 minutes.

Noah's Outing

(Educational)

Good

One of the Paul Terry-Toon animated subjects and a clever piece of work from both artist and synchronizer. There are numerous laughs in the number. When Noah embarks on his famed voyage, he takes more animals than exist anywhere except in an animated artist's imagination.—Running time, 6 minutes.



FIRST RUN HOUSES ARE EAGER FOR OUR TOM MIX PICTURES!

THEATRES which never ran a western in all their careers are looking forward to the return of Tom Mix. Nobody knows better than the smart showmen that the fans are hungry for something different... something out of the badly beaten track.

FRANKENSTEIN tipped them off. Just when everybody said "make 'em laugh" Frankenstein came along and shivered millions into the box-office. Then when everybody said "give 'em the shivers" Strictly Dishonorable came along and made 'em laugh and sigh.

TOM MIX IS THE NEXT CYCLE IN THE MOVIES!

CATCH the Universal salesman on the fly and tell him you want to climb aboard the Tom Mix band-wagon while there's still room for you. His first picture... a whale of a story... is "Destry Rides Again" from the great book by Max Brand!

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 26th ANNIVERSARY JUBILEE!

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
COLUMBIA			
"Shopworn"	Screen adaptation by Sarah J. Mason. Director: Nicholas Grinde.	Barbara Stanwyck, Regis Toomey, Zasu Pitts, Lucian Littlefield, Robert Alden.	Shooting
Untitled prizefight story	Director: Eddie Buzzell.	Ben Lyon, Constance Cummings, Thelma Todd.	Shooting
"Love Affair"	From story by Ursula Parrott. Director: Thornton Freeland.	Dorothy Mackaill, Humphrey Bogart, Halliwell Hobbes.	Shooting
"South of the Rio Grande"	Original by Harold Shumate. Director: Lambert Hillyer.	Buck Jones, Mona Maris, George Lewis, Doris Hill.	Shooting
"Trail's End"	Story by William Colt McDonald. Director: Ross Lederman.	Shirley Grey.	Shooting
FOX			
"Disorderly Conduct"	Story by William Anthony Maguire. Director: John W. Considine, Jr.	Linda Watkins, Spencer Tracy, Ralph Bellamy.	Shooting
"The Gay Bandit"	Story by Tom Gill. Directors: Bert Sebell and J. M. Kerrigan.	George O'Brien, Conchita Montenegro.	Shooting
"The Silent Witness"	Story by Jack de Leon and Jack Celestin. Directors: Marcel Varnel and R. L. Hough.	Lionel Atwill, Greta Nissen.	Shooting
"First Cabin"	Story by Louis Joseph Vance. Director: Hamilton MacFadden.	Thomas Meighan.	Shooting
"After Tomorrow"	Story by Hugh Stange. Director: Frank Borzage.	Charles Farrell, Marion Nixon, Minna Gombel.	Shooting
"Devil's Lottery"	Novel by Nalbro Bartley. Director: Sam Taylor.	Elissa Landi, Victor McLaglen, Alexander Kirkland.	Shooting
"She Wanted a Millionaire"	Story by Sonya Levine. Director: John Blystone.	Joan Bennett, Spencer Tracy, Una Merkel, James Kirkwood.	Shooting
METRO-GOLDWYN-MAYER			
"Polly of the Circus"	From stage play by Margaret Mayo.	Marion Davies, Clark Gable.	Shooting
"Her Cardboard Lover"	Director: Edward Sedgwick.	Buster Keaton, Mona Maris, Nils Aster, Jimmy Durante, Polly Moran.	Shooting
"Grand Hotel"	From novel by Vicki Baum. Director: Edmund Goulding.	Greta Garbo.	Shooting
MONOGRAM PICTURES			
"Single-Handed Sanders"	Director: P. A. Charles.	Tom Tyler, Mary Morris, Robert Manning.	Shooting
PARAMOUNT			
"The Black Robe"	Screen play by Grover Jones and Wm. Slavens McNutt. Director: Lothar Mendes.	Kay Francis, Frederic March, Stuart Erwin, Juliette Compton.	Shooting
"The Miracle Man"	From original by Frank L. Packard. Screen story by Waldermar Young. Director: Norman McLeod.	Chester Morris, Sylvia Sidney, John Wray, Robert Coogan.	Shooting
"Dancers in the Dark"	Original story by James Ashmore Creelman. Director: Russell Mathews.	Miriam Hopkins, Jack Oakie.	Shooting
RKO-PATHE			
"Montana Rides"	Story by Cherry Wilson. Director: Fred Allen.	Tom Keene.	Starting
RKO-RADIO			
"Lost Squadron"	Original by Dick Grace. Director: George Archainbaud.	Richard Dix, Mary Astor, Erich Von Stroheim, Joel McCrea, Dorothy Jordan, Hugh Herbert, Robert Armstrong.	Shooting
"Girl Crazy"	Adapted from George Gershwin's stage show. Director: Wm. Seiter.	Eddie Quillan, Dorothy Lee, Mitzi Green, Kitty Kelly, Arlene Judge.	Shooting
"Symphony of Six Million"	Story by Fannie Hurst (Unpublished). Director: Gregory LaCava.	Irene Dunne, Ricardo Cortez.	Shooting
TIFFANY			
"Hotel Continental"	Story by F. U. Herbert, Paul Perez and Warren B. Duff. Director: Christy Cabanne.	Peggy Shannon, Theodore Von Eltz, Alan Mowbray.	Shooting
"Border Renegades"	Story by Stewart Anthony. Director: Phil Rosen.	Ken Maynard.	Shooting
UNIVERSAL			
"Impatient Maiden"	Novel by Donald Henderson, "The Impatient Virgin." Director: James Whale.	Lew Ayres, Mae Clarke, Una Merkel, John Halliday.	Shooting
"Cobblestones"	Original screen play by Earl Snell. Director: Edward Luddy.	Norman Foster, June Clyde, Zasu Pitts.	Shooting
"Ambition"	Story by Emil Gauvreau. Director: Russell Mack.	Rose Hobart, Charles Bickford, Pat O'Brien.	Shooting
WARNER-FIRST NATIONAL			
"Alias The Doctor"	Story by Houston Branch. Director: Michael Curtiz.	Richard Barthelmess, Oscar Apfel, Adrienne Dore. Norman Foster.	Shooting
"It's Hell To Be Famous"	Story by Mary McCall, Jr. Director: Alfred E. Green.	Douglas Fairbanks, Jr., Mary Brian, Lilian Bond.	Shooting
"Mendel Inc."	Play by Dave Freedman. Director: Mervyn LeRoy.	Charlie Dale, Joe Smith, George Sidney, Ruth Hall.	Shooting
WARNER BROTHERS			
"Roar Of The Crowd"	Story by Howard Hawks and Seton I. Miller. Director: Howard Hawks.	James Cagney, Joan Blondell.	Shooting
"Old Man Minick"	From novel by Edna Ferber. Director: Archie Mayo.	Chic Sale, Dickie Moore, Lois Wilson, Earl Foxe.	Shooting
"Poor Little Church Mouse"	Play by Paul Frank and Ladilaur Fodor. Director: Roy Del Ruth.	Marian Marsh, Warren William, David Manners, Lilian Bond.	Shooting
"Love on a Budget"	Story by Maude Fulton. Director: Ray Enright.	Loretta Young, Norman Foster, Winnie Lightner.	Shooting

When they look it up!

When the editor wants to know?

When the exhibitor wonders who?

When the sales manager can't remember?

When the purchasing agent is tired of guessing?

When the executive in a hurry asks his secretary?

The answers are sought and found in the motion picture industry's great book of

WHO'S WHO AND WHAT'S WHAT!

MOTION PICTURE ALMANAC



JENKINS' COLYUM

HOLLYWOOD.

DEAR HERALD:

Hollywood today is very much different from Hollywood of two years ago when we were here. Two years ago the boys (and some girls) were buying stocks by the bale. Today they are buying aspirin by the quart. Some people seem never to profit by that old saying that what goes up must come down. It's suckers who are trying to get something for nothing that make it possible for Wall Street to erect sixty story buildings and tell the rest of the world how much interest they must pay on their overdrafts.

For several generations we have been clamoring for cleanliness in pictures. Up to date our clamoring seems to have been a waste of raw material. Producers of entertainment stand in constant fear of censorship, and why shouldn't they? We noted the Music Box theatre billing for its holiday attraction. The billing indicated that it would be somewhat "Frenchy," as all under 18 were barred from attendance. In the most conspicuous place in the billing was the picture of a woman without a stitch of clothing on her and the public was advised in large glaring letters that the show would be "For Shocking Purposes Only," and that was the kind of entertainment offered the people of Hollywood on the day of the celebration of the birth of the Savior of mankind.

We never preached a sermon in our life and we are not preaching one now, but it has been a life-long habit with us to hit indecency a crack every time it showed its head, and when we cease doing that it will be when we cease doing anything. We are told that they have to give the public what it wants, but we note that the fellow making the statement estimates what the public wants by his own tastes in the matter.

Take the survey made by the HERALD in November and note the "15 Box Office Champions" as listed therein. It should provide the producers with some food for thought, since but one gangster and one sexy picture appeared in the list. When the public speaks at the box offices of the country it speaks in terms that anyone ought to understand.

It is a common thing for ad writers for pictures to refer to their picture as "A Broadway Success." You can take it from us, if you care to, that these "Broadway Successes" are what is giving thousands of independent exhibitors a lot of laughs, for Broadway doesn't mean a thing to them.

▽

We were invited to lunch at the RKO studios by Mr. Perry Lieber, assistant director of publicity, and were driven over there by Mr. Gaines of the *Hollywood Herald* forces. We met some very delightful people, among them being Miss Arline Judge and Eddie Quillan who were starring in "Girl Crazy." It might be well for exhibitors to keep their eyes on these two youngsters, for our judgment is that they are a couple of juveniles who will rate rather above some who are now appearing in the electric lights.

We also had the pleasure of meeting Mr. Rex Bailey, casting director for RKO, charged with expenditure of from three to six millions of the company's money each year, and that's more money than we supposed there was in the whole world. Our limit at any one time has been $2.40.

We feel indebted to the officers of RKO for the courtesy shown us and were delighted with the excellent people we met. Somehow we always feel at home with the RKO folks, but maybe that's because of the way Sherm Fitch, the RKO branch manager at Omaha, treats us on the golf course. Sherm always lets us beat him, and that's pretty nice of him. Wonder if he could help himself.

Mr. Meehan, publisher of the *Hollywood Herald,* drove us out to the Universal studio to have lunch with Frank Whitbeck, exploitation manager for Universal. We found Mr. Whitbeck a very interesting gentleman to meet and from him we gained considerable knowledge of the inside workings of a studio. The Universal studio seemed to be the livest spot we had found; it gave one the impression of a beehive during the honey season.

We went to a football game with E. E. Sprague. You all no doubt remember E. E. He was formerly known as "Grasshopper Sprague" of Goodland, Kansas. E. E. recently sold his Sherman theatre at Goodland and came to Hollywood and rented an apartment where he now lives with his mother. Sprague never missed but one football game in his life, and that was when it rained and they didn't play. We didn't know what teams were playing but Sprague said that didn't make any difference, it was a football game and that's all that mattered.

It looks like this town of Hollywood is going to the dogs. Will Rogers is on his way home from Manchuria, Wallace Beery has bought himself a new airoplane, nobody seems to know where Polly and Marie are, Al Christie's airdale haint goin' to have no pups, and we paid ninety cents for an oyster stew. Somebody come out here quick or by George we're sunk.

▽

If we can't collect the money due us from the foreign countries then hereafter we are going to chance our dough on jawbone poker.

▽

Did you read MGM's ad, in the December 19 number of the HERALD, on Marie Dressler in "Emma"? That's the most sensible, compelling ad we have ever seen, and the man who wrote it is entitled to wield the gavel at the big desk in Congress. If Marie in "Emma" measures up to the high quality of that ad (and we know she will, God bless her) she will land with both feet at the top of the next "15 Box Office Champions" or our name is Bill Mud in a rainy season.

Miss Dressler is the star for me
She surely is a dream.
It really is a joy to see
Her face upon the screen.
She plays with such a queenly grace
Such innocence shines in her face
No other star can take her place
That I have ever seen.

J. C. JENKINS,
THE HERALD MAN.

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE
INC
SOUND EQUIPMENT

MR. J. C. JENKINS,
MOTION PICTURE HERALD,
SOMEWHERE EN ROUTE.

Dear "J. C.":

Having read in this week's Motion Picture Herald that you are headed for Arizona, New Mexico and Texas, I thought I would write you an open letter of introduction to a number of RCA Photophone boosters in the principal cities of those up and coming states. Having done considerable visiting around in that section of the country and knowing how invitingly the welcome mat is displayed on all doorsteps, I am sure you would get a great kick out of talking with those exhibitors I mention. In all probability you will hit Tucson, Arizona, first. If you do and when you do, drop in and have a chat with Joe Gross. He recently installed RCA Photophone apparatus in his new Plaza Theatre and I'm told it's the best sound in Tucson. Tell Roy Drachman I said so, anyhow. Up in Flagstaff you'll find the Orpheum and then, as you cross the line into New Mexico, stop in Gallup for a chat with Giles Masters at the Strand Theatre. When you reach Albuquerque, step into the Pastime and Liberty Theatres. And don't fail to go to the City Hall and call on Mayor Clyde Tingley. He's a friend of mine and a great booster. If and when you land in Dallas, be sure and see P. G. Cameron of the Melrose Theatre and Paul Scott of the Varsity. Both have had Photophone apparatus in their theatres for some time and we consider them among our staunchest supporters in the Lone Star state. These are only a few of the host of satisfied RCA Photophone exhibitors in Arizona, New Mexico and Texas and you ought to know them if you don't already. Drop me a line when you have time.

Yours truly,
G. K. RUDULPH

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

KEEP MARCHING FORWARD!

THE calamity howlers howl, the grave diggers dig, the tear-jerkers cry, the kickers kick, the grouches bellyache, but real showmen keep marching forward.

We have made it a particular point to feel out the many men with whom we come in contact and listen to what they have to say when present conditions within the industry are being discussed. We have noted carefully how optimistically or pessimistically they spoke when reminded of good or bad product. We have watched their faces to see the expressions when circuit versus independent theatre operation was the topic.

All these things have a direct significance to the men who are handling the movie houses all over the country and shows, within certain limits how the majority react to such matters.

Invariably the men who are honest-to-goodness showmen laugh off every disagreeable slant and counter back with their determination to carry on regardless of the so-called evils, real or mythical, within the realm of theatre operation.

Invariably the real showmen are too much concerned about stimulating business or keeping their houses out of the red to dwell long and moodily over this or that handicap, if handicap that this or that happens to be. Their first thought is how to merchandise the pictures; how to improve the operation of their theatres; how to do both efficiently and economically. That's why they are not only good showmen but good business men, too.

Take the other type. The habitual kickers. They are so busy gossiping about the product and it's shortcomings, bellyaching about interference from their superiors, squawking about the "evils" of the show business that they have little or no time left to make a success of their theatres. So, it is only natural that they find themselves under fire, threatened with dismissal, being pushed and pounded, or set back a step at a time.

If those in the kicking class would devote but a small portion of their kicking time to paying attention to their jobs they would find less and less to kick about. They would soon become so busy doping out new ideas to attract patronage that little by little they would stop kicking and return to their former status as good showmen. And the entire business would be better off.

Now it's not so bad that we find a large percent of such people in our midst but it is almost a calamity that they spend so much of their time going from one to the other and doing the crying act. They not only are hurting themselves but those who they annoy with their kicking.

Show business stands for progress. For accomplishments. For ability. For hard work. For responsibility. We've got all kinds and sizes of theatres to keep filled. To get into the red is suicide. Every ounce of effort must be directed towards making our theatres both profitable and entertaining. One goes hand in hand with the other. Relaxing for one day means a day wasted. There must be no let-up. Since the world began it has been a battle for existence and it's no different today than it was yesterday except that today we must fight harder. But the stakes make the fight more than worth while.

For the aggressive, progressive, creative showman there is never one uninteresting day. Each new day finds new ideas, new pictures, new selling slants, new stars, new stories, new tie-ups, new everything. He wants to see his efforts crowned with as much success as possible. He is not averse to that little pat on the back and those few words, oral or printed, saying that he is a manager of a successfully run theatre or a man who accomplishes big things.

At the end of that rainbow there must be financial independence, promotion, responsible positions and no end of things to be enjoyed. But the end of the rainbow can only be reached by hard, conscientious work; the ability to take the good with the bad and make the most of it. The desire to succeed where others may not have been able to accomplish so much.

Anyone who is so hardened that he cares not a good goshdarn whether school keeps or not is either kidding himself or kidding others. But if he's kidding himself it's a dirty trick he's playing and sooner or later he will be sorry that he lost that much needed enthusiasm to start the day with a smile and plenty of confidence.

There isn't a handicap in the whole industry that can keep a good man down or could possibly throttle the ambition and ability of a real showman. For despite the kickers, the bellyachers, the growlers and the pessimists it's as true as night follows day that where laggards linger by the wayside, real showmen keep marching on. "CHICK."

DICK KIRSCHBAUM'S LOBBY LAFFS!



There's no satisfying some patrons in these days of dresserware, suit-cases, china, silver and moving pitchers. But after all you can't blame the ladies. They'll take all they can get, — and ask for more.

ATMOSPHERIC LOBBY HELPED AL FOURMET SELL "BORNEO" FILM

An atmospheric lobby front undoubtedly helped sell extra tickets for Al Fourmet, manager of the Ellanay Theatre, El Paso, Texas, when he played "East of Borneo." Natural shrubbery was cut from the banks of the local river for the decoration of lobby and box-office and cut-out animals were effectively placed in the brush. Stuffed animals, borrowed from a taxidermist, also lent to the general scheme.

Twenty-four sheet cut-outs of Pickford and Rose Hobart were placed on one end of the river bridge and one of Lupita Tovar was spotted at the Mexican side. The art department made up a volcano cut-out, which at night looked as though it was on fire, for a display for the center of the bridge.

Not all our members have the privilege of going out in their back yards to gather up jungle atmosphere, such as Fourmet is able to do, but we'll have to give him credit for not losing sight of the opportunity.

BOTWICK AND OTHER STAFF MEMBERS GOT OUT A FINE PROGRAM

Harry Botwick, of the Paramount Theatre, Rutland, Vt., calls attention to the very interesting inaugural program promoted by the combined staffs of the Paramount and new Grand Theatres on the occasion of the opening of the latter house and we'll have to admit that the boys did a splendid job.

Including the jacket the program consisted of 28 pages of ads and text, with photos of the leading executives, data on theatre, etc. We don't know who is the author of "The New Grand Talks," but to our way of thinking it's neat copy. The theatre itself is quoted as the conversationist and goes on to state that Paramount-Publix officials came over to make an inspection when everything was ready to function, and then continues to describe the up-to-date features. The original copy is on file at Club headquarters if any member cares to have it.

The staff of the new Grand consists of Thomas W. McKay, managing director; and J. Harry Wilson, manager.

TAKE NOTE OF THIS STUNT, YOU SHOWMEN NEAR BIG COLLEGES

Next football season when some of our Club members are casting about for an appropriate novelty, perhaps the stunt used by the management of the RKO Keith Theatre, Boston, Mass., may help solve the problem. We are indebted to Cliff E. Christianson, organist, for making it possible for us to receive the information.

Through the good offices of the athletic director of Harvard University, a film made up of all "thrill-plays" enacted in games between Harvard and Yale since 1914 was secured. Many of the scenes were made in slow motion and the players were identified by titles and numbers.

Special advertising included an ad and review in the "Harvard Daily"; letters to all clubs and fraternities; distribution of a special flyer in all parts of the city; stories in newspapers carrying names of those prominent in plays in picture; mention of film in address made by Harvard publicity director at press conference; marquee billing under current billing, "Harvard-Yale Thrill Plays 1914 To Date"; a huge window display in theatre arcade of enlarged pictures of various Harvard Football teams; large felt 5 x 12 set piece in lobby, with goal posts and football and same copy as in flyer, and an announcement of film over radio the night before Harvard-Yale game.

We believe that the above will be particularly interesting to Club members situated in or near the large colleges and universities, if this stunt has not already been attempted. Once the proper authorities are sold on the idea, it becomes merely a matter of the cutting room, where a most interesting special film could be assembled. There should be many interesting box-office angles attached to the screening of such a picture, since it would have appeal to students, alumni and the general public. Thanks, Cliff, for your contribution. Let's hear from you again.

Youthful Manager

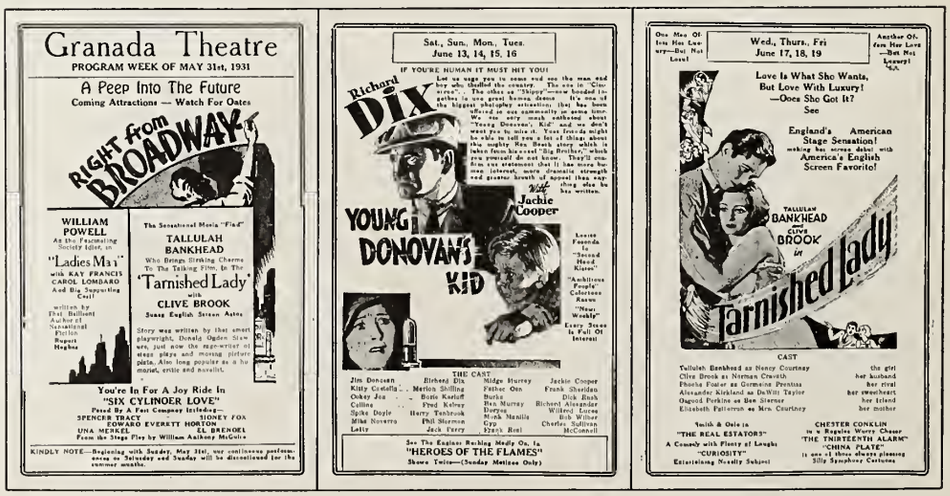
The occasion of the Fifth Anniversary of the Eastern and Clinton theatres, suburban links in the J. Real Neth chain in Columbus, Ohio, recently disclosed that Robert Glick, manager of the Eastern, has the distinction of being the youngest theatre manager in the city, if not the state. Glick has been in charge of the house since it opened and is 22 years old.

Now Here's a Program With A Somewhat Different Slant!

Here's a program that is neither a newsette or splash type, yet, is a combination of the two. You will note that they give their attractions the big spot of the pages, but instead of the usual method of leaving the balance of the page white they surround the splash cut of the picture with readers about the picture.

One thing is certain, no two theatres creating their own program copy will arrive at identically the same looking finished job unless they are deliberately trying to imitate one or the other. That is why we get such a wide variety of programs here at Club headquarters and also why it is interesting to note the various types. We particularly wanted this sort of program for reproduction and had to go back in our files quite a way to get it.

If you would like to see your own program in print, send us a good clean copy.



PRYTZ SAYS BARREL OF FUN IS BEST OF GIFT NIGHT STUNTS

For those who have found it expedient to boost trade certain nights of the week with Country Store, Gift Nite, etc., the methods employed by Roy Prytz, manager of the Duluth Theatre, Duluth, Minn., may be interesting to many of our members in the smaller towns. "Barrells of Fun" and "Pay Nights" are his favorites.

A Good Flash!

When putting on "Barrel of Fun" he arranged with merchants for a number of articles in the customary manner. Then he purchases about $10 of flash merchandise each week. About twenty ordinary barrels are scouted up, along with one large china barrel that measures about five feet across the top. All are painted white with circles of color to make a good flash and carry the theatre message. The barrels are then placed on prominent intersections, department stores and other desirable locations. On the top of a few barrels he places a wire screen and inside on the bottom a card with a message. A sign on the outside reads, "Danger—Don't Look In This Barrel!"

Get a Large Barrel!

The large china barrel was painted in a like manner with about twenty nails placed regularly around front half of upper edge. Strings were attached to each nail, one end hanging inside barrel and the other long enough to reach from the barrel to auditorium side of the orchestra rail. A small article was attached to each of the strings, correspondingly tagged, and the larger articles were placed on the stage to make a good display. The last five or six strings were used for "laughs," such as undergarments, four foot lengths of sausage, babies' milk bottles, rubber pants, etc.

When some loutish country boy would come down the aisle and select his string, Prytz would follow it to the top of the barrel, reach down and pull out a pair of bloomers, or some other article calculated to get a laugh from the audience.

Try a Pay Night!

Pay Night is tied-up with a local bank and along with a co-operative ad the institution furnishes small manilla envelopes in which the theatre inserts coins ranging in value from one cent to fifty cents, one 1 dollar and one 5 dollar bill. In other envelopes are inserted orders for free merchandise and single guest tickets. As each patron enters the theatre he or she selects an envelope.

After reading a whole lot about revivals of Country Store, etc., Prytz concluded to pass along the version that served him best. He observes that some of our members may chuckle over the antiquity of the two gags but, on the other hand, states that Barrel of Fun had it all over Country Store, and that Pay Night was a corker as a trade booster. At any rate, we're dead sure that his methods will be of interest to many Round Tablers and we thank him for making it possible for us to broadcast the ideas. Roy has always been a staunch member of this organization, never failing to regularly have the interest of others at heart. Here's hoping he will continue the good work.

"The Showman's Calendar"

JANUARY

21st	Stonewall Jackson's Birthday (1824)
23rd	Ralph Graves' Birthday
29th	William McKinley's Birthday (1843)
30th	Greta Nissen's Birthday

FEBRUARY

1st	U. S. Flag Raised in Hawaii—(1893)
	Clark Gable's Birthday
3rd	Woodrow Wilson's Death (1924)
	Horace Greeley's Birthday—(1811)
	Felix Mendelsohn's Birthday German Composer
4th	Col. Charles Lindbergh's Birthday—(1904)
6th	Ramon Novarro's Birthday
	Aaron Burr's Birthday—(1756)
	Massachusetts Ratified U. S. Constitution (1788)
7th to 13th	Boy Scout Week
7th	Charles Dicken's Birthday—(1812)
	First Telephone made by Thos. Watson for Bell (1875)
8th	Charlie Ruggle's Birthday
9th	Nebraska admitted to Union (1867)
10th	Ash Wednesday
11th	Daniel Boone's Birthday—1734
11th	Thomas Edison's Birthday—1847
12th	Abraham Lincoln's Birthday—1809
14th	St. Valentine's Day
14th	Admission Day in Arizona—1912
15th	John Barrymore's Birthday
	N. J. Abolished Slavery—1804
	Destruction of Maine—1898
16th	Al Jolson's Birthday

Boys May Get Break

The newly elected Mayor of Toledo, Ohio, A. Q. Thacher, formerly did his bit as a stage hand. Toledo showmen look for some kind of a break.

Adds to Holdings

Great Lakes Theatres, operated by A. J. Cooper and Harry Schwartz, of Erie, Pa., have announced acquisition of the Hippodrome at Youngstown, Ohio. The present picture policy will be continued.

Old Order Changeth

Sidney Danneberg, intimately identified with the fortunes of the Paramount Theatre, Toledo, Ohio, for a number of years, is awaiting assignment to a new post. Charles P. Perry, of Rochester, N. Y., succeeds to Danneberg's old job.

MYERS SOLD ADDED ATTRACTION FOR 50 MILES AROUND TOWN

Since we last heard from George B. Myers, former manager of the Kentucky Theatre in Corbin, Ky., this Round Tabler has located in Henderson, Ky., where he is in charge of the Warner-Grand. He's been there for several months and now that he's got his second wind we're able to report on what he did when Singer's Midgets came to town.

Aware that people in the smaller rural communities were not so well acquainted with various roadshow attractions, he heavily billed a fifty mile territory with several thousand newspaper-size heralds. But the big kick in the campaign was a street parade, which, by the way, is a stock stunt of the Midgets. Merchants tied-up their ads with boxes relating to the parade and a Ford dealer furnished cars with banners for a portion of the procession. A car equipped with a public address system lead the parade, playing records and making announcements from time to time.

The boxes carried by the merchants in ads stated that the Midget would appear at stores at certain times but these shopping tours were made very brief in order not to satiate public desire to see the diminutive folk.



If you will glance at the small photo which accompanies this description of Myers' Midget parade, you'll note that it includes a couple of elephants. We gather that these animals are part of stock equipment. The photo was taken near the theatre and there can be no doubt that the stunt drew a large crowd.

Now that Myers is again an active contributor to this department we'll look forward with genuine pleasure to hearing a lot more about this enterprising showman's activities. What's planned for the New Year, George? Let your Club know.

ACKERLY COLLECTED OVER 2,000 TOYS TO GIVE TO POOR KIDS

More than 2,000 toys of all description were collected for the poor children of the city at a double Saturday matinee show recently held by Irving Ackerly, manager of the Dominion Theatre, Vancouver.

A local newspaper announced the event, stating that children might gain admission to "Penrod and Sam" by bringing one of last year's toys to the theatre. After making repairs to some of the toys they were distributed to the poor kiddies on Xmas Eve.

Keeping Up With The Times!

By GUY JONES



Guy undertakes to describe his feelings about the talkies. All those in favor of more action and less dialogue on the screen should be sure to include that request in their next letter to Santa Claus.

SAN JORDAN'S FRONT ADAPTABLE FOR USE ON OTHER PICTURES

Somewhat belated through a mix-up in files but still interesting, is a description of a front made for "Hells Angels" while Sanford Jordan was connected with the Capitol Theatre in Salisbury, N. C. He is at present acting as assistant manager of the Paramount Theatre, Concord, N. C.

The entrance to the lobby was completely enclosed with beaver-board except for a cutout doorway. The tile was painted in large letters over top of entrance and both sides and front carried sketches of airships, airplanes and bursting shells. Stills from the picture also lent to the general scheme.

While rather late to publish accounts of fronts for this particular picture, Jordan states that this design caused plenty of comment and considerably helped business. He used a similarly constructed one for "Cimmaron" with the same results. He is passing it along for the reason that it could be applied to other pictures of the same types. In the meantime, we'll be on the lookout for some evidence of what he has been doing to sell shows in Concord.

WATERS SCORED WITH LOCAL HIGH SCHOOL'S TEAM WITH PEP PARTY

Since severing his connection with an assistant managership in a Memphis house, Lawrence Waters has located in Newport, Ark., where he is in charge of the Capitol, an M. A. Lightman theatre.

In connection with "Touchdown," Waters tied in with the Senior Class for a thirty minute party and "pep session" at the theatre following the winning of the team's last game of the season. During the game score card heralds were distributed and the Senior Class sold tickets to students on the benefit plan. A packed house and much newspaper publicity resulted from this move.

He also held a grocery matinee recently for the benefit of the Orphans' Home and managed to donate a trunk load of groceries to the institution. This matinee was a special one, following the regular matinee. The newspapers supported the event prior and for two days following.

We're mighty glad to hear from Waters again and to know that he has won a promotion to the post of manager. Now that he's in a more advantageous position to pass along show tips for his fellow showmen we hope that he'll continue to do his share.

PHELAN PROMOTED A COOKING SCHOOL TO EXCELLENT RESULTS

One of those good will stunts you're constantly hearing about these days recently took place down in Long Branch, N. J., where Thomas A. Phelan stands at the helm of the Paramount Theatre.

He tied up with a local newspaper for the sponsoring of a Cooking School course to be held at the theatre. Lectures were made on four successive mornings at 10 A. M. from the theatre stage and awards made by the newspaper and merchants to those who were present at each meeting and who particularly qualified.

The newspaper profited from the deal by tying up with a number of merchants on advertising connected with various articles mentioned during the lectures and the theatre secured many additional patrons through women staying to see the first show. The theatre also profited through the vast amount of publicity given the affair by the newspaper. Many women from out of town attended the lectures.

We've often had occasion to tell Club members about Phelan's activities in Long Branch and he's always turning up with some interesting slant on show business. There are many angles to a stunt such as outlined above, such as the newspaper tie-up and the opportunities Phelan had to get in a few words for his theatre and coming attractions during a brief stage address.

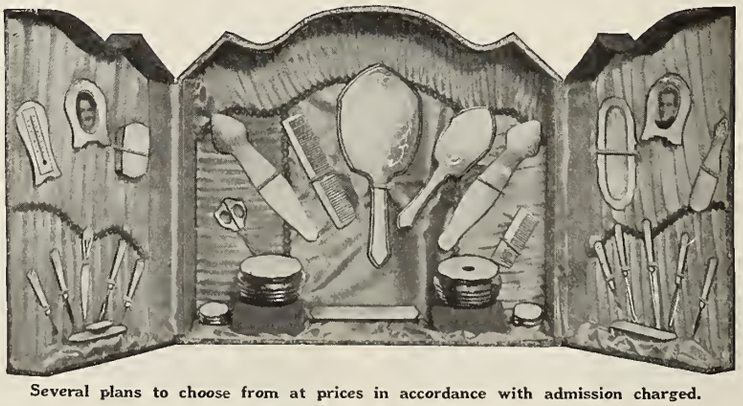
Down to Bed-Rock

J. H. Moran, manager of the Royal Theatre, Laurel, Mont., has announced a new policy and states that this was done without consulting any of the movie magnates. He hopes they'll back him up.

"People must have entertainment," he announced, "therefore I am putting the admission price down to a real bargain level. This will make it possible for even a large family to witness quality entertainment."

YOU CAN DRIVE OUT OLD MAN DEPRESSION BY STARTING

PYROLOID NIGHTS



Several plans to choose from at prices in accordance with admission charged.

Special Exploitotion motter supplied free of chorge.

THE WILCOX COMPANY, Athol, Mass.

NEW YORK CITY: EMPIRE STATE BLDG. TORONTO, CANADA: 297 CAMPBELL AVE.

Monufocturers of "Pyroloid Products" for over 30 years.

WOOLWORTH GETS AWAY WITH IT BUT YOU CAN'T—SAYS WHITBECK

Herewith we present number two in the series on "Is Advertising and Exploitation Necessary." The original basis for this series was the question of whether any theatre with the pick of product could afford to lay down on their advertising and exploitation. Out of that question we find a hundred and one answers all valuable and interesting to every showman in the business. By following each article or groups of articles every week you will get the slant of some of the best men in the field of advertising. At the same time we have not overlooked those who are not so big, but whose opinions are nevertheless of great importance. Those who would like to express themselves on the subject are invited to do so, submitting their views to the Managers' Round Table Club. Frank Whitbeck wrote this week's article and we feel certain that his thousands of friends within the industry will be delighted to read anything that Frank has to say on this or any other subject. For years he headed the advertising department for Fox West Coast Theatres. Since leaving that circuit he has been a valuable member of the studio staff at Universal City, where he not only sponsored advertising and exploitation for their pictures, but gave the story department the benefit of his wide experience in what the public wants in the way of entertainment. As the M. C. at the deluxe theatres would say, "We give you Whitbeck." Read on. "Chick"

BY

FRANK WHITBECK

▽

Butchers and Bakers!

Can a theatre be successfully operated without advertising?

It all depends upon what you call "a theatre."

Mr. Woolworth runs a great number of 5 and 10-cent stores . . . he never advertises. The butcher shop and bakery around the corner . . . they never advertise. Then . . . look at Marshall Field and Macy's . . . or Swift, the packer, and the National Biscuit Company. It's all relative.

Remember a few years back . . . on every fence post, in every grocery store window—in newspaper space . . . on the billboards—you saw "The Gold Dust Twins." What about "Sunny Jim" who used to advertise "Force"? Have you seen a package of "Gold Dust" lately—how long is it since you had "Force" for breakfast?

Sure you can run a theatre without advertising . . . but you won't get very far and your theatre won't amount to much.

Think this over . . . Metro-Goldwyn-Mayer make pretty good pictures. But are they satisfied to sit back on their haunches and say to the exhibitor . . . "there it is, now YOU sell it." They are not . . . and you know it. M-G-M stages a national advertising campaign in the key cities for their big pictures. On top of this . . . they spend an enormous amount of money each year in movie magazines, in radio broadcasts, in the maintenance of a studio publicity department which works on something beside press sheets.

Water for the Mill!

It's all water for the mill . . . showmanship effort to help your theatre and, in the helping, of bettering their percentage receipts or getting a better price for their pictures on straight sales contracts.

Universal made a picture called "Frankenstein." Its first, second, third engagements were sensationally successful. There was no mistake in anybody's mind. . . . Universal had one of the hits of the year if not THE hit. When box office receipts demonstrated what they had, were they smug and content and did they say . . . "we've given you a hit . . . now go out and sell it"? They did not . . . they gave every bit of energy and help they had to the exhibitor . . . they gambled their own money in increased advertising appropriations in spite of box office proof that "Frankenstein" was a box office wallop. Where Universal could have sat back and said "we make 'em . . . you sell 'em"; they put their shoulder to the wheel, their money on the line and—THEY ADVERTISED!

Henry Ford comes pretty close to writing his own ticket in the manufacture and sale of popular priced motor cars. Does Henry Ford advertise . . . or do you believe he doesn't have to? I have no way of knowing just how much Henry does spend each year on printers' ink, but it certainly must run into the millions. What about the advertising for "Lucky Strike" cigarettes? Did you read the other day where the president of the company said he "didn't know whether the advertising paid or not, but he *was keeping it up—just the same.*" He knows . . . if he quit—you'd be smoking "Chesterfield's or Camels. What happened to "Gold Dust" and "Force" when they quit advertising?

Maybe you're going to say that advertising will eat you up . . . if you don't watch out. . . . That you may be building a Frankenstein (free plug) with an ever increasing budget. It won't if you keep your head. As your business increases, through advertising, increase your advertising budget in proportion to that increase.

They CAN Be Sold!

Do you think that some pictures "just can't be sold"? If you do . . . you are wrong again, and for proof . . . watch the receipts published in the various trade papers. What may be a flop for you will be a mop-up for another showman in another part of the country . . . a showman who found an angle—a way to sell that picture.

There are a thousand ways in which to advertise . . . most of them good. Your job is to discover which *are* good and which are *not*.

Mind you . . . I don't think door hangers and milk bottle tops are worth a tinker's damn. . . . I believe most of the exploitation and stunts that go into the exhibitor's press books are god-awful, but . . . my thinking that way doesn't prove me right. Maybe I don't know how to use them . . . maybe a small town manager in a cross-road hamlet could teach me how. . . . I'd be willing to learn and, having learned . . . change my opinion and admit my ignorance.

Take a Second Look!

Have you come to the point where you say . . . "advertising doesn't help my business." If you are . . . take a second look at your advertising. I've been in towns where the natives wouldn't believe the manager if he swore to the truth of his statement on a stack of Bibles. I've seen other theatres go along week after week and month after month and never change their form of advertising . . . never vary their appeal. They just keep adding mis-statement of fact after mis-statement of fact . . . filling their display space with bombast and hooey until it becomes an old, old story with every possible patron of that theatre.

Then there is the lobby display. You know that's advertising, too . . . just as much as a display of cotton goods in the department store window. How often does the lobby get a thought from the manager who says "advertising doesn't help my theatre?" Same old frames in the same old place . . . 8 x 10s, one-sheets and 22 x 28s . . . a standing order at the exchange . . . no variation, no originality . . . no thought.

Books could be written on how to advertise for a theatre." Many more could be written on "How NOT to advertise a Theatre." But that isn't the question . . . you asked me . . . "Can a Theatre Exist without Advertising?" My answer is . . . "NO . . . not if it's—a theatre."

In the course of Frank's article he mentions the fact that Woolworth never advertises, yet, is a successful chain of stores. It is interesting to note that the real estate department of that five and ten store chain makes it a point to select locations directly alongside of some big advertiser.



Frank Whitbeck

Other chains, like United Cigar Stores never decide on any location until they have carefully clocked the pedestrians who pass that location and find them sufficiently large to warrant a store being spotted there. And, furthermore, if the pedestrian traffic drops off considerably after the store has opened they shut it down.

Advertising has unquestionably been responsible for the success of the majority of neighborhood and suburban theatres. Such houses are not generally located on the busiest streets although they may be spotted on the business thoroughfares of their little communities. But advertising brings the patrons to the box office and advertising keeps them coming there.

PORTER PROMOTED A WINDOW TIE-UP GAG BY OFFERING AWARD

A somewhat different slant on the art of obtaining window space, which we haven't heard about in quite a while, is brought to the Club's attention by John Porter, manager of the Palace Theatre, Melbourne, Australia.



John Porter

When campaigning a musical production, which had reached its sixth week when he communicated with headquarters, two stunts stood out as main contributors to a tremendous amount of publicity received by the show. One was a window-dressing competitive stunt and the other a frock gag.

A Sunday newspaper broke with the announcement that the producer of the show would donate five pounds and five shillings to the storekeeper who made up the most attractive window display incorporating some feature from the musical production. A similar notice was published in 26 suburban papers and exactly 183 merchants entered the contest. All went to the expense of ordering cutouts and flittered sign cards, together with cartoons of principals in the show.

Frock Contest!

One of the leading papers, with a circulation of over 170,000 daily, sponsors a Frock Contest every year, whereby awards are made to women who submit the most attractive frocks that can be fashioned for a stated amount. This broke during the run of the musical show and Porter tied up with the editor to have a number of the girls display the frocks. It proved an excellent means of obtaining a lot of publicity at no cost to the theatre.

While the window dressing stunt was engineered in connection with a musical show in for an extended run, there doesn't seem to be any apparent reason why the same idea cannot be planned in advance for some special attraction, Anniversary, or to announce new season product. That there will be considerable work attached to such a campaign we don't doubt for one moment. Then, it's possible that some managers would not care to set the precedent of paying even a small amount for space that they are getting for nothing. But 183 windows, attractively advertising a picture for the small sum of $5, is interesting to say the least. It's an idea, boys, anyway.

Try It Yourself!

Also, Porter's other gag concerning the frocks may give some of our members a new angle to work on when looking about for means to publicize an added attraction, particularly if the troupe happens to have members who could be prevailed upon to cooperate in a tie-up.

Our thanks to Porter for sending along the above information and we'll hope to hear a lot more about what he's doing to put shows over in Melbourne. Musical show or picture, good ideas are always adaptable, and Australia certainly takes no back seat when it comes to modern showmanship.

POSTER ART FOR THE THEATRE!



Drawn By B. L. James

The illustration above can be used for either poster or newspaper ad purposes. You will find that it works out well both ways. Like most of the other Benton James contributions it is clean-cut and attractive. For poster purposes you can easily visualize its finished appearance with the aid of some good colors.

The illustration below is from Herb Simpson but the art work was done by none other than Arthur DuVall, art director for Loew's Theatres in Evansville, Ind. This beautiful piece of art work was done in colors and is certainly a thing of beauty. How it must have attracted attention in the lobby of the Victory Theatre can best be judged by those other artists who appreciate this type of work.

Drawn By Arthur DuVall



DON CHAMBERS SAYS JUVENILE STAR DID GOOD WORK IN N.W.

Some time ago we had occasion to publish accounts of campaigns carried out by several Club members in connection with the personal appearances of Jean Darling, diminutive star in "Our Gang" comedies.

The little girl and her mother made quite an extensive tour through the Northwest section of the country and according to reports from our members and from Don Chambers, key city advertising manager with the Publix circuit, cooperation received from the little girl and her mother boosted box office receipts in the smaller towns to a marked degree.

Jean's act consisted of trailers, songs, recitations, and a jazzy dance for the windup. There were many tie-ups made with local merchants, built principally around testimonials from the little girl concerning local products.

SIDLINGER FOLLOWS UP FAMILY TRADE BY INDIVIDUAL HERALDS

Appeal to family patronage through the medium of attractively gotten up program-heralds, letters to children and small folders addressed to mothers and fathers, has been extensively followed to excellent results by Albert Sidlinger, manager of the Holme Theatre, Philadelphia, Pa.

His program-heralds are of the flash variety, with large mats, large type and plenty of white space between. The front or back cover generally carries some institutional message. The one addressed to "Mother" could be appropriately used on Mother's Day. The second page carries the cut of a matronly looking lady and the third page is headed, "Every Day Is Mother's Day." The balance of the copy suggests that She come to the Holme and relax. Following is a reproduction of the letter mailed to children:

Dear Friends:

Here is the letter I promised you kiddies, and I want to thank every one of you for sending me your letter, and I had a great time reading them all even if it did take me almost a week.

I hope you enjoyed the free show we had last week, and I hope you will enjoy the one we will have this week on Thursday at 4 o'clock. Of course, you know that all you have to do is to bring this letter to the theatre with you and that will be your ticket.

Next week, Kiddies, we will have another free show, but this time you will have to bring something along with you that we can give to some of the poor kiddies for their Christmas. You can bring a can of food, one of your old toys, or a pair of your old shoes, in fact, anything that some poor kiddie would enjoy for their Christmas.

I might even suggest that you bring something along with you on Thursday as I know a lot of kiddies who would like something, and we would have plenty of time to fix the toys up before Christmas.

So don't forget the smile, Kiddies. We all like to have fun, and the place for it is at the Holme Theatre. By the way, do you come to the regular Saturday matinees?

Next Saturday we will tell you about a new Club we are going to form, and you will have a lot of fun too.

Hope you enjoy the little prize I am sending you, and I hope you have a lot of fun with it, and don't forget to tell mother and daddy where you are going on Thursday, December 3rd, at 4 o'clock. We don't want them to worry about you, do we? 'cause we'll be having a lot of fun.

See you Thursday, kiddies.

Your pal,
UNCLE AL.

Sidlinger certainly has been wading into the home with a lot of attractive advertising matter and we'll be looking for further examples of the kind of work he's turning out.

NEW MEMBER WRIGHT SENDS CLUB NUMBER OF SELLING STUNTS

One of the Round Table's recently elected members, Harold Wright, manager of the State Theatre, Hollister, Calif., advances the argument that there's nothing very new under the sun in stunts being tried out in show business these days; that the guy who thought out the originals had all the grief of experimentation, and that most any fellow with a fair amount of intelligence can take up the trail where the first one left off and cash in with a variation or elaboration of the original. We're inclined to agree with Hollister to a certain extent and to back him up we'll give you all a line on what's been keeping him busy the past season.

"Reward" Posters!

For instance when he was plugging "Pardon Us" he had printed a regular Sheriff's "Reward!" poster, with photos of the two stars underneath the head. Both were numbered a la criminal code. $5,000 in large type appeared under photos. Additional copy instructed the reader that these two "desperate criminals were roaming the countryside with avowed intention of inciting hilarious laughter upon unsuspecting citizens." They were warned that the two would be seen at the State Theatre and that $5,000 worth of laughs would be the reward for each person "catching them doing their tomfoolery."

Wright also had considerable success with the filling-out-of-balloon gag for the younger element. He used this on both "Skippy" and "Waterloo Bridge," offering guest tickets to the entrants and it brought excellent results. The newspaper ran the still cuts and empty balloons to be filled out with the most appropriate answers and gave generous reader support. Readers will recall that this was regular exchange material.

Helped the Needy!

He also recently promoted a "fruit jar matinee" that brought in some 350 jars of extra fine canned fruit for the needy in his community. This was pulled off in connection with the American Legion, for that organization's allocation of charity baskets. The jars of fruit were accepted in lieu of admission. Newspapers played up the event with a number of front page stories.

Other evidence of his activities is seen in several tickets prepared in regular give-away form. The articles included live turkeys, radios, $100 in gold, etc. These were handled in the usual style familiar to all Club members.

Two Types of Programs!

He has been using two special programs in addition to regular house issue. One is a finely gotten up monthly program, folded thrice for mailing. The left hand corner is decorated with a good sized cut headed, "Good News—about happenings at the State Theatre this month." In the middle of this box is the figure of a clown beating a big base drum, captioned "Follow me to the best entertainment ever presented anywhere." A postal permit is in the usual place. The mailers are made of excellent stock, suitable for hanging, and the copy is arranged so that it doesn't appear crowded. A smaller edition of the program has also been used as a programette.

Wright has certainly made a good start for a new member and we hope that he will continue to let us all know what he is doing to sell shows in Hollister. If any other members doubt his claims as to originality of ideas in show business these days, we'll welcome their replies. Maybe there is something new under the sun and, if so, let's have it.

LOCAL FILM DREW!



Not long ago we told Club members how Zack Freedman started the ball rolling at the Fox-Hempstead Theatre in Hempstead, L. I., N. Y., by promoting production of a local feature film based on the history of the town. The above photo shows line-up of citizens waiting to enter the theatre on that occasion. This stunt boosted a drooping trade and consistent plugging has kept the box office in a healthy condition.

WASHINGTON BI-CENTENNIAL CELEBRATION!

As far back as last September we started mentioning the nation-wide celebration commemorating the Father of our country. At that time, and several times since, we pointed out that the formation of local committees was under way and the theatre manager could take a leading part in the plans for his particular community.

We are now rapidly approaching the start of the Bi-Centennial celebration and if your theatre and yourself have not affiliated with the local forces in charge for this work then you have failed to grasp the possibilities of this celebration and what it can be made to mean to your theatre.

Those who still lack more intimate details of the entire celebration are urged to communicate with the Commission at their headquarters in Washington, D. C. They have quite a bit of literature, local plans, books, press clipping sheets, etc., all aimed at making the local work of the various committees more efficient with the minimum amount of effort. They will also furnish full information about the motion picture being made of the life of George Washington, how it can be secured and what advertising material will be available on it.

Theatres wishing to decorate their lobbies or fronts with appropriate portraits of Washington can secure prices and sizes from Club headquarters. Other accessories, such as buttons, banners, heralds and many other items to help make the celebration a great event during its lengthy progress for some nine months, are yours for the asking or information pertaining to same will be forthcoming upon receipt of requests from members and showmen.

If your local committee is fully formed, get in touch with them and see how you can help them along and help yourself at the same time. There is nothing selfish in this suggestion. Your simple participation in the activities of your local committee will be a marvelous good-will gesture on the part of the theatre. At the same time you can voice your sentiments regarding the various events to be staged and thereby avoid their clashing with your theatre's business. Those on the committee would not knowingly hurt you, but unless you are right on the spot you are going to find this celebration a whale of a lot of opposition to your theatre.

We cannot undertake to offer concrete suggestions for your guidance, you are on the spot and can best judge for yourself. We would only point out that the local committee's work ought to, if possible, be handled from your theatre and that you ought to be a mighty active member of that committee. As for how you can benefit by such activity, that's up to the smart showmen who know how to take advantage of situations as they arise and turn them, if not into profit, then away from direct losses to the house.

We urge every member and reader of the Club pages to give serious consideration to the George Washington Bi-Centennial Celebration and to become an important cog in your local committee's machinery.

"CHICK"

Veteran Keith Man

James L. Weed, with the Keith-Albee interests for over 20 years, has been appointed manager of the RKO Keith Theatre, Dayton, Ohio. He personally supervised construction of this house in 1921, was a former Keith manager and acted as city manager under Isaac Libson when Dayton houses were acquired by RKO.

TOM KANE RECEIVED PLENTY FREE SPACE FROM TOUGH EDITOR

Just prior to this writing we finished looking through a flock of tear sheets from a leading newspaper in Redwood City, Calif., and you can believe us when we tell you that Tom Kane, manager of the Sequoia Theatre there, certainly managed to get under a hardboiled editor's skin.

This newspaperman has the reputation of running a "no publicity" paper and maybe that does apply to straight out-and-out hokum. But when it came to publicizing a show for the Relief Fund to be held at the Sequoia he was there with both feet, front page and editorially. Day after day be plugged advice to all citizens to lend their support to the show, with the result that this theatre turned in the best showing of any house on the peninsula.

We venture to state that Kane's handling of the matter and his method of approach to this editor will get him more than the above in the long run. He made a friend out of this publisher by taking him down to a special screening of the program to be shown, and got him talking about some news-reel shots taken in and around Redwood City several years ago. In addition to plugging these he plugged the feature picture. Every time these were mentioned the theatre received free advertising in the most conspicuous spot in the paper. That's certainly worth something. More power to you, Tom, and continue to keep in touch with your old gang.

Notice to Members:

PLEASE be sure to notify the Chairman of any change of address.—THANK YOU.

A GOOD SHOWMAN PLUS A MIMEOGRAPH!

Can Produce a Variety Of Attractive Programs, Heralds, Ad. Matter, Etc.

It is remarkable what one good showman plus one good mimeograph and a girl operator can produce in the way of attractive theatre programs, heralds and other advertising matter when a plan, such as adhered to by J. E. Lykes, manager of the Loew's Palace Theatre, Cleveland, Ohio, is followed out. Not only have his experiments in this direction created an entirely different and novel effect but the printing cost to theatre has practically been eliminated by the plan in practice.

The only expense attached to the theatre for the turning out of the material is a small salary for the girl operator and cost of paper stock. The girl does her work in the theatre lobby on a machine promoted from the local mimeograph agency in lieu of the publicity received. The fact that the work is done in the lobby has also proved an interesting innovation to patrons.

On this page you will note a sample of the programs produced by this method. Note the character sketch of Cantor on the front cover. It is printed on deckle - edged stock of Nile green color and we believe you'll agree that the general effect is pleasing to the eye. The balance of the photograph shows the inside spread, devoted to notes for the fans and news of coming attractions. Again note the attractive typographical effect of a modernistic style type. A small credit line at the bottom of the third page states that the work was done by the mimeographing concern.



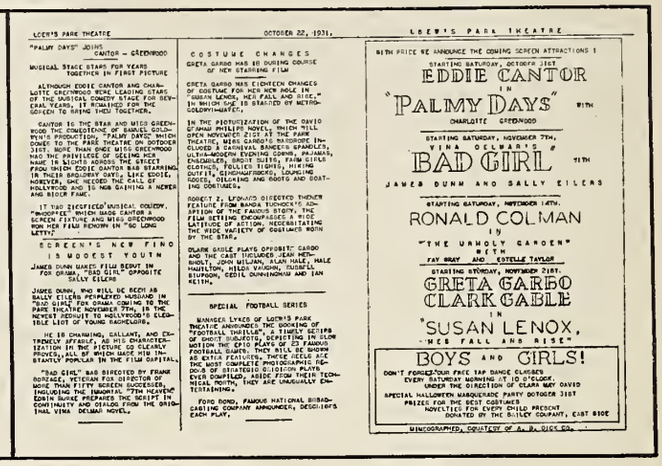
The other line cut shows a reproduction of one of 5,000 mimeographed handbills issued on "Susan Lenox," the bottom of which also carried an announcement of a midnight benefit show. These were distributed in city colleges and in parked cars. In connection with this particular picture the words "Ga-Ga" were plugged to quite an extent, the line "You'll Go Ga-Ga when you see Greta Garbo and Clark Gable in Susan Lenox" being much in evidence throughout the campaign. Local sandwich shops plugged "Ga-Ga" sandwiches and the soda fountains pushed "Ga-Ga" sundaes.

Other Examples

Other examples of mimeograph art are shown in the post-card sized card gotten out on "Bad Girl," on which occasion 6,000 were distributed at five football games, parked cars and on opening day of picture. This was in addition to distribution of 5,000 mimeographed letters and 10 very good window tie-ups in drug and book stores. Two silent teaser trailers were also used on this picture two and three weeks in advance, in addition to the regular trailer one week in advance. This picture had to be plugged hard in this community but the work put it over.



Front Cover.



Inside Spread.

Readers will also note another small photo showing the fore and aft views of a Baker Costume bally used on "Palmy Days," effective for five days at a cost of $1 per day. Twenty window tie-ups were secured for this picture in restaurants, bakeries, etc., using deluxe photos and cards. Mimeographed heralds were also given extensive distribution.

You have undoubtedly concluded by this time that Lykes has the mimeograph bug to a marked degree, but if you had the same opportunity as we to view a close-up of this material, we're sure that you would agree that he has hit upon something novel and economical in the way of theatre advertising.

Investigate

Just to prove it to yourselves, make a call upon your local mimeograph agency and find out just what these machines can accomplish in the matter of design. In the old days the mimeo was more or less limited to plain type matter but it is now possible to reproduce most any kind of caricature, likeness or design with striking effect. It is not even necessary to have a house artist sketch a design or face for these may be traced by a layman from material received from the exchange. You can send out your special a la mimeo or, as in Lykes' case, have your own theatre stationery dressed up with special and artistically designed head and margin.

We are indebted to Lykes for sending along samples of what he turned out on the mimeograph and also for his suggestions in connection with the mentioned pictures. Regarding the mimeographed matter, we feel sure that it will make a hit with any of our members who are tired of looking at the same old program, etc., and wish to strike a new and novel note in copy and advertising. If any further detail is desired Club headquarters will do its best to supply it, or, if the inquiry is addressed to Lykes at Cleveland, we feel sure that he will do his level best to send along the desired information.



JACOB GIVES BONUS TO STIMULATE IDEAS AMONG SERVICE STAFF

Much has been written about service organizations in various theatres, but little has been disclosed as to how ushers, doormen—in fact, the whole staff—are rewarded for their extra efforts in behalf of the theatre. It looks as though the answer to all this may be found in a policy recently adopted by A. M. Jacob, manager of the Majestic Theatre, Jackson, Miss.

At a meeting held a few weeks ago it was decided that some form of bonus would be given each month to the person or persons advancing best suggestions at the staff meetings. Not that this particular staff is not heart and soul with theatre, but it is thought that a new impetus in the formulating of ideas and suggestions will result from the move, which, in turn, will increase patronage.

A most excellent move, we venture to state, and one that certainly will stimulate ideas and suggestions from all employees. Something tangible in the way of a reward is a stronger gesture than a pat on the back these days, and we always have believed that the theatre staff can be used, aside from regular duties, in a great many ways that will reflect profit to the theatre. But it's only fair that extra time and effort should be rewarded. Jacob has shown the way.

Roxy Patrons Vote!

In an effort to determine reaction of customers to its show program, the Roxy Theatre, New York City, has installed voting machines in the inner lobbies. From time to time the patrons will be asked what kinds of music they prefer, what type of stage attraction they like and whether or not the film offerings are satisfactory.

PERSONALITIES

R. J. CHILDERS, for the past two years manager of the Woodland Theatre, Woodland, Wash., for W. B. McDonald, of Eugene, has announced that he has secured complete control of the house.

▽

HARRY HUFFMAN, well known theatre man of Denver, Colo., has reopened the completely renovated Rialto Theatre in that city.

▽

FRANK WOODRUFF, formerly assistant manager of the Strand Theatre, Fort Dodge, Iowa, has succeeded Jess Day as manager of the house. Day has been placed in charge of two other Central States theatres in Fort Dodge, the Rialto and State.

▽

MALLIE PARKHURST (Mrs.) has opened the Lyric Theatre, Charleston, West Va., after installation of new sound equipment.

▽

F. W. MOUEN has purchased lease on the Strand Theatre, Maumee, Ohio.

▽

JEAN FINDLEY has succeeded Bill Dubinsky as publicity director for Publix-Dubinsky theatres in Kansas City, Dubinsky being appointed city manager in St. Joseph, Mo.

▽

L. M. YOUNG is the new manager of the Strand Theatre in Melrose, Wisc.

▽

HENRY PENDY has been appointed manager of the new Uptown Theatre in Cleveland, Ohio.

▽

RALPH THAYER has been placed in charge of the Kenosha Theatre, a Warner house in Dayton, Ohio. "Doc" Miller was the former manager. Thayer is a former RKO man.

▽

D. R. KAUTZ has purchased the Plaza Theatre in Wheeling, West Va., and renamed it the State.

▽

C. E. HOHMAN has been appointed manager of the State Theatre, a house in Wheeling, West Va., formerly known as the Plaza and recently taken over by D. R. Kautz.

▽

F. N. BARHYDT is the new operator of the Ninth Street Theatre, St. Petersburg, Fla., formerly managed by L. H. Joslin. Prior to this venture, Barhydt had charge of the Paris Theatre, at one time known as the Tangerine.

▽

JOE RIVKIN, late of Tiffany, is doing publicity for the B. S. Moss Broadway Theatre, New York City, under manager Dave Rosen.

▽

HUGH S. BORLAND, formerly in charge of the Armitage Theatre, Chicago, is now at the helm of the Gold Coast.

▽

J. NOBLE ARNOLD has been promoted to the post of management of the three Publix-Kincey theatres in Durham, N. C., with headquarters at the Carolina Theatre. He was formerly in charge of the National Theatre in Greensboro, N. C.

▽

BEN COONEY has been made supervisor of the Juneau, Riviera and Granada Theatre, all Warner houses in Milwaukee. Respectively, Elmer Hoge, George Christman and Herb Glazier will act as assistant managers.

H. B. McBRIDE, manager of the State Theatre, Spokane, Wash., has named Earnest Rose assistant manager.

▽

WILLIAM DE VELLIER, formerly assistant manager to "Bill Levey" at the Beacon Theatre, a Century Circuit house at Port Washington, Long Island, N. Y., has been promoted to the post of manager at the Farragut Theatre, Flatbush ave., Brooklyn, N. Y.

▽

CHARLES LOEWENBERG, formerly in charge of Fox theatres in Madison, Wis., has been named advertising manager of the division, succeeding Howard Herzog. Loewenberg was at one time connected with Universal in Chicago in charge of exploitation.

▽

HARRY KUTINSKY, well known Brooklyn theatre man, recently returned from his honeymoon.

▽

JACK PORTEE is at the helm of the U. S. Theatre, 195th and Webster ave., Bronx, New York City.

▽

WALTER MORRIS, late of the Warner Hagerstown, Md., division, has been named city manager of the five Warner Theatres in Sandusky, Ohio, under the divisional supervision of C. J. Latta.

▽

S. R. DUKE has leased the Whiteway Theatre in Selma, Ala., from C. P. Harpe, and has renamed it the Carolina.

▽

GEORGE FISCHER, well known theatre man of Milwaukee, Wis., was recently elected a director of a local business men's association. In addition to operating the Milwaukee and National Theatres, he is also a director of the Wisconsin M. P. T. O.

▽

MERRIT DAVIS has taken over lease of the Liberty Theatre in Bedford, Va., a house formerly operated by the Warner circuit. Ashton Rudd, former manager, has been transferred to a Warner house at Clifton Forge.

▽

ROBERT C. FROST, Los Angeles theatre man, has succeeded to the Northwest division post for Fox-West Coast recently held by Robert Bender, who has joined his brother-in-law in Juneau, Alaska, in the publishing business.

▽

WALTER HOHLFELD has opened the New Elite Theatre in Greenleaf, Kansas, after leasing same from L. F. Larson, of Hanover. Hohlfeld also operates theatres at Hanover and Waterville.

▽

MESSRS. SMITH AND TACHA have taken over the Opera House, Jennings, Kas., from John Schiefericke. New equipment will be installed.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

R. E. PRATT, manager of the State Theatre, Washington, Iowa, recently added stage equipment.

▽

GLEN KLOCK has assumed active management of the Dickinson Theatre, Neodesha, Kas., John Irwin, formerly in charge of this house, has gone to Kansas City.

▽

ED HAAS recently reopened the Royal Theatre, Hutchinson, Kas., which has been dark for several months. More than a hundred girls and boys were in line for the first show.

▽

S. H. YOFFEE has opened the Noris Theatre, a new theatre in Appleton City, Mo.

▽

M. E. SCHREIBER has taken over the lease of the Paragon Theatre, Pilger, Neb., and will continue to operate the house.

▽

DAN CLINTON has succeeded T. E. Brown as manager of the Rex Theatre in Panhandle, Texas. Brown has gone on the road for a Los Angeles film exchange.

▽

JAMES TROPEA recently announced that he would rebuild the Broadway Theatre in Skagway, Alaska, according to a Juneau newspaper report. The house was burned to the ground several weeks ago.

▽

FRANK DeGRAUW has opened the new DeGrauw Theatre in Abbeville, La.

▽

L. A. DORAN, formerly assistant manager of the 116th Street Theatre, New York City, has been transferred to the same post at Loew's Circle.

▽

HARVEY "DOC" ARLINGTON has been assigned management of the Tivoli Theatre, Mishawaka, Ind.

▽

H. R. KISTLER has taken over the Avalon Theatre in Jacksonville, Fla. He formerly sold film for Pathe in Georgia and North Carolina territory.

▽

FRED THOMAS has been appointed assistant to Stephen Bilbacher, manager of the Tivoli Theatre in Washington, D. C.

▽

J. LAWRENCE SCHANBERGER, manager of Keith's Theatre, Baltimore, Md., is in a local hospital recovering from an operation. Pat Murray is taking care of managerial duties while Schanberger is away.

▽

FRANK NEWMAN, formerly manager of the Fox Theatre, Oakland, Calif., has been transferred to the new Paramount Theatre, same city.

▽

RAY BROWN, formerly manager of the Ohio Theatre, Lima, Ohio, has been made district manager of Warner houses in Findlay, Sidney, Kenton and Lima.

▽

E. E. MARSH has been placed in charge of the reopened Majestic Theatre, Corvallis, Wash.

▽

J. M. GOEBEL has reopened the Lyric Theatre, Norton, Va.

▽

H. D. FULLER has succeeded M. L. Sparr as manager of the Iowa and Strand Theatres in Atlantic, Iowa.

▽

FRED WEIS, manager of the Savannah Theatre, Savannah, Ga., recently had an experience with safe-crackers. The yeggs got away with more than $3,000, it is reported.

IT REALLY HAPPENED! By ROY HUFFORD

VIA—
AGNES MOWRY
DAVENPORT, IA.



The new assistant checks in the show; but he's so green he thinks that "Score Charge," (Vita), is a short subject. But we know better; it's a "calamity." If you don't like that title write your own.

HENNING PRESENTS EVIDENCE CO-OP IS POPULAR IN AFRICA

A communication from Bennie Henning, a Round Tabler located 'way over in Alice, C. P. South Africa, discloses that the Co-op ad has made its appearance in that section of the world.



Bennie Henning

A company recently opened the Metro Theatre in Port Elizabeth, Cape of Good Hope, and this was the occasion for promotion of a full-page co-op among business firms who had in some way contributed to the new house.

As to Bennie himself, he's keeping busily engaged with his job of operating shows in Alice, Seymour and Peddie, in addition to doing his level best to keep the Club informed on what's going on in show-business in his zone. There's one thing he doesn't have to worry about in his towns and that's opposition, for there isn't any. Hence, once a theatre becomes established patrons attend regularly and the use of advertising stunts are not at all necessary to help fill a house. As a matter of fact, Henning states that use of same on a few occasions acted contrary to expectations. In other sections of his country, however, where the competitive situation is keen, all kinds of stunts are much in vogue.

Henning is contemplating the installation of sound equipment for his theatres and we hope that he will find it practical to proceed with his plans. However, the business situation in general is much different where he is located and up to the present it has not justified the considerable expenditure. Maybe by the next time we've heard from him he will have taken the leap. In the meantime, we will look forward to receiving another interesting letter from this Round Tabler in far-off South Africa.

NEWSPAPER, MAYOR HELPED HOLTZ PUT OVER RELIEF SHOW

Taking into consideration the interest shown in civic affairs by Chas. Holtz, manager of the Del Paso Theatre, North Sacramento, Calif., it is not at all surprising to us that business men and newspapers of his community rallied to his support when it was announced that a benefit show would be staged for the Unemployment Relief Fund.

What could be sweeter balm to a theatre man than a banner head across the front page proclaiming in large bold type—"Go To The Del Paso Matinee Next Wednesday?" And then a two column lead story urging all citizens to contribute their bit to the general fund by attending the local benefit. Pictures of the Mayor, who endorsed the move, and of Charlie Holtz, were set alongside the story. In the amusement section of the paper other stories followed up the front page yarn.

The above is stressed because we have followed Holtz's activities in North Sacramento for quite a long time and have had many occasions to note his interest in community affairs and among business men. Whole-hearted support such as the above is an excellent example of what this sort of policy can produce in an emergency. Certainly, this is one of the best publicity breaks for a theatre we've seen in quite some time. More power to Charlie Holtz, and we'll be looking forward to hearing more about what he's doing out in his home town.

Landers in Dallas

Jim Landers, showman of San Antonio, Texas, who made the Aztec Theatre in that city one of the most talked-about houses in that section of the country, has exchanged jobs with William Lewis who has been at the helm of the Old Mill Theatre in Dallas, Texas. Reasons for the shift have not been advanced.

CAMPAIGN ON FOOTBALL PICTURE ONLY COST WALTMON $3.50

One of our new Club members, Burgess Waltmon, manager of the Warner-Grand Theatre, Fulton, Ky., recently captured the attention of his company's house organ "Carry On" with an account of a $3.50 campaign made on "Spirit of Notre Dame." A campaign for that amount is enough to make anybody sit up and take notice, so we'll play follow the leader and tell you how it was done.



Burgess Waltmon

The annual football game between Fulton and another town, when a boy in uniform paraded the side lines with a banner, was the opening wedge in the campaign. With the boy was a man with a megaphone ballyhooing the extraordinary merits of the production. Waltmon also made a talk before the School Assembly and urged everyone to attend a showing of the picture.

A boy in football togs carried a banner through the main streets with copy relating to the picture, and it was also arranged to have boys and girls, also togged out in football attire, ride through the town in a sporty auto, stopping at certain points to cheer. The theatre front was decorated with college streamers.

Exclusive of cards and heralds distributed in Fulton and nearby town the above set the house back only three bucks and a half, and it certainly looks like a lot of campaign for that much money. Waltmon is only 22 years old but has had considerable experience in show-business. We venture to state that he will keep on up the ladder. At any rate, we'll be looking forward to hearing from him again.

Depperman in Chicago

William Depperman, who has been in charge of publicity for the Broad Theatre, a Loew house in Columbus, Ohio, will act in a similar capacity for Warner houses in northern Indiana, working out of Chicago. A change of policy at Columbus gives Manager George Tucker of Loew's Ohio the additional supervision of the Broad.

LOBBY DANCING!

If your theatre boasts of a spacious lobby or foyer it may pay you to give some thought to the possibilities of running Lobby Dancing one night a week as a special attraction for the younger set of your town.

This has been proven a tremendous magnet for the box office and the building of good will for many a theatre and properly handled will do as much or more for you and your house.

Local orchestras can furnish the music; some prominent ladies organization can act as sponsors or chaperons, (this to cover any comeback at you) and the lobby can be dressed up by some nearby decorating company. None of these things should cost you anything at all. Promote them.

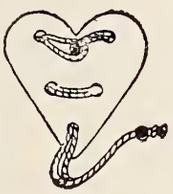
Refreshments can also be promoted if you can sell the idea.

BOOSTING BOX OFFICE RECEIPTS with IDEAS TO STIMULATE THEATRE ATTENDANCE



GOOD NEWS

For Tired Box Offices



Magic Matinees

Kids of all ages are fascinated by magic. Every kid loves to work out a problem. Magic puzzles and tricks satisfy this desire.

For further information on how to use these tricks and samples write to

Box 504

Managers Round Table Club

1790 Broadway New York, N. Y.

MAIL YOUR TRIAL ORDER TODAY for

HAND PAINTED Rainproof SIGNS 50¢

Each on heavy poster paper in 5 or more attractive colors and artistically airbrushed *any size up to 36 in. x 10 ft.* Write for prices on other sizes on paper-muslin and cards.

One Day Service — Prices Do Not Include Postage

Get the Best — They Cost Less

H. DRYFHOUT

736 SO WABASH AVE. CHICAGO, ILL.

MW

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WITH ILLUSTRATED SLIDES

"WINTER"

Released December 12th
A timely novelty guaranteed to HEAT up the COLDEST audience.
STOP WORRYING ABOUT NEW MATERIAL!
Here are numbers that have been sensational hits wherever played.
"Looking Backward" "Motor Mania"
"European Tour" "Radio Racket"
"Literary inDIGESTion"
Rental $5.00 Deposit $5.00 Total $10.00
Sale Price $10.00
(postage extra)
Complete thematic cue sheets free

WRITE FOR CATALOGUE OF NEW COLORTONE EFFECTS

NATIONAL STUDIOS Inc.
226 WEST 56TH ST. NEW YORK, N.Y.

BALLOONS



All sizes. All shapes. All colors. Send your specifications to this Department. Prices include any imprint you desire. They make a wonderful flash when you cover your lobby with them. The kids will flock in after them, too!

For further information and samples write to Box 503

MANAGERS ROUND TABLE CLUB
1790 Broadway New York, N. Y.

NOVELTIES



1000 Pieces Assorted $6.50

Gifts to the Youngsters are always appreciated. Let us supply your requirements for New Year's Eve. Noisemakers, Hats, Serpentines, Favors, etc.

Catalog free

Brazel Novelty Mfg. Company
4005 Apple St. Cincinnati, Ohio



Colored Paper Hats

Assorted paper party hats. Bright colored bands offer plenty of imprint space. Great for parades, special matinee parties and as throw-aways. These hats are priced for quantity use. Cover the town with them. Every kid that wears a hat is a walking twenty-four sheet for your attractions. Turn these over to your local printer for imprint.

For further information and samples write to Box 502

MANAGERS ROUND TABLE CLUB
1790 Broadway New York, N. Y.

WATCH THIS PAGE FOR BUSINESS BUILDING IDEAS!

BLOUIN DOING GOOD WORK IN CHARGE OF WARNER BROS. HOUSE

Before going to Washington, D. C., to engage in special work, Frank Boucher, a Warner territorial supervisor, had occasion to visit the Masonic Theatre in Clifton Forge, Va., and in line with his characteristic willingness to exploit budding genius, he contrived to see that the Club's attention was directed to a few samples of work turned out by Maurice Blouin, manager of the afore-mentioned house.



The accompanying reproduction of a display Blouin made for "Susan Lenox" and two others are said to have set the house back but $3.60. The latter consisted of an auto-rigged air-ship for "Dirigible" and a large replica of an opened book on "Bad Girl."

Maurice started his career in show-business in the art department in Washington and there's no doubt but that his former experience will help him over many a tough spot. Now that he's graduated to the post of manager, it is the Club's hope that he will do his share to contribute interesting slants on showmanship for these pages.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....
Theatre .....
Address .....
City ..... *State* .....

FEBRUARY—THE BIG MONEY MONTH!

Showmen who seek special occasions as a background for stimulating business, should enjoy the pleasant pastime of glancing through the possibilities of February.

They will find during next month the start of the nine month Washington Bi-Centennial Celebration, Lincoln's Birthday, Washington's Birthday, St. Valentine's Day, Col. Lindbergh's Birthday, Leap Year, and, an unusually large quota of historical dates which offer some good tie-up slants for smart showmen.

On the other hand they will also find that Ash Wednesday and the start of Lent gets under way as early as the 10th this year. Meaning that we will have an early Lent and consequently it will be over earlier than usual. Which is not such bad news. When Lent comes early in the year we get a chance to do some good business after Easter Sunday and before the first warm weather chases the cash customers out into the country.

Much activity can be concentrated during Lent to offset the usual falling off in business in those sections so affected. By planning those activities now you will avoid last minute rushes and the chances of being caught napping.

Cash is on the many money-making slants during February and make it the most profitable month of the season despite its shortage in days.

LEONARD FREID HAS WAY TO OBTAIN GOOD WILL FROM STUDENTS

One of the Club's recently elected members, Leonard Freid, manager of the Wisconsin Theatre, Eau Claire, Wis., has been trying out a scheme to gain the good will of high school students and it has worked out so nicely that we're passing it along for the benefit of those who may be similarly situated.

Out in his city there's a student publication by name of "The News," published weekly by the students. Freid contacted the superintendent of schools and sold him the idea of having a student review each week's attraction at his theatre, the review to be published in the paper. This goes to press on a Wednesday morning and about 1200 copies are circulated through the school by noon. The stunt has achieved the double purpose of giving the student experience in the reporting line and as a gainer of valuable publicity for the theatre.

While schools without newspapers will outnumber those with such organs, the value of such an arrangement will be clear to any Club member. If such an opportunity has been neglected we believe that it will pay to contact the head of any school that supports its own paper. The idea can be mainly sold as one that will advance a student along the path of journalism. Publicity among 1200 students who are able to pay adult admission, at the cost of one pass per week, would be considered cheap by many at a greater cost.

HAMPTON KNOWS HOW TO PROMOTE USEFUL GIVEAWAY ARTICLES

The promotional ability of Robert Hampton, manager of the Paramount Theatre, Gulfport, Miss., was again demonstrated recently when he arranged a deal with the local General Motors agency for the giveaway of a radio on Xmas night. From another firm he obtained a complete lady's ensemble and a man's suit, and from a music store he promoted still another radio.

As other gestures for the holiday season, he made arrangements for the wrapping of Xmas packages in suitable paper, with the additional free service of checking and mailing. Free coffee, supplied by a local company, was also served in the lobby, Of course, in order to participate, it was necessary for a person to be inside the theatre.

Hampton also has another "Gold Night" lined up and plans under way for the organization of a home talent show.

BURR PLAYED SANTA CLAUS AND COPS HAD TO HANDLE CHILDREN

When Frank R. Burr, of the Burr Theatre, Ludlow, Mass., planned his annual free show and donation of candy, etc., to approximately 1,400 children he did not anticipate the arrival of half again as many youngsters in front of his doors early on the morn of the event.

As soon as eight o'clock in the morning the kids started to line up in front of the door to secure admission to the theatre and shortly after ten o'clock the line-up resembled the gate of the Yankee stadium during a world series game. Traffic was blocked, police pushed around, windows were broken and general excitement reigned as those in the rear began a movement to reach Santa Claus in anticipation of a dearth of seats and candy. Brothers and sisters, separated in the general melee, searched vainly for their kin until a semblance of order was restored and about 500 surplus kids ranging from 2 to 14 years of age were politely but firmly informed that they were out of luck for the time being.

A news story and two three column cuts in a Springfield, Mass., newspaper testifies to the fact that a reporter was on the job the morning of the show and Burr's annual affair can certainly be described as a howling success, overflow or not.

DISPLAY FOR "BIG PARADE"



Photo above shows lobby display made for the sound revival of "Big Parade" by managers Ralph Allen and Les Patterson, of the Fox Mission Theatre in San Jose, Calif. Note the cut-out with anti-aircraft guns and the show case containing souvenirs supplied through a tie-up made with a local unit of the National Guard. Appropriate posters decorate the walls.

How New York's Great White Way Advertises Its Current Attractions

















DON'T PROCRASTINATE—JOIN NOW!

HOMER C. JONES is the head of the Jones Amusement Company, operating the Liberty and Rialto Theatres in Alva, Okla., and we take this occasion to acknowledge his application for membership in this organization. Prior to taking over control of these two theatres he managed them when both houses were part of the Momand Theatre Co. of Shawnee, Okla. He and Hollis Herod, about whose advertising work we'll tell you further in future issues, carry on show business in their town and we're mighty glad to list their names on the roster of this Club. We hope that both will become regular contributors to this department.

———*Wear Your Club Pin! ! !*———

J. C. DUNN manages the Capitol Theatre in Tientsin, China, and thus the Round Table adds another representative in that far off land. Dunn's house was built only about a year ago and is operated under the jurisdiction of Continental Amusement Co., Ltd. We are glad to have him with us and know that his future communications regarding show-business in China will prove interesting to other members of this Club. If the Japs don't take over his house in the meantime, we hope to hear from him again in the near future.

———*Wear Your Club Pin! ! !*———

F. J. WOOD operates the Woods' Theatre in Cordele, Ga., and inasmuch as his membership application does not indicate any chain or circuit affiliations, it is assumed that he is the owner-manager of this house. Now that he has been accepted among this brotherhood of live-wire showmen, we'll expect to be kept regularly informed on what is going on in show-business down in Cordele.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

ABIE BETER started as an usher six years ago to learn show-business and it is now our pleasure to record that he's holding down the job of assistant manager for Wm. G. Maute, manager of Maute's Theatre, Irwin, Pa. During his apprenticeship he gained wide experience in many phases of theatre operation. We'll depend upon him to keep the Club informed on what's going on down his way. Our regards to your boss, Abie, and tell him that we'd also like to hear from him.

———*Wear Your Club Pin! ! !*———

JAMES McDERMOTT is in charge of the American Theatre in Minneapolis, Minn., and he is also in line for introduction to his fellow showmen in this organization. He is located in a live show town and it will not be the fault of Club headquarters if some interesting slants on show-business are not broadcast concerning Mack's way of selling attractions. We will look forward to hearing from him again in the near future.

———*Wear Your Club Pin! ! !*———

MARVIN J. STOCKWELL has the job of assisting I. Weinshienk with the management of the Palace Theatre in Peoria, Ill. He is 20 years old, has been with this theatre about three years and was promoted to his present position. Before going with the Palace he acted as assistant manager at the Apollo Theatre, also in Peoria. We are glad to list Stockwell as another new member of this organization and hope that he will contribute his share of show-tips for these pages.

———*Wear Your Club Pin! ! !*———

RICHARD SALKIN is located out in Jackson Park, Chicago, where he stands at the helm of the Jackson Park Theatre, a link in the Midwest Theatre Circuit. The Club welcome is also extended to this new Round Tabler and we'll be anticipating word on what is going on in show-business in his section of the Windy City. There are a host of fellow Club members out in your town, Dick, so tell 'em hello whenever you happen to meet.

———*Wear Your Club Pin! ! !*———

FRANK HARRIS is the general manager of five community houses down in Atlanta, Ga., and he makes his headquarters at the Palace Theatre. Theatres under his supervision are part of the Lucas & Jenkins circuit and all average about 500 seating capacity. With this source of material to draw upon Harris should be in a position to send along many a valuable show tip to his fellow showmen and now that he's one of us we'll be looking for results.

———*Wear Your Club Pin! ! !*———

E. D. McLAUGHLIN manages the Royal Theatre in Marengo, Ill., a house with no chain or circuit affiliations. He is another recently elected member of the Round Table Club and we're glad to include his name among the several thousands showmen who have already joined this organization. Shoot along some of your ideas, Mack, and we'll pass them along.

———*Wear Your Club Pin! ! !*———

E. J. BOFFERDING is house manager of the St. Clair Theatre, a Publix house at St. Paul, Minn., and at this writing he also becomes a member of this organization. The St. Clair is a tri-weekly change house, a policy which should provide Bofferding with plenty of excitement. We hope that he will tell us all about this in future communications.

FRANCIS N. ANDARY has been reading over Club pages and thinks he'd like to become an active member of this go-getting, live-wire organization. That's okay, Francis, now that we have your application at hand, and all you have to do to qualify is to keep headquarters informed about what you are doing to sell your shows. The fact that you have considerable opposition in your town ought to keep you on your toes and be productive of ideas that will keep seats filled in your house. Let us hear about what you are doing to get your share of the business.

———*Wear Your Club Pin! ! !*———

ABE WASSERMAN has the job of assisting R. L. Daniels with the management of the Olympia Theatre in Lynn, Mass. The Olympia has a new set-up as far as management is concerned, and Abe is one of the aggressive members of the present organization. He is 22 years old and is well on his way in show-business. We hope he will keep the Club duly informed on what's going on.

———*Wear Your Club Pin! ! !*———

H. E. HART is the general manager of Smith & Hart Theatres, with headquarters at Auburn, Ind. Along with his application for membership in this ever-growing army of showmen from all parts of the country, he sent a couple of suggestions which will be dwelt upon in the near future. Hart is in an excellent position to continue contribution of live show-selling ideas to his fellow showmen, and now that he is one of the gang we hope that he will avail himself of the opportunity. If there are others in his organization qualified to join the Club, we'd also like to hear from them.

———*Wear Your Club Pin! ! !*———

S. P. ROMAN hails from Benld, Ill., where he operates the Grand Theatre. He also appears to be an owner-manager, since data at hand does not show any hook-up with a chain or circuit. We are glad to include his name among this great army of showmen and hope that this new Round Tabler will take time to let his fellow showmen know what methods he's using to keep the wolf away these days. Shoot along some ideas, Roman, and we'll see that the other boys are tipped off.

———*Wear Your Club Pin! ! !*———

JOHN L. CROVO manages the Palace Theatre, a large Sparks house in Jacksonville, Fla. At this writing he, too, becomes a full fledged member of this ever-growing army of Round Tablers, and now that he's one of us we'll be looking forward to receipt of some real live show tips to pass along to the rest of the gang. How's business down your way this season, John? Drop us a line and let the boys know what has been going on.

———*Wear Your Club Pin! ! !*———

J. W. McCARTHY is located down in Forsyth, Ga., where he operates the Forsyth Theatre. We also have his membership application at hand, and from all indications is another owner-manager to become affiliated with this organization of showmen. His house is a small one but is equipped with all the latest gadgets to give patrons the best in picture presentation. We'll be looking forward to hearing about what Mack is doing to keep all seats filled.

MUSIC AND TALENT

Warner Recasting Music Companies; Morris in Charge

Warner Brothers this week is reducing the personnel of Remick Music Corporation. Only five to ten of the present employees will be retained. The saving in overhead effected by this, together with the rent saved by moving the Remick offices into the Witmark headquarters next door is expected to amount to from $3,000 to $5,000 a week.

Edward (Buddy) Morris, in charge of Warner music firms, will take over the active operation of the Remick company as well as that of Witmark. Joe Keit, president of Remick, who still has three years to go on his contract, it is understood, will no longer be active in the firm.

It is reported also that the professional department of Harms, Inc., with Will Rockwell as its head, will take the offices vacated.

Davis, Coots and Engel Now Alone in Radio Music Corp.

The Radio Music Corporation now has but one member left of the three music publishers under its wing for the past two years. The one remaining company is Davis, Coots and Engel, Inc. Harry Engel, general manager, is now in charge of the firm, Benny Davis and J. Fred Coots having turned back their share of the business.

Feist and Fischer are now under control of their original owners.

Worth Theatre Stage Show Return Brings Musicians

The Worth theatre at Fort Worth, Texas, has taken on Fanchon & Marco Ideas units and will play them Sunday to Tuesday each week. The house also has signed contracts with union musicians and stagehands, and a 15-piece orchestra is in the pit, conducted by Hyman Maurice. Fort Worth has been without stage shows since RKO withdrew vaude from the Majestic last winter. The Worth is a Publix stand that has been dark for the past two years.

Murray, Mary Brian on Stage

Ken Murray, Radio featured comedian, is teaming with Mary Brian in a vaudeville tour which opens in St. Louis on January 29.

Acts Go Over in Midwest

Experiments with the return of vaudeville to a number of Chicago neighborhood houses have been so successful that many are making a regular feature of stage acts on certain days each week.

Miss Dressler On Air

Jeanette MacDonald, Marie Dressler and Everett Marshall, operatic baritone, headed a radio program from New York, St. Louis and Los Angeles on January 9 over an NBC-WEAF network.

CHICK CASTLE



Everyone in the music business has heard of "The Beau Brummell of Boul Mich." Well, here he is, in a very good likeness. Chick has been in the music business in the Windy City for the last 10 or so years and has been Western manager and representative for nearly all the big music firms. For the past year, he has been Western manager of Abe Oleman's fast-growing firm, the Oleman Music Corporation. This handsome young fellow is responsible for the firm's success in the Middlewest. Chick has two "vices" and they are "nifty" clothes and collecting of smoking pipes.

George E. Stone in Vaudeville

George E. Stone, character actor, is on tour in RKO theatres, appearing this week at the Fordham and Coliseum in upper New York.

Joe Brown on Stage At Frisco Alcazar

Joe E. Brown is at the Alcazar Theatre, San Francisco, in a stage version of "Square Crooks." Joe is one of America's leading comedians and is so good he gets a laugh out of his own jokes. He came into town carrying a flock of umbrellas and when asked why he came to the Sunshine City so well fortified, said that Los Angeles sold more umbrellas than any other city in the world.

"They believe down there that it is raining everywhere, except in Los Angeles," he said. "It's a matter of civic pride to sell every outbound traveler an umbrella. People were going around there in rowboats when I left, but you didn't read about it in the papers."

STAGE SHOWS

New York Paramount

Week ending January 14

The Boris Petroff stage-production this week is entitled "Variations," and features Bing Crosby, who is on his 10th week here, and Ruth St. Denis and her ballet.

Show opens with a snappy modern dance by the St. Denis ballet as Frances Faye, whose silhouette is seen on scrim, plays "I've Got Rhythm." After the dance Miss Faye, seated at a grand piano, plays an especially "hot" rendition of "Minnie the Moocher." This particular number is cleverly staged, with a darkened stage and a tiny pin spot on Miss Faye's face, as she sings and plays. The Michon Brothers, comedy sailors click with their routine of hokum and tumbling. Their work, though not extremely difficult is most dangerous and extremely laughable. Miss St. Denis and her ballet in flowing robes offer a Grecian barefoot dance which is presented beautifully and artistically. Weber and Wilton, ventriloquists offer an act of comedy talk and singing that is of the first water and an act which has the audience wondering just who is doing the talking or singing and when. Their act was perfect for this house (or any house) and their reception was great.

Crosby, who was greeted with a fine hand at his entrance, offers as his part of the program, the singing of "Let's Talk it Over, Dear," first, alone in a pin spot and then "You Try Somebody Else" and "River Stay 'Way from My Door," with Frances Faye accompanying with hot rhythms on the piano. Special lyrics for the second chorus are sung both by Miss Faye and then by Bing. After good applause, Crosby announces that Miss St. Denis and her Ballet will offer her well-known Javanese "Nautch" dance. The entire number is beautiful and most gracefully performed but as a finale for a stage show it is most weak.

San Francisco Fox

Week ending January 12

While this week's stage show is billed as Fanchon and Marco's "Jan-Pansie Idea" and has a Japanese setting, it is truly international in character, with Chinese, Japanese and whites performing in a different spirit than is being manifested in Manchuria.

The setting is brilliant and centers around a high, curved Japanese bridge in cerise, against jade green temples and shrines. The show opens with Jue Fong, Chinese tenor, singing selections from "Madame Butterfly" as the bridge and flower girls slowly come into view.

Jue Fong acts as master of ceremonies and introduces the Eno troupe of Japanese equilibrists, consisting of Papa and Mama Eno and three sprightly offspring. Their juggling of parasols and barrels, with the feet in almost perfect unison, wins a lot of well-merited applause. A young girl member of the family scales a tier of boxes and goes through with a gymnastic turn that proves breath taking.

The Sunkist Beauties appear throughout the show in the role of geisha girls and do three dances, each carefully worked out. They appear first as flower girls and later appear in coolie costume, doing a dance after piling painted boxes to form a pictorial pyramid. Their third dance is done with parasols, with which they produce novel effects, even simu-

STAGE SHOWS

(*Continued from preceding page*)

lating the ricksha, so common in the Orient.

Dorothy Crocker, control dancer, offers a novel number in which she goes through graceful steps and covers the entire stage on but one foot, a real test of nerve and muscle. She is an artist in a form of dancing seldom seen.

Frank Galy adds the desired touch of comedy with a ventriloquist act in which he employs a lively line of chatter and makes use of the usual dummy. He has a plant in the gallery and gets a lot of laughs with his witty sallies, some of which seem extemporaneous.

To show his versatility, Jue Fong sings "La Donna Mobile," from "Rigoletto," and then announces that he will offer a number in his native tongue. This proves to be "When Irish Eyes Are Smiling," but the singer explained that no deception was intended, as he is an American-born Chinese.

The show ends with the line girls forming figures with colored parasols and the entire company on the stage. It is good entertainment, with well balanced acts.

San Antonio Majestic

Week ending January 6

The Christensen Brothers and two unbilled girls start the New Year vaude bill with a bang. Their ballroom and soft-shoe hoofing is well above the average, while the acrobatic and toe work is also well done. They did some clever whirlwind dances that sent them off with several bows.

Ray Hughes and his partner Pam were seen in the deucer and they offered some fairly good clowning with a hat that brought the laughs. The girl's song number drew a weak hand.

Bernard and Henri, two girl songbirds, with one at the piano, sang "Through With Love" and a new one entitled "When Better Men are Made." These "Kate Smiths" know how to put over their wares in a likeable manner.

In the closing frame, Joe Laurie, Jr., and his company of "nieces" and "nephews" were almost a show-stop. Laurie introduced Henrietta as one of his nieces; she is a classy tap and toe stepper. Next came Frankie, another relative, who crooned "Wabash Moon" in perfect order. Then Junior introduced Jay, Jimmy and Willie, all expert hoofers and tapsters.

NBC Signs Three Leaders

Madame Jeritza, Fritz Kreisler, violinist, and Rachmaninoff have signed under the exclusive professional management of the NBC Artists Service. Long term contracts were signed in each case.



Flushing RKO Keith's

Week ending January 8

All house records are being broken this week, due to a great feature picture and a great 5-act vaudeville program, with Johnny Perkins, rotund comedian, doing the m.c'ing. The 5-act bill will be the usual offering henceforth and it is apparent that five snappy, fast working acts is what the audience want. Due to the heavy demand for seats, the entire bill has been held over for an entire week, and is still packing them in.

Phyllis Rae and Her Ambassadors open the bill with some mediocre singing and some very fine dancing. Miss Rae does one number alone, that is out-standing, the rest of her work being done with eight hard-working hoofers. The balance of the show is in the capable hands of that irrepressible comedian, Johnny Perkins, who introduces each act in that inimitable way of his, which has been the delight of every audience in front of whom he has worked. In the deucer, the Neal Sisters go over big with their pleasing three-part harmony singing of blues ballads. Millard and Marlin, with Miss Marlin doing the dumb bit, get plenty of laughs with their cross-fire gags and comedy singing. The Rath Brothers offer a "Study in Endurance," which includes feats of strength and balancing. Their work is done in a most nonchalant and showmanly fashion. Their impromptu bit in which they use Johnny Perkins as "anchor" man is the most hilarious bit of foolishness, but one of the most amusing this reviewer has ever witnessed. Perkins' own act, in which he features Ruth Petty and two of the Neal Sisters as piano accompanists and Richard Montgomery closes this fine bill.

Miss Petty opens the act with a beautiful rendition of some real blues singing, which not only earns her a tremendous hand but stops the show and forces her to encore. Her numbers include "What Is It?" "No Account Anymore," and "Shine on Harvest Moon." Perkins, after getting the audience in a laughable mood by telling them gags and talking to them in that intimate manner of his, sings "Two-Ton Tessie," in a way to make everyone forget their troubles. The tremendous applause accorded him necessitated an encore and Johnny satisfied them by singing a "natural" for him called "On Riverside Drive." Believe it or not, the pathos of the second chorus, (spoken in conversation style) reached deep into many of the hearts listening to him and caused plenty of tears. Fortunately Perkins is a smart showman and had them in a happy mood again very shortly by "broadcasting" that happy and infectious smile of his and turning the full force of his humor on them with "rare" chatter. Richard Montgomery, a young colored boy, whom Perkins discovered stops the show with his singing of "Roses of Picardy," and "Irish Eyes." He encores with "Two Hearts," which he sings beautifully in German. The act closes with the singing of "Harvest Moon," first by the Neal Sisters, then by Ruth Petty and finally by Johnny and the entire company.

Milwaukee Wisconsin

Week ending January 7

The chorus members are attired as stage door Johnnies in the opening episode of Fanchon and Marco's "Stage Door" Idea. They wear silk toppers and carry canes, while their interest is centered on Constance Evans, who is attired in white and dances in a very creditable manner.

Harney and Connors dance, sing and clown in a slap-stick style, but they click, nevertheless.

For the next episode the chorus is attired in red evening gowns with red head dresses to match. Vina Zolle sings "Red, Red Roses," while the chorus performs. They give way to Miss Evans, who again demonstrates her ability at kicking. Incidentally, Miss Evans of "Believe It or Not Fame" broke her record of 47 high kicks in 29 seconds while at the Wisconsin. Her new record is 48 kicks in 27 seconds.

Webster and Marino tumble about in lively fashion, the one member of the team offering a burlesque bit of toe dancing. They are followed by Bob Hall, who makes songs to order. He sings numerous ditties and wisecracks and then asks members of the audience for any word or word combinations which will lend themselves to a song. After he has collected approximately a dozen, he sings his selection incorporating the words asked for. He gets a big hand.

For the finale, Miss Zolle sings "Masquerade," while the chorus engages in a striking number in which all costumes change under ultra-violet lights. Before the lights are switched on, the chorus has a rather natural appearance except for facial masks. With the lights, however, they have the appearance of Zulus and they keep time with wooden clappers.

Denver Denver

Week ending January 6

"Aloha," the Fanchon and Marco Idea current at the Denver, is one of those stage units that has little entertainment value, yet runs along so smoothly that the audience does not notice it. The Hawaiian and steamship stage setting offered excellent excuse for a flashy line, but the unit had to do its best without the usual dozen Sunkist beauties.

Two girls, Gaylene and Du Rayne, risk breaking their backs with fast acrobatics. The Briants, two men, put on their pantomime with one of them acting the dummy. Al Gordon put his dogs through a series of slow maneuvers and tricks. This act should be cut in half. Ryan and Noblette, with their chatter and songs, fill in for a few minutes. The act is closed with the headliners, the Four Kadex, who perform on trapezes, doing some strong arm and whirling acts.

Musicals in Warner Hollywood

Recent Warner circuit activities include: opening the Hollywood in New York, January 29, as a music hall for two shows daily; Bradna's Circus and Ted Lewis and band booked for houses in Pennsylvania territory; big name acts for the Mastbaum in Philadelphia and Stanley in Pittsburgh.

EGON
DOUGHERTY
A PERMANENT FEATURE AT THE ORGAN
Community Singing Now an Institution at
LOEW'S TRIBORO THEATRE
ASTORIA, LONG ISLAND
NEW YORK CITY



ORGAN SOLOS

BANKS KENNEDY (Stamford Palace). The new "Master of Melody" at this house is working right up to his audiences and is succeeding in doing very well, for the short time he has been here. This week he presented a resume of hits of 1931, introducing them, orally thru mike, and extremely novelly as "Gems out of the Jewel Case of 1931." The organ console was artistically decorated in white and silver, with the word "Jewels" displayed prominently in sparkling silver letters. Banks started the program off by leading the audience in the singing of "You Call it Madness," "Out of Nowhere," "99 out of a 100," "Love Letters," and "Why Dance?" Kennedy showed himself to possess a rare sense of humor and his witticisms between songs got plenty laughs and applause. He sings one number himself in a pleasing voice and the audience do their share to assist him in the balance of the numbers.

BETTYE LEE TAYLOR (Schenectady Proctor's) presented an outstanding organ novelty for the holiday season which was exceptionally beautiful and artistic, and one of the best this popular organist has offered while at this house. The solo opens to a dark house with blue light on drummer in pit, who is playing chimes. The spot then shifts to the stage, lighting a trumpeter, who plays "Adeste Fidelis," unaccompanied. On the last note, a violinist spotted in an upper box plays a cadenza. The spot then discovers Miss Taylor at the organ console, robed in black cassock. The organ sounds as if it were voices in the distance, and the violinist accompanies Miss Taylor in a Christmas carol. A young girl then sings "Silent Night," with both the organ and some of the band accompanying her. This solo was so enthusiastically received that it was presented over the radio and also repeated on another of Bettye Lee's programs. The unique and artistic organ presentations Miss Taylor originates put her in a high class and are responsible for her great popularity.

BILL MEEDER (Richmond Hill RKO) recently presented a most clever organ novelty called "Radio Ravings," which was built around popular radio broadcasts and made use of a number of singable tunes. Special lyrics, to popular songs introduced and explained the workings of the solo. This opened with a special to "Faded Love," and went into a singing chorus of "Save the Last Dance for Me," a special to "Moon Comes over Mountain," comedy choruses of "Comin' Round the Mountain," a special to "Voice of the RKO," special on "Shine on Harvest Moon," regular chorus on "Ida, Sweet as Apple Cider," lisping chorus on "Good Night Sweetheart," special to "Guilty," and a final chorus on "Time to Fall in Love." Audience reaction most favorable, novelty very good, Organists's work clean cut, staccato and altogether excellent. The original counter-melodies this fellow incorporates in his playing make his work a pleasure to hear.

OVERTURES

RUBINOFF (New York Paramount) and the Paramount Orchestra offered a compilation of Spanish airs, this week, entitling it "Spanish Sketches," and featuring a smartly played violin rendition of "Ramona" by Rubinoff. The clever arrangements and the syncopated rhythms of this orchestra, under Rubinoff's amazing leadership and showmanship have gained him and his orchestra an enviable position in the music world.

CASTRO CARAZO (New Orleans Publix Saenger) takes the place of Lou Forbes at the conductor's stand during the second week of the latter's recuperation from broken ribs, and offers a three part overture, which opens with the trio finale from "Faust." The ballet music of the opera follows, Mr. Carazo taking a tempo here which is not exactly orthodox but which was liked by the audience. The second offering was Carazo's own composition, "Baby," a tango with the blue chord motif, and a catchy, rhythmic melody. The orchestra closed with "Dinah," featuring Louis Prima, who trumpets and sings in the Louis Armstrong manner stopping the show. Carazo's return to the Saenger pit after an absence of over a year brought him heavy applause. He's both a clever showman and musician.

GLENN WELTY (Milwaukee, Wisconsin) and the Wisconsin theatre orchestra offer "Comparisons." The first selection is "Thais," featuring Roy Brown, violinist, three violinists from the orchestra, the pianist and the organ presided over by Jack Martin, in a pleasing combination. As a comparison, the orchestra plays "Kickin' the Gong Around," with an enterprising male singer presenting the vocal accompaniment.

WALT ROESNER (San Francisco Fox) leads his orchestra through an enjoyable rendition of "A Kreisler Symphony," played with genuine taste and feeling. The number includes selections from "Caprice Viennois," "Liebesfreud," "Liebeslied," "The Old Refrain" and other Fritz Kreisler favorites, with the characteristic Walt Roesner symphonic ending. Joaquin Garay, vocalist, offers a topical number, "Time On My Hands."

NICK MARINARO (Astoria Triboro) presented a pleasing overture entitled "Radio Echoes" which earned for him and his fine orchestra heavy applause from this music loving audience. Songs featured in it were: "Moonlight and Roses," Toselli's "Serenade," "Deep in My Heart," "Dancing Tambourine," and a special arrangement from "Faust," for the grand finale. The variations and different styles in which the numbers were played were very good, and the orchestra is ably directed by Marinaro. The connection between the title of the overture and the numbers offered is vague to this reviewer but one title probably is as good as another.

BENJAMIN KLASMER (Baltimore Hippodrome) directed his orchestra in Duke Ellington's "Mood Indigo," with novelty effects. After the first few bars, three trumpeters played one motif in a blue spot with muted instruments. Throughout the piece Klasmer was in a white spot. After the three trumpeters finished, the tempo was gradually jazzed with the finish being performed by the three trumpeters again with blares and in a white spot.

UP AND DOWN THE ALLEY

The **Roxy** is offering one of its greatest shows this week. . . . A show specially produced to mark **Fanchon** and **Marco's** tenth anniversary. . . . It is called "The Stage," and features famous headliners who represent every form of art and entertainment. . . . Most prominent of these are **Mme. Schumann-Heink**, . . . **Fritz Leiber**, . . . **James Barton**, . . . **Nick Lucas**, . . . the **DeMarcos** . . . and **Fred Waring** and his orchestra. . . .

* * *

Henri A. Keates, the organist who put community singing on the map (that is when he was at the Chicago Oriental) is now featured at the RKO house in St. Louis. . . . According to a local critic in Buffalo, . . . **Don Gunderman,** organist at the Lafayette, that city, is receiving more applause for his novelty work than any organist who has been there. . . . More news from Buffalo, . . . **Charles Manning,** director of the Symphonic orchestra at Shea's Buffalo, is forced to take plenty bows for his splendid work. . . . **Maurice Nickelson,** organist at Shea's Hippodrome helps out at the Buffalo as second pianist in overtures and piano duets. . . . **Walter Nyberg** is now music conductor at the Ridgewood, Brooklyn, due to **Charles B. Stein's** having accepted the position of music director of the RKO Albee, in Cincinnati. . . . **Bernie Cowham,** locally known as "Flushing's Adopted Son," just celebrated his third anniversary in New York's RKO Keith suburban house. . . . He's still the fair-haired boy of the neighborhood and his popularity is just as big if not bigger than it was two years ago. . . . **Harry Leibman,** business manager of **DeSylva, Brown** and **Henderson's** received an early Xmas present this year. . . . **Old Doc. Stork** beat **Santa** to it and dropped a big baby boy down Harry's chimney just two days before Christmas. . . . **Sam Serwer** is still in charge of special service for the **Warner** organists and now also takes care of all material for orchestras and organists for **M. Witmark & Sons.** . . . **Norman Foley** who recently was put in charge of the Witmark slide department is now directing sales activities on the road for the same firm. . . . **Sophie Tucker** and **Her Red Hot Papas** (new act) broke the record established by **Eddie Cantor** in her recent date at the Nixon-Grand theatre, Philadelphia. . . . Sophie has added **Charles Drew,** singer and pianist to her act. . . . With **Ted Shapiro,** her accompanist for the past ten years at one piano, and Drew at the other, Sophie's new act is the finest she ever had. . . .

* * *

Whenever I get that old blue feeling, think of the depression or some other worry, I just find out if **Johnny Perkins** is in town. . . . Then I go to see him and forget all those old cares and come away smiling at the world. . . Johnny's infectious smile, irrepressible humor and good showmanship make him one of the best bets in vaudeville today. . . . **RKO** think so much of him that they have given him 67 weeks bookings, which, incidently is the longest booking for any act in the past year. . . .

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SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 107

BLUEBOOK SCHOOL QUESTION NO. 113—(A) What extremely important factor enters into all electrical action problems, particularly as concerns the production of light by electrical action? (B) Does the floor of the crater of an electric arc present a surface of even luminosity? Give us your reasons for answering as you do. (C) At the spot, the image of the crater floor, or other light source, is wrong side up. Explain fully why this is so.

Bluebook School Question No. 107 *was*: "*(A) Of what main elements does the RCA sound amplifying equipment consist? (B) May all systems of sound recording* (35-*mm.) be reproduced and projected on RCA equipment? (C) Tell us, so far as you are able, the chief points of difference as between WE and RCA equipment.*"

For some reason there were not so many answers to this series of questions as usual. They dropped well below 500, I don't know why. Also the correct answers were low. Here are those who answered acceptably (asterisks indicating especially complete replies):

G. E. Doe*, Herman B. Billings*, Lester Borst*, Van Buskirk and Kroll*, Roy J. Arnston*, Evans and Rau*, Lewis A. Goldman*, D. R. Robbins, William Boregt, Bill Doe*, Pat O'Brien*, James McGuire, Henry Edwards*, T. Wylie, W. D. Samuels, T. Van Vaulnekburg*, Will Peck, Andy Bailey, John Williams, Thomas Rodney, Harry Lidding, George A. Artley, Frank D. True (that "D" should be a "B," Frank), Larry James*, D. Hotaling, J. T. Loat, D. Cole, Frank Peters, Tom Turk, Dan Peters, George Thompson*, Andrew McPherson, Frank Oliver, Richard L. Lomax, John Flynn, Lon T. Grady, F. G. Caton, J. Young and S. R. Anderson.

I had little choice as between those carrying an asterisk, so I laid them all together and pulled one out of the pile. It was by Henry Edwards, who says:

"(A) The essential parts of the RCA system are (1) The variable area sound track, (2) the exciting lamp, (3) the exciting lamp optical train, (4) the slit, (5) the sound gate aperture and accompanying assembly, (6) the fader, (7) the photoelectric cell, (8) the necessary amplifiers, (9) the volume control, (10) the storage battery, (11) transformers, (12) the loud speakers and the necessary tubes, etc.

"(B) All systems of sound recorded on 35-mm. film may be reproduced and projected with RCA equipment without any changes or alterations in the equipment.

"(C) The principal points of difference between the two systems are the recording, which is variable density with WE, and variable area with RCA. The faders of the two systems differ in that with WE volume is controlled, within certain limits, by the fader, whereas with RCA, the fader is used only to change sound from one projector to the other. The loud speakers (sound projectors) are placed differently in the two systems, also they are of a different type.

"The photoelectric cells used in the two systems operate essentially the same, but are differently constructed. The driving motor and control of its speed are quite different. The slits are of somewhat different dimensions, and the sound gate assemblies are not the same. WE employs a pickup amplifier, whereas RCA does not.

The amplifying equipment of the two systems present wide differences. The exciting lamp mounting and compartments are not at all similar.

"I do not understand that you wish each item of difference described in detail, which would consume much space, but that we merely indicate what the principal points of difference are."

That is quite correct, Friend Edwards. I would take several pages to set the differences forth in all their details.

Motor Control Box Problem

From Barney Devietti, assistant projectionist at the Strand theatre in Helper, Utah, comes this remarkable letter—remarkable when it is considered that Helper is a small town away out in the mountains of Utah, just at the foot of Castle Gate. When small town projectionists are able to make intelligent discussions of such matters as this, things are certainly looking up. Mr. Devietti says:

"In the first section of the answer of the Bluebook School, Question No. 122, the December 5th issue, you asked, "What is the critical frequency of the motor control box tuned circuit?" The published answer was by Lester Von Bushkirk, who places the critical frequency at 720 cycles.

"In my opinion, the critical or resonant frequency is not 720 cycles, and I will set forth my reasons for that conclusion. I would appreciate any comment you might see fit to make. If I am wrong, I will be just that much ahead by knowing the correct answer. If I am right, every other Bluebook student will benefit in the way of added information.

"If the critical frequency of the motor control box be 720 cycles, what would happen if the motor should pick up speed slightly? As you know, if this should happen, the tuned circuit would immediately offer resistance to the current passing through it, because when the motor speeds up, the alternator attached to its shaft will, of course, generate a current of higher frequency. Assuming that the motor starts to speed up, by reason of this added resistance to the current, less current will flow through the tuned circuit. This will of course operate to reduce the bias on the grids of the two tubes which supply d.c. to the double choke, and because of this, more d.c. will flow in the choke. Therefore the counter e.m.f. in the first coil of the choke will be reduced, whereupon more current will flow in the armature coils, hence the motor will continue to speed up. That, it seems to me, would be the result if the critical frequency be exactly 720 cycles.

"As I have already said, it is my opinion that the tuned circuit is tuned to resonate at just below 720 cycles, in which case the motor will be slowed down if it tends to speed up. The following are my reasons for this statement:

"When the motor is running at its normal 1,200 r.p.m., the alternator will be generating current at a frequency just below 720 cycles. Now if the motor should start to speed up, the generator will soon generate current at 720 cycles, which current will flow through the tuned circuit and therefore the bias on the grids of the rectifier tubes will be increased while, d.c. flowing in the choke will be decreased. As a result of all this, the motor speed will be checked before it gets too much above normal speed. Maybe I am all wet, but, Rich, what do you think about it?"

I read your letter to several very eminent projection and sound men, none of whom were certain whether you were right or wrong. I then referred it to the Erpi en-

gineering department, whose reply I will now lay before you:

"I find Mr. Barney Devietti's letter of December 11, rather interesting as it is indicative of the increasing interest of projectionists in one of our most complex pieces of equipment.

"However, Mr. Devietti's ingenious explanation of the manner in which the control cabinets work is based upon insufficient data. The 'bridge' in the 708-A Control cabinet is resonant to 720 cycles. A brief summary as to how the bridge circuit works will I think show Mr. Devietti that an explanation involving a resonant frequency other than 720 cycles is unnecessary. Please note that the resonant frequency of 720 cycles per second involves the electrical constants of the bridge circuit. It will not always be true that the generator frequency under operating conditions is exactly 720 cycles but may differ very slightly from that value depending on the load imposed upon the motor. The regulation of this generator frequency and, of course, the speed of the motor is only plus or minus .1% due to the very efficient controlling action of the cabinet.

"The following cursory explanation may put Mr. Devietti on the right track. For a detailed analysis of this piece of equipment, we suggest that reference be made to our Equipment Bulletin 706-A, 708-A Control Cabinets. The elements of the 708-A Control Cabinet are so adjusted that with an average load on the motor, the motor speed is 1,200 r.p.m., and the generator frequency is 720 cycles per second. Under this condition, the resonant bridge circuit element—the D-87169 retard coil and associated condenser—is equivalent to a pure resistance of 1,293 ohms. This value is the same as the other resistance element of the bridge. There is, therefore, no voltage across transformer T-2. The bias voltage of vacuum tube V-4, and other circuit elements, have been previously adjusted so that a voltage across T-2 is ordinarily needed only for control purposes. This point was apparently unknown to Mr. Devietti.

"In regard to the way the 'bridge' acts when the frequency is not 720 cycles, it may be sufficient to point out here that while the *impedance* of the D-87169 retard coil is increased *both* above and below 720 cycles, the *'phase'* of the impedance is exactly opposite above and below 720 cycles. This causes a reversal of current in the transformer T-2 above and below the critical frequency. This determines the direction of the corrective action, that is, whether the motor speed will be increased or decreased."

The letter is signed by P. T. Sheridan, equipment manager.

LIGHTING THE THEATRE ENTRANCE

Thomas L. Berwin of Boston, Mass., writes asking for information as to the lighting of the entrance hall and foyer of a theatre, and also says:

"I own a string of five theatres located in Massachusetts and New Hampshire. I am about to add a sixth and want your advice. I have read your writings for many years and never yet have lost out through following your advice, which is more than I can say about the advice of others. I might add that I provide the projection room of each of my theatres with your Handbooks and require my projectionists to supply me with an answer to each of the 'Bluebook School' questions. I then compare their answers with the one published and have my secretary notify, in kindly fashion, any man who fails in any question, that his failure has been noted.

"And now for the question: My architect wants to light the entrance hallway and space back of the seats in the new house rather brightly. There will be heavy drapes from ceiling to floor at the rear of the seating space. He says if the hallway (16 feet wide by 30 feet long) be brightly lighted, I may use the wall spaces not otherwise occupied for artistic advertisements of coming shows, etc., and that patrons will prefer the space back of the seats well lighted rather than in semi-darkness. Please, Mr. Richardson, tell me what your own views are in this matter."

May I first thank Mr. Berwyn for the kindly esteem in which he holds my past work. It has been far from perfect, but at least I have tried hard to give real service, in so far as I was able. I think his analysis of the effect of his course with regard to the "Bluebook School" is correct.

As to Berwyn's question concerning lighting his new theatre, it is suggested that he refer this matter to Better Theatres, which has a department devoted to theatre planning. However, it seems to me that the architect is in error, and that it would be better to have the hallway lighted only just enough to enable patrons coming in to see with reasonable clearness, and that the space at the rear of the seating might well be quite dimly lighted—just a little brighter than the auditorium proper.

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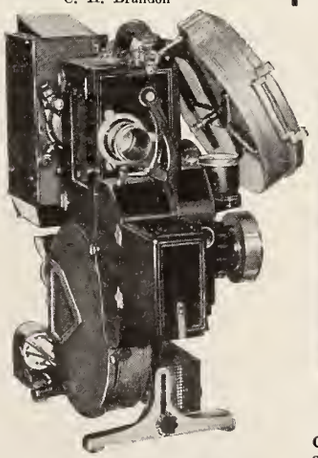
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ATTENTION!—Independent theatre owners and small circuits anywhere. New and used theatre equipment at a big saving. New and used sound-on-film talking equipment and accessories at bargain prices. Also used Simplex and Powers machines. New and used lenses, reels, rewinds, screens, etc., write your needs. Address Box 87, Motion Picture Herald, 1790 Broadway, New York, N. Y.

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BIG BARGAINS—2400 Upholstered, 3000 Veneer Opera Chairs. Address Movie Supply Co., 844 S. Wabash Ave., Chicago, Ill.

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ELIMINATE STORAGE BATTERIES. New Forest exciter rectifier special, $25.00. Three Eveready Photocells used only few hours, $8.00 each. Addrss Public Address Service Co., 2024½ Commerce, Dallas, Texas.

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BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

UNUSUAL BARGAINS in factory rebuilt projectors, sound equipment, generators, rectifiers, reflector arc lamps, screens, opera chairs, etc. Write Movie Supply Co., 844 S. Wabash Ave., Chicago, Ill.

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OHIO COUNTY SEAT TOWN 4500 population, no competition, 350 seats, good business. Other business demands attention. Price $15,000. Address Box 108, Motion Picture Herald, 1790 Broadway, New York, N. Y.

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LICENSED SOUND PROJECTIONIST wants a job. Address Fred Walker, 5858 S. Kadzie Ave., Chicago, Ill.

MANAGER who creates exploitation ideas. National contest winner. 3 years with Publix. Go anywhere. Good will builder. Address Box 102, Motion Picture Herald, 1790 Broadway, New York, N. Y.

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THEATRE MANAGER, 9 years experience. Straight pictures, presentations, vaudeville. Exploitation that shows in box office. Eastern territory preferred but not essential. All replies will be considered. At liberty February. Address Box 104, Motion Picture Herald, 1790 Broadway, New York, N. Y.

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MORE GOOD NEWS FROM S.O.S.: To keep our plant busy, we are extending Exhibitors our facilities to cut down operating costs. We repair and rebuild Projectors, Lamps, Generators, Rectifiers, Ticket Registers, Sound Heads, Amplifiers, Speakers, etc. All work done under direct supervision of former factory engineer employed by International Projector Corp., of fourteen years experience. Standard factory guarantee, relief equipment free. Prices, the lowest. S.O.S. CORP., Dept. K, 1600 Broadway, New York City.

PROJECTORS overhauled and repaired by experts, work guaranteed. Free inspection, reasonable estimates. Address Super Projection Laboratories, 1947—65th St., Brooklyn, New York.

SKILLED MECHANICS, specialized tools, and a shop equipped for hut one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Josepb Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

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CLASSIFIED ADVERTISING

(Continued on next page)

(CLASSIFIED ADVERTISING--CONT'D)

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WANTED—Portable talkie equipment. Address Williams, 2200 N. 7th St., Terre Haute, Indiana.

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

WE BUY used sound equipment, projection machines, opera chairs, reflector arc lamps, rectifiers. Address Movie Supply Co., 844 S. Wabash Ave., Chicago, Ill.

WANTED—Small theatre organ. Cheap for cash. Address Hodgson Organ Co., 608 Duke St., Norfolk, Va.

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EXCEPTIONAL OPPORTUNITY to secure state franchises for an excellent proposition. Men with acquaintances among theatre owners and with some knowledge of advertising desirable. State references. Address Box 110, Motion Picture Herald, 1790 Broadway, New York City.

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Printing

500—3 x 8 snipes, 75c—3 sets $2.25 postpaid. Address Sheterom Printing Co., Saxton, Pa.

Sound Equipment

WE WILL convert your Pam 19 for dual projection sound on film, $60.00. Address Guthrie Sound Equipment, 17419 Detroit Ave., Cleveland, Ohio.

VOICE OF THE INDUSTRY

Reinforcing an Exhibitor Protest

Reinforcing a statement of protest made by Langdon R. Barhyt of B. & K. Enterprises, New Franklin theatre at Springfield, Mass., regarding a theatre merchandising plan, L. B. Jones, vice president of Eastman Kodak Company, writes the HERALD as follows:

"In the December 5th, 1931, issue of the Motion Picture Herald appeared a communication from Langdon R. Barhyt, of the New Franklin theatre, Springfield, Mass., regarding the activities of a firm known as Manufacturers Products, Inc., of Detroit, Michigan. We wish to state that Eastman Kodak Company has absolutely no connection with said firm or with any other firm distributing merchandise free under any coupon scheme. During the past year or two we have received a great many complaints from various parts of the country regarding alleged representations by firms of this nature, of a connection with the Eastman Kodak Company. We strongly urge all persons who may be solicited by such firms that before signing any contract or paying any money in reliance upon the firm's connection with Eastman Kodak Company, they write to Eastman Kodak Company at Rochester, N. Y., for confirmation."

▽

Mr. Barhyt, in his letter, had said in part:

"Several weeks ago a salesman representing himself as connected with the Gillette Safety Razor Company, the Barr Rubber Company of Sundusky, Ohio, the Eastman Kodak Company of Buffalo, New York, the Underwood Flashlight Company and several other concerns of lesser importance approached us with a proposition to distribute their merchandise gratis for the advertising they would receive from same. He told how Eastman gave away 100,000 cameras free last year for the revenue he would later derive from films the user might purchase and said that this year these concerns had all gotten together to give their merchandise away through the theatres.

"The plan as outlined by him cost the theatre absolutely nothing after 10 per cent of the free coupons (to be given away by the theatres) had been redeemed. The patrons of the theatres were to save these coupons and when they had received 50, mail same to any of these associated concerns and receive free either a shaving set, a camera, a flashlight or other merchandise at outlined. . . .

"Upon receipt of the first shipment of coupons and goods, we find that the deal as represented by the salesman and what we received are two totally different affairs. The free gratis merchandise just isn't and the coupons are no good to the customers unless they purchase additional merchandise from the different concerns.

"Several others, exhibitors also, signed contracts and law suits are now being arranged against the concern who does business under the name of the Manufacturers' Products, Inc., of Detroit, Mich."

THE ROXY MARQUEE DISPLAY

I REALIZE THAT THIS IS NOT THE most ethical thing for a new member of the Managers' Round Table to do, but I must disagree with an article which appeared in the January 2nd issue of the MOTION PICTURE HERALD.

The article in question is the one concerning the marquee display of the Roxy theatre, New York.

True, the Roxy is a motion picture house. However, much money is devoted to their stage presentations which, by the way, are second to none. Considering the expense involved, I see no reason why the stage shows should not receive equal billing with the pictures. This, as you will notice in their advertising in various newspapers, is just what is being done.

There are, nevertheless, exceptions. When the Roxy runs a picture of great renown or importance, it receives far more advertising than the stage show shown in conjunction. If the case is reversed, however, I see no reason why it is poor showmanship to plug the stage show.

Remember, I am by no means attempting to say "Delicious" is a poor picture. Quite to the contrary, I think it is an unusually fine one. Nor am I trying to say Gaynor and Farrell are not great box-office names. Universally, they will do far more to help the b.o. than names like Etting, Mills Bros., or Bowman.

On Broadway, however, the situation is different. Names like Ruth Etting, 4 Mills Brothers and Patricia Bowman will outdraw Gaynor and Farrell on every turn. This, undoubtedly, was the management's viewpoint when they placed the names in as conspicuous and advantageous position, as they did.

Again I say, true, the Roxy is a motion picture house, but if plugging a stage show more than your picture will give you a bigger house, then plug your stage show. That's showmanship if it brings in the shekels. And that's what is happening at the Roxy.

I hope you see my point of view and if you do, I am sure you will change your ideas concerning the showmanship involved.

With best wishes for a happy and prosperous New Year and continued success of your HERALD.—JEROME M. LAYTON, Assistant Manager, Mosholu Theatre, 270 East 204th street, Bronx, N. Y. (Transferred from Tuxedo Theatre.)

92 Christmas Baskets

GOOD WILL FOR THE GLOBE THEAtre and the Scranton district. When the Christmas holiday season seemed bound to be saddened because of so much distress, it occurred to me that I might be able to give happiness to some poor families and at the same time bring good will to our Paramount Publix organization. Christmas baskets full of good things to eat for the whole family! How to promote them?

A week before Christmas I started the idea. Thursday and Friday nights I allowed free admission to children who brought articles of food valued over the price of admission (ten cents). The result was very satisfactory; in fact my office looked like a chain store. Then I promoted 100 empty baskets, 75 one-pound cans of coffee, 75 cakes, 100 loaves of bread and bushels of potatoes. The big problem—meat. I promoted 28 chickens from one butcher and 38 pieces of meat from another. Then finding I was still short some forty or fifty pieces of meat, I went to Mr. Tyler of the *Scranton Republican* and he told me to go ahead and buy whatever meat I needed to complete my remaining baskets and send the bill to him. It is to be noted that I do not advertise in the *Scranton Republican* and Mr. Tyler was cognizant of this fact.

I obtained the names of eighty of the neediest families in my district—from Catholic, Jewish and Protestant clergymen. Early in the morning the day before Christmas, with the fine cooperation of my employees, operators and ushers, they and I drove in a truck and motor car and distributed some eighty-odd baskets. The news of this work spread. The mayor commended me personally, and when telephone calls and letters came in from more needy families asking for relief, the chief of police investigated them for me and distributed twelve more baskets—92 in all. It was a happy and gratifying day for me.

With good wishes for a Happy and Prosperous New Year, I am—BRYAN LEE, Manager, Globe Theatre, Scranton, Pa.

WABASH AVENUE

CHICAGO

The testimonial dinner in honor of Aaron Saperstein is now folded in the pages of history, but the affair will long stand out in the memory of more than 500 persons attending as one of the most scintillating local functions in recent years. A grand entertainment—it will be even better remembered for the enthusiastic and wholehearted tributes that were showered upon the honored guest. Succeeding speakers vied with one another to register their testimonial to the local Allied leader. Nothing was unsaid or overlooked that might amplify the tribute accorded Mr. Saperstein.

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Abram F. Myers, national Allied leader, added to the distinction of the affair by acting as toastmaster. The fact that directors of Allied had arranged to be in Chicago for convention the day following gave the gathering national representation and significance.

At the speaker's table were Allied directors from various parts of the country—as well as the new national Allied president, Al Steffes, who had accepted that post at the request of Mr. Myers only a few hours before the dinner. Present also were States Attorney John A. Swanson, and Assistant States Attorneys Charles Lounsbury and Charles Bellows.

▽

And what entertainment! As States Attorney Swanson put it, "You men may be theatre owners, but apparently you don't see many shows; you seem to be getting such kick out of the entertainment here."

Just to mention a few of the folk who made it a merry evening, there were Ted Lewis, Walter O'Keefe, the Rich Brothers, Joe Griffin, Johnny and Edna Torrence, Helen Kane, Bernice and Emily, the 16 Lambert dancers and the 4 Abbotiers. Music that "wowed" 'em was provided by Jack Abramson's orchestra.

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The committee did a splendid job (except for missing cigars at table 26), and the following take the bow: Henri Ellman, Maurice Salkin, O. Wells, Nate Wolf, Sidney Selig, Fred Guilford, Ben Lasker, Joe Pastor, Harry Beaumont and Louis Abramson. Ellman, Salkin, Beaumont and Moe Silver arranged the entertainment.

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It remained for H. M. Richey to bring things down to earth by saying, "When Aaron gets home tonight and Mrs. Sapenstein says, 'What do you mean by beating it this morning without leaving me any money'—then Aaron will realize that he is only one of us mortals after all."

Al Steffes, paying his compliments to States Attorney Swanson and thanking him for his cooperation in the recent controversy, drew a hand when he declared, "If we had Judge Swanson in Minneapolis, where they are all Swedes and all Republicans," we'd elect him president."

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Announcement that Steffes had accepted the post of President of Allied was one of the surprises of the evening. And Toastmaster Myers made it rather evident that he hoped to have H. M. Richey in the new hookup as business manager.

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The parade of waiters serving ice cream in forms that spelled "Success, Aaron Saperstein," drew salvos of applause and made a swell scene.

Balcony standing space in the gold room was at a premium after the entertainment got under way, thus giving a break to late arrivals who could not be accommodated below.

HOLQUIST

SHORTS ON BROADWAY

Week of January 9

B. S. MOSS'S BROADWAY

Outposts of the Foreign Legion	Educational
Jazzobo Singer	Columbia
No Holds Barred	Educational
Strange As It Seems	Universal

CAMEO

Camping Out	RKO Pathe
The Beach Party	Columbia

CRITERION

Spider and the Fly	Columbia
Gioacchino Rossini	Fitzpatrick
A Doll's Fantasy	Cines-Pittaluga

MAYFAIR

Toytime	RKO Pathe
Ex-Rooster	RKO Radio
Land of Ghandi	RKO Pathe

PARAMOUNT

Swim or Sink	Paramount
Screen Souvenirs No. 5	Paramount

RIALTO

Minnie the Moocher	Paramount
Screen Souvenirs No. 6	Paramount
Close Farm-ony	Paramount

RIVOLI

Minnie the Moocher	Paramount

STRAND

Junior	Vitaphone
Squaring the Triangle	Vitaphone
Javenese Journeys	Vitaphone

WARNER

Darn Tootin'	Vitaphone
Her Wedding Night-Mare	Vitaphone

WINTER GARDEN

Red-Headed Baby	Vitaphone
One Good Deed	Vitaphone
Horace Heidt and His Californians	Vitaphone

Film Board Elects Officers

New officers of the San Francisco Film Board of Trade are: J. D. McNerny, president; William Wolf, vice-president; John Dillon, secretary-treasurer; Rowena Foley, executive secretary. The new board of directors includes: McNerny, Wolf, Dillon, C. H. Muehlman and G. C. Blumenthal.

Saskatchewan To Set Tax

It is declared in Saskatchewan, Canadian province, that the legislature will adopt a theatre ticket tax for the first time, at the forthcoming session. Other western provinces are said to be preparing to raise the present scale of amusement taxes. Ontario and Quebec, in the east, will not change the present scale.

Bill Posters Elect Leaders

Lee Phillps, L. E. Grant and B. A. Brundage were elected president, vice-president and recording secretary, respectively, of the San Francisco unit of the International Alliance of Bill Posters and Billers, at the recent annual election. Delegates were elected to the local theatrical federation.

Film Insurance Firm Expands

The Cortlandt Brokerage Company, Inc., 123 William Street, New York, is handling the office of Rosenbaum Company, motion picture theatre insurance brokers, in an expansion move.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 31—Gay parade hails the New Year in Philadelphia—Max Schmeling returns to the United States—Winter sports fans hit the slide at Lake Placid—Public calls on the president—High divers in real workout at Miami Beach—German soldiers learn English.

FOX MOVIETONE NEWS—No. 32—Ruth in training first harbinger of spring—Skaters perform at St. Moritz, Swiss resort—Prohibition hasn't hit France yet, as wine market offers free drinks—Feline aristocrats compare charms at Eastern show—1932 daredevils get started in Florida—German girls study rhythm in Hanover.

HEARST METROTONE NEWS—No. 230—Ice king visits Niagara Falls—Babe Ruth, hearing call of spring, goes into training—Snowbird jockeys race on ice of St. Moritz—The newest rumba comes up from Cuba—Daredevil invents a thrill for 1932—Gandhi directs new fight for Indian liberty from prison cell—Most anything goes when the wrestlers get together.

HEARST METROTONE NEWS—No. 231—William Randolph Hearst discusses the 1932 election—Europe's ski stars begin as babies—Mississippi flood breaks new levee at Swan Lake—Students at fashionable Los Angeles school practice archery for health—Beer crusaders storm capital; Senator declares for modification—Dancers' marathon drags wearily on at Newark, N. J.—Fleet mobilizing for big war games.

PARAMOUNT SOUND NEWS—No. 47—Fleet weighs anchor, leaving New York—Gandhi again imprisoned by British in India—Plenty of spills mark the skiing on slopes of St. Moritz—Dr. Adolph Lorenz and Albert Einstein visit United States again—Japan ousts Chinese from Manchuria—"Mummers" take city of Philadelphia by storm.

PARAMOUNT SOUND NEWS—No. 48—Sleigh races on ice track open season in Bavarian Alps—Governor Albert C. Ritchie of Maryland tosses hat in ring—15,000 flee floods in Southwestern river rise—Babe Ruth starts training at New York gymnasium—Two women fliers die in mountain crash—Slogger Naughton captures British boxing championship.

UNIVERSAL NEWSPAPER NEWSREEL—No. 4—Father Cox's army reaches Washington to present unemployed petition—Feline queens vie in season's Eastern cat show—Joie Ray, once great runner, forced into dance competition for possible dollar gain—News paragraphs—Record rains flood California city ruining crops—Daring pilot braves death attempting new aquaplane thrill in Florida.

UNIVERSAL NEWSPAPER NEWSREEL—No. 5—Nation mourns as Julius Rosenwald goes to final rest—Daring artists mend famous Victor Emmanuel statue in Rome—Rescue crews struggle to reach California town caught in snowdrifts—News paragraphs—Mystics woo fire in weird Japanese rites—Dirigible rescues fliers forced down in Florida swamp.

RCA Photophone Will Install Sound in 12 Texas Institutes

RCA Photophone has been awarded the contract for the installation of sound reproducing equipment in 12 state institutions in Texas. Burt King, RCA Photophone district representative in Texas, conducted the preliminary negotiations. The contract was awarded following the examination of sealed bids.

Apparatus to be installed will include 11 special size AC sound reproducing units for auditoriums up to 500 seating capacity and one standard size AC unit for auditoriums up to 1200 seating capacity. Shipment of the apparatus will begin at once.

Re-elected Film Board Head

W. H. Workman, manager of the Minneapolis MGM exchange, has been unanimously re-elected president of the local Film Board of Trade for one more year. Mike Frisch, RKO, was named vice president. Directors elected are: Workman, Frisch, Joe Garrison, Universal; Joe Lorenz, Fox; H. B. Johnson, Educational.

New Bell & Howell Projector

Bell & Howell Company, Chicago equipment manufacturers, has announced a Film Model JL projector, which permits the use of the new 400-watt biplane filament lamp, and is said to give increased brilliance to 16 mm. projection.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut toward such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Revlere-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	58	Oct. 31
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec. 15	59	Jan. 9,'32
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30	62	Dec. 26
Sally of the Subway	J. Mulhall-D. Revier	Jan. 1,'32		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Nov. 1	63	Oct. 3
Maid to Order	Julien Eltinge-Geo. Stone	Sept. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Oct. 1	72	Aug. 8
Phantom, The	"Big Boy" Williams-Allene Ray	Nov. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Dec. 1	66	
Unmasked	Robert Warwick	Sept. 1	62	
White Renegads		Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Across the Line	Harry Carey			
Auctioned Off				
Border Devils	Harry Carey			
Bridesmaid				
Cross Examination				
Hurricane Rider, The	Harry Carey			
Trusty Triggers	Harry Carey			
Where Are Your Children?				

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 28
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Riders of the Caotus	Wally Wales	July 7	60	July 25

Coming Feature Attractions

Title	Star	Rel. Data	Running Time Minutes	Reviewed
Big City Shadows			6 reels	
Blazed Trails			6 reels	
Dance Hall Kisses			6 reels	
Desert Spawn			6 reels	
Devils Decoy			6 reels	
Diamond Mystery			6 reels	
Guns and Saddles			6 reels	
Highway Raiders			6 reels	
Human Targets	Buzz Barton	Jan. 10,'32	6 reels	
Kid Cowboy	Buzz Barton	Mar. 10,'32		
Lure of the Range			6 reels	
Mark of the Spur	Bob Custer	Feb. 10,'32	6 reels	
Midnight Prowlers			6 reels	
Murder at Dawn	Mulhall-Dunn		6 reels	
Railroad Mail Limited			6 reels	
Rip Roaring Bronco			6 reels	
Rio Grande Raiders			6 reels	

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles	Lloyd Hughes-Norman Kerry	Dec. 20	6 reels	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hellion's Last Cruise			6 reels	
Rose of Chinatown			6 reels	
Streets of Shadows			6 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3		
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Dreyfus Cass, The	Cedric Hardwicke	Aug. 28	92	May 2
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 28
Fighting Marshal, The	Tim McCoy	Dec. 18		
Forbidden	Barbara Stanwyck - Adolphe Menjou - Ralph Bellamy	Jan. 15,'32		
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	62	Nov. 28
Lover Come Back	Jack Mulhall-C. Cummings-B. Bronson	Dec. 25	63	June 20
Maker of Men	Jack Holt - Richard Cromwell - John Wayne	Dec. 25	67	Dec. 26
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27	67	Aug. 22
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec. 10	75	Dec. 5
Miracle Woman, The	Barbar Stanwyck	July 20	87	Aug. 22
One Man Law	Buck Jones	Dec. 4		
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Secret Witness	Wm. Collier, Jr.-Una Merkel (Reviewed under title "Terror By Night")	Dec. 12		Oct. 17
Shangheied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15	67	
Subway Express	Holt-Kelsey-Pringle	May 1	68	May 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Challenger, The (Tent.)	Ben Lyon-Constance Cummings			
Fighting Fool, The	Tim McCoy			
Final Edition	Pat O'Brien-Mae Clarke			
High Speed	Buck Jones			
Love Affair	Dorothy Mackaill			
Man Who Dared, The	Jack Holt - Constance Cummings			
Menace, The	Walter Byron-Bette Davis-H. B. Warner			
Ridin' For Justice	Buck Jones			
Shopworn	Barbara Stanwyck-R. Toomey			
Shot Gun Pass	Tim CcCoy			
South of the Rio Grande	Buck Jones			
Substitute Wife, The				
Three Wise Girls	Jean Harlow - Mae Clarke - Walter Byron-M. Prevost			
Trail's End	Tim McCoy			
Vanity Street				
Zelda Marsh				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Defenders of the Law	Catherine Dale Owen-Holland-Gleckler	May 1		May 23
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")	Sept. 5	70	Apr. 18
Broadminded	Joe E. Brown	Aug. 1	72	Apr. 11
Chances	Douglas Fairbanks, Jr.	July 18	72	May 9
Compromised	Ben Lyon-Rose Hobart (Reviewed under the title "We Three")	Dec. 5	85	Sept. 12
Five Star Final	Edward G. Robinson	Sept. 26	89	June 27
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 15	76	Nov. 14
Honor of the Family	Bebe Daniels	Oct. 17	66	Oct. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 8
Men of the Sky	Irene Delroy-Jack Whiting	June 20	88	
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Reckless Hour	Dorothy Mackaill-Conrad Nagel	Aug. 15	72	May 2
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	78	Nov. 14
Safe in Hell	Dorothy Mackaill	Dec. 12	75	Dec. 26
Woman From Monte Carlo, The	Lil Dagover-Walter Huston	Jan. 9,'32	58	Jan. 9,'32

Coming Feature Attractions

Title	Star	Rel. Data	Running Time Minutes	Reviewed
Alias the Doctor	R. Barthelmess-M. Marsh	Feb. 20,'32		
Fireman, Save My Child	Joe E. Brown	Feb. 20,'32		
Honorable Mr. Wong	Edw. G. Robinson	Feb. 6,'32		
It's Hell to Be Famous	Douglas Fairbanks, Jr.			
Mendel, Inc.	Smith & Dale			
So Big	Barbara Stanwyck			
Union Depot	D. Fairbanks,Jr.-J. Blondell	Jan. 23,'32		Dec. 26

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill	Will Rogers	Nov. 22	70	Oct. 24
Annabella's Affairs	McLaglen-MacDonald	June 14	75	May 30
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Black Camel	Warner Oland-Eilers	June 21	71	May 15
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 18
Daddy Long Legs	Gaynor-Baxter	June 7	80	May 23
Delicious	Gaynor-Farrell	Dec. 27		Dec. 12
Goldie	Harlow-S. Tracy-W. Hymer	June 28	68	July 11
Good Sport	Linda Watkins-John Boles	Dec. 13		Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8	59	Oct. 10
Holy Terror, A	George O'Brien-S. Eilers	July 19	53	July 25
Hush Money	J. Bennet - J. Kirkwood-Hardie Allbright	July 5	69	June 13
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 16	57	Sept. 19
Skyline	T. Meighan - H. Albright-Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn - Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Spy, The	Hamilton-Johnson	Apr. 26	66	
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell	Jan. 10,'32		Dec. 12
Surrender	Warner Baxter-Leila Hyams	Dec. 8	69	Dec. 5
Their Mad Moment	Baxter-Mackaill-Pitts	July 12	57	
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Women of All Nations	McLaglen-Lowe-Nissen	May 31	72	May 30
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17
Young As You Feel	Will Rogers-Dorsay	Aug. 23	78	Apr. 18
Young Sinners	Meighan-Jordan-Kirkwood	May 17	70	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marion Nixon			
Almost Married	Violet Heming - Ralph Bellamy-Alexander Kirkland			Dec. 19

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Business and Pleasure	Will Rogers-Jetta Goudal			
Charlie Chan's Chance	Warner Bland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan. 24,'32		Jan. 9,'32
Dance Team	James Dunn - Sally Eilers	Jan. 17,'32		Jan. 2,'32
Devil's Lottery	Sally Eilers - C. Farrell			
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Feb. 14,'32		
First Cabin (Tent.)	Thomas Meighan-L. Watkins	Mar. 27,'32		
Gay Bandit, The	George O'Brien - Conchita Montenegro	Mar. 13,'32		
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32		Dec. 5
She Wanted a Millionaire	J. Bennett-S. Tracy	Feb. 21,'32		
While Paris Sleeps	McLaglen-Helen Mack	Feb. 28,'32		
Widow's Might	Joan Bennett-John Boles			
Young America	Spencer Tracy-Barbara Robbins			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ben Hur	Ramon Navarro-May McAvoy. (Re-issue - Synchronized)	Jan. 2,'32	128	Dec. 12
Big Parade	John Gilbert (Re-Issue - Sound)	Dec. 19	125	
Champ, The	Wallace Beery-Jackie Cooper	Dec. 5	86	Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31	86	Oct. 24
Emma	Marie Dressler	Jan. 2,'32	73	Jan. 2,'32
Five and Ten	Marion Davies	June 13	89	June 13
Flying High	Bert Lahr-C. Greenwood	Nov. 14	81	Oct. 24
Great Lover, The	A. Menjou	July 18	71	July 4
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov. 7	81	Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug. 22	68	July 18
Hell Divers	Beery-Rambeau	Jan. 16,'32	113	Dec. 26
Laughing Sinners	J. Crawford-N. Hamilton	May 30	72	June 6
Man In Possession, The	Robert Montgomery	July 4	84	June 13
Mata Hari	Greta Garbo-R. Navarro	Dec. 26	91	Jan. 9,'32
Never the Twain Shall Meet	Montenegro-Smith-Howard	May 16	80	May 30
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3	94	Sept. 19
Pardon Us	Laurel-Hardy	Aug. 15	55	Aug. 29
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	Nov. 21
Politics	Dressler-Moran	July 25	73	July 4
Pelly of the Circus	Marian Davies-C. Gable			
Possessed	Joan Crawford-Clark Gable	Nov. 21	76	Dec. 31
Private Lives	N. Shearer-R. Montgomery	Dec. 12	85	Dec. 26
Son of India	Ramon Novarro	Aug. 1	73	Aug. 1
Sidewalks of New York	Buster Keaton	Sept. 28	71	Aug. 15
Sin of Madelon Claudet, The	Helen Hayes-Lewis Stone (Reviewed under title "The Lullaby")	Oct. 24	74	Dec. 3
Sporting Blood	Clark Gable-M. Evans	Aug. 8	84	July 18
Squaw Man, The	Baxter-Velez-Roland Young	Sept. 5	105	
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct. 10	75	July 18
This Modern Age	Joan Crawford	Aug. 29	68	June 13
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov. 28	66	Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines			
Arsena Lupin	Lionel and John Barrymore-Karen Morley			
Beast of the City, The	Walter Huston-Jean Harlow			
China Seas				
Courage	Robert Montgomery	Jan. 23,'32		
Family Affair, A	Robert Montgomery			
Freaks	Wallace Ford-Leila Hyams	Jan. 30,'32		
Grand Hotel	Greta Garbo			
Her Cardboard Lover	Buster Keaton	Feb. 6,'32		
Letty Lynton				
Limpy	Jackie Cooper			
Lovers Courageous	Madge Evans - Rbt. Young			
Prosperity				
Smilin' Through	Norma Shearer			
Tarzan, The Ape Man	Johnny Weismuller - Maureen O'Sullivan			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27	60	Aug. 9
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	67	Dec. 12
Galloping Thru	Tom Tyler	Dec. 5	58	
Ghost City	Cody-Shuford	Dec. 20	60	
In Line of Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Law of the Sea,	All Star	Dec. 15	61	
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Montana Kid, The	Bill Cody	Aug. 10	60	
Mother and Son	Clara K. Young	Aug. 1	60	Aug. 22
Oklahoma Jim	Bill Cody	Oct. 10	60	
Partners of the Trail	Tom Tyler	July 11	64	Sept. 5
Ships of Hate	L. Hughes-D. Sebastian	June 20	65	Aug. 8
Two Fisted Justice	Tom Tyler	Oct. 20	63	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32...7 reels	
Single Handed Sanders	Tom Tyler	Jan.	10,'32...6 reels	
Texas Pioneers	Bill Cody-Andy Shuford	Jan.	15,'32...6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22	95	June 8
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24	74	Oct. 3
Caught	Richard Arlen-L. Dresser	Aug. 8	68	July 4
Cheat, The	T. Bankhead	Nov. 28	70	Dec. 19
Confession of a Co-Ed	P. Holmes-Sylvia Sidney	July 11	75	
Daughter of the Dragon	Warner Bland-Anna May Wong	Sept. 5	79	Aug. 8
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32	98	Dec. 26
Dude Ranch, The	Jack Dakle	May 18	67	Apr. 18
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5	68	Nov. 28
Girl Habit, The	Charles Ruggles	June 27	77	July 11
Girls About Town	Kay Francis-L. Tashman	Oct. 3	80	Oct. 17
His Woman	G. Cooper-C. Colbert	Nov. 21	75	Dec. 12
Honeymoon Lane	Eddie Dowling	July 25	71	July 11
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15	80	Aug. 1
Husband's Holiday	Clive Brook-V. Osborne	Dec. 19	68	Jan. 2,'32
I Take This Woman	Gary Cooper-Carole Lombard	June 27	74	
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 26	77	Dec. 19
Lawyers' Secret, The	Clive Brook	June 8	63	May 23
Mad Parade	E. Brent-L. Tashman	Oct. 3	64	May 2
Magnificent Lie	Ruth Chatterton	July 25	79	July 25
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
Murder by the Clock	Wm. Boyd-L. Tashmen	Aug. 8	74	July 4
My Sin	Tallulah Bankhead-March	Oct 3	78	Sept. 19
Newly Rich	Mitzi Green-Jackie Searl (Also released as "Forbidden Adventure")	June 20	77	June 6
Night Angel	Nancy Carroll-Fred March	July 18	71	July 11
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Rich Man's Folly	G. Bancroft-Kay Francis	Nov. 14	80	Dec. 5
Road to Reno	Charles Rogers	Oct. 17	73	Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July 25	73	
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29	68	July 25
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1	89	July 11
Sooky	Jackie Cooper - Robt. Coogan-J. Searl	Dec. 28	80	Dec. 12
Tarnished Lady	C. Brook-Tallulah Bankhead	May 2	80	May 9
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan. 9,'32	76	
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Up Pops the Devil	N. Foster-Carole Lombard	May 30	75	
Vice Squad	Lukas-Francis	June 13	70	May 9
Wiser Sex, The	C. Colbert-Wm. Boyd	Feb. 27,'32		
Women Love Once	Lucas-Boardman-Tashman	July 4	73	July 4
Working Girls	Paul Lukas-Judith Wood Buddy Rogers	Dec. 12	77	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Robe, The	Kay Francis-Frederic March	Feb. 20,'32		
Dancers in the Dark	Miriam Hopkins-Jack Dakle	Mar. 12,'32		
Lives of A Bengal Lancer, The	Clive Brook-Phillips Holmes			
Man I Killed, The	Lionel Barrymore-Nancy Carroll-Phillips Holmes	Jan. 23,'32		
Miracle Man, The	Chester Morris-Sylvia Sidney	Mar. 19,'32		
No One Man	Paul Lukas-Ricardo Cortez-Carole Lombard	Jan. 30,'32		
One Hour With You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar. 5,'32		
Shanghai Express	Marlene Dietrich-C. Brook	Feb. 6,'32		
Sky Bride	Judith Wood - Frances Dee - Richard Arlen			
Through the Window	G. Bancroft-E. Boardman			
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb. 13,'32		
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 16,'32		
Wayward	Nancy Carroll-Richard Arlen	Feb. 27,'32		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Marriage				
Lovebound	Marion Nixon - Neil Hamilton - Sally Blane	Dec. 10		
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1	64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr. - Claudia Dell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 28
Big Shot, The	Eddie Quillan	Dec. 18		Dec. 12
Common Law	Constance Bennett	July 24	77	July 25
Devotion	Ann Harding	Sept. 25	84	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Partners	Tom Keene	Jan. 8,'32		
Rebound	Ina Claire	Sept. 18	91	June 13
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20	87	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Sweepstakes	Eddie Quillan-Marion Nixon	July 10	77	June 13
Tip Off, The	E. Quillan-R. Armstrong	Oct. 18	73	Oct. 31
Woman of Experience	Helen Twelvetrees	Aug. 7	76	Apr. 25

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Timber	Bill Boyd	Feb. 12,'32		
Free to Live	Constance Bennett			
Lady with a Past	Constance Bennett	Feb. 19,'32		
Montana Rides	Tom Keene			
Panama Flo	Helen Twelvetrees	Jan. 29,'32		
Prestige	Ann Harding	Jan. 22,'32		
Veneer	Helen Twelvetrees			
Westward Passage	Ann Harding			
Woman Commands, A	Pola Negri	Jan. 1,'32		Jan. 2,'32

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered	Wheeler-Woolsey-D. Lee (Reviewed under the title "Full of Notions")	Sept. 5	68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7	81	Sept. 5
Donovan's Kid	Richard Dix-Shilling-Sheridan-Jackie Cooper	June 6	77	May 9
Everything's Rosie	Robert Woolsey-Anita Louise	June 13	78	May 9
Fanny Foley Herself	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Menjou-Erie Von Stroheim	Oct. 3	68	Aug. 15
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff (Reviewed under the title "Woman Pursued")	Sept. 19	67	Aug. 1
Girl of the Rio, The	Dolores Del Rio-Leo Carillo	Jan. 15,'32	69	
High Stakes	Lowell Sherman-Mae Murray	Aug. 18	69	May 9
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8	72	
Men of Chance	Mary Astor-Ricardo Cortez	Jan. 8,'32		Dec. 19
Peach O' Reno	Woolsey-Wheeler	Dec. 25	83	Nov. 14
Public Defender, The	Richard Dix	Aug. 1	70	
Runaround, The	Kerr, Prevost, Brian, Hines (Reviewed under the title "Waiting at the Church")	Aug. 22	68	May 9
Secret Service	Dix-Shirley Grey	Nov. 14	68	Dec. 10
Smart Woman	Mary Astor-Rob't Ames	Sept. 26	68	Aug. 1
Three Who Loved	B. Compson-R. Ames-C. Nagel	July 3	78	June 13
Too Many Cooks	Bert Wheeler-Dorothy Lee	July 18	77	Aug. 22
Transgression	Kay Francis-Ricardo Cortez	June 27	69	
Traveling Husbands	Evelyn Brent	Aug. 15	74	May 2
Way Back Home	Phillips "Seth Parker" Lord (Reviewed under the title "Other People's Business")	Nov. 13	81	Oct. 3
White Shoulders	Astor-Cortez Holt	June 6	81	May 30
Women Between, The	Lily Damita-Lester Vail	Aug. 8	73	Apr. 25

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	Dolores Del Rio			
Girl Crazy	Wheeler-Lee-Woolsey	Mar.	4,'32	
Hold 'Em Jail	Edna May Oliver-Robert Woolsey-Roscoe Ates			
Ladies of the Jury	Edna May Oliver	Feb.	5,'32	64 Dec. 19
Lost Squadron	Richard Dix	Feb.	26,'32	
March of a Nation	Dix-Dunne			

(THE RELEASE CHART--CONT'D)

Title	Star	Dist'r	Running Time Rel. Date	Minutes	Reviewed
State's Attorney	John Barrymore-Helen Twelvetrees				
Symphony of Six Million					

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil on Deck	Reed Howes-Molly O'Day	Jan. 1,'32	62	
First Aid	Gr. Withers-Marjorie Beebe	July 25	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10	65	July 16
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25	62	June 20
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4	62	Oct. 3
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec.	65	Jan. 9,'32
Neck and Neck	Glenn Tryen-Vera Reynolds	Nov. 4	63	Nov. 7

STATE RIGHTS

Features

Title	Star	Dist'r	Running Time Rel. Date	Minutes	Reviewed
Alibi	Austin Trever	Gaumont-W & F		74	May 30
Alice in Wonderland	Ruth Gilbert	Unique Fots Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardour Films	Dec. 4	76	Dec. 12
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Calm and Artem	Emil Gall	Sovinko			
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		76	Nov. 7
Das Cabinet Des Dr. Larl Farl		George Schneider			
Das Rheinlandmaedel	Greti Berndt	Capitol	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		65	Sept. 26
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	86	
Die Foerster Christl	Irene Elsinger	Trans-Ocean Film		94	July 5
Dolly Gets Ahead	Dolly Haas	Ufa Film	July 17	94	Aug. 1
Emil and the Detective	Fritz Rasp	Ufa	Dec. 18	75	Jan. 9,'32
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Explorers of the World		Raspin Productions		82	Dec. 19
Flute Concert of Sensscouci	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Enemies of the Law	Mr. Nolan-J. Walker	Capital Films	July 21	69	July 16
Glamour	Wardour Films	Seymour Hicks		73	July 4
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara	British Int'n't'l		91	Dec. 5
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22
Heroes All		Imperial Filme	Nov. 11	56	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of America	Sept. 23	90	Oct. 17
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kortner	Tobis Forenfilm	Sept. 18	61	Oct. 10
Killing to Live		Amkino			Dec. 19
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Law of the Tong	Phyllis Barrington	Willis Kent	Dec. 15	56	Jan. 9,'32
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Love Storm, The	Fay Compton	British Int'n't'l	Oct. 18	82	Oct. 24
Leve Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste in Hell	Bartolomeo Pagano	Excelelor Pictures Corp.			July 11
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Men Like These—I	John Batten	British Int'n't'l		47	Dec. 5
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Naples and Sorrento		Italian Star Film Prod.		78	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
Nur Am Rhein	Daisy D'Ora	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon - Lloyd Hughes	Headline Pic.		72	Nov. 14
Puppet, The	Max Hansen			6 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road ta Hell		Public Welfare Films			July 4
Sally in Our Alley	Gracia Fields	Asso. Radio Pictures		77	July 25
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'n't'l		86	Sept. 19
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn Harding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Sunshine Susie	Renate Muller	Gainborough		88	Jan. 9,'32
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	62	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. O'Sullivan-Betty Compson	Patrician Pic.			Nov. 14
Tilly of Bloomsbury	Sydney Howard	Sterling			May 16
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10
Viking, The	C. Starratt	J. D. Williams		72	June 20
Wild Horse	Hoot Gibson	Allied Pictures			July 11
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1	67	
Law of the Rio Grande	Bob Custer	July 20	58	Aug. 18
Rider of the Plains, A	Tom Tyler	Apr. 1	61	May 9
Son of the Plains, A	Bob Custer	May 15	60	July 11

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Band Man	Ken Maynard	Oct. 1	86	Dec. 19
Arizona Terrer, The		Dec. 13	64	
Branded Men	Claudia Dell-M. Rambeau	Oct. 1	70	Oct. 3
Last Mile, The	Beseta Love	Oct. 25	70	Nov. 21
Leftover Ladies	Alice White-Hale Hamilton	Sept. 1	69	Oct. 10
Morals for Women	Ken Maynard	July 15	68	Aug. 15
Murder at Midnite	Ken Maynard	Sept. 1	64	Oct. 17
Near the Trail's End	Bob Steele	Sept. 20	55	
Nevada Buckaroo	Bob Steela	Sept. 27	64	Dec. 12
Pocatello Kid	Ken Maynard	Dec. 6	61	Jan. 9,'32
Race Track	Lee Carrilo	Nov. 1	83	
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Riding Fool	Bob Steele	May 25	64	June 20
Salvation Nell	Graves-Chandler	July 1	85	July 18
South of Santa Fe	Bob Steele	Sept. 15	61	
Sunset Trail	Ken Maynard	Jan. 3,'32	62	
Two Gun Man, The	Ken Maynard	May 15	63	June 13
Women Go on Forever	Clara Kimball Yeung	Aug. 15	78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29	72	Dec. 12

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hotel Continental		Jan. 17,'32		
Luxury Girls		Mar. 30,'32		
Riders of the West	Bob Steele			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 31,'32		
Those We Love		Feb. 14,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 17	60	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec. 12	80	Nov. 7
Arrowsmith	Ronald Colman	Dec. 26	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32		
Corsair	Chester Morris	Dec. 10	75	Nov. 28
Palmy Days	Eddie Cantor	Oct. 3	80	Sept. 5
Scarface	Paul Muni	Nov. 28		
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5	80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Jan. 9,'32		
Tonight or Never	Gloria Swanson	Dec. 28	82	Nov. 14
Unholy Garden, The	Ronald Colman	Oct. 10	75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Greeke Had a Word for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32		Nov. 28
Kid From Spain, The	Lily Damita - Eddie Cantor			
Sons O' Guns	Lily Damita - Al Jolson			
Sky Devils	All Star	Feb. 6,'32	Jan. 2,'32	

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas. Bickford	Sept. 15	74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15	68	
Frankenstein	Colin Clive-Mae Clarke	Nov. 21	71	Nov. 14
Graft	Regis Toomey-Sue Carol	Sept. 21	54	Aug. 15
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12	76	Oct. 3
Homicide Squad	L. Carrillo-M. Brian-N. Beery	Sept. 29	69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec. 5	70	Nov. 26
Lasca of the Rio Grande	Leo Carillo	Nov. 2	65	July 25
Last Ride	D. Revier-Frank Maye	Dec. 28	63	
Mother's Millions	May Robson	Aug. 15	93	Feb. 28
Mystery of Life	Clarence Darrow	Aug. 3	73	July 11
Nice Women	Sidney Fox-Francee Dee	Nov. 28	67	
Racing Youth	Slim Summerville-Louise Fazenda	Feb. 14,'32	63	Dec. 12
Reckless Living	Mae Clarke-Norman Foster (Reviewed under title "Twenty Grand")	Oct. 20	68	Sept. 12
Seed	John Bolee-Genevieve Tobin	May 11	97	Apr. 25
Spirit of Notre Dame	Lew Ayres	Oct. 13	79	Sept. 28
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec. 28	91	Nov. 7
Up for Murder	Ayres-Tobin	June 15	70	
Waterloo Bridge	Mae Clarke-Kent Douglass	Sept. 1	61	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Lady	Rose Hobart			
Ambition	Pat O'Brien-Claudia Dell			
Back Street	Rose Hobart			
Brown of Culver	Lew Ayres-Rose Hobart			
Cobblestones	Norman Foster-June Clyde			
Cohens & Kellys in Hollywood	G. Sidney - C. Murray			
Destry Rides Again	Tom Mix			
Eaglee	Lew Ayres			
Fate				
Impatient Maiden	Lew Ayres - Mae Clarke			
Law and Order	Walter Huston-Lois Wilson	Feb. 7,'32		
Marriage Interlude				
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	85	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32		
Oh, Promise Me				
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12	71	June 13
Blonde Crazy	James Cagney-J. Blondell (Reviewed under title "Larceny Lane")	Nov. 14	75	Aug. 22
Boughti	Constance Bennett-Ben Lyon	Aug. 22	83	July 18
Children of Dreams	Margaret Schilling	July 25	83	July 25
Expensive Women	Dolores Costello	Oct. 24	63	Nov. 21
Gold Dust Gertie	Winnie Lightner	June 27	68	May 9
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7	81	Oct. 31
Manhattan Parade	W. Lightner-Butterworth	Jan. 16,'32	77	Jan. 2,'32
Maltese Falcon, The	Bebe Daniels-R. Cortez	June 13	80	Apr. 16
Night Nurse	Barbara Stanwyck	Aug. 8	73	July 25
Public Enemy, The	Harlow-Cagney	May 15	98	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10	70	Aug. 1
Side Show	Lightner-Butterworth	Sept. 19	56	July 4
Smart Money	Edw. G. Robinson	July 11	81	May 16
Star Witness, The	Walter Hueston	Aug. 22	68	July 25
Svengali	John Barrymore-M. Marsh	May 22	83	May 9
Under Eighteen	Marian Marsh-Warren William	Jan. 2,'32	61	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Crowd Roars, The	Cagney-Blondell			
Eight to Five	Young-Lightner-Butterworth			
Ferguson Case	Joan Blondell			
High Pressure	Wm. Powell - Evelyn Brent	Jan. 30,'32	Jan. 9,'32	
Love on a Budget	Loretta Young-Norman Foster			
Man Who Played God	George Arliss	Feb. 27,'32		
Mouthpiece, The	Sidney Fox-Warren William			
Old Man Minick	Charles "Chic" Sale	Feb. 13,'32		
Poor Little Church Mouse	Marian Marsh			
Rich Are Always With Us	Ruth Chatterton			
So Big	Barbara Stanwyck			
Taxi!	James Cagney-Loretta Young	Feb. 6,'32		
Working Wives	Kay Francis			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 224	Aug. 1	1 reel	
C 225	Aug. 29	1 reel	
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
EDDIE BUZZELL SPECIALTIES			
Blood Pressure	Oct. 16	1 reel	
Gall of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Last of Mee Higgins	May 22	1 reel	
Love, Honor and He Pays			
Red Men Tell No Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Love Crazy			
Plane Mover			
Restless Sax, The			
Soda Poppa	May 29	1 reel	
Stork Market, The	July 11	7	
Svengarlie	Aug. 3	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEOBURY SERIES			
Laughing with Medbury in Rags	July 6	10	
Laughing with Medbury in Turkey	Sept. 7	9 Dec. 5	
Laughing with Medbury in Death Valley	Oct. 12	1 reel Oct. 17	
Laughing with Medbury in Bornee		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9		
Beach Party, The	Nov. 4	1 reel	
Blue Rhythm	Aug. 18	1 reel	
Delivery Boy	June 15	10 Oct. 24	
Duck Hunt			
Fishin' Around	Sept. 14	1 reel	
Grocery Boy, The			
Mickey Cuts Up			
Mickey's Orphans	Dec. 9	7 Dec. 19	
Mickey Steps Out	July 18	7 Oct. 3	
Moosa Hunt, The	May 6	1 reel May 30	
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16		
Cursed! Cursed! Cursed!	Aug. 20	1 reel	
Jazzbo Singer	Nov. 9		
Little Beezer	July 5	8	
Monkeydoodles	Oct. 12	1 reel	
RAMBLING REPORTER			
Father Nile	May 11	1 reel	
Jerusalem, City of Peace	May 11	10	
Land Nobody Knows	June 27	9	
Land of Eachaatmeat	July 31	1 reel	
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Catcher, The	Oct. 15	1 reel	
Chinatown Mystery		1 reel	
Little Pest, The	Aug. 15	8	
Showing Off		1 reel	
Sunday Clothes	Sept. 15	1 reel	
What A Boy	Nov. 16	1 reel	
Yelp Wanted	July 18	1 reel July 18	
SILLY SYMPHONIES			
Bird Store			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8 Oct. 3	
Chlaa Plate	May 25	8	
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	
Midnight In a Toy Shop	July 3	1 reel May 2	
Spider and the Fly	Oct. 16	1 reel Dec. 19	
Ugly Duckling, The	Dec. 16	1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, The	Sept. 18	19 Aug. 29	
Clyde			
Half Holiday	Dec. 13	22 Dec. 5	
Shopping With Wife	Feb. 7,'32	20 Jan. 9,'32	
Taxi Troubles	Oct. 16	19 Oct. 24	
Clyde			
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9 Nov. 21	
He-Man Hockey	Dec. 20	10 Jan. 9,'32	
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
Speedway	Jan. 24,'32	9	
BURNS, WM. J., DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2	11	
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11 Dec. 5	
Framed	May 10	10	
Mead Trial, The	June 21	10	
Starbrite Diamond, The	June 7	11 Oct. 3	
Trap, The	May 24	11 Aug. 29	
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32		
Honeymoon Trio	Aug. 30	9 Sept. 26	
Idle Roomers	Nov. 29	9 Oct. 24	
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10 Jan. 9,'32	
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10 Aug. 29	
Wrestling Swordfish	Nov. 6	8	
GAYETY COMEDIES			
Foolish Forties	June 28	21 Jue 6	
Ferd Sterling-Jane McCloy			
Highlights of Travel	Sept. 12	10	
Jungle Giants	June 21	11	
HODGE-PODGE			
All Around the Town	Feb. 21,'32		
Money Makers of Manhattan	July 19	9	
Tidbits	May 24	10 July 11	
Vagabond Melodies	Aug. 16	10	
Veldt, The	Dec. 20	10 Dec. 19	
Wonder Trail, The	Oct. 11	10	

Title	Rel. Date	Minutes Running Time	Reviewed
IDEAL COMEDIES			
Lure of Hollywood	July 5	20 Jue 27	
Brooks-Chandler			
Moonlight and Cactus	Jan. 10,'32	21 Dec. 26	
Queenie of Hollywood	Nov. 8	21	
Flynn-Brooks			
Tamale Vendor, The	Sept. 6	20 Aug. 29	
Patricola-DeMoatez			
MACK SENNET BREVITIES			
Who's Who In the Zoo	Oct. 11	10	
World Filler, The	Sept. 13	9 Sept. 26	
MACK SENNETT COMEDIES			
Albany Braeh, The	Aug. 2	6 July 4	
P. Kelton-T. Dugan			
All American Kickback	Nov. 29	20 Dec. 12	
Cow Catcher's Daughter	May 10	22 Apr. 4	
Clyda-Gribbon-Beebe			
Fainting Lover	Aug. 16	18	
Clyde-Boteler-Dept			
Ghost Parade	May 24	22 May 2	
Clyde-Gribbon-Beebe			
Great Pie Mystery, The	Oct. 25	22 Nov. 7	
Held 'er Sheriff	Jue 7	21	
Beebe-Murray			
Monkey Business In Africa	June 21	22 July 4	
Clyde-Beebe			
Movie Town	July 5	17	
Sennett-Beebe			
Poker Widows	Sept. 13	19	
Pottsville Palooka, The	Dec. 27	21	
Gribbon-Granger			
Slide, Speedy, Slide	July 19	18	
D. Pollard-T. Dugan			
Speed	Sept. 27	22 Apr. 11	
Clyda-Beebe			
Too Many Husbands	Aug. 30	21	
Clyde-Boteler			
MACK SENNETT FEATURETTES			
Dream House	Jan. 17,'32	17 Jan. 9,'32	
I Surrender Dear	Sept. 13	22	
Bing Crosby			
One More Chanse	Nov. 15	21	
Bing Crosby			
MERMAID COMEDIES			
Keep Laughing	Jan. 24,'32	20	
Once a Hero	Nov. 22	19 Nov. 28	
Up Pops the Duke	Sept. 20	20	
Chandler-Bolton			
Windy Riley Goes Hollywood	May 3	21 Apr. 11	
Jack Shutta-Louise Brooks			
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10 Nov. 28	
Dream World	July 5	9 Aug. 29	
Harem Secrets	Oct. 4	10 Dec. 5	
Outposts of the Foreign Legion	Oct. 18	10 Nov. 21	
Peasant's Paradise	Nov. 15	10 Dec. 12	
Road to Romance	Jan. 17,'32	10 Jan. 2,'32	
TERRY-TOONS			
Aladdin's Lamp	Dec. 27	6 Dec. 12	
Around the World	Oct. 4	8	
Black Spider, The	Nov. 1	6 Oct. 31	
Blues	June 28	6 July 4	
By the Sea	July 12	6 July 4	
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6 Nov. 7	
Day to Live, A	May 31	6	
Fried Chicken		7 Oct. 3	
Her First Egg	July 26	6	
Jazz Mad	Aug. 9	8	
Jessa and James	Sept. 8	6 Oct. 3	
Jingle Bells	Oct. 16	6 Oct. 24	
Lorelei, The		6 Dec. 12	
Noah's Outing	Jan. 24,'32	6	
Peg Leg Pete	Feb. 21,'32		
Spider Talks, The	Feb. 7,'32		
Summer Time	Dec. 13	6	
2000 B.C.	June 14	8 Jue 6	
Villain's Curse, The	Jan. 10,'32	6	
TORCHY			
Torchy	Oct. 4	22 Oct. 3	
Ray Cooke-Dorothy Dix			
Torchy Passes the Buck	Dec. 6	22 Nov. 14	
Torchy Turns the Trick	Feb. 7,'32		
TUXEDO COMEDIES			
What a Head	July 26	20	
Duffy-Rondell			
VANITY COMEDIES			
College Racket	June 14	20 June 6	
Glenn Tryon			
For the Love of Fanny	Dec. 27	27 Jan. 9,'32	
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21 Oct. 17	

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8 May 9	
2 Diamonds In the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8 May 9	
5 The King's Armada	Sept. 6	9 May 9	
6 The Wild West of Today	Sept. 13	8 May 9	
7 Where East Meets West	Sept. 20	8	
8 Wild Life on the Veldt	Sept. 27	8 May 9	
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9 May 9	
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 6		
19 Happy Days In Tyrol	Dec. 13	8 May 9	
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	
22 Stamboul to Bagdad	Jan. 3'32	8	
23 With the Foreign Legion	Jan. 10,'32	10	
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	
26 The World at Prayer	Jan. 31,'32	8 May 9	

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Cell A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21 Dec. 5	

Title	Rel. Date	Minutes Running Time	Reviewed
Let's Do Things	Jue 6	27	
Mama Loves Papa	Oct. 24	17	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21 Dec. 12	
One of the Smiths	May 23	28	
Panic Is On, The	Aug. 15	20 Aug. 15	
Rough Seas	Apr. 25	27 June 6	
Skip The Maloo	Sept 26	21	
Tobasco Kid, The	Jan. 30,'32	21	
What a Beze	Nov. 7	21	
DOGVILLE			
Big Dog House, The	Mar. 14	16 Aug. 8	
Love Tails of Morocco	Sept. 5	16 Aug. 15	
Trader Hound	Nov. 28	15 Jan. 9,'32	
Two Barks Bros.	Oct. 17	17 Nov. 14	
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9 Nov. 7	
Piscatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10 Dec. 5	
Benares, the Hladu Heaven	Oct. 31	9 Nov. 7	
Colorful Jaipur	Mar. 19,'32	10 Dec. 5	
Cradles of Creed	Feb. 6,'32		
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Traditions	Feb. 6,'32		
Land of the Maharajahs, The	Aug. 22	10	
Madeira, a Garden In the Sea	Sept. 26	8 Oct. 3	
Melody Isle, The		9 Jan. 9,'32	
Tropical Ceylon	Feb. 27,'32	10 Dec. 12	
FLIP THE FROG			
Africa Squeaks		Jan. 9,'32	
Jailbirds	Sept. 26	9 Nov. 21	
Movie Mad	Aug. 29	9	
New Car, The	July 25	8	
Ragtime Romeo	May 2	8 Sept. 12	
Stormy Seas	Aug. 22	9	
Village Specialist, The	Sept. 12	8 Dec. 12	
HARRY LAUDER			
I Love a Lassie	Dec. 19	8 Jan. 9,'32	
Nanny	Nov. 14	8 Dec. 19	
Roamin' In the Gloamin'	Sept. 5	10 Aug. 15	
She's My Daisy	Oct. 10	9 Apr. 11	
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21	
Beau Hunks	Dec. 12	40 Sept. 5	
Come Clean	Sept. 19	21 Nov. 28	
Helpmates	Jan. 23,'32	20 Dec. 12	
One Good Turn	Oct. 31	21 Nov. 21	
NOVELTIES			
Desert Regatta		Jan. 9,'32	
Jackie Cooper's Christmas Party		9 Jan. 2,'32	
OUR GANG			
Bargain Day	May 2	19	
Big Ears	Aug. 29	21	
Dogs is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Readin' and Writin'	Jan. 2,'32	21 Dec. 19	
Shiver My Timbers	Oct. 10	21 Oct. 24	
PITTS-TODO			
Catch-As-Catch-Can	Aug. 22	20	
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20 Nov. 7	
Seal Skins	Feb. 6,'32	21	
War Mamas	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Daze	Mar. 28,'32	10	
Dive In	Feb. 2,'32	10 Oct. 31	
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9 Aug. 15	
Lesson In Golf, A	Jan. 16,'32	10	
Olympis Eveats	Mar. 5,'32	10	
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8 Sept. 5	
Timber Toppers	May 7,'32		
Volley and Smash (Tildan)	Sept. 12	8 Sept. 5	
Wild and Wooly	Nov. 7	9 Sept. 5	
Whippet Raclag	Dec. 12	9	

PARAMOUNT PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climate Chasers	July 11	1 reel	
ONE REEL ACTS			
Backyard Follies	Dec. 12		
Haig Trio			
Beauty Secrets from Hollywood	Sept. 5	Mar. 14	
Technicolor Novelty			
Beach Nut, The	Oct. 3,'32		
Herb Williams			
Cheaper to Rent	Sept. 19		
Willie West & McGinty			
Clinching a Sale	Apr. 18		
Harry Richman			
Close Harmony	Jan. 9,'32		
Boswell Sisters			
Fair Ways & Square Ways	May 2		
Eddie Miller			
Finn and Caddle	Oct. 17		
Borrah Minnevitch			
Helping Hand	June 27		
Solly Ward			
Hudson and Its Moods	Apr. 11	May 12	
Leslia Stowe-Speed Young			
Jazz Reporters			
Charles Davis & Gang			
Lesson In Love, A	Sept. 26	11 Sept. 19	
Helen Kane			
More Gas	Oct. 24		
Solly Ward			
M'Lady	Mar. 28		
Irene Bordoni			
Musical Justice	Dec. 26	10 Dec. 28	
Rudy Vallee			
My Wife's Jewelry	Aug. 22	11 Sept. 12	
Tom Howard			
No More Hookey	Aug. 29		
Haig Trio			
Oh My Operation	Jan. 16,'32		
Burns and Allen			
Once Over, Light	May 23	May 18	
Burns and Allen			
One Hundred Percent Service	Aug. 1	10 Sept. 5	
Burns and Allen			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Pair of French Heels, A.. Mitchell & Ourant	Nov.	14	
Pest, The.. Tom Heward	Mar.	14	
Plastered .. Willie West & McGinty	Nov.	22	
Puff Your Blues Away.. Lillian Roth	Oct.	31	Nov. 28
Quit Your Kickin'.. Red Oonahue	Jan.	23,'32	
Roaming .. Ethel Merman	Nov.	28	
Taxi Tangle .. Jack Benny	Dec.	19	
Tongue Tied.. Lulu McConnell	Dec.	13	
Tune Detective, The.. Dr. Sigmuad Spaeth	Apr.	25	June 13
Two A. M.. Tom Howard	May	2	
Via Express.. Tom Howard	July	4	Oct. 10
PARAMOUNT PICTORIAL			
No. 9—Harmonies of the Harp; Facts and Fancies Insports—Lowell Thomas.	May	2	1 reel
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air..	June	6	1 reel
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27	1 reel
No. 12—Michael Fokine — Africa, U.S.A. — Jesse Crawford ..	July	16	1 reel
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish ..	Aug.	22	1 reel
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ ..	Sept.	26	1 reel
No. 3—Lowell Thomas — Something New in Oishes —Behind the Microphone	Oct.	24	1 reel
No. 4—Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ ..	Nov.	28	1 reel
			1 reel
SCREEN SONGS			
Alexander's Rag Time Band.	May	9	
And the Green Grass Grew All Around..	May	30	1 reel
Betty Co-Ed ..	Aug.	1	1 reel
By the Light of the Silvery Moon ..	Nov.	14	7 Dec. 19
Gallagher & Shean..	Aug.	29	1 reel
Kitty from Kansas City Rudy Vallee	Oct.	31	1 reel
Little Annie Rooney..	Oct.	10	1 reel
My Baby Just Cares for Me.	Dec.	5	1 reel
My Wife's Gone to the Country ..	June	13	8 Sept. 28
Russian Lullaby ..	Dec.	26	1 reel
Show Me the Way to Go Home ..	Jan.	30,'32	1 reel
Somebody Stole My Gal..	Mar.	21	1 reel
Sweet Jenny Lee..	Jan.	9,'32	1 reel
That Old Gang of Mine..	July	11	1 reel
You're Driving Me Crazy..	Sept.	19	1 reel
SCREEN SOUVENIRS			
No. 1—Old Time Novelty..	Aug.	15	10 Sept. 28
No. 2—Old Time Novelty..	Sept.	12	1 reel
No. 3—Old Time Novelty..	Oct.	10	1 reel
No. 4—Old Time Novelty..	Nov.	7	1 reel
No. 5—Old Time Novelty..	Dec.	5	1 reel
No. 6—Old Time Novelty..	Jan.	2,'32	1 reel
No. 7—Old Time Novelty..	Jan.	30,'32	1 reel
PARAMOUNT SOUND NEWS			
Two Editions Weekly..			
TALKARTOONS			
Any Rags ..	Jan.	2,'32	7 Dec. 26
Bimbo's Express..	Aug.	22	Sept 12
Bimbo's Initiation..	July	25	1 reel
Boop-Oop-A-Doop ..	Jan.	23,'32	1 reel
Bum Bandit, The..	Apr.	4	1 reel
Dizzy Red Riding Hood..	Dec.	12	1 reel
In the Shade of the Old Apple Sauce..	Oct.	17	1 reel
Jack and the Beanstalk..			1 reel
Male Man, The ..	Apr.	25	8 May 23
Mask-a-Raid ..	Nov.	7	1 reel
Minding the Baby..	Sept.	28	1 reel
Silly Scandals..	May	23	1 reel.. May 9
Twenty Legs Under the Sea.	June	8	8 Oct. 3
TWO REEL COMEDIES			
All Seated Up.. Al St. John	Jan.	16,'32	
Auto Intoxication.. Ford Sterling	Oct.	17	
Big Splash, The.. Weismuller-Kruger	Oct.	17	
Bullmania .. Billy House & Co.	Aug.	15	
Cab Waiting.. Jack Benny	June	20	17 May 16
Elmer Takes the Air.. Kruger-Assen Jordanoff	July	18	Sept. 12
Fur, Fur, Away.. Smith & Dale	Oct.	3	Sept. 5
Gents of Leisure.. Chester Conklin	May	9	
Headache, The.. Billy House	Mar.	14	June 13
It Ought to Be a Crime.. Ford Sterling	Sept.	12	
Lease Breakers, The.. Dane & Arthur	Sept.	5	
Mile Iren, The Great.. Al St. John	Nov.	7	
Mysterious Mystery, The.. Johnny Burke	Jan.	9,'32	
Nothing to Declare.. Lulu McConnell	Aug.	6	
Out of Bounds.. Billy House	Nov.	14	
Retire Inn.. Billy House	Sept.	19	
Shove Off .. Dane & Arthur	Oct.	31	
S.S. Malaria.. Smith & Dale	June	8	
Studio Sap.. Chester Conklin	Sept.	26	
Sexially Correct.. Lulu McConnell	Oct.	10	
Summer Daze.. Oane-Arthur (Reviewed under the title "In the Good Old Summer Time")	Dec.	28	
13th Alarm, The.. Chester Conklin	July	4	
Thou Shalt Not.. Billy House	May	23	May 2
Twenty Horses .. Ford Sterling	Dec.	19	
Unemployed Ghost, The.. Tom Howard	Nov.	12	
What Price Pants.. Smith & Dale	Aug.	22	
Where East Meets Vest.. Smith & Dale	Nov.	28	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game..	Aug.	3	9
Cowboy Cabaret ..	Oct.	26	7 Dec. 26
Family Shoe, The..	Sept.	14	7 Oct. 18
Fairyland Follies ..	Sept.	28	8 Oct. 31
Fisherman's Luck..	June	13	10 July 4
Fly Guy, The..	May	10	7 June 6
Fly Hi..	Aug.	31	9 Oct. 10
Fun on the Ice..	July	19	8 Aug. 9
Horse Cops ..	Oct.	12	1 reel
In Dutch ..	Nov.	9	1 reel
Love in a Pond..	Aug.	17	8 Sept. 19
Making 'Em Move..	July	5	9 July 25
Pale Face Pup..	June	22	9 July 4
Play Ball..	May	24	10 May 30
BENNY RUBIN COMEDIES			
Dumb Dicks..	Mar.	21,'32	2 reels
Full Coverage..	Nov.	9	18 Nov. 14
Guests Wanted..	Jan.	18,'32	18 Dec. 12
Julius Sizzer..	Sept.	7	20 Sept. 5
Messenger Boy, The..	June	29	22 July 25
Promoter, The ..	May	30,'32	2 reels
CAMPUS COMEDIES			
Night Class..	May	31	2 reels. May 16
Open House..	Mar.	22	20 Apr. 11
CAPITAL COMEDIES			
Bare Kases..	May	8	2 reels. Mar. 7
Half Pint Polly..	May	3	2 reels
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The..	Sept.	14	11 Sept. 26
Woodrow Wilson's Great Decision ..	Aug.	17	11
FOLLY COMEDIES			
Gossipy Plumber, The..	May	17	2 reels. May 2
Parents Wanted..	Mar.	15	2 reels. Apr. 4
FRANK McHUGH COMEDIES			
Big Scoop, The..	Nov.	16	2 reels
Extra, Extra ..	Apr.	4,'32	2 reels
Hot Spot, The..	Sept.	14	18 Oct. 10
News Hound, The..	Jan.	25,'32	2 reels
Pete Burke, Reporter..	May	30,'32	
That's News to Me..	July	6	20 May 30
GAY GIRL COMEDIES			
Ducks and Orakes..	Dec.	14	
Easy to Get..	Dec.	7	18 Dec. 19
Gigolettes ..	Apr.	18,'32	2 reels
June First..	July	27	20 July 4
Niagara Falls ..	June	27,'32	2 reels
Only Men Wanted..	Feb.	8,'32	20
Riders of Riley ..	Oct.	26	20
Take 'Em and Shake 'Em..	Sept.	28	20
Uncrowned Champions..	Nov.	30	
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings..	July	12	11 July 18
Blue Grass Kings..	June	20	1 reel. July 4
Canine Champions ..	Nov.	16	10 Dec. 12
Diamond Experts..	May	17	10 May 23
Floating Fun..	Sept.	7	10
Manhattan Mariners..	Aug.	24	9 Oct. 24
Olympic Talent..	Aug.	9	8 Sept. 12
Outboard Stunting..	May	3	1 reel. May 31
Pack and Saddle ..	Oct.	19	11
Pigskin Progress..	Sept.	21	9 Oct. 10
Poise ..	July	27	9 Aug. 8
Riders of Riley ..	Nov.	2	1 reel
Tennis Topnotchers..	Apr.	4	1 reel. June 6
Timing ..	Oct.	5	10
Younger Years..	June	29	10 July 4
Water Bugs..	June	8	10 May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces..	Sept.	26	1 reel
Flying Feet..	Sept.	26	1 reel
Hidden Ball, The..	Sept.	28	1 reel
Last Yard, The..	Sept.	28	1 reel
Touchdown ..	Sept.	26	1 reel
Two Minutes to Go..	Sept.	28	1 reel
MANHATTAN COMEDIES			
Crashing Reno..	Aug.	24	2 reels. Aug. 6
Oh, Marry Me..	Nov.	2	18 Nov. 21
She Snoops to Conquer..	June	22	20 June 20
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct.	26	18 Oct. 17
Oh, Oh, Cleopatra..	Aug.	17	22 Aug. 8
Rule 'Em and Weep..			
Stout Hearts and Willing Hands ..	June	15	20 May 30
Wide Open Spaces..	Dec.	28	2 reels
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage..	Feb.	22,'32	2 reels
Camping Out..	Dec.	14	2 reels
Giggle Water ..			
Lemon Meringue..	Aug.	3	20 June 6
Mother-In-Law's Day ..	Apr.	25,'32	2 reels
Thanks Again..	Oct.	5	20 Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RAINBOW COMEDIES Against the Rules..	June	8	19 May 23
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal..	Feb.	29,'32	2 reels
Doomed to Win..	Dec.	21	2 reels
High Hats and Low Brows ..			
Slow Poison..	Oct.	19	21 Oct. 24
Stealing Home..			
Where Canaries Sing Bass.	Aug.	10	18 Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas..	Sept.	21	20 Sept. 26
Blondes by Proxy..	Apr.	11,'32	2 reels
Perfect 36 ..	June	13,'32	2 reels
Sellino Shorts..	Nov.	30	17 Nov. 7
Stop That Run..	Feb.	1,'32	2 reels
That's My Line..	July	13	2 reels
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24	10
Children of the Sun..			1 reel
Fallen Empire ..	July	27	10
Song of the Voodoo..	Oct.	19	9 Oct. 31
Through the Ages ..	Nov.	16	9 Dec. 19
Utmost Isle, The..	Sept	21	11 Oct. 3

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The..	Aug.	15	20
Cowslips ..	Sept.	19	18 Jan. 2,'32
Ex-Rooster ..	Jan.	30,'32	19
Hurry Call, A..			
Many a Slip ..	Dec.	19	19
Pop Goes the Weasel..			
DANE & ARTHUR SERIES			
Lime Juice Knights..	Mar.	22	21 Mar. 7
HEADLINER SERIES			
House Dick, The..	Oct.	17	18
Jimmy Save			
False Roomers..	Oct.	10	20
Clark & McCullough			
Scratch As Catch Can..	Oct.	24	19
Clark & McCullough			
Melon Drama, A..	Nov.	8	20 Dec. 19
Clark & McCullough			
Trouble from Abroad..	Aug.	22	20 June 20
F. Sterling-L. Littlefield			
LIBERTY SHORT STORIES SERIES			
Double Decoy ..	Dec.	16	11
Endurance Plight ..	Jan.	23,'32	
Ether Talks ..	Dec.	12	11
Leading Citizen, The..			
Stung ..	Nov.	15	10 Dec. 5
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds..	May	15	21
MICKEY McGUIRE SERIES			
Mickey's Helping Hand..	Dec.	19	18
Mickey's Holiday ..			
Mickey's Sidelines ..	Dec.	26	19
Mickey's Thrill Hunters..	Sept.	19	16
Mickey's Travels ..			
Mickey's Wildcats..	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting..	Jan.	16,'32	20 Dec. 19
Strife of the Party, The..	Oct.	17	16½
Way of All Fish, The..	Aug.	29	19 June 13
When Summons Comes..			
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows..	Sept.	26	21
Mystery of Compartment C, The..	Oct.	31	21
Swift Justice ..	Jan.	16,'32	21
ROSCO ATES SERIES			
Clean up on the Curb, The.	Sept.	12	20 June 13
Gland Parade, The..	Sept.	26	20 Aug. 1
Lone Starved Ranger, The..	Aug.	8	20 July 25
Never the Twine Shall Meet ..			
Use Your Noodle..	Oct.	31	20
TOBY THE PUP			
Toby the Bull Thrower..	June	7	7 May 27
TOM AND JERRY SERIES			
Jungle Jam ..	Nov.	14	8
Polar Pals..	Dec.	19	7
Swiss Trick, A..	Dec.	19	
Trouble ..	Oct.	10	7
Wot a Night..	Aug.	1	8½

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
CAPITAL			
Land of the Shalimar..		17	Nov. 21
CINES-PITTALUGA			
A Doll's Fantasy ..			Dec. 19
FALCON PROD.			
Knights in Khaki..		22	May 23
FILM EXCHANGE, INC., THE			
At the Race Track..		9	
Could I Be More Polite..		9	
Living Book of Knowledge:			
3—Solace of the Hills..		7	
4—Silvery Salmon..		6	
5—Lonely Soul ..		7	
6—Flying Fleet ..		9	
IDEAL			
Jerusalem—The Holy City.		10	Sept 26
Journey Through Germany, A..		10	Jan. 9,'32
IMPERIAL PICTURES			
Isle of Isolation ..		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy .. Hymie Jacobson		10	Sept. 26
LOUIS SIMON			
Palmy Oaze ..		28	Oct. 24
B. M. POWELL			
Harem Scarem .. Travelogue		9	Sept. 12
MARY WARNER			
Glimpses of Germany..		8	
Mosel, The — German's River of Enchantment..		8	
Springtime on the Rhine..		7	
Trier, The Oldest City in Germany ..		6	
PICTURE CLASSICS			
Kiddie Genius ..		9	Nov. 28
Out Where the West Begins.		8	Nov. 21
Sightseeing in New York..		17	Dec. 19
STEELE, JOSEPH HENRY			
Gaunt ..			Jan. 9,'32
TOBIS FORENFILM			
Germany in 15 Minutes..			Oct. 10
Melodie der Welt..		30	Oct. 24
Songs of the Steppes..		13	Oct. 10
UFA			
Hunting the Carpathian Bear ..		12	Aug. 1
Secrets of Plant Life..		10	Aug. 1
WELSHAY			
Old Songs for New.. Bob Welsh		9	Sept. 5
WILLIAMS, J. D.			
Nomadic, The ..		17	Dec. 12

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
ALICE SERIES			
Alice Rattled by Rats..	May	1	6
Alice's Mysterious Mystery.	May	15	6

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training..	Sept.	26	9 Sept. 5

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
2—Wedge Play	Oct.	3	9
3—Kicking Game	Oct.	10	11
4—Deception	Oct.	17	10 Oct. 24
5—Forward Pass	Oct.	24	9 Oct. 10
6—Penalties	Oct.	31	11 Oct. 31
TIFFANY CHIMP SERIES			
7—Africa Squawks	July	7	18
8—Apeing Hollywood	Aug.	18	21
9—Cinnamon	Sept	27	11
10—Skimpy	Nov.	8	18 Nov. 21
11—My Children	Dec.	23	18
12—Broadcasting	Jan.	31,'32	
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
John Wayne-Our Gang			
No. 1—Lew Ayres	July	5	10 Sept. 5
No. 2—Elliott Nugent	July	19	11
No. 3—Ivan Lebedeff	Aug.	2	11
No. 4—Arthur Lake	Aug.	16	11
No. 5—Olsen & Johnson	Aug.	30	10 Nov. 14
No. 6—John Boles & Helen Chandler	Oct.	11	9
No. 7—Roscoe Ates	Oct.	25	11 Dec. 5
No. 8—Monte Blue	Nov.	8	11 Nov. 21
No. 9—Pat O'Brian	Nov.	22	11
No. 10—Andy Clyde	Dec.	6	11 Dec. 12
No. 11—Marjorie White	Dec.	20	10 Jan. 2,'32
No. 12—Franklin-Pangborn	Jan.	3,'32	

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
All Wet	Feb.	1,'32	1 reel
Band Master, The	May	18	8 June 20
Champ, The	July	27	1 reel
Clown, The	Dec.	21	1 reel
Fisherman, The	Dec.	7	7 Jan. 9,'32
Grandma's Pet	Jan.	18,'32	1 reel
Hare Mail, The	Nov.	30	1 reel
Hot Feet	Sept.	14	8 Oct. 10
Hunter, The	Oct.	12	6 Oct. 10
Mechanical Cow	Jan.	4,'32	
In Wonderland	Oct.	26	6 Dec. 5
North Woods	June	29	1 reel July 11
Radio Rhythm	July	27	1 reel Aug. 15
Stone Age, The	July	13	1 reel
Sunny South, The	Apr.	20	1 reel May 2
Trolley Troubles	Nov.	23	1 reel
RED STAR SERIES			
The Cat's Paw	July	6	2 reels Apr. 4
Hello Napoleon	June	3	2 reels July 11
Howdy Mate	July	22	2 reels
Scared Stiff	May	13	2 reels May 2
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept.	7	18 Aug. 15
No. 2—Trapped	Oct.	28	23 Oct. 31
No. 3—Sealed Lips	Nov.	11	17 Nov. 21
No. 4—House of Mystery	Dec.	16	16 Jan. 2,'32
No. 5—The Red Shadow	Jan.	20,'32	2 reels
No. 6—Circus Showup	Feb.	17,'32	2 reels
SIDNEY-MURRAY COMEDIES			
Butter In Yegg Man	May	6	2 reels Apr. 11
Models and Wives	Nov.	25	20
Stay Out, The	May	6	2 reels
SLIM SUMMERVILLES			
Let's Play	Apr.	29	2 reels Aug. 8
Parisien Geleties	June	17	2 reels Aug. 8
SPORTS REELS			
Backfield Plays—Notre Dame Football	Sept.	28	1 reel
Basket Ball Reel No. 1—Doc Meanwell	Dec.	21	1 reel
Basket Ball Reel No. 2—Doc Meanwell	Dec.	28	1 reel
Basket Ball Reel No. 3—Doc Meanwell	Jan.	4,'32	1 reel
Carry On—Notre Dame Football	Oct.	5	1 reel
Developing a Football Team—Pop Warner Football	Nov.	2	10
Famous Plays—Notre Dame Football	Sept.	21	1 reel
Football Forty Years Age—Pop Warner Football	Nov.	9	9 Oct. 24
Offensive System—Notre Dame Football	Sept.	14	1 reel
Shifts—Notre Dame Football	Sept.	7	1 reel
Slide, Babe, Slide—Babe Ruth Series	Feb.	15,'32	1 reel
Soccer—Pop Warner Football	Nov.	16	1 reel
Trick Plays—Pop Warner Football	Oct.	26	11
STRANGE AS IT SEEMS SERIES			
No. 9—Novelty	May	11	1 reel July 4
No. 10—Novelty	June	8	10 July 11
No. 11—Novelty	July	8	1 reel
No. 12—Novelty	Aug.	31	9 Aug. 29
No. 13—Novelty	Sept.	15	9 Oct. 10
No. 14—Novelty	Oct.	12	1 reel
No. 15—Novelty	Nov.	16	1 reel
No. 16—Novelty	Dec.	28	1 reel
No. 17—Novelty	Jan.	25,'32	1 reel
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day—Lloyd Hamilton	Sept.	30	2 reels
Bless the Ladies—Summerville	Dec.	9	2 reels
Fest and Furious—Daphne Pollard	Oct.	14	19 Oct. 3
First to Fight—Summerville	Sept.	2	4 reels Aug. 8
Hollywood Halfbacks	Dec.	23	2 reels
Better Than Heiti—Summerville	Nov.	11	22 Dec. 5
Models and Wives—Sidney-Murray	Nov.	25	2 reels
One Hundred Dollars—Chas. Lawrence	Sept.	16	2 reels Aug. 29
Out Stepping—Don Brodie	Oct.	28	16 Nov. 7
Peeklin' In Pekin—Summerville	Dec.	30	2 reels
Running Hollywood	Jan.	27,'32	2 reels
Sea Soldiers' Sweetles	Feb.	10,'32	2 reels
Sold at Auction—Daphne Pollard	Jan.	13,'32	18 Jan. 9,'32

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown			2 reels June 6
No. 2—An Afrieen Bema			2 reels July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Scars of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Fleming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 18
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14
NEW SERIES			
No. 1		8	Dec. 5
No. 2		8	Dec. 19
No. 3		1 reel	
No. 4		8	
BIG STAR COMEDIES			
No. 1—Lucky 13—Thelma White and Fenny Watson		21	Nov. 21
No. 2—The Smart Set-Up—Walter O'Keefe		2 reels	
No. 3—Of All People—Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives		18	Dec. 12
Dr. Rockwell			
No. 5—Her Wedding—Night-Mare—Thelma White and Fanny Watson		18	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive—Billy Hayes-Bobby Jordem		1 reel	
No. 2—Batter Up—Billy Hayes-Bobby Jerdan		1 reel	
No. 3—One Good Deed—Billy Hayes-Dave Gercey		9	
No. 4—Detectuvs—Billy Hayes-Oave Gorcey		9	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery—Janet Reade-Albertine Rasch Girls		18	
No. 2—Words and Music—Ruth Etting		17	Nov. 21
No. 3—Footlights		2 reels	
No. 4—Hello, Good Times!—Barbara Newberry-Albertina Rasch Girls		2 reels	
HOW I PLAY GOLF—BOBBY JONES			
No. 1—The Putter		1 reel	Apr. 25
No. 2—Chip Shots		1 reel	Apr. 25
No. 3—The Niblick		1 reel	Apr. 25
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 16
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LOONEY TUNES SERIES SONG CARTOONS			
No. 10—Yodeling Yokels		1 reel	
No. 11—Bosko's Holiday		1 reel	May 9
No. 12—Trees Knees		1 reel	
NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Dough boy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	
No. 5—Bosko at the Zoo		1 reel	
MELODY MASTER SERIES			
No. 1—The "Big House" Party—Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail—Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin'—Rudy Weidoeft & Orch.		9	Dec. 19
No. 4—Horace Heidt and His Famous Californians.		8	
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Dern Ye, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Nappers at the Dentist		1 reel	May 2
The Naggers at the Opera		1 reel	
The Naggers at the Races		1 reel	Aug. 15
The Naggers at the Ringside		1 reel	May 18
The Naggers' Housewarming		8	Sept. 5
The Nappers in the Subway		11	Aug. 8
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NOVELTIES			
Bigger They Are, The—Primo Carnero		2 reels	
Gypsy Caravan		1 reel	
Handy Guy, The—Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The—Christmas Special		5	
Trip to Tibet, A		1 reel	
ONE REEL COMEDIES			
Baby Face—Victor Moore			
Gold-Digging Gentlemen—Al Klein-Joan Abbott			Aug. 22
I'll Fix It—Kent-Lake			May 28
Lodge Night—Phillips-Cox			May 18
Military Post, The—Roberto Guzman			
Milky Way, The—Neely Edwards			July 18
No-Account, The—Hardie-Hutchison			
No Questions Asked—Little Billy			
Purely An Accident—Brown-Kearns			May 16
Riding Master, The—Poodles Hannaford		9	Dec. 26
Second Childhood		7	Dec. 26
Sitting Pretty—Joe Phillips-Ruth Donnely			May 9
Strong Arm, The—Harrington-O'Neil			
Travel Hogs—Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You—Organ-Vocal		1 reel	
Just a Gigole—Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me—Organ-Vocal		1 reel	
When Your Lover Has Gone—Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		18	
Sax Appeal		1 reel	Aug. 1
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It—Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie—Marjorie Beebe			
No. 4—High School Heefer—Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy—Edgar Bergen			
No. 6—Cigars, Cigarettes—Marjorie Beebe			
No. 7—The Movie Album			
SPORTSLANTS SERIES—TED HUSING			
No. 1		1 reel	Oct. 24
No. 2		9	Sept 26
No. 3		1 reel	
No. 4		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery—Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Well Street Mystery—Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery—Oonald Meek-John Hamilton-Jane Winton		17	Dec. 19
No. 4—Symphony Murder Mystery, The—Oonald Meek-J. Hamilton		18	
TWO REEL COMEDIES			
Gigolo Racket, The—Helen Morgan		20	Aug. 1
Meal Ticket, The—Jack Pearl			June 13
23 Skidoo—Lew Fields			May 2
Freshman Love—Ruth Etting			
Old Lace—Ruth Etting			
Oandy and the Belle, The—Frank McGlynn, Jr.-Mary Murray			
For Two Cents—De Wolf Hooper			June 6
Good Mourning—Eddie Foy-Dressler-White			Sept. 5
Silent Partner, The—Billy Gaxton			Aug. 15
Success—Jack Haley		17	Sept. 5
WAYNE AND WHITE COMEDIES			
Good Pie Forever—Billy Wayne-Thelme White		1 reel	Aug. 8
In Your Sombrero—Billy Wayne		7	Dec. 5
Inventor, The—Billy Wayne-Thelma White		1 reel	May 16
WORLO TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Mesters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javenese Journeys		1 reel	
No. 6—Northern India		1 reel	

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Reviewed
Galloping Ghost, The—Harold Red Grange	Sept.	15
Lightning Warrior, The—Rin Tin Tin	Dec.	1
Shadow of the Eagle	Mar.	1,'32
Vanishing Legion, The—Harry Carey-Edwina Booth	June	10 July 25

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Reviewed
Battling with Buffalo Bill—Tom Tyler - Rex Bell	Nov. 28	Oct. 3
Danger Island—Ken Harlan - Lucille Brown	Aug. 24	Aug. 1
Detective Lloyd—Jack Lloyd	Jan.	4,'32
Heroes of the Flames—Tim McCoy	June	2

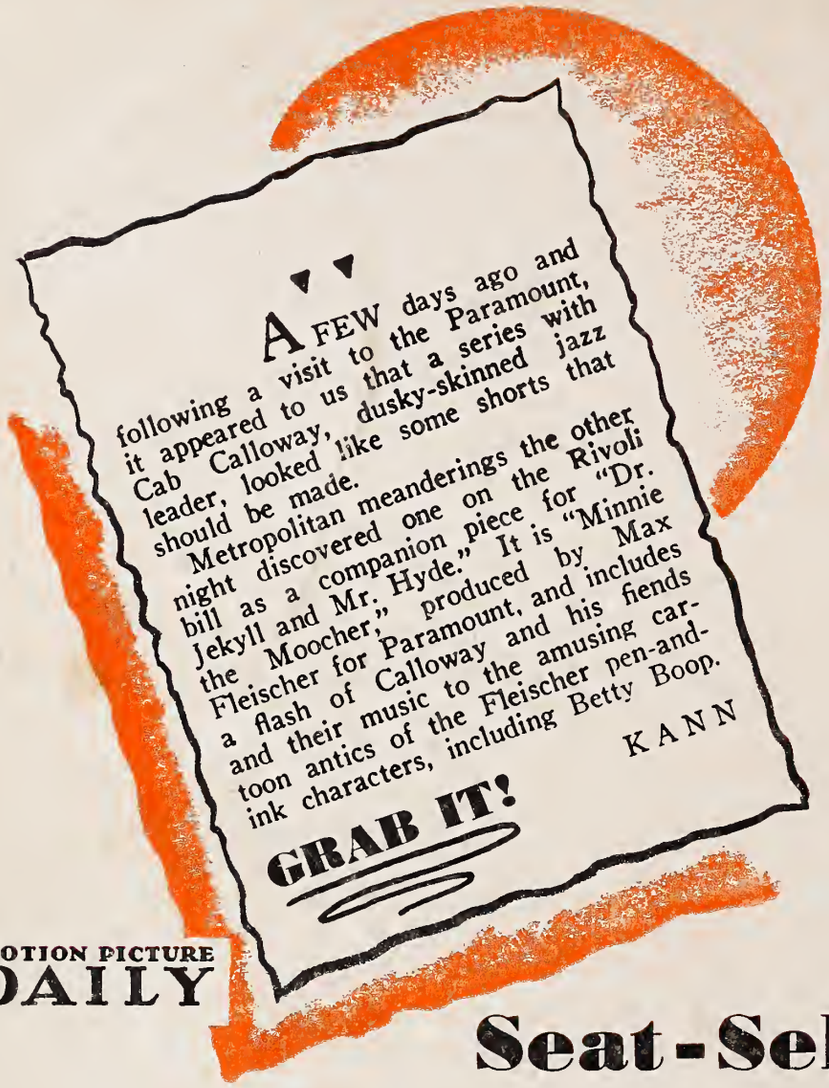
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In Two Sections

Section Two

DEVELOPMENTS IN SOUND IN 1932

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How to Judge Them

SELLING THE ORGAN SOLO TODAY

Hints From One Who Is

NEW RKO COMBINATION THEATRES

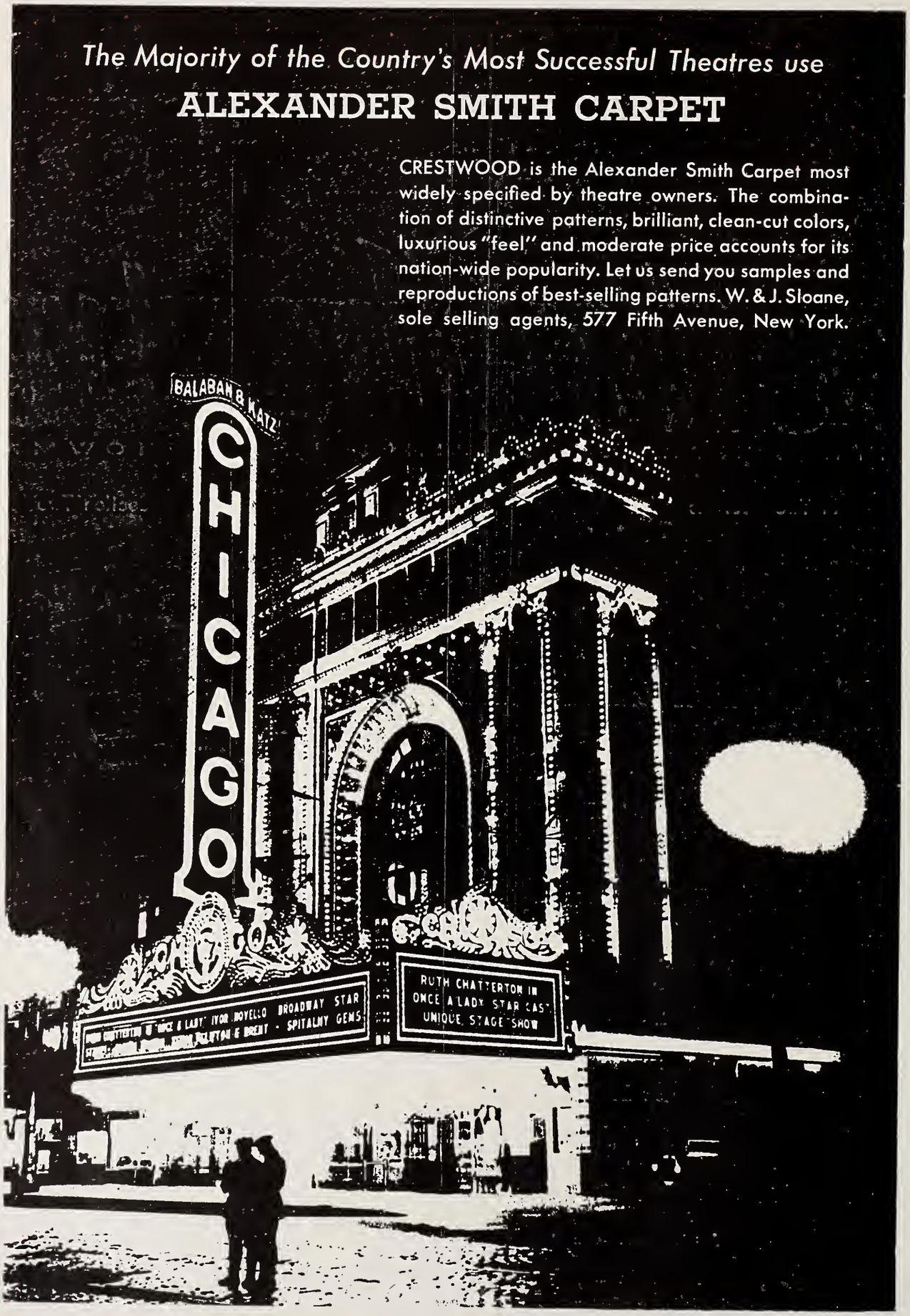
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January 16, 1932

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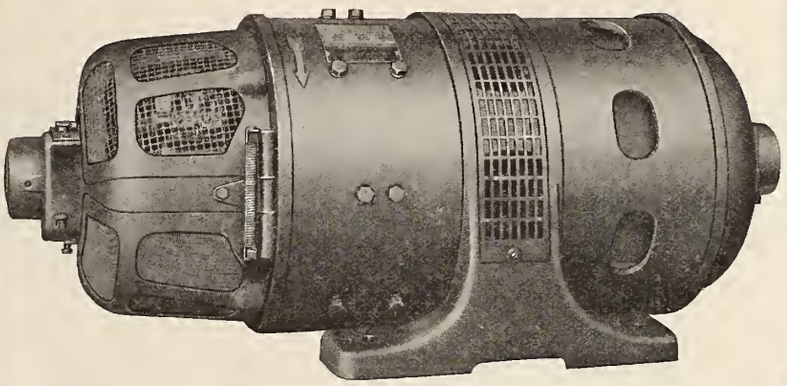
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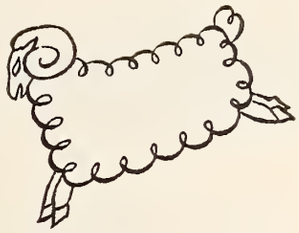
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JAN 15 1932

Better Theatres

January 16, 1932

Vol. 106, No. 3

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

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QUIGLEY PUBLISHING COMPANY, 1790 BROADWAY, NEW YORK

MARTIN QUIGLEY, Publisher and Editor-in-Chief — COLVIN W. BROWN, Vice-Pres. and Gen. Mgr.

CHICAGO: 407 South Dearborn Street — HOLLYWOOD: Pacific States Life Bldg.

LONDON: The Bioscope, Faraday House, 8-10 Charing Cross Rd., W. C. 2

CABLE ADDRESS: Quigpubco — NEW YORK TEL.: Circle 7-3100

Better Theatres (with which is incorporated The Showman) is published every fourth week as Section Two of Motion Picture Herald: Terry Ramsaye, editor. Member of Audit Bureau of Circulations. All editorial and general business correspondence should be addressed to the New York office. All contents copyrighted 1931 by Quigley Publishing Company and except for properly accredited quotations, nothing appearing herein may be reproduced without written permission. Every precaution is taken to ensure the safety of unsolicited manuscripts and photographs submitted, but the publishers herewith deny all responsibility for them in case of mutilation or loss. Branch office managers: E. S. Clifford, Chicago; Leo Meehan, Hollywood. London representative: W. H. Mooring. Other Quigley Publications: Motion Picture Daily, Hollywood Herald, The Motion Picture Almanac (published annually) and The Chicagoan.

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¶ It may be surprising to some that the organ solo is still an element of importance on many a motion picture program. Sound promised to bring about its elimination entirely, but it did not quite succeed. Even so, the opinion is sometimes offered that it succeeded too well. Monotony, experience tells us, is the death of interest, and a program entirely of dramatic movement, or one in which the sounds, musical or otherwise, are exclusively phonographic, has been classified as monotony. It is not for these paragraphs to include a discussion of this question, but it is pertinent to note certain relevant phenomena of the actual theatre. There is, for example, a *burlesque* theatre in New York that frequently uses community singing as an interlude in its regular stage performance. This theatre, moreover, is located in the Times Square district, the world's center, according to the town's semi-professional press agents, of Sophistication. Nevertheless, a young woman (fully clothed!) invites the audience to sing some popular songs, and with the words projected upon a screen, the patrons, mostly men, sing courageously. There are many motion picture theatres still possessed of their organs, now unused. There they remain, costly property gathering dust and valuelessness. At the same time, managers complain of difficulty in building programs capable of drawing patrons in a quantity indicative of the old enthusiasm for the motion picture theatre. . . In his article, *Dan Daniels* also offers evidence that theatre patrons do like to join each other in song. It may not be art, but it represents a source of revenue to the theatre. Another thought is provoked by reading *Merchandising the Organ Solo Today*: Is it possible that patrons' powers of appreciation are underestimated—that patrons are given entertainment too "thin," thereby aggravating the problem of how to hold them as consistent, habitual customers? Mr. Daniels, for example, played Bach and got many letters of appreciation. The point is, people cling to things they *need,* and there is a question whether or not one ever gets to need soda-pop as much as good red wine. . . Mr. Daniels is what, in this business, one may call an old-timer. He may have left his past behind him, but other old-timers will remember him as Harold Daniels, for years eminent among Chicago's highly exploited organists, in the days when the organ solo was a prominent feature on all deluxe programs. With the more euphonious name of Dan Daniels, he is carrying on in the Wisconsin city of Green Bay (home of those invulnerable footballers, the Packers), where he is console artist at the Fox theatre.

¶ In the series, *Modern Seating and Chair Maintenance,* another contributor is introduced with this issue. *H. S. Leader* will also contribute further to the symposium of thought on modern theatre seating problems, with other experts in the field following, to the end that this group of discussions may be regarded as a comprehensive course of instruction for owner, manager and architect in modern thought on theatre seating methods, including those factors in theatre designing that are contributory. The final article will in particular take up the architectural aspects of seating, with special cognizance of sight line considerations. . . The author of the current article concerning comfort factors, is a graduate of the College of Engineering in the University of Michigan, where he was an honor man. Mr. Leader is now in charge of the research division of the American Seating Company, residing in Grand Rapids, Mich.

¶ Just what may we expect to take place in sound technics with reference to the theatre, was the subject of our query to *Gordon S. Mitchell,* and *What* 1932 *May Bring to Sound* is his reply. Mr. Mitchell is now and has been for years an engineer in the sound department of Universal, at Universal City, Cal., but while a studio technician in professional affiliation, he has ever kept himself conversant with conditions in the theatre. He has contributed to BETTER THEATRES before on subjects that embraced both studio and theatre points of view, which in his experience, we have found, find a sort of unity.

¶ These notes are supposed to concern this issue exclusively (according to the heading), but because of the interest in the "Radio City" project, a few words may not be amiss now to the effect that the next issue of BETTER THEATRES will contain a comprehensive treatment of the motion picture theatre being built as a part of that $250,000,000 development in New York. The presentation will include sketches, plans and a critical discussion.

¶ An identification remains, superfluous as it seems to most readers—*Leo T. Parker* (*Picketing: Contracts: Leases: Licenses*) is a Cincinnati attorney and a regular contributor to BETTER THEATRES.

NOTES on WRITERS and SUBJECTS in this ISSUE

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SHOW BUSINESS TRADITIONS

an editorial

IF, as is customary at the opening of a new year, you are planning—diffidently, but nevertheless definitely—the immediate future, you are doing a great deal of thinking about the past. We only lean toward the future, we possess the past—in our habits, in our methods, and, unfortunately enough, in our fears. Show business has plenty of differences from other fields of commercial activity, but it is run by the same species, and therefore is heir to the same slavery to traditions that motivates almost all our endeavors the workers within Show Business.

Thus it is that show business, though it exploit the sensational, is as conservative as Big Business. This may be at least partly true because in the aggregate it is—and of course we speak only of motion picture merchandising—itself Big Business. But it is also true very importantly because of the grip of traditions upon all the workers within Show Business.

In times of superlative prosperity, the mere suggestion of Change is somewhat horrifying. But in adversity we are usually willing to "take stock."

It should not be within the purview of this particular publication to consider the making of motion pictures. It is in their selling, including the building in which they are sold, that we here are concerned.

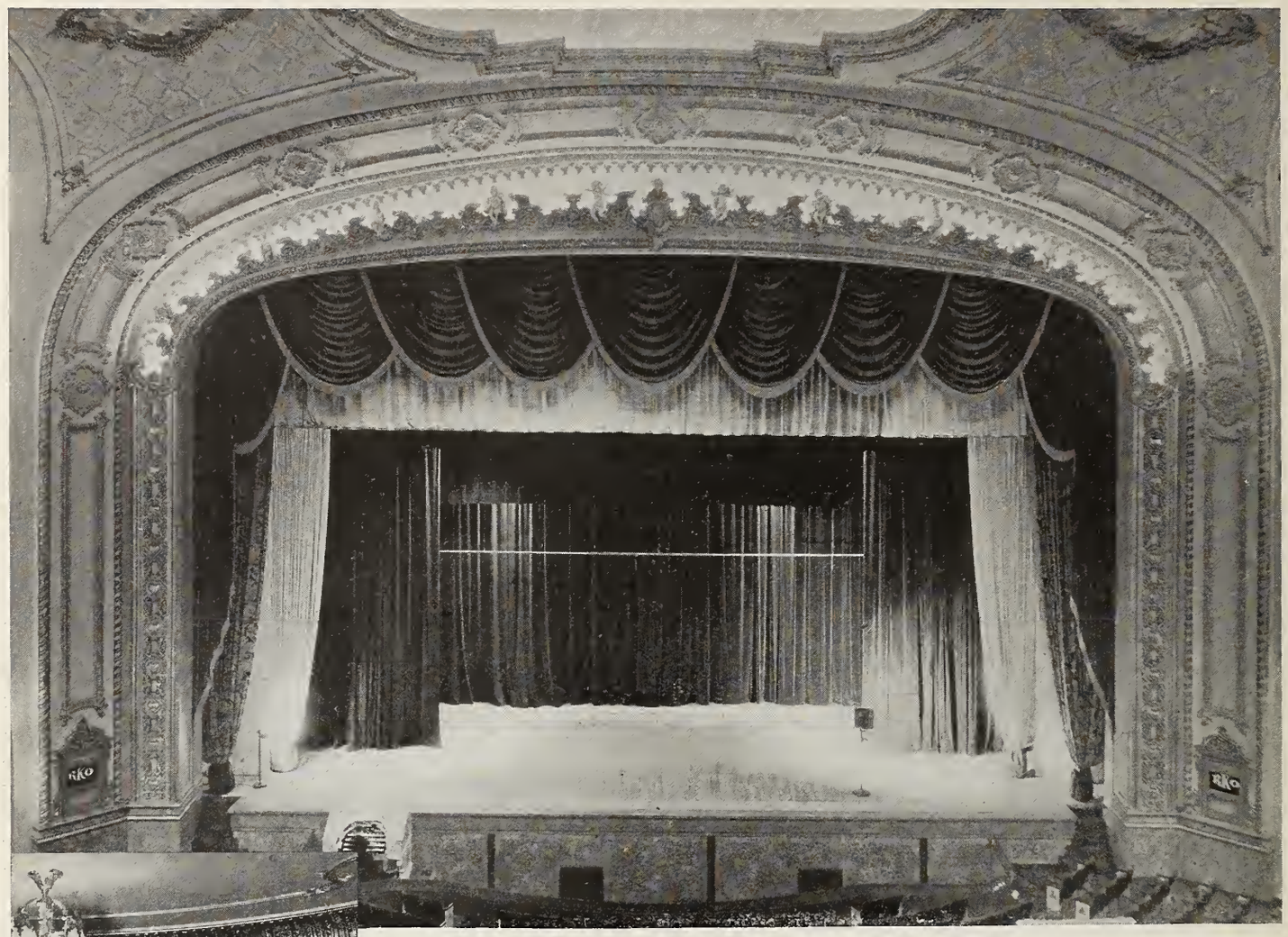
In this branch of the film industry, then, one notes three Grand Traditions, grand because they include or dominate all others. One commands us to let our theatres remain essentially stage-play structures, with flamboyant embellishment the central idea. Another insists that the motion picture is, after all, a carnival product and should be sold as a novelty or shock-producing artifice. The other is the Tradition of Broadway.

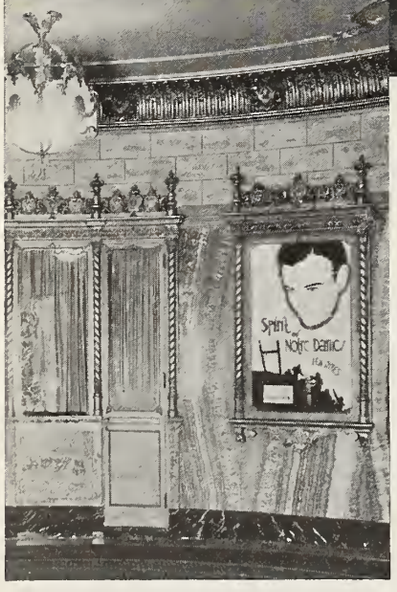
These may need some explaining (though they should be readily recognizable). The first, regarding the design of the theatre itself, would preclude any consideration of the possibility that what is essentially needed is a building that permits the patron to enter conveniently, sit comfortably (regardless of the weather) and live in Another World for awhile, as oblivious as possible that this other world is light and sound from a screen. This tradition would not have us think that having done this, the motion picture theatre had served its true purpose.

The tradition concerning the character of motion picture entertainment is best understood by a glance through producer and theatre advertising. Not all indulge the tradition elaborately, but in the more ostentatious forms, the custom is to make, by comparison, P. T. Barnum's well-worn phrase, "Greatest Show on Earth," a modest, truthful statement. There being quite a few hundred different pictures a year, this tradition requires a great number of them to be "the greatest," but the explanation is that this advertising attitude is quite safe because the public no longer has any faith in it anyway—for how could it?

The Tradition of Broadway is the old one of the "legitimate" theatre, dusted off and reinstated, following abdication of the "legit" and the coronation of the Photoplay, with the former's motto changed to "The Premiere's the Thing." The studios took the cue, but that is another story. Here we note only that prices duly responded. According to the Tradition, however, attendance has nothing to do with their rise, but is instead dependent on "quality" of product, since the higher prices now cause people to shop for their screen entertainment—all of which may or may not be confusing, but is nevertheless quite in accordance with the Tradition of Broadway.

These, then, are the traditions. And they are mentioned because they are important in the past that one thinks about at the beginning of 1932. It is the mission of this editorial to suggest that they should be thought about a great deal—if only to assure ourselves that they are well founded.





Above, the proscenium arch and stage, and at left, a detail of the box office and lobby wall.

A 3,600-SEAT COMBINATION THEATRE OF PERIOD DESIGN

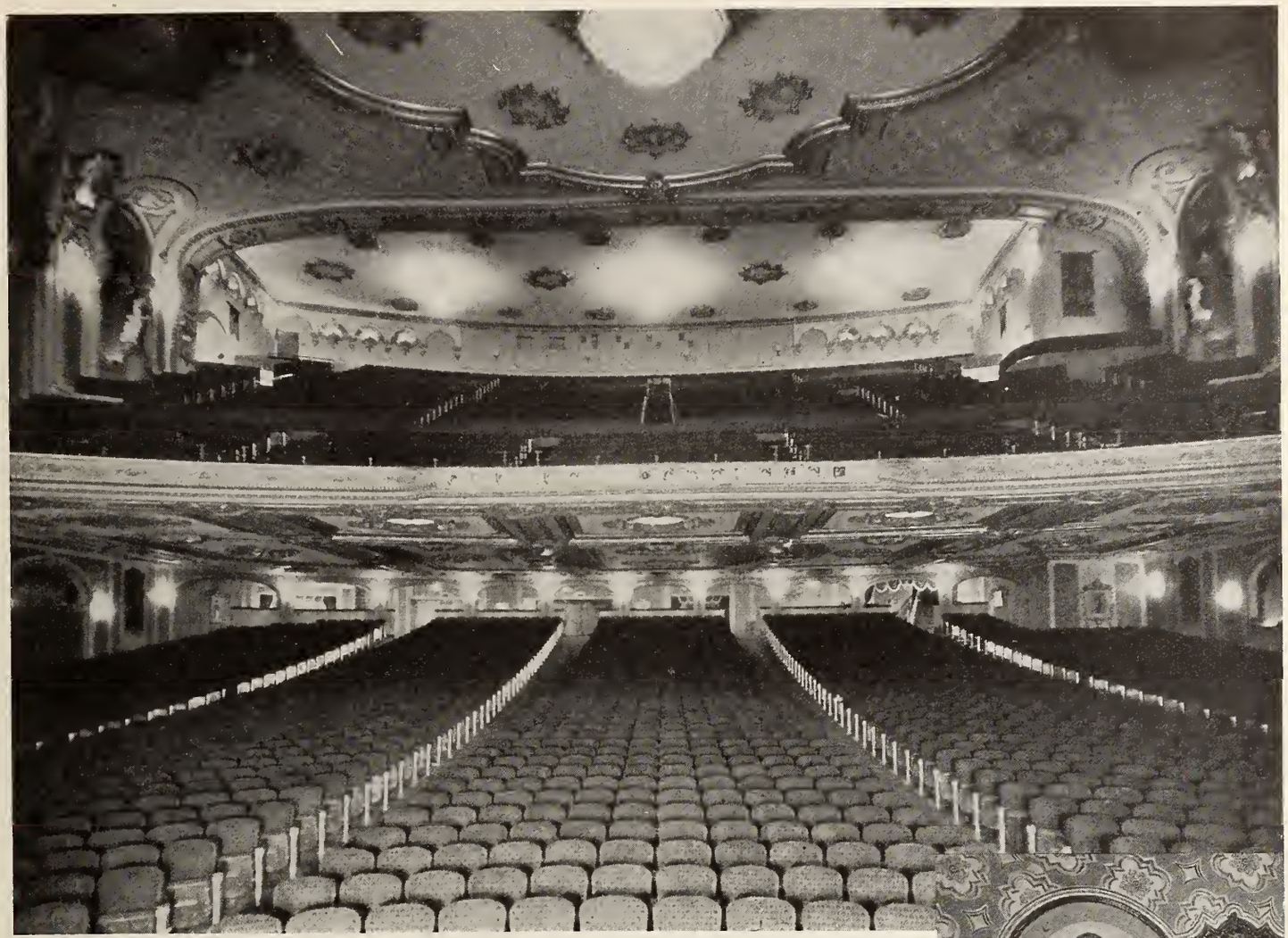
Describing the Palace in Albany, N. Y., final link in the latest building program of the Radio-Keith-Orpheum chain of vaudeville-motion picture houses. The design is by John Eberson, who employed Italian motifs

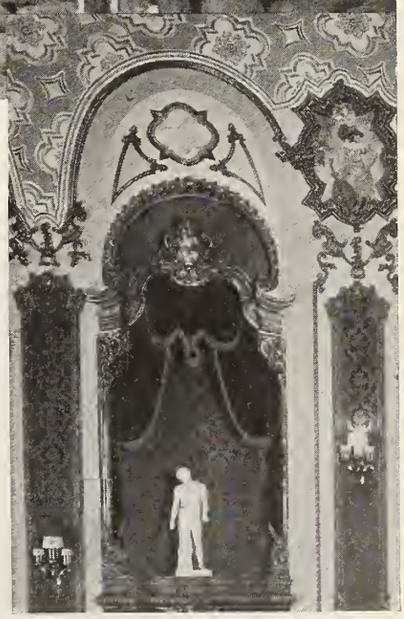
THE NEW RKO PALACE in Albany, N. Y., represents completion of this circuit's latest program of expansion. The project was effected by Joseph Plunkett, vice-president and general manager of the RKO theatres; and Lou Golding, district manager. The theatre was built and financed by Fabian Securities, Inc., for RKO. Jacob and Simon Fabian, the heads of this finance corporation, are well known in the theatrical field as builders of theatres in the East. M. Shapiro & Son were general contractors. Construction was under the supervision of RKO's Construction Department, with David Canavan and A. J. Kirwan in charge. John Eberson was the architect.

The location of the Albany Palace is at the corner of Clinton Avenue and North Pearl Street, facing Clinton Square. The theatre has a total capacity of 3,600 seats, of which 2,200 are on the main floor and 1,400 in a balcony.

The decorative and color schemes lead toward intimacy in spite of the fact that the expanse of the auditorium itself is 125 feet wide and 128 feet deep. Anticipating metropolitan attendance, and in response to the modern demand for ease and comfort, 6,000 square feet of lobbies, waiting rooms and lounges were provided. The stage is 92 feet wide and 28 feet deep, the proscenium arch is 69 feet wide and 42 feet high. Stage facilities include 15 completely furnished dressing rooms. There is also a full set of service rooms for stage and house staff, as well as an elaborate musicians' room, a library and an actor's green room.

The structure is fireproof, with pile foundations, reinforced concrete basement walls, steel skeleton frame and roofing, and





Above, the auditorium toward the rear, and at right, a detail of an auditorium decorative feature.

exterior panel walls. Floor construction is of reinforced concrete, and all partition work is executed in hollow tile. No woodwork was used in any part of the building, with the exception of the full trap stage floor. All doors are either steel or bronze, all railings ornamental iron and all base trim is either marble or cement, and all of the extensive decorative work is executed in staff.

The general architectural scheme used at both exterior and interior of the building represents an interpretation of Italian architecture expressed in Austrian baroque fashion.

The entrance of the theatre is located on a corner, shielded by a gigantic ornamental marquee sheltering an island box office of attractive design and practical in its arrangement. Bronze doors lead to a spacious vestibule. The floor is covered in its entirety with removable rubber mats; the sidewalls for their full height are covered with imported marble. Illuminated display frames and an emergency inside box office give interesting purpose to this vestibule.

The principal architectural feature of the main ceiling inside the vestibule is an original mural by Karoly and Szanto, mural artists, depicting a modern carnival scene. The main lobby is two stories high, with a 6-foot wainscot in imported marble in three tones of sienna, matching into the Italian decorative scheme, composed of walnut pilasters and a heavy wood imitation beamed ceiling with rich polychrome stencil work.

The Italian arches on sidewalls are embellished with damask valances, and interesting recesses and niches thus formed in the wall, provide housing for statuary and murals.

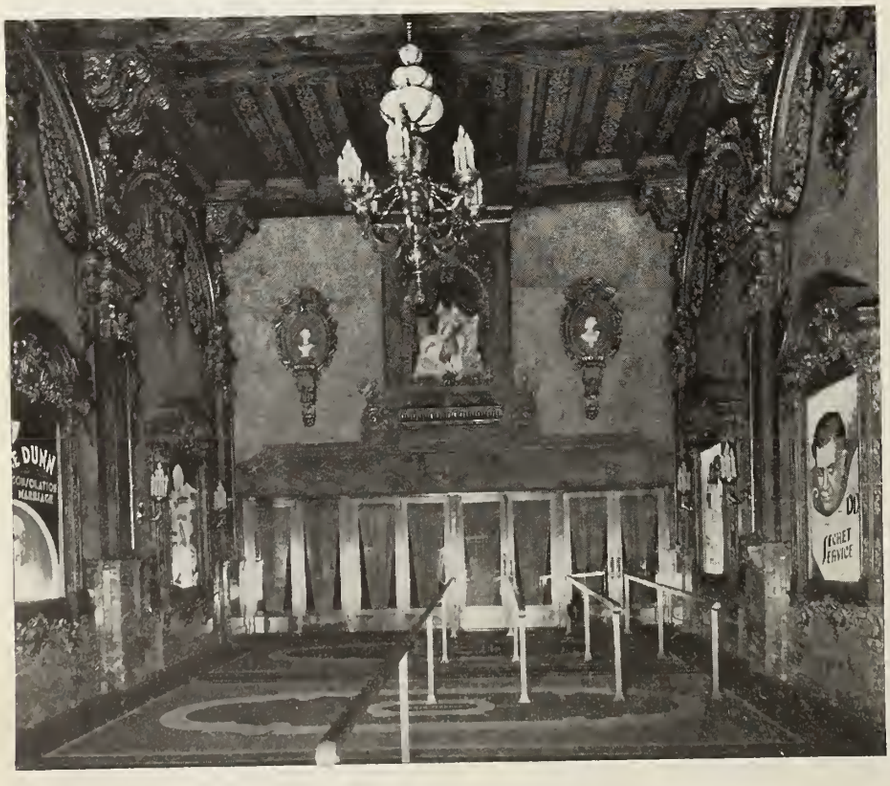
Leaving the main lobby one enters the grand foyer, which is gigantic in its proportions and impressive in its style. All of the floor of this grand foyer is covered with a specially woven two-tone red carpet, and all of its sidewalls treated in walnut panel style with a vaulted ornamental ceiling carrying a most interesting series of special murals in lunettes. Marble stairs lead from the main floor of the grand foyer to the mezzanine which circles this beautiful room and permits a full view of the grand foyer. Intricate cornice lights as well as a bronze chandelier furnish festive illumination.

Baroque ornamental iron railings embellished, on mezzanine openings, and elegant walnut tones used in decorations, are emphasized in contrast with heavy royal red draperies in mezzanine archways. Decorative furniture and light standards in overscale are sparingly used throughout this foyer.

Corresponding space of this large grand entrance hall in the basement is utilized for a lounge reached from the foyer, showing a medieval Italian room. In contrast and as a matter of "chic," the women's parlor adjoining this lounge is executed in



A general view along the mezzanine promenade.



The entrance lobby, looking toward the inner lobby.

a delicate pattern of an ultra-modern style.

The sidewalls of lower and upper promenade and foyer are covered in silk damask and special lighting fixtures overhang decorated ceiling panels to give richness to these auditorium approaches. The mezzanine lounge borrowed the baroque from the architect's conception and leans in its entirety on the French, with French walls, French panels, French fixtures and French bric-a-brac—a gorgeous scheme in blue and gold.

The auditorium is in old rose, ivory and brown, with a coffered ceiling having coved mural panels. The coffered side arches are embellished with drapery and columns. The general scheme is offset with carefully placed classic statuary and is lighted by a huge crystal chandelier. This scheme, in combination with rich fabric used in the seating, and rich coloring of the carpet, is designed to give warmth, intimacy and an immediate friendliness to the auditorium.

The Palace in Albany has a thermionic tube remote control switchboard by General Electric Company, one of the few installations thus far of this innovation in stage and auditorium lighting control. A Carrier centrifugal system provides air conditioning.



The main lounge, located in the basement.

The Peter Clark Studios furnished all of the stage rigging, counter-weights, organ and orchestra pit elevators. The American Seating Company furnished the opera chairs, an RKO new special end standard making its first appearance.

An outstanding feature of the RKO Palace in Albany is that in spite of its huge size for a combination house the theatre is intimate in the general impression it gives.

Three months were consumed in planning, and ten months were required for the construction of this project. The house has been in operation long enough to have indicated the feasibility of so large and elaborate a house as the Palace for a city the size of Albany (though it is to be remembered that this city is the State capital), and it is reported by the operating circuit that business shows the investment to be justified. This attitude has more than casual interest, since the willingness of experienced showmen to consider cities of even moderate size as possible fields for expansion, must be influenced by those houses which have already been introduced into such situations. Equipment of the Palace in Albany, it is to be noted, is sufficiently flexible to permit of emphasis either way—on the stage policy, or the presentation of motion pictures.



A cosmetic room off the lounge shown above.



Browning

THE ORGAN'S MYRIAD THROATS . . . AN ANATOMICAL STUDY IN PHOTOGRAPHY OF A WURLITZER INSTRUMENT

MERCHANDISING THE ORGAN SOLO TODAY

when the public needs to be "sold" as never before

By DAN DANIELS

THERE IS an old saying, "variety is the spice of life," and one might paraphrase that venerable adage by stating, "the organ solo constitutes the variety in the theatre program."

Simply *stating* that fact is not enough, of course. The organist must add the weight of proof to the statement by incorporating into his end of the show every bit of variety possible, through his own effort or by following the example of other organists in other localities who are presenting various forms of entertainment to their audiences. I do not wish to appear as an "authority" in this delicate matter of organ presentation. Rather, I should like this entire recital to be viewed simply as a suggestion, or a series of suggestions, to the organist who, for one reason or another, finds himself thwarted in his efforts to produce that variety so necessary in this serious business of entertaining Mr. and Mrs. Public.

In my opinion, the first thought one must bear in mind is that any solo must possess entertainment value from the public viewpoint, and taht it should not be lengthened to the point of boredom. Anything from five to eight minutes usually insures attention on the part of the audience. However, anything in the solo line running longer than eight minutes entails the risk of restlessness and inattention, unless it happens to be a solo of unusual calibre, or something decidedly new and novel.

There is nothing to be gained by dodging an issue. Most of us agree that while community solos are far from passé, they have been greatly overdone and possess more entertainment value when used once or twice during the week, rather than on every change of program. The great advantage in the community solo is that it reaches the organist in compact form, with cue sheet, ready for use. Yet, after all, it represents another man's idea and may tend to rob you of that individuality so necessary to winning and holding your audience. However, that angle is usually overcome by advertising the solo as the product of your own brain and energy.

In the outlying theatres, and in the smaller city houses, the trend is usually from three to five changes weekly. Now, it is hardly feasible to use a community solo on every change of program, owing to the fact that much of your patronage is a repeat patronage. Another point lies in the fact that it is very difficult to secure four or five singable hit songs for each solo, and, after all, a community solo in which the community does not join with a will is not likely to "stop the show."

What, then, you ask, constitutes an answer to this problem of solos? There are many possibilities which are often overlooked. Chief among these we find the well prepared and well rendered piano solo, the use of classic material for organ presentation, of local talent, of extremely new popular numbers played in special arrangement, radio hook-ups whereby your audience voices are actually broadcast in song, and the use of the scrim drop with its peculiar effect properties.

I have found it a pleasant experience to offer a piano solo, particularly if the stage happens to be equipped with a fine grand. The use of a short introductory speech stressing the point of novelty and variety will help, followed by announcing the title of your selection. Such numbers as "Liebestraum," or "Rhapsody in Blue" are usually very acceptable, and the encore number can easily be something of a light or popular nature. There is a great deal of novelty in hearing an organist acquit himself at the piano, simply because he is not associated with the piano in the public mind. Naturally, the ideal time for this stunt is on the change wherein you are likely to attract few of the community singing adherents among your patrons.

Permit me to describe a recent experience of mine in presenting so-called "classical material" at the organ. I secured first two beautiful candelabra, placing one on either side of the organ lift. I then lamped the fixtures with flame style bulbs, and found the whole effect quite pleasing in a steel blue spot. In presenting the solo, I opened with a strictly diapason and chime effect until the console reached the top of the lift. Then in a few words, I announced my intention of departing entirely from the usual theatre style by presenting "Ave Maria" by Bach-Gounod. To be sure, the entire procedure was risky as well as startling, but the results were more than compensating. Among letters received I still retain one from a gentleman patron who advised me that "in all his life he had never before encountered a theatre organist with courage enough to present Bach to a theatre audience." His letter alone was worth the effort put forth, regardless of the fact that there were several comments on the stunt.



He had the courage to play Bach in a theatre solo.

The wide awake organist will not overlook the possibilities which lie in the use of local talent, principally singers or clever kiddies, in his search for novel varieties. Disregarding the "drawing possibility" of some clever "local" who is well known in the community, the organist can add to his own laurels by presenting that man or woman or child in a showmanly fashion. Spend an hour or two extra in rehearsing with your subject, select from his or her library what is most likely to be acceptable material for presentation, use every possible lighting and stage effect, and at all costs, erase all trace of pure amateurism from the act. Entertainment of the above calibre is usually subject to scorching criticism due to petty jealousy and animosity surrounding the "popular local." Produce a first class novelty and you will have nothing to fear. The local angle makes the stunt salable.

In presenting new numbers, be sure they are extremely new, and use all the arrangement possible. It has been my experience that using new material in groups of three numbers that differ as to classification makes a presentation that is novel and interesting, in addition to offering the possibility of "teaching" new tunes to your audience for future use in community solos where you invite vocal assistance on the part of the patron.

In the matter of radio hook-ups, it is of course necessary that you have a local station in your city willing to "remote" from your theatre. The writer had the pleasant experience of introducing this stunt for the first time in his community. The version used was titled, "We're on the Air," and the house manager took care of the usual announcements from the microphone placed on the stage. The result was much *whoopee* and very loud singing, simply because every patron in the house was anxious to have his or her voice distinguishable to the "folks listening in." There was also much telling of friends in a joking manner that the party was now "broadcasting" over station So-and-so. Many comments were received, and many listeners called in ask-

(*Continued on page* 52)

MODERN SEATING AND CHAIR MAINTENANCE

III.—Factors Affecting Comfort

By H. S. LEADER

Contributing the third article to this symposium on modern seating problems, Mr. Leader analyzes for the theatre owner, manager and architect, the more fundamental considerations in achieving comfort, which is so often thought to concern merely upholstering rather than chair structure and floor preparation. The latter factor will be dealt with in the fourth article, which will be contributed by the same writer. A note on Mr. Leader will be found on Page 8.

THE DESIGN, the appointments and the service of the modern picture theatre contribute to that atmosphere of illusion that is so essentially theatrical. The great organs, the lighting effects, the costly rugs and the thoroughly drilled politeness of the ushers are elements in this effect. The opinion of astute showmen is apparently that such expenditures are worthwhile or are at least a necessary defensive policy.

Although there are a number of notable exceptions among American theatres, it is generally true that the same keen appreciation does not exist for those elements which affect the comfort of the seated patron. This may be due in part to the fact that we can quickly appraise and appreciate illusory effects, but we cannot so quickly anlyze and evaluate the differences between comfortable and uncomfortable seating. We are vaguely aware that some theatres are more comfortably seated than others and it is highly probable that to some degree public patronage is influenced by this consideration. Individuals of unusual size can usually anaylze the source of their discomfort with some accuracy, but for the most of us, seating defects contribute to our discomfort without focusing our attention on the exact cause.

Two factors of first importance to comfort are the row-to-row spacings and the chair widths. Because these factors have a direct bearing on the safety of theatres, certain minimum values have been specified by ordinances of some municipalities. The following schedule covers a number of the larger cities:

	Minimum Spacing Back to Back	*Chair Size*
New York	30 inch	20 inch
Chicago	34 inch	
Philadelphia	30 inch	
Detroit	30 inch	
Boston	30 inch	
State of Ohio	30 inch	20 inch
Cincinnati	32 inch	
St. Louis	30 inch	
Minneapolis	32 inch	18 inch

The row-to-row spacing is generally measured from the back of one chair to that of the next. The net row-to-row spacing is directly affected by a number of factors, the most important of which are:

(1) *The thickness of the back when occupied.*
(2) *The pitch or slope of the back.*
(3) *The difference in level between the adjacent rows of chairs.*

Theoretically the slope of the back should not affect the available space between rows. Practically, however, slouching or slumping is encouraged as the slope increases. An explanation of the technical reasons for the reduction in available passageway because of the increased back pitch and differences in level are not of importance to the subject of this paper and are not developed here.

There has been a gradual increase from the 28-inch row-to-row spacing that obtained 20 years ago to spacings as high as 34 inches, and in a few cases even higher. It is obvious that this has been effected at a considerable loss of seating capacity. An increase in spacing from 28 inches to 34 inches represents a reduction of about 20% in the seating capacity of a given area.

Very few of the building codes specify the width of chairs. Minneapolis has established a minimum of 18 inches, Chicago and Cleveland of 20 inches. Eighteen-inch chairs are now rarely used in new houses, and a minimum is generally observed. The obese individual cannot be comfortably seated in any chair less than 20 inches in width, and is more comfortably seated in 21-inch and 22-inch chairs. The mandatory use in some cities, and the voluntary use in others, of chairs 20 inches and wider, has caused another decrease in capacity of about 10%. An 18-inch chair spaced 28 inches from row-to-row occupies a net area of 504 square inches. A 21-inch chair spaced 34 inches from row-to-row occupies 714 square inches. Although this comparison is illustrative rather than representative, it shows a growing realization of the box office value of patron comfort.

Thicker backs give the impression of greater comfort and luxury and are for that reason preferred by theatre owners. Where thickness is obtained by the use of springs and filling material, the sitting comfort is markedly improved. The thickness of the back *when the chair is occupied,* and not its thickness when unoccupied, affects the net row spacing.

The comfort of the chair for most occupants is improved as the pitch of the back increases, until an angle of from 65° to 70° with the horizontal is reached. The effect of the stepped construction of the balcony, and the necessity for preserving good sight lines, usually limits the allowable pitch in this case to about 75°. Recent studies showing the benefits of raising the projection screen with relation to the main floor may encourage the use of greater pitches.

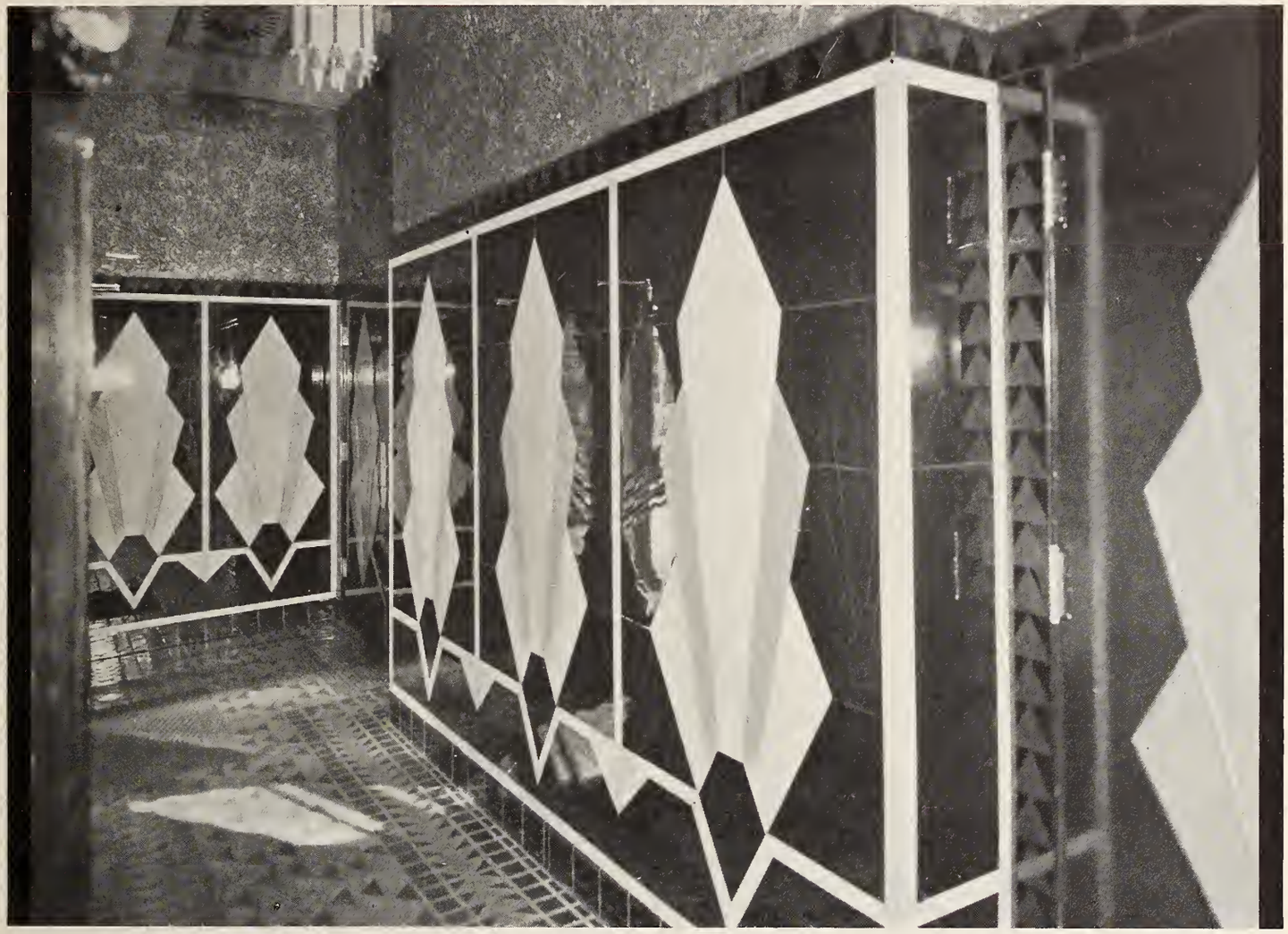
The angle between the back and the seat should be such that the occupant should feel no tendency to slide forward in the seat. It is the fault of some types of hinges and of certain materials that they permit the flow of metal under continued impact, resulting in a reduction of the seat pitch. The angle of the seat with the horizontal is generally 10°. A number of well documented studies have been made by investigators on large groups of school children. A number of principles have been generally agreed upon, one of the most significant of which is that good posture and comfort require that *the feet* of the occupant *rest on the floor,* and that the *weight of the leg be supported from the floor* and not under the knee. It is much better from this point of view that a seat be too low than that it be too high. Chair heights should therefore be corrected for the slope of the floor.

That part of a theatre chair standard known as the arm rest is used as a support for the elbow. When too high above the seat level, it causes an uncomfortable hunching of the shoulders, and when too low, fails adequately to support the occupant. Because its relative height is affected by the position of the occupant, it is measured from the bottom rather than from the top of the seat.

The sitting comfort of the seat is very largely responsible for the impression an occupant obtains from the chair. Upholstered parts give a sensation of luxury and comfort that bears some relation to the dis-

(*Continued on page* 52)

AN UNUSUAL THEATRE IS DULY REPORTED



Looking down into the inner foyer, with its tall reaches of highly glazed walls of dark vitrolite veined — "modernistically" — in white.

Proving that "Dad" Richardson's enthusiasms are not confined to Projection, for it was he who found the Hiehle in Parkersburg, W. Va., among his recent travelings

[*The following account of one of the most extraordinary small theatres we have learned about, is F. H. Richardson's own report on the Hiehle theatre.—G. S.*]

IN TRAVELING around over the country every once in awhile, I encounter something so very much out of the ordinary that even if it does not concern projection—that is, directly—I am moved to report it to the rest of the motion picture world so far as I am able, in the belief that many interesting things necessarily escape our notice.

On the way back from Ohio recently, I stopped over night in Parkersburg, W. Va., addressing the theatre people after the show had closed at night. In the evening I visited two or three of the theatres, and on what seemed to me the main street of the city, I found the Hiehle theatre, which is unique in both its design and its arrangement. Unique, indeed, when we must consider that its auditorium is only about 30 feet wide and fully 110 feet long, accommodating but 392 patrons.

When R. J. Hiehle built this theatre, the only space available was of the above dimensions. He had a lot of courage to tackle the proposition of erecting a costly theatre (costly considering its size) on so restricted a space. One cannot help but be filled with admiration at the results he obtained. Mr. Hiehle advised me that it cost $50,000.

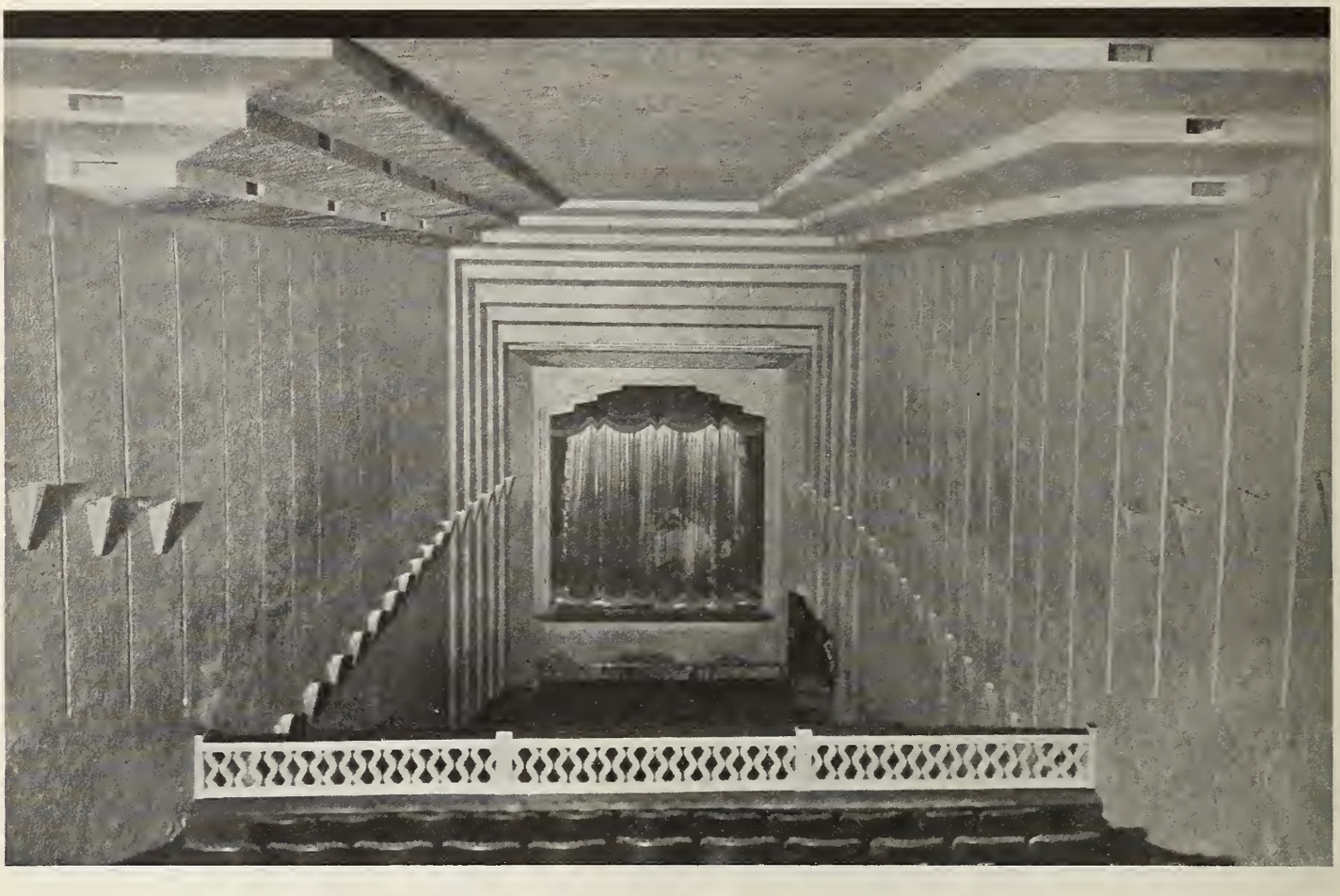
The theatre is modernistic in design throughout. The auditorium walls are finished in what is called Italian Gesso. The wall color at the floor is a moderately dark green, which blends gradually upward into lighter hues, until at the ceiling it blends into a cream color. The ceiling itself is in a soft cream color.

Looking at the front end of the auditorium, one notices that the ceiling is laid out in a series of steps leading away from the wall. In each of these steps are many openings containing lights of different colors, which send forth light beams in different directions. The side lights are concealed in vase-like brackets.

The seating in the theatre received very careful attention. The seats are upholstered in brocaded cloth. They are decidedly high-class and very comfortable.

I asked Mr. Hiehle what he paid for such seats, and his reply was, "Fifteen hundred dollars for each 100 seats."

The projection room walls are of brick and tile. The cement floor is covered with a hard-finish grey linoleum. The projectors are Powers, equipped with Gardner reflector type lamps. The sound is Wsetern Electric. The room, of necessity, is a bit crowded, but nevertheless it was as clean as a new pin, well ventilated and painted in an agreeable color. I advised Mr. Hiehle that it would be much better to paint a strip at least one foot wide around the observation ports a dead black. *That evening,* before the lecture, one of the projectionists told me that the black had



The view of the auditorium above was taken from the balcony. The ceiling steps conceal lighting fixtures. At right is shown the main stairway.



already been applied! D. O. Pernell and C. W. Cankell are in charge of projection.

The Hiehle is striking upon first sight, the entrance being as boldly carried out according to a modernistic decorative scheme as the rest of the house. At least, I suppose the geometric patterns used conform to the accepted idea of modernistic decoration, as noted in a great many commercial and apartment buildings today. The box office abuts on the sidewalk, the windows being approximately flush with a set of double doors on each side. The box office is faced with a glazed surface in dark and light angular figures, while the doors are carried out in a similar pattern. The marquee is studded underside with electric lamps, and above it is a tall vertical sign carrying the name of the theatre.

There is a small entrance lobby, which enters upon a narrow, high foyer. This foyer commands considerable interest, despite the absence of furnishings and ornamentation, for the walls themselves draw the eyes to an expanse, on either side, of angular lines, resembling (for purposes of illustration) the usual representation of an electric current. These lines wave vertically in parallel rows through a dark background of vitrolite, a highly glazed surface slightly reflective to the lighting. The stairway to the balcony leads from the lobby. The balcony is very shallow, con-



sidering the length of the theatre, and therefore is located far back in the auditorium.

I asked Mr. Hiehle his opinion as to the effect of the depression on motion picture theatres in Parkersburg. His reply was to the effect that it certainly had dealt all business in that city a terrific wallop, which had reached its peak when three of the city's banks closed their doors some weeks before.

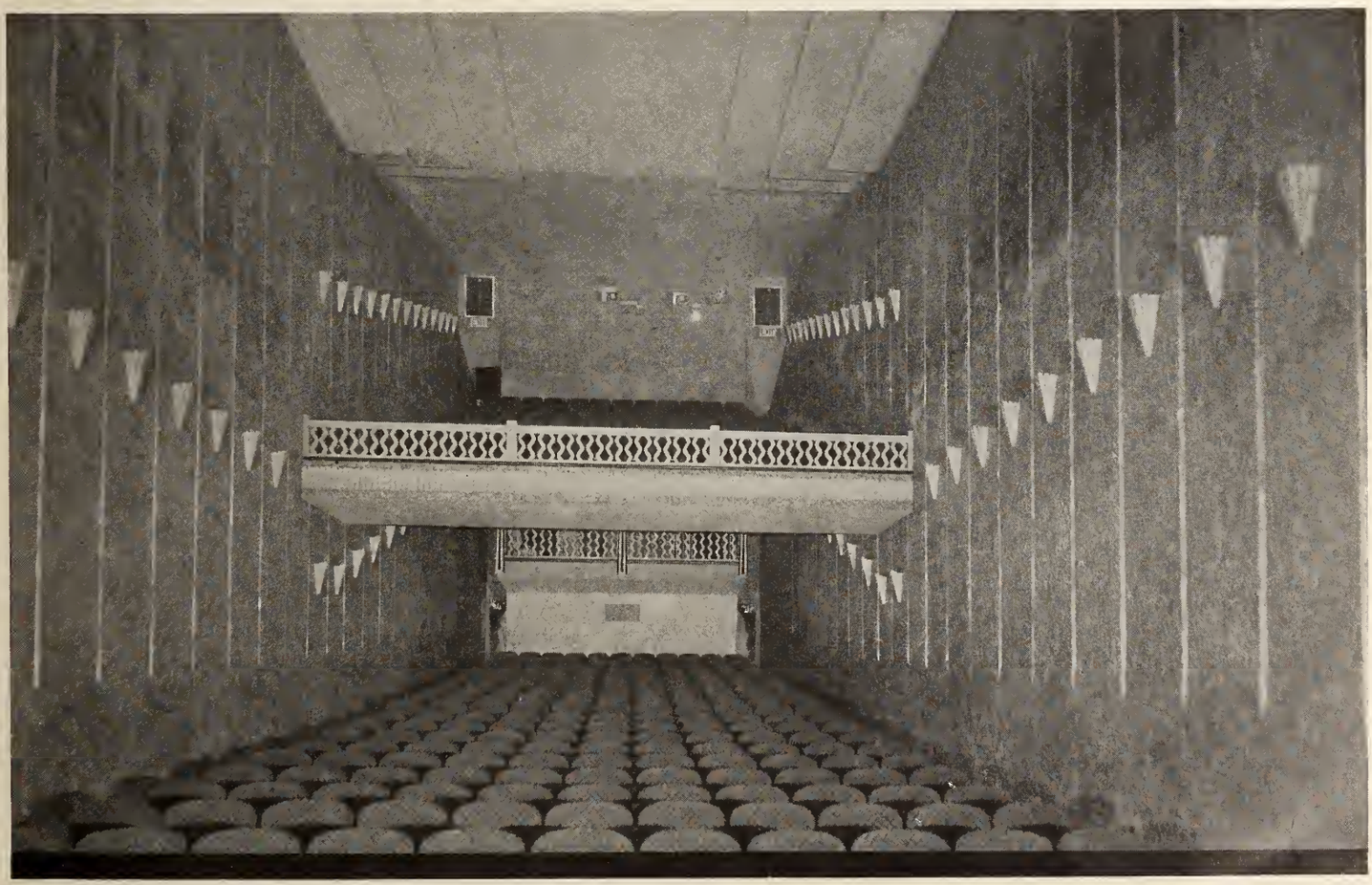
But here is another angle to that condition: Said Mr. Hiehle, "I still find, however, regardless of the depression, that if I get a good picture, I get a good crowd. My business for a single day has run as high as $1,600, and that, I think, is going some for a 392-seat house which uses second-run pictures."

In proof of this statement, Mr. Hiehle showed me a few of his records, one of which was just below $1,600 for a single day, and several others were over $1,500!

I also asked Mr. Hiehle his impression as to the value of sound—considered as a box office asset. His answer was: "Yes, sound has a distinct value, as is proven by the fact that the silent picture was losing its popularity when sound arrived. There is no question but that it was losing its popularity, at least in this territory.

"The only trouble with sound is that some of the present day productions have too much of it."

In the view at left we look down into the lobby from a landing of the stairway to the balcony. Below, the auditorium is seen as from the screen platform.



PICKETING : CONTRACTS : LEASES : LICENSES

new court decisions affecting theatres

By LEO T. PARKER

VARIOUS COURTS have held that members of unions may picket a theatre if such picketing is peaceful and unaccompanied by coercion, duress, or intimidation. The difficulty of a court is, in deciding in particular case whether the methods actually used are lawful or unlawful. However, if the men who are performing the picketing exercise duress, make threats or attempt to intimidate theatre employes or patrons, the higher court will issue an injunction against such picketing. Also, if it is shown that the acts of the persons who are picketing the theatre are liable to cause injury to theatre patrons, or other persons, or if their presence tends to block pedestrians, or other traffic, these acts are unlawful and may be restrained by a higher court injunction.

For illustration, in the late case of Bomes V Providence Local No. 223, of Motion Picture Machine Operators of United States and Canada (155 Atl. 587), it was shown that a theatre owner had in his employ two non-union operators of his motion picture machine. The union attempted to force the theatre owner to make a contract with it to employ only members of the union. To accomplish its purpose the union attempted a boycott against the theatre. When the theatre was open for business two members of the union paraded back and forth on the sidewalk in front of the theatre with paper placards on their hats upon which, conspicuously printed, were the words, "This theatre does not employ union moving picture machine operators affiliated with the American Federation of Labor." This picketing was done under instructions from the union.

The theatre owner filed suit and asked the court to issue an injunction to prevent further picketing on the grounds that the space in front of the theatre was very small and the presence of two men walking back and forth blocked the sidewalk. Also, testimony was introduced showing that one of the pickets pushed against a young woman who was about to enter the theatre and told her not to enter, that it was dangerous to go inside. Other patrons who were about to enter the theatre were also approached by the pickets and told it was dangerous to enter. One patron was stopped on the sidewalk near the entrance by a picket who said, "I know you won't go into a scab place, a non-union place."

In view of these facts the lower court issued an injunction to prevent further picketing, and the higher court sustained the injunction, and stated the following important law:

"The primary and plain object of the picketing was to injure complainant's business and thereby to force him, not merely to employ union men, but to make a contract to do so for a considerable period of time. The respondent (union) has the right to persuade the public by any lawful means to patronize or to refuse to patronize complainant's theatre. But this right is not superior to the right of complainant (theatre owner) to conduct his business free from unlawful interference. . . . Granting that peaceful picketing is lawful and the display of placards of the kind in question on the public street is lawful, all the authorities agree that such actions are unlawful when accompanied by coercion or intimidation. . . . In the circumstances and in view of the deliberate violation by respondent of the rights of complainant, we think that to now permit any picketing in the limited space near the theatre would inevitably result in the obstruction of the public use of the street and sidewalk and an added injury to complainant."

Liability in Contract Breach

GENERALLY SPEAKING, a person who sues to recover damages on a breached contract is bound to prove that he was ready and willing to perform his obligations. However, it is not necessary that he endeavor to fulfill his obligations when he knows he will not be permitted to do so.

For instance, in Weinglass v. Gibson (155 Atl. 439), it was disclosed that a producer and a theatre owner entered into a written contract under which the former was to produce, at the latter's theatre, a performance called "Settin' the Pace," during a special week.

The testimony disclosed that after the contract was entered into the theatre owner requested the producer to cancel or defer the date for the performance because he desired to substitute another production called "Africana" for this week, which the producer refused to do, assigning as the reason that his cast would not agree to any postponement.

Nevertheless, the theatre owner proceeded to enter into a contract with another producer and advertised the production. The producer of "Settin' the Pace" thereupon telegraphed the theatre owner and informed him that he had seen the advertisement and that he had forwarded his billing matter and stated that he was ready and able to fulfill his contract. The

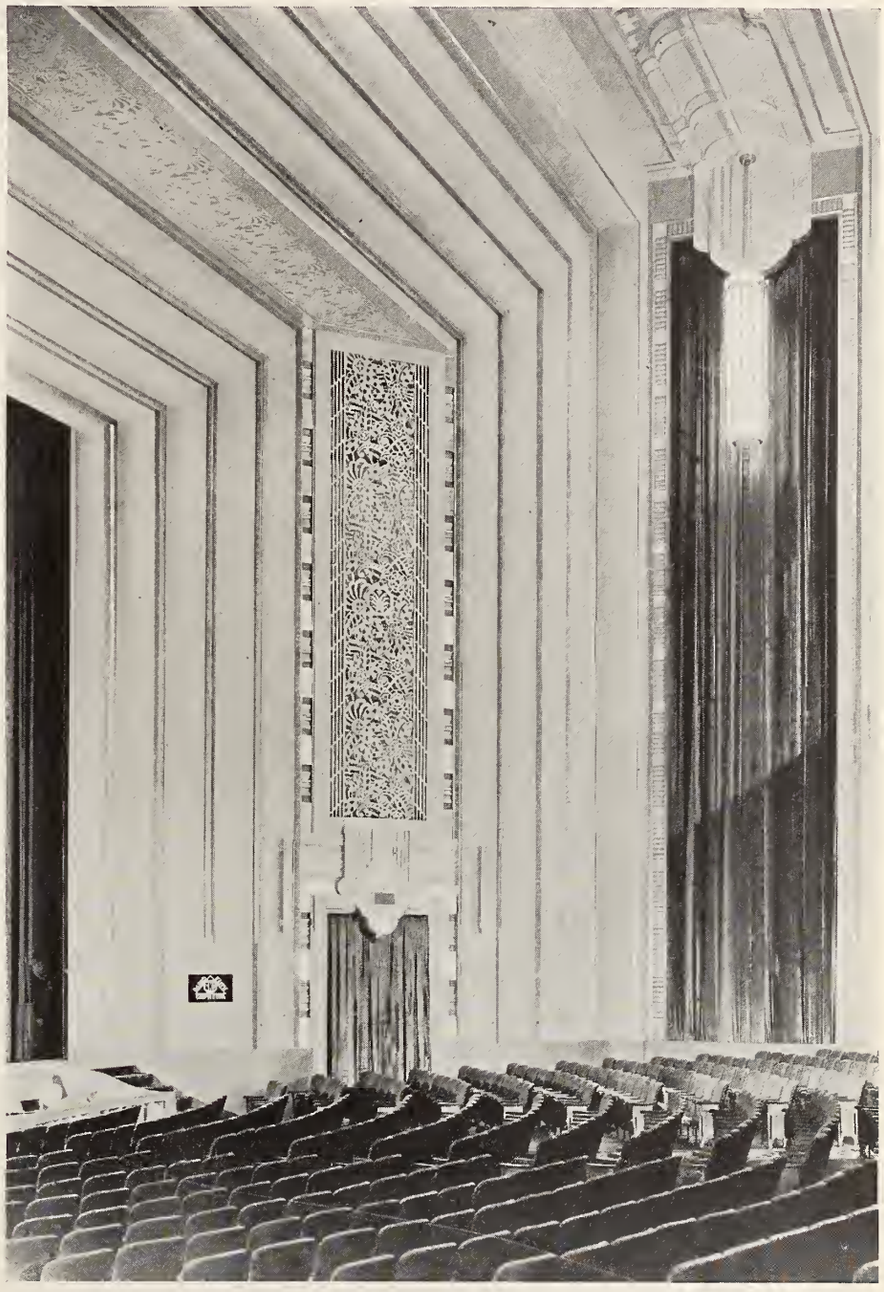
(*Continued on page* 58)

A THEATRE EXECUTIVE WARNS AGAINST LEGAL DISPUTES

In a recent issue of the Paramount Publix theatre house organ, "Publix Opinion," Austin C. Keough, company counsel, warned all house managers that care must be taken to avoid commissions and omissions that might lead to lawsuits. According to a news report in Motion Picture Herald, Mr. Keough notes a great improvement, but still has his attention called to instances which prove the necessity of continued vigilance. Two outstanding possibilities pointed out are the condition of theatre seats, which may be the source of damage suits; and the maintenance of order, which may necessitate the ejection of a patron, not infrequently the cause of a damage suit based on a charge of false arrest.

RKO's ORPHEUM THEATRE IN DAVENPORT, IA.

Seating 2,700, this new combination house is one of the largest of its class in the country. In design it is the creation of the eminent stage set designer, Henry Dreyfuss



View of the auditorium, right wall flanking the proscenium arch. The organ grille is of pierced plaster in the ceiling pattern.

AN EXTRAORDINARILY large theatre for any city, and surprisingly so for one the size of Davenport, Ia., is the new RKO Orpheum in that Middle West city. The seating capacity is 2,700, and since it is a vaudeville theatre as well as a picture house, the Orpheum in Davenport compares in size with any theatre of this class in the country.

The theatre was designed by Henry Dreyfuss, who is also a creator of stage settings, having contributed the striking backgrounds of "The Last Mile." The decorative motifs take full advantage of the theatre's size and spaciousness, resort to important use of variegated embellishments, and to some extent employ, within the pattern, concealed illumination.

The grand lobby is framed in an arch, this large molding being repeated in the niches around the wall. The room is done in tan and gold, draperies and carpet colors ranging from browns, through hennas, to tan. The ceiling is of gold leaf, and there are two ceiling fixtures made of crystal and glass tubes. The brackets on the wall correspond in design. The railing on the grand staircase repeats the motif of the moulding used in the arch. Mirrors are placed above the balconies, reflecting the entire lobby. Directly opposite these mirrors, on the other side of the lobby (which is identical) are open arches leading on to the mezzanine. The open arches of the mezzanine look down into the main lobby.

Notable at once in the auditorium is the absence of any definite proscenium arch. The treatment here is really the enlargement of the proscenium arch to take in a good part of the theatre, and it helps make this theatre more intimate than the average one. There is no definite frame dividing the audience from the stage. The organ grille is of pierced plaster. The same pattern is used on the ceiling in dull tones, so that the grille does not stand out particularly. The colors used in the auditorium repeat the colors in the lobby, except that they are a bit darker. Here are used dull tones. The large round mouldings, which form the main decoration, are separated by V-shaped gold leaf motifs. The panels on the wall, instead of being covered in fabric, are draped in loose, graceful folds of the same material used for the stage curtain, thus repeating the color and texture and carrying out the idea of unity. The ceiling design is carried continuously down along the wall.

The lighting fixtures are arranged in a row along the wall and are made entirely of metal, through which reflected light is used. Lights are also placed behind the organ grille. There are lamps in front of the balcony which are arranged to project light upon the stage.

Under the balcony the treatment has been to incorporate the lights into the decoration. The fins shown in the accompany-





The picture above gives a general view of the main lobby, looking toward the entrance lobby. This room is done in tan and gold. At left is a view of the basement lounge, treated in white and gold with minimum decoration.

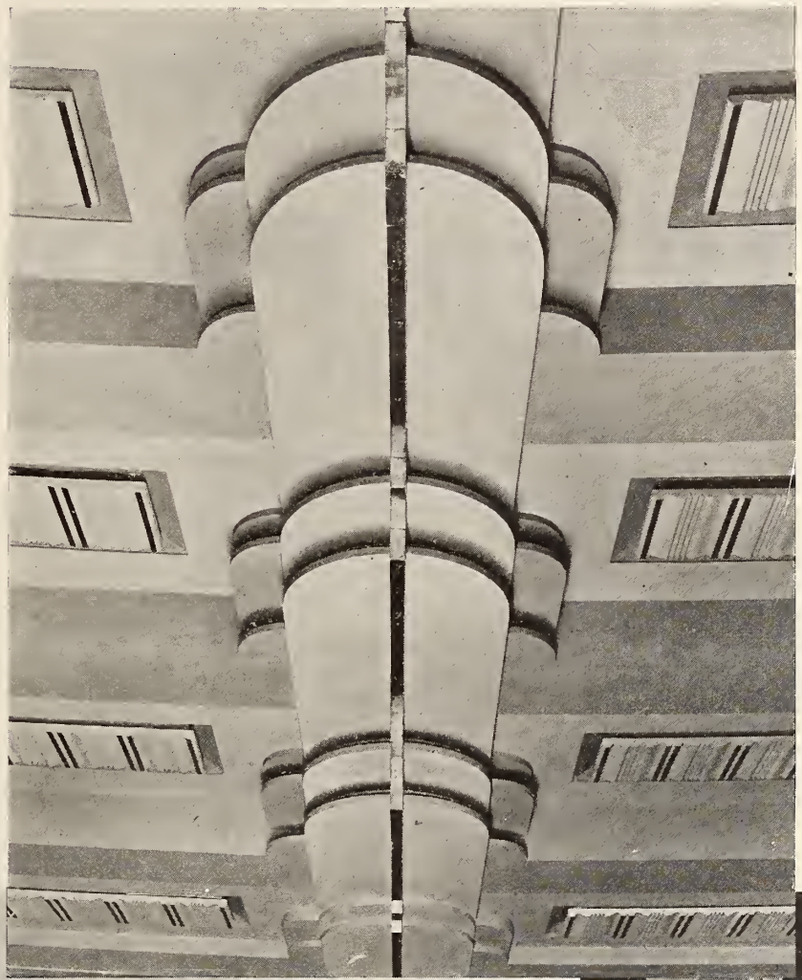
ing photographs have lights concealed in them. Each row of overlapping fins is directly over an aisle, so that a person coming into the darkened auditorium can find his way by the dimmed illumination from these fins. Of course, on another circuit of lights this wattage can be increased so as to illuminate fully the entire balcony section. On the walls the drapery idea, as described in connection with the auditorium in general, is repeated. There are lights also concealed in the frames around these draperies, so that the rayon velvet used is highlighted.

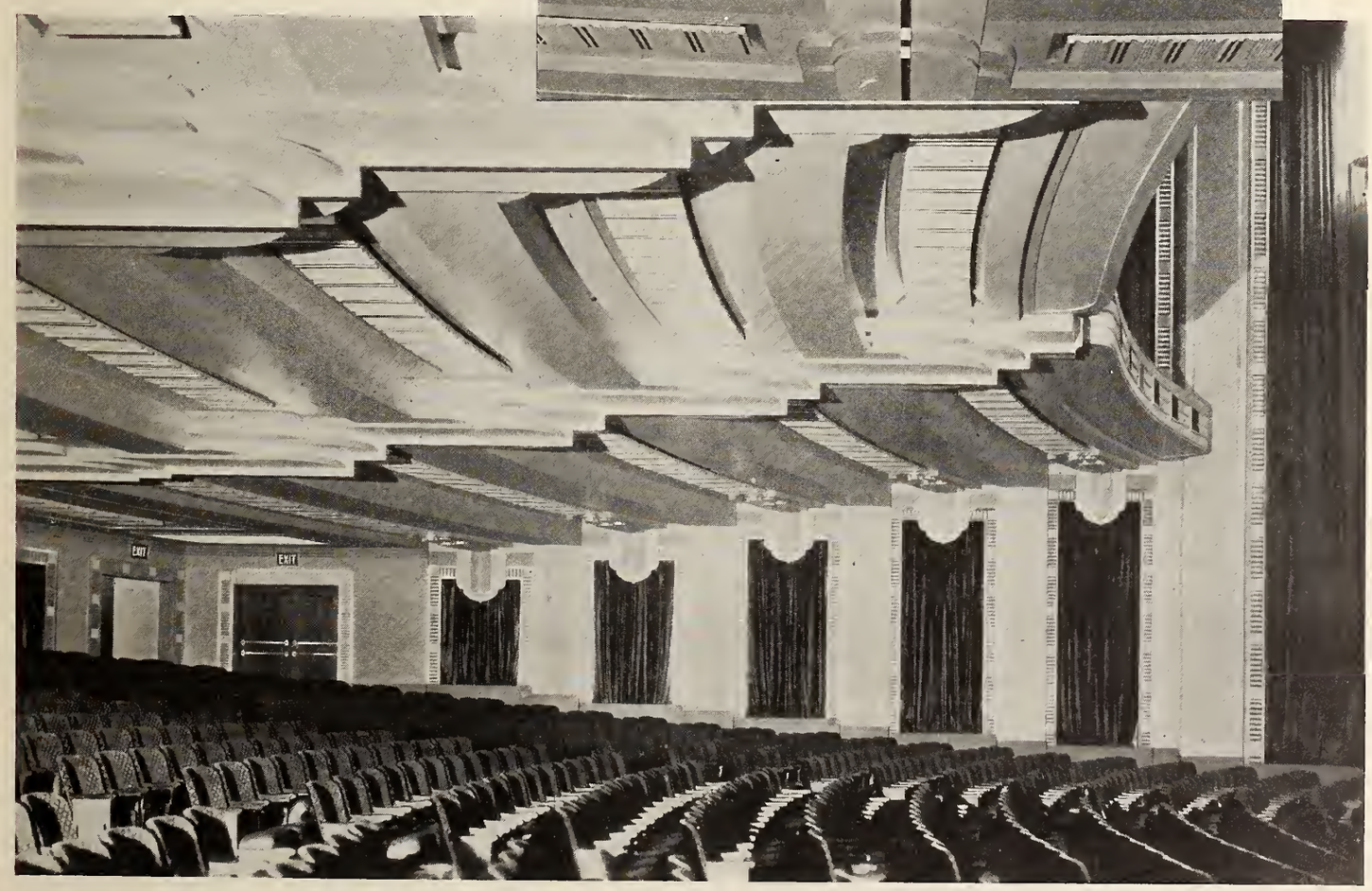
The main lounge is in the basement. The effect attempted was that of a room not magnificent in scale or decoration, but comfortable and sufficiently attractive to make people want to rest in it. The room is done in an off-color white, with high lights on the mouldings of the pilasters picked out in gold. The carpet has a brown ground,

with a touch of vermilion and a suggestion of brilliant green. The furniture is of henna color, with cream and black lines. There is a fireplace which has a bas relief done in the modern manner, depicting the taking of a motion picture scene.

In spite of the fact that this room is underground, there are false windows with venetian blinds in them. Lights come from behind these blinds and reflect up to the ceiling. The decoration on the wall matches in scheme the decoration over the fireplace. Built-in benches correspond in color to the furniture.

The women's room is treated in boudoir style, of dignified luxury. In the men's room the walls are covered in silver Salubra. The wood moulding and wainscoating is of black ebony. The carpet is flat black. Leather upholstery is used in brilliant vermillion, while etchings on the walls are framed in brilliant borders which are also of vermilion tones.





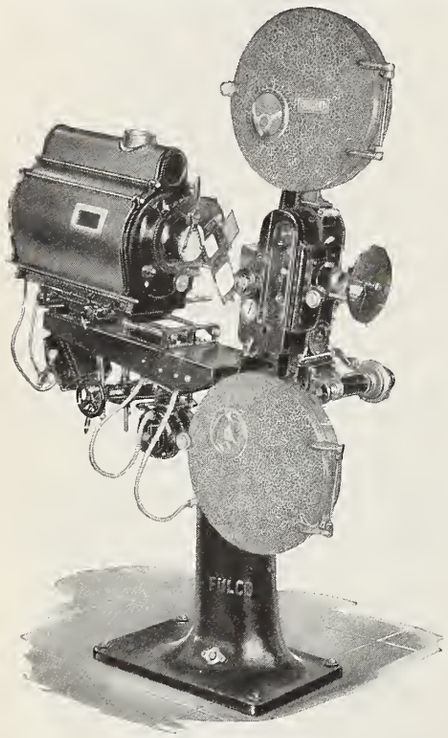
These two views are of the auditorium section beneath the balcony, the picture at right showing the soffit treatment in detail. The "fins" of the soffit treatment contain light sources, each overlapping fin over an aisle.

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WHAT 1932 MAY BRING TO SOUND

as indicated in the newer trend

By GORDON S. MITCHELL

IT HAS BEEN well said by a contemporary writer on the new motion picture that the ultimate aim of all motion picture effort is to create an illusion of reality which will make each individual member of the audience lose himself in the story. Problems arise in the lives of each individual which present more or less difficulty in their solution. If the motion picture can tell the spectator-auditor how to solve his own problem in a manner which will not smack too much of the sermon, it will be successful. The efforts of writer, director, cast, cinematographer and sound technician are all bent towards this common goal—a motion picture which will be so real, from all standpoints, that each individual member of the audience will leave the theatre feeling that he *personally* has passed through the experiences recorded on the screen.

The coming of sound to the motion picture (with the first showing of "Don Juan" on that sultry evening of August 6, 1926, at Warners theatre in New York City), revolutionized an industry which had been marked by no such sweeping change during the entire period of its previous history. The motion picture had been gradually improved since the "Great Train Robbery" was exhibited in 1903. Every succeeding year brought its progress, its new step in production or story. By 1920 most of the novelty of treatment, or of theme, had been tried, and the industry that had had such an inauspicious beginning only 17 years before, had grown until each production cost hundreds of thousands, and even millions, of dollars. The industry was in a state of mind wherein any novelty held an appeal—and sound pictures, as they were introduced that summer evening in 1926, were definitely a novelty.

Everyone familiar with the motion picture is familiar with the mad scramble which resulted from the introduction of sound to the industry, the ensuing months during which every producer expended his every effort to install sound apparatus, make a sound picture—and present it to the public before his competitor could—those months during which theatres were wired for sound, equipment was installed and tested, and the first audible productions were exhibited, hectic months, months filled with worry, hard work and excitement, but nevertheless months which, when viewed in retrospect, seemed filled with drama.

THE YEAR 1931 has, in the opinion of many of the leaders in the industry, marked the end of this period of rapid, more or less frantic change of apparatus and method. The year 1932, from all indications, will usher in a period of gradual improvement of apparatus, but will be marked by few startling changes.

Probably the most important change that will take place in the realm of sound will be an improvement of projection equipment in such manner as to increase materially the range of audible frequencies reproduced. Although careful design of microphone, amplifiers and recorder has made it possible, for some time past, to record a frequency range of from approximately 64 to 10,000 vibrations per second, limitations imposed by theatre equipment, and especially by the reproducing horns or loudspeakers, has made projection of sound in the higher frequencies impossible. (The ordinary theatre horn cuts off at around 3,500 vibrations per second.) Improvements in the design of this horn equipment which may be confidently looked for during the coming year, will result in a very notable improvement in reproduced sound.

A perusal of the records of the major sound equipment companies shows a marked decline in service calls for the year 1931, as compared with previous years. Two reasons may be assigned for this fact, one being the increasing knowledge of and familiarity with his equipment that is being gained by the projectionist, the other being the improvement in apparatus that is being constantly made. Individual units are being built of better materials and of more rugged construction. Still further improvement in this regard may be looked for during the coming year.

WHILE MANY of the larger theatres have during the past year improved the acoustics of their auditoriums and made changes in projection practice which have resulted in better sound, there has been little if any improvement noted in the small theatre (this according to the progress report of the Society of Motion Picture Engineers, released during December). An improvement of general business conditions during the coming year will undoubtedly result in a greater effort to improve the sound in the smaller theatre.

There has been considerable publicity given to a recent prophecy by Mr. Carl M. Weber, president of the Weber Machine Corporation, who has given as his opinion the statement that 1932 will see a complete elimination of disc recording in conjunction with the motion picture. While indications point to a general decline in the use of discs in the theatre, it is felt by a number of technicians interviewed on the subject that the sweeping generality of the statement condemns it. There is no doubt but what the general availability of a low-priced, sturdy, positive drive, easily threaded sound head will do much towards a general replacement of disc reproduction by film. Improvements which have been made and which are being utilized at the present time in recording have resulted in better sound on film than may be obtained on wax. It is the general opinion on the Pacific Coast that comparable improvements may be expected in the near future in the apparatus or method of disc recording, but the absolute lack of definite and

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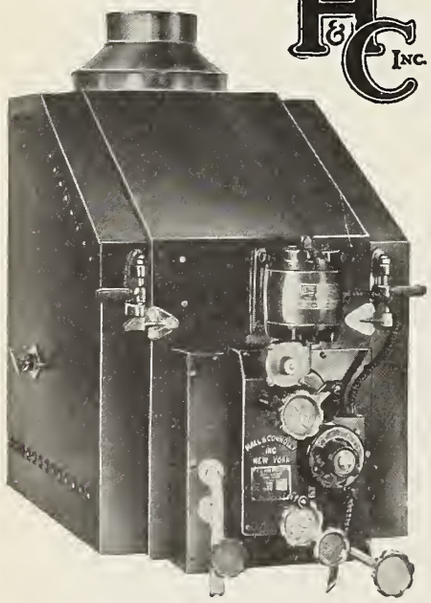


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authentic data makes an intelligent prophecy on the film-or-disc question impossible. Suffice it to say that the trend at the present time, in view of present equipment and present practice, is away from the disc and toward the film.

It might be well in passing to note that all producing companies are at the present time, and have been since the introduction of sound to the motion picture, recording on both film and wax. If for nothing other than protection, this practice will no doubt continue even should use of the disc in the theatre be entirely discontinued.

In the realm of purely studio equipment it might be of interest to bring out the fact that there seems to be a definite trend towards the use of small portable recording units, which may be operated more economically than the large truck-mounted outfits. While the large and somewhat cumbersome sound trucks will no doubt always play an important part in recording activities, present indications are that much of the recording of the future will be done on small compact units, either mounted in a light car or truck or in carrying cases.

A recent example of the results which may be secured by the use of this light equipment is furnished by the Pathe production, "Suicide Fleet," the action of which takes place on board the destroyers, submarines and cruisers of the Navy. Much of the sound for this picture was recorded with a small unit weighing less than 250 pounds and mounted in nine small suitcases. There is no appreciable difference in the sound obtained with this recording unit and the sound obtained in certain scenes made in the studio and recorded on the regular studio sound system equipment.

SEVERAL months ago the producers technicians' committee of the Academy of Motion Picture Arts & Sciences, submitted a questionnaire to 60 cinematographers of the motion picture industry, inviting their opinions and ideas on present camera silencing equipment. Ninety-one per cent of these men favored a complete elimination of the blimp (soundproofing device which is placed about the camera in order that the noise of camera gears and moving members will not be transmitted to the microphone), while 55 per cent of them noted difficulties in focusing and in handling the camera during photography, due to the excess weight and cumbersomeness of the device.

Experimental work which has been carried on along the line of camera silencing has been directed along two lines. One has been towards an improvement of the existing blimp, the other towards the development of a completely silent camera, which would eliminate all necessity for any sort of blimp. There has been developed very recently a blimp which is of interest on account of its unique construction, but which will no doubt be overshadowed and its importance minimized by developments in camera construction that will be made and utilized during 1932. This blimp, developed at the Educational studios, is constructed with air-tight seals and embodies a small motor driven vacuum pump, which exhausts the air from the interior just previous to shooting. The camera thus operates in a (not perfect but effective) vacuum, the lack of air within the blimp making transmission of camera noise impossible. Certain details of construction make a perfect air seal impossible, but these limitations have been overcome to allow



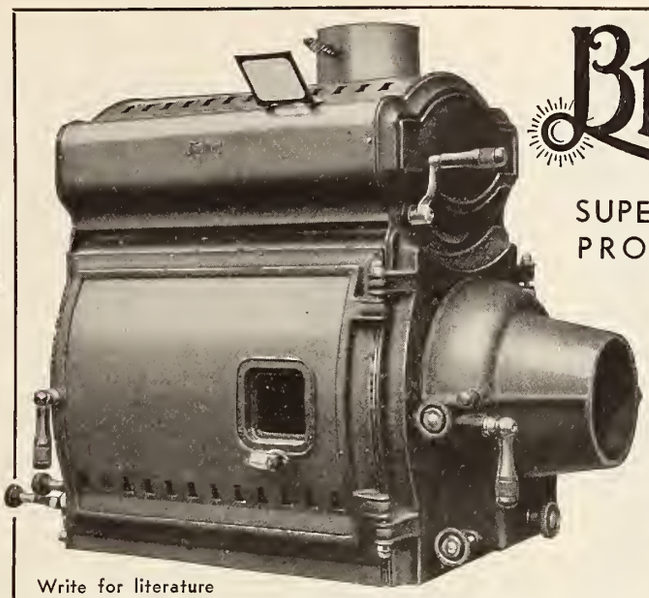
Nursery, Warner Western theatre, Los Angeles. G. Albert Lansburgh, architect.

an exhaustion of air, which makes an effective vacuum for a period of two minutes, and that allows all but the longest of scenes to be shot without difficulty. Tests conducted by the studio have indicated that the blimp is completely silent to a microphone placed within two feet of it, which is eminently satisfactory and a material improvement over the blimps now in general use.

It is, however, the general belief of technicians that the year 1932 will see the introduction of a silent camera to the industry. In fact, Bell & Howell has, after some three years of research, developed such a camera, which is to be shown to the industry in Hollywood within the next month. This camera, although engineering details are not at present available, may prove to be an answer to the prayers of the sound engineer and cinematographer, having important bearing on reproduction. A completely silent camera motor, to be used in conjunction with the silent camera, has been developed by RCA Photophone, and will be ready for use with the new camera.

The past six months have been very lean ones for the commercial color companies. However, the year 1932 appears bright for this branch of the industry, and color no doubt will become a definite factor in the productions during the year. There is at the present time a definite trend towards color in short subject and advertising pictures, as well as an indicated tendency towards the use of color in feature productions. Color pictures have shown a general improvement, and several pronounced defects which have caused criticism in the past have been eliminated. The color of 1932 will not dominate the picture but will be blended with the other effects which combine to make the successful picture—dialogue, action, photography and sound. It is a significant fact that all the Bruce Travelogues for 1932 will be released in color for the first time in the 18 years during which Mr. Bruce has been producing these shorts.

CLOSELY allied with the problem of color is the problem of laboratory practice and the making of release prints. All laboratories making these prints are following the standards laid down by the Academy of Motion Picture Arts & Sciences, and aside from a greater care in the printing and inspection of these films by the laboratories, which is felt to be necessary by many connected with the production end of the industry, no great change in release print making procedure is anticipated during the coming 12 months. Bell & Howell, however, has announced a new continuous production printer to permit the printing of the picture and the sound record simultaneously with automatic control of printing light, which would give possibilities of standardization in release print quality. This machine is now in the process of manufacture and the first printers will be placed in the laboratories during the



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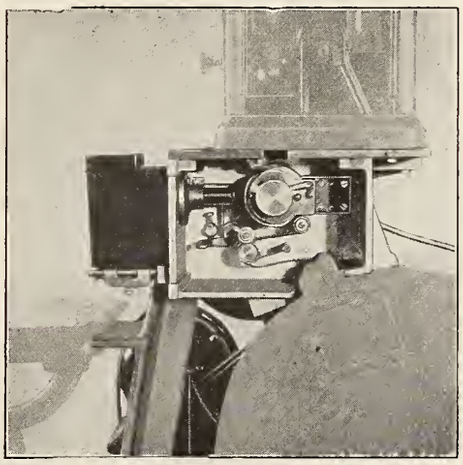
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(Patented)

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next three months. A general improvement of release print quality should be noted from the use of such a machine. Laboratory processing of the negative and master prints is felt to be quite satisfactory.

The general adoption of the standard release print has greatly reduced the necessity for cue sheets, and it is likely that during the coming year their use will be entirely abandoned.

The year 1932 will, from all indications, see the universal adoption of a standard aperture for both camera and projector. The committee of the Academy of Motion Picture Arts & Sciences which is now working upon this problem, has arrived at a standard, and all details connected with the problem will within a short time be settled. The adoption of the standard aperture will have far-reaching effects, both in the studio aand in the theatre, among which will be the encompassing of the essential dramatic action on a full screen, and the elimination of all movable flippers on the projection machine and of changes of screen masks, aperture plates and lenses during the show. Frame lines will again help the projectionist, as in the old silent days, to correct for a picture out of frame before the audience is aware of anything wrong.

The more technically minded exhibitor and projectionist already knows that caesium is being substituted for potassium in the photoelectric cells used both in the studio and in the theatre. Reports indicate that all of the equipment of one of the larger equipment companies will include caesium cells by the end of 1932. Caesium, it might be remarked, gives a longer-lived photoelectric cell, as well as considerably more gain than the former potassium cell.

Conclusions drawn from the statements of the various reviewing groups throughout the United States forecast a definitely improved sound motion picture for 1932. "Better pictures for better attendance" seems to have become the slogan of the various producing organizations. There is a pronounced leaning towards the so-called family picture, which can do nothing but result in an increased theatre attendance during the coming year. The General Federation of Women's Clubs *Review,* in commenting upon this in a recent bulletin, remarked:

"If this tendency continues—and all signs point to it—we believe that a new audience will be found in the theatres, made up of discriminating people who enjoy entertainment that has dramatic value, clean ideas, and is, as a whole, in good taste."

The fact that this tendency has been operative during the past few years is shown by the fact that the International Federation of Catholic Alumnae, which compiles a list of approved pictures, endorsed 49 per cent of the pictures reviewed during 1930, while the percentage jumped to approximately 65 during 1931. This tendency has not alone been noted by reviewing groups, for many of the writers whose daily and weekly comments on the photoplay are carried in various periodicals and newspapers, have met this trend in film improvement with praise and commendation.

It might be well to bring out the fact that it is the almost universal opinion of those who are charged with the production of the motion picture that the picture of 1932 will embody less talk and more action. During the first years of the sound era, the very novelty of the talking picture was sufficient to carry it, which fact coupled with the various limitations imposed by sound resulted in a picture which has grown to be considered wordy and slow of action. Improvements in sound equipment will make the motion picture of 1932, comparable in flexibility to the production of 1925, and the purely action picture may be looked for during the coming year.

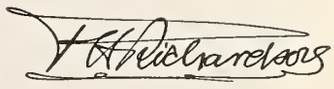


The garden memorial to George Westinghouse in Pittsburgh.

F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





THE SUPERVISION OF PROJECTION

EVEN THE HIGHER officials of the industry are at last coming to a realization of the fact that projection is really one of the important units of the train of gears through which the industry has contact with its supporter, the public. They are beginning to understand that without excellence in projection they cannot hope to justify excellence in either picture or sound recording. Some of the larger circuits, after a long and enormously expensive delay, have instituted a department presumed to have authority over, and to handle all matters pertaining to, projection. To a limited extent some of these departments really do so, though some of them are rather farcical because of the fact that the *director* of projection has almost no real authority.

As a matter of fact, up to date, no corporation has delegated to its director of projection the complete authority he should have in all matters pertaining to projection. Also, up to this time, I believe every corporation that has instituted such a department, is insisting that its head officer, the director of projection, devote a goodly proportion of his time to visiting individual theatres, making equipment installations and performing other duties of like nature, which make it impossible for him to give other matters of at least equal importance the attention they should have.

The director of projection in any theatre chain of good size has all the work that he, by any stretch of imagination, can possibly attend to. He is but one man. He cannot possibly attend to the matters I shall hereinafter set forth, and at the same time visit theatres, make equipment installations, etc. Other men cannot take his place in the office, but he may and should obtain expert men to attend to the visiting of theatres—which latter should be done frequently and regularly. The director of projection should visit individual theatres only in cases demanding some special attention, or in cases where there seems a possibility that by such a visit he may add to his own knowledge.

The men he employs to attend to theatre matters, equipment installation, etc., must, if maximum results are to be attained, be expert in (a) motion picture projection, both from the practical and theoretic standpoint and (b) in all matters pertaining to both theoretic and practical sound reproduction and projection. No man not possessed of these qualities can possibly hope to visit a theatre and locate the seat of any particular fault in projection with any degree of certainty. It just cannot be done, and since excellence in projection is so very important to the box office, it follows that such regular inspections, if made by competent men, cannot fail to repay the cost at the box office.

However, if inspections be made by other than men thoroughly conversant with both practical and theoretical projection, and such persons undertake to fix the blame for faults detected, confusion will almost certainly result. Under such a condition a correct diagnosis will be not only highly improbable, but almost impossible.

All those working under a director of projection should be made to feel and know that, so far as they be concerned, he is the final authority. They must know that he has full, complete authority over his department and all matters pertaining to projection. If they do not believe this, it is certain that the best results will not be had. Division of authority *always* makes for poor results. By this, of course, I do not mean to convey the idea that there must not be an authority over the director of projection. But the director should have full authority over those directly under him.

What, then, should be the duties of a director of projection? First, so far as this may be, under the limitations set up by unions, it should be his duty to comb the field for the very best projectionists available. Second, he should make it his business to assemble in his department as many as may be necessary of the most competent available experts in practical and theoretic motion picture-sound projection affairs, to act as his direct representatives in the matter of inspecting theatres, effecting equipment adjustments, repairs, etc., and making equipment installations. Third, he should build up a system by means of which the chief projectionist or manager of each theatre shall make a weekly or a monthly report of each piece of projection equipment in the theatre, its exact age and state of repair, thus having at all times available a complete, up-to-date schedule of the equipment in every theatre of the chain. Fourth, it should be his duty to examine all new projection equipment put out by manufacturers, and himself make, or cause to be made, complete tests as to its operating efficiency, its stability and its cost, as compared with other similar equipment.

Every director of projection should attend all meetings of the Society of Motion Picture Engineers, at the expense of his company. This he should do for two reasons: because such men are needed at such meetings, and the S.M.P.E. is doing work by and through which exhibitors benefit both directly and indirectly; and because at such meetings the director of projection cannot fail to gain ideas of real value, to him in his work and therefore to his company. It perhaps is hardly to be expected that individual exhibitors can afford to send their chief projectionist to all, or even perhaps to any, of these meetings, but certainly great theatre chains can afford to do so, and they owe it to themselves and to the industry to do so.

In addition to all this, directors of projection should, at reasonable intervals, (say, once every 60 days), hold a meeting in one of the theatres, either in the morning or after the last performance, at which new equipments may be shown and explained, and suitable talks on projection problems be given. Such meetings would be interesting to the men as well as very valuable.

IMPROVE SPROCKET IDLER ROLLERS

EVER SINCE the beginning of projection of motion pictures, considerable damage has been done by sprocket idlers, the rollers of which refuse to rotate. It is quite true that we are always "after" projector manufacturers, demanding that they make improvements. To do them justice, they have usually met the demand, and met it in acceptable fashion. However, there is nothing strange in the fact that we did demand these improvements.

Recalling a Chapter in Projection's Past



THE OTHER DAY I unearthed a photograph of the Nicholas Power luncheon given in the Biltmore Hotel in New York, August 24, 1915. It seems to me such a picture should be of distinct interest to you all, partly because it provides a view of some remembered ones who have gone to their eternal rest, partly for the reason that it shows how we scatter to the four winds and finally disappear from the industry, forgotten.

That last has already happened to some of those shown here, or at least I have been unable to find anyone who could identify them by name. Of course, we all know that Nicholas Power was gathered unto his fathers years ago.

In the photograph are shown: (1) John Wylie, then general manager of *Moving Picture World,* now with S. Waterburg & Son, makers of shoes, in Brooklyn; (2) John Skarrett, general manager of Nicholas Power Company, passed away years since; (3) unknown; (4) Arthur Lang, then foreign representative of the Nicholas Power Company, present whereabouts unknown; (5) Steven de Szlssnak, president of Steven de Szlssnak, Inc., a Polish count, at that time publisher of the well known export paper, *Export American Industries;* (6) William Johnson, then editor of *Motion Picture News;* (7) Mr. Gillette, then on the staff of *Motion Picture News;* (8) Edward Earle, general manager of Nicholas Power Company, long since passed away; (9) F. H. Richardson; (10) Unknown; (11) Terry Ramsaye, then in charge of advertising for Mutual Film Corporation, now editor of *Motion Picture Herald;* (12) George Blaisdel, then on the staff of *Moving Picture World,* now editor of the *Cinematograph Weekly,* on the West Coast; (13) Wendell Milligan, then on advertising staff of *Moving Picture World,* now editor of the *Bridgeport Herald* (I am advised that is the name of the paper, but my recollection is it is Norwalk instead of Bridgeport); (14) A. MacArthur, then advertising manager of *Moving Picture World,* now a producer and an agent for actors; (15 to 24) Unknown; (25) Will C. Smith, then on the official staff of the Nicholas Power Company, now with the Nation Theatre Supply Company, in its New York office; (26) Unknown; (27) George C. Vedder, now trades counselor on the staff of the McGraw-Hill Corporation; (28) James Hoff (or was it Huff), editor *Moving Picture World,* deceased; (20) Franklin Johnson, then and now treasurer of the American Exporter.

Perhaps we should have demanded some of them very much sooner than we did. It certainly is none too soon for us to examine the sprocket idlers now.

Sprocket idlers fail to rotate for the very simple reason that adequate lubrication is difficult to achieve. I venture the assertion that many projectors have been in operation for years without the sprocket idlers ever having been oiled. Then, too, even if they are lubricated, there is more or less a tendency for dirt to work in and gum the thing solid—or, if the oil be too heavy, it will be sufficient to stop the rotation of the roller.

After a sprocket roller idler has ceased rotating, in the course of time a flat spot wears, and when a thick splice comes through (there should not be any thick splices, but there are!) there is a tendency for the corner of the flat side of the roller to catch and tear the film.

It seems to me that such rollers should have a ball-bearing. This would require a roller of increased diameter—but after all, why not? If it is thought that increased diameter is objectionable, then why not merely a curved sheet of glass-hard sheet metal, or even a curved piece of glass. The only objection to the latter would be the possibility of breaking, and since the face of such a glass need only be the width of the sprocket brim, such danger would be negligible. However, it is not up to me to tell the manufacturers just exactly what ought to be done. The point is, *I* know and every *projectionist* knows, that those dinky little idler rollers are not what they should be. I therefore suggest that some kind of change be made the object of experimental work among the projector manufacturers.

AN INTERESTING PRIVATE PLAYHOUSE

WHILE VISITING the home of Otto Nelson, manager of the motion picture department of the National Cash Register Company, in Dayton, O., I was told that Mrs. H. E. Talbott, whose beautiful residence I had driven past several times, had caused to be erected upon her grounds and had for a long time operated what amounts to a private playhouse. So "intriguing" was the verbal description, that I ventured to call Mrs. Talbott by phone. As a result, Friend Daughter and I were cordially invited to call and look over the playhouse.

The Talbott home is on the crest of a small rise in spacious grounds, at the foot of which, immediately to the rear of the residence, is the playhouse. Mrs. Talbott takes very keen interest in all matters of civic welfare in the community, and because of her interest and her love for young people, she built the playhouse, in which her friends and family may enjoy clean, healthful amusements.

The building itself is 185 feet long and 80 feet wide. Its roof runs up to a rather high peak and is entirely of rough-finished glass. The auditorium has a level floor, covered with linoleum. The floor serves as a tennis court in inclement weather and during the winter months.

The auditorium is well lighted in a way that throws no shadows. A most charming feature is that the entire auditorium floor is surrounded by a narrow bed of earth, in which grow flowers—protected by suitable netting.

At one end is a spacious stage, fully

BEHIND EVERY COBWEB . . .



BEHIND every spider's web will be found mortal inactivity —neglect of performance. The cobweb signifies indifference to existing conditions. . . . All too frequently indifference is allowed to spin a gigantic web across the face of a theatre which might otherwise be an outstandingly profitable enterprise. Neglect of exterior appearance; disregard of mechanical up-to-dateness can, and usually does, sap the patronage pulling power of any theatre, regardless of its size or location. . . . Patrons are equipment minded, nowadays, and quick to note and applaud—even pay for—any improvements offered for their attraction, convenience and comfort. . . . Cobwebs never form where there is activity—that's why periodic remodeling is a common form of action among wise theatre owners. . . . National Service offers you a complete remodeling plan that cannot fail to interest you.

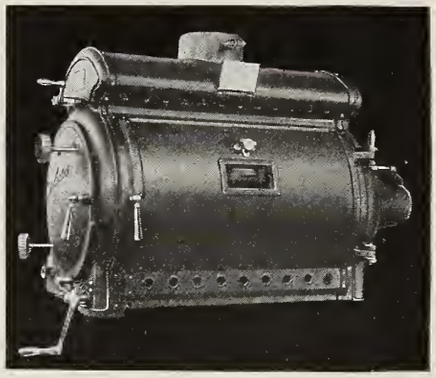
The manufacturers whose announcements are included in the following pages are representative of the high type of equipment service available to you through National. Watch regularly for their announcements.

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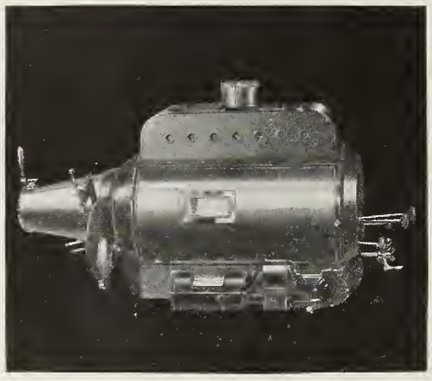
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Peerless' enviable reputation is its recommendation to you.

Anything more that we might add would be absolutely superfluous.

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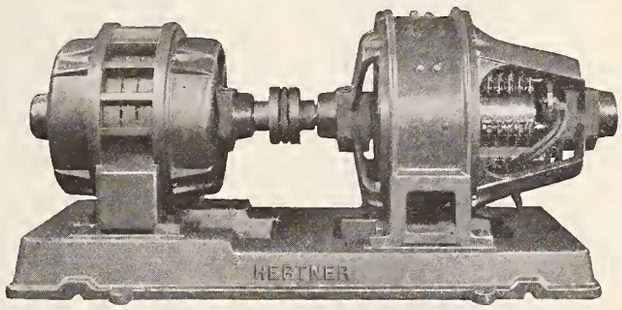
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leads in popularity through its world-wide performance in maintaining constant current control.

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. . . . . If your house is operating without a Transverter . . . why not investigate its record with others . . . better still, write us and let us tell you definitely what The Transverter can do for you.



Silent operation . . . accurate performance . . . freedom from vibration . . . compactness without sacrifice of efficiency . . . sturdiness without useless weight . . . cool performance without complex maintenance . . . long life at a minimum of investment . . . here are definite reasons for this tremendous popularity of The Transverter.

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Be Seated— *comfortably!*



STEEL Chairs Extend a Personal Invitation to New Patronage . . .

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What an exploitation idea for a timely appeal to public fancy!

That sentence, emblazoned in large letters across your marquee, would attract hundreds, perhaps thousands, of persons who now prefer to stay at home rather than spend a few crampy, fidgety hours in uncomfortable theatre chairs.

But whether or not you might wish to broadcast their pleasureable, home-like reception, Steel Chairs, with unusual beauty of line, body-pleasing comfort and silent operation, will profitably exploit your theatre through mouth-to-ear advertising . . . . because *pleased patrons* do say nice things about a theatre which has comfortable chairs.

It is now a good time to reseat. Investigate the National Reseating Plan, at once.

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equipped. It has an extension, so that upon occasion an orchestra of 75 pieces may be accommodated. At the rear of the stage are fully equipped dressing rooms, charmingly furnished. Under the stage are stored a thousand chairs. There are also two completely furnished kitchens, a card room, a squash court, and a most comfortable lounge room, the latter equipped with radio.

The entire building is heated by a hot air system, the air from which is controlled by electrically driven fans.

I spoke to Mrs. Talbott of the advantage of being able to screen an occasional motion picture production. She admitted that it would be an advantage, but voiced objection to the installation of a projection room.

WANTS PROJECTIONISTS TO EXCHANGE LETTERS

SOME interesting suggestions have come from R. H. Reed of Hartford City, Ind. He believes that if projectionists all over the country were provided with a way to communicate with one another by mail, they would be able to help one another in many ways. He says:

"Now we don't know where in thunder to find the men who are interested in the motion picture industry from the projectionist's standpoint. I would be glad to communicate with any number of projectionists seeking to benefit the industry—through excellence of work in projection. Our Maker certainly knows that the projection room is the last thing thought of by most theatre managers, and it is up to the projectionist to make them see its importance in a clear light. May I suggest that if BETTER THEATRES would carry a list of persons who wish to co-operate or communicate with fellow workers, we would soon be able to get together to the benefit of the whole.

"I firmly believe that film should be distributed on 2,000-foot reels. The one-man projectionist has his hands full handling the sound, rewinding, inspecting, etc., without having to make a changeover every eight or nine minutes."

There is considerably more to this letter, but the main ideas of Friend Reed have been set forth in what has already been said. Correspondence by mail along the lines suggested would, with all due respect to Brother Reed, not accomplish much. Here is the situation: Say Friend Reed wrote 25 letters each week, which is certainly all any one man could be expected to do. He could thus reach 25 men out of somewhere between the 25,000 and 30,000 men actively engaged in projection in this country and Canada. On the other hand he could write just one letter to these columns and reach at least nine-tenths of the working projectionists in the two countries.

ONE MAN? OR TWO?

SALT LAKE motion picture projectionists have been engaged in a struggle to prevent the reduction of projection personnel to one man per shift, in

Going to Remodel or Build?

If you are, then make use of the department, Planning the Theatre—particularly if your locality or present resources demand that you save every dollar possible. This department, which is conducted by a theatre architect, Peter M. Hulsken, A. I. A., will not give you working plans, but it can point out procedure that may save you many a false step and many a dollar. Mr. Hulsken will be glad to be of service. Write him your problems, addressing the New York office of Better Theatres.

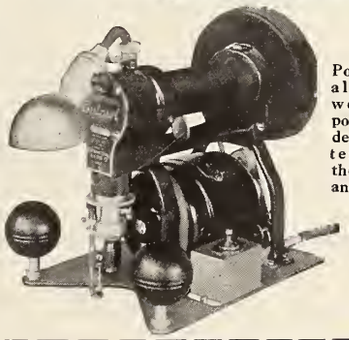


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1-32

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which endeavor they have my most hearty sympathy, for the reason that I hold such a reduction would in the end cost exhibitors very, very much more than the wage reduction would amount to; also for the further reason that it is, in my judgment, unreasonable for exhibitors to expect one man to handle the equipment of today in any but small theatre installations.

True it is very probable that no immediate ill effect may be observed, but that proves nothing at all. It is one of those things, the effect of which will, in the very nature of things, be insidious. A man who feels that he is being treated unfairly and who is obliged to perform the work which properly should be divided between two men, will feel resentful. Men who are contented, who feel that they have been fairly dealt with and that they are being asked to perform a reasonable amount of work, will do decidedly better work. They will perform their duties in a much better way. They will take decidedly better care of the costly equipment intrusted to their care.

The cost of the projection installation, including sound, in what might be termed the average city theatre, runs from $10,000 to $12,000. It may, and not infrequently does run, to almost double that sum in deluxe theatres, but such houses are not included in this discussion. The figures are not my own. They were supplied by the head of one of the largest supply-dealing corporations in the country—a corporation making projection installations constantly, hence in position to know the facts as to total cost.

Now presuming an installation to be the minimum, or $10,000, and that with proper care it will last for, say, five years without major replacements, we may figure the deterioration at $2,000 per year. Of course, that is not accurate, because some parts of the equipment will last much longer. But it is close enough for our purpose.

Now suppose we reduce the projection force to one man, and that man, feeling dissatisfied (besides having his hands very full), becomes careless. He does not give the equipment the constant careful care he should, hence it deteriorates more rapidly, and at the end of three years is in the condition it would have been in at the end of five years with better care.

There is also another side to the matter. The careless man does not do as good work as the contented, careful one. Certainly it must be recognized that the added deterioration in equipment, plus more or less carelessness in work, must affect results. Common sense tells us that poor projection results must mean, in the end, box office loss.

I therefore say that in my opinion the reduction from two men to one man cannot represent clear gain. I go further, and say that it may easily mean financial loss, when the story is all told, though unfortunately it is a thing which must be "figured out" in probabilities, since any accurate check in results is impossible.

However, what I started out to say—that the Salt Lake City men have resorted to the radio to set before the people of that

city their side of the one-or-two-man controversy, which is certainly good business procedure. I have been privileged to examine their radio address, in typewritten form, and I find it to be a clean, business argument. The men have not resorted to mud slinging. They have set their side of the matter before the people in what seems to be a fair, straight-forward manner.

The radio has opened to everyone an opportunity to lay arguments before the public. If a station of recognized standing be used, and the argument be put on at an hour when the whole family is presumably at home, the public, or at least a very goodly share of it, will know, when the week is finished, exactly what it is all about. No tossing of mud, though! Just the facts, as they may seem from your own viewpoint. The public does not like mud, no matter by whom it be thrown.

PROJECTION IN MERRY ENGLAND

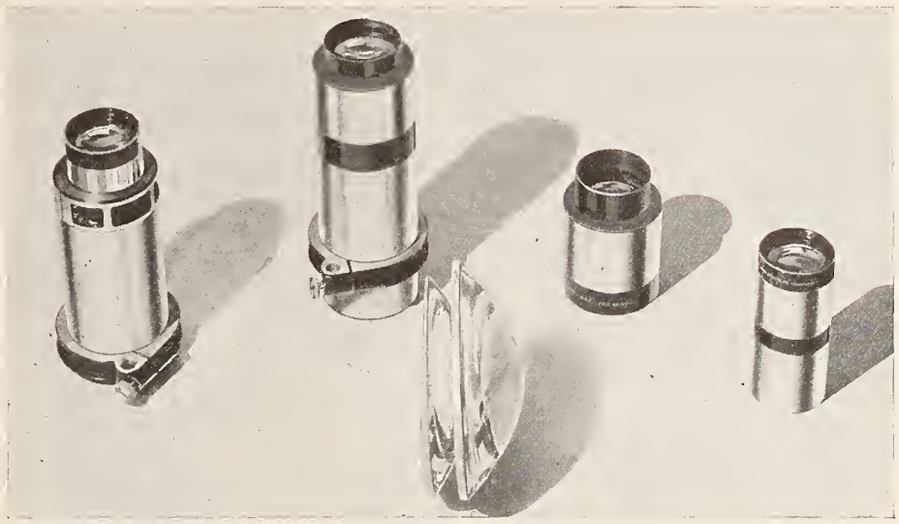
FROM a progressive projectionist in England comes the following:

"First of all I would like to say how pleased I am that you are always ready to champion the cause of the projectionists over here, as well as those in your own country. There are not many in this land who would speak out as you do. I don't really care for trade unions. I prefer to be able to call my soul my own. Over here, in this country, there is a musicians' union, and I have known of so many absolutely dud musicians receiving remuneration which, compared with their accomplishments, was entirely absurd.

"I don't think conditions for projectionists over here are generally anything good. I would like to make it quite clear that I have no complaint with reference to my own job, as I get £5 a week, have really decent working hours and am treated like a human being. I would like, however, to set before you a few facts about two cinemas here in this town where things are very different.

"In one case the hall is just a small suburban one of no class. The chief projectionist, who has been there for about 16 years, left recently to go to another and better hall. His place was given to a lad who was his former spool-boy. He also worked for me for a year, though I can assure you he would never be placed in any theatre of mine (if I owned one), not even in second or third place. At this hall he is assisted by another lad who has little or no knowledge. They receive the magnificent sum of 30 shillings [normally $7.50] each per week and are quite pleased to have it. The proprietor of this hall says he cannot pay any more. The other case is different. A new super hall was recently opened here. It has all of the modern improvements in equipment. The manager here applied for and got the management of the new hall. He wanted me to go along, but when I found out the working conditions I refused.

"They have four projectionists and one maintenance man, the latter being responsible for the electrical work. He also



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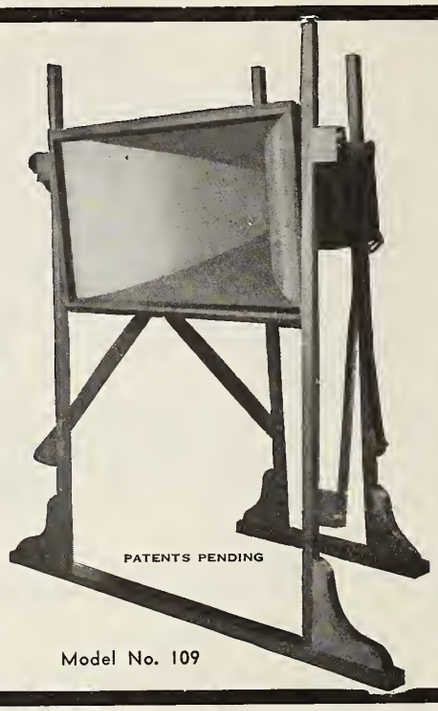
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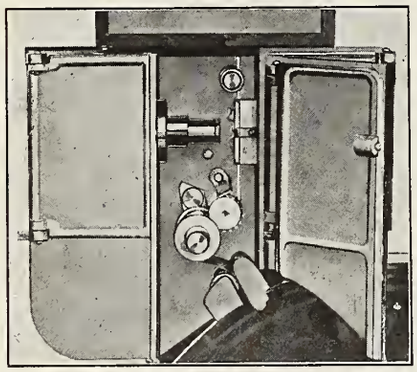
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assists the projectionists. The chief receives 6-10-6 per week [six pounds, 10 shillings, sixpence], for which he must work every day from 9:30 a.m., to 12:30 p.m. He then is allowed the whole of an hour for lunch, after which he is confined in the theatre till 11 p.m.; not allowed to leave the premises even for tea. He has no nights off—nothing but work and sleep. Exactly the same conditions apply to the second and third man—though the janitor is actually allowed to go out for tea! There is no proper cafe attached, as there is here in my place. They have to eat in a miserable messroom down below.

"Now, Mr. Richardson, I am fond of my work, as any sensible man is, and have, on special occasions, worked all one day, then all night and all the next day again, without complaint, for it was unavoidable. But I submit that for projectionists to work under the conditions I have described is little short of slavery. It makes neither for good health nor good projection. I have been to see the show, and it was not as good as it might have been, by a long shot. But what can be expected?"

And yet this brother does not believe in unions, or at least does not like them, and really the objection he has voiced is an entirely legitimate one. We have seen exactly the same thing here, in both the musicians' and the projectionists' organizations. I said, "We *have* seen." I was wrong. We see it right now, though not nearly to so great an extent as we did a few years ago. That condition, it must of course be granted, is not altogether the fault of the union—in fact, may not be their fault at all. It may be a condition forced upon them by the fact that in licensed territories men are now licensed who are not competent in projection matters, and that the unions are forced to take at least a percentage of these men into the organization, or very quickly there will be a great abundance of half-baked "projectionists" outside the organization, at least some of whom will be very willing to step into the place of union men when there is any argument over wages, working conditions, etc., which would, of course, reduce the effectiveness of the union.

However, in the United States and Canada, we have found that organization, while undoubtedly by no means perfect, nevertheless is a very highly necessary thing. Moreover, we have found that the increase in wages which employers fear so greatly, really operates, in the end, for their own benefit. Our English projectionist gets 30 shillings a week. He has no money to spend, except that which is necessary for the very cheapest kind of a home, the cheapest kind of clothing and the cheapest kind of foods, with little or nothing left over. The merchant benefits but very little by his work. The exhibitor benefits nothing at all, for aside from box office damage resulting from the poor grade of work he is bound to receive in return for low wages, this man's family has no money to spend for amusement.

No, the unions have their faults, but we cannot agree with you that those faults are sufficient to justify their abolition.

TRACING CAUSES OF A HUM

G. L. TAGGART of Brookfield, Mo., is having trouble, which he describes as follows:

"I am owner of a small theatre located in a nearby town. Up to a short time ago the sound was quite good. During the past three weeks a noise has developed which may best be described as a 'hum.' It is neither harsh nor very loud. Can you advise me as to what various things might cause such a trouble?"

Several things, Friend Taggart, nor am I at all certain I can name all possible seats of such a fault. Defective, shorted vacuum tubes may be the cause, usually in either the last stage of amplification or the stage next to it. Worn tubes have low emission and may cause howling or squealing. Another possible cause is unbalanced rectifier tubes. Hum (usually a loud one) may be set up by shorted by-pass condensers. It also is possible the trouble may be charged to an open secondary to in-put transformers and bias resisters, or to filter chokes and filter condensers.

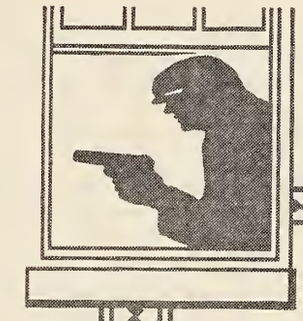
You see, the possible seats of such a trouble are many, and I have not set them all forth. It is even possible to trace the cause of hum to the magnetic fields set up by nearby electrical equipment, such as motor generators, rotary converters, or even to a mercury arc rectifier. You may ascertain whether or no this latter is true by energizing the amplifier, with the motor-generator or other set suspected, dead. Then if there is no hum present, turn on the suspected set or sets until the hum appears. Such a condition means that the set causing the trouble is located too close to the sound apparatus.

First, however, make very sure the tubes are all right, as they, or one of them, is the most likely seat of the trouble. If it be not in them, or any one of them, test the condensers and other things named, making sure they are all in good condition. Tracing such a trouble is a bit of an engineer's job, but in small towns it is now pretty necessary that the projectionist be something of an engineer, if he expects to find and remedy all those many possible ills the modern projection room equipment may fall heir to.

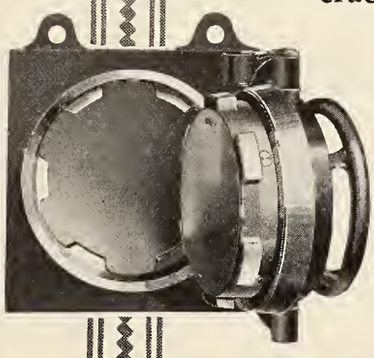
PULLING AIR-PLANE STUNTS

RECENTLY Phillip M. Mohun, airplane stunt pilot, and Johnnie Runger, parachute jumper, wing-walker and aerial acrobat, honored me and Friend Daughter by spending an evening at our home. They did this (*Secrut*—Don't tell the traffic cops) after having negotiated 364 miles in 8½ hours, mostly through Pennsylvania mountains, where curves are curves—when they are not V-bends!

Naturally, when the demands of hospitality had been met, I steered conversation stuntwards, with results which I am sure will interest our readers, even though the "projection" we shall talk of employs the earth as a screen.



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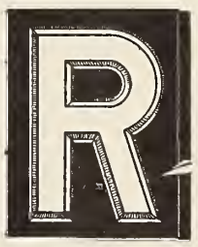
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Most of the stunts pulled by these gentlemen are for incorporation in motion pictures, though of course not all of them. The day following their visit to our home, Mr. Mohun was slated to drop from a plane at a 5,000-foot altitude and drop 3,000 feet before opening his chute. That was to be a motion picture stunt. What I shall relate to you came direct from the lips of either Mr. Runger or Mr. Mohun.

Mr. Mohun has performed some hair-raising stunts for motion pictures, and he bears scars a-plenty for remembrance—a silver plate in his skull, some awful looking scars on his legs, and a bit of his shin bone doing duty for some missing bone in his back, for example.

Just to get the boys going, I expressed belief that collisions in the air were more or less cleverly managed fakes. Suffering catfish! You should have heard them rise to that! They mighty near' bit me, and in the verbal mix-up I got what I was after.

First, the scars I spoke of were displayed as visual evidence, and they were pretty terrible, too.

"Of course," said Mohun, "we protect ourselves as much as we are able to, but about all it is possible to do in that direction is to reinforce the cockpit and pad it thoroughly. But when one must wreck a plane at a speed of from 50 to 70 miles per hour, reinforcing and padding is not exactly a guarantee of safety. We must just go through the stunt, whatever it may happen to be, and trust to the god of luck to see us through. And the things some of the directors want done make us wonder each day where we will be on the morrow.

"Aside from what has been said, there is little we can do, except try to keep our wits about us at the instant of trouble. But when one must wreck a plane, remembering that slow speed is entirely out of the question, the shock is such that usually, at least for an instant, the brain itself is more or less numbed.

"On one occasion [This from Mohun], my job was to drive a plane through a row of trees and wreck it by smashing the wings against the trees, one tree on either side. The first wreck was unsatisfactory. I did it again, but still it was not just what was wanted. The third time it clicked, and I was left alive to tell the tale."

Mohun told us of many exciting exploits, one of which was to collide with another plane at 5,000 feet above the earth. They brought the planes together wing to wing—one wing of each plane, of course—because propellor to propellor would have meant instant death to both pilots. At the time of impact, the pilots were both strapped to their seats by two broad leathern belts, which were released by jerking a ring sidewise. Just how he got free from the plane, Mohun was unable to tell me.

"Things happen too fast at such a time for one to remember details. All I know is that I did manage somehow to rip those straps off and jump out, after which it was all right, as the planes, locked together, drifted away, and I had my parachute."

Runger has made a total of 354 jumps to date. Aside from jumps, he has, on a number of occasions, stood unsupported on an airplane wing while it made a complete loop-the-loop.

"During the first second," he said, "one falls 16 feet. During the next second this speed is exactly doubled, and it keeps on doubling until at 1,200 feet it has reached the rate of approximately 125 miles per hour. This is assuming the chute remained unopened. When that speed has been attained, there is no further acceleration, the resistance of the atmosphere being thereafter sufficient to overbalance the pull of gravitation.

"Except that a parachute cannot be made to move against an air current, its occupant may guide it in any desired direction merely by manipulating the shroud lines—the lines by means of which the chute top is attached to the curved portion of the D-ring, to which the jumper's harness is attached. If it is desired to drift in any given direction, the occupant has only to pull down on the shroud lines on the side he wishes to drift toward. This has the effect of inclining the chute top, partially emptying it of air, increasing the speed of drop and causing the chute to side-slip in the direction desired.

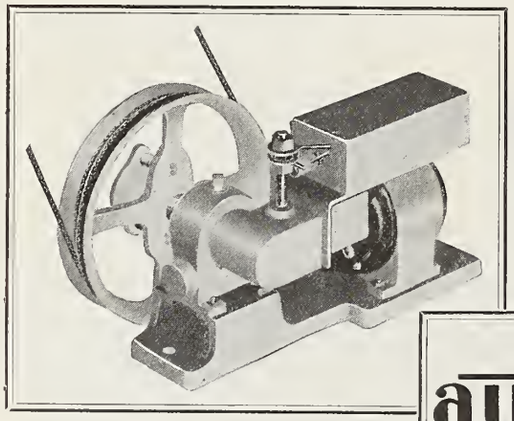
"Should the jumper wish to drop fast and vertically, he may pull the shroud lines on three sides until the chute col-

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lapses, losing all but a small portion of its air, whereupon it will stand in a vertical position and drop vertically, or very nearly so. The experienced pilot may thus collapse his chute, drop vertically until within 150 feet of the ground, whereupon the lines are released, the chute fills and the speed of descent is brought down to a speed of safety for landing. This, however, must only be attempted by men of experience, who understand their business thoroughly and are able to keep a clear head while flirting with death, since in dropping, 150 feet is no great distance. The highest jump to date is between 27,000 and 28,000 feet.

"There is danger of the chute failing to open. Many have died from that cause. However, the careful, experienced jumper need have no fear. Chutes fail to open because of dampness collected in the cloth, because of faulty construction of the chute, and because of faulty manipulation by the jumper. I have myself had three cases where my chute failed to open, but was able to remedy the trouble in time. On one occasion I pulled the chute bundle down to me by the shroud lines and forced it open with my hands, which may be done by an experienced jumper, if there be sufficient length of drop to provide time, and the jumper works very fast and intelligently.

"After the chute has opened and settled down, it drops (I speak of the 24-foot-diameter chute) 16 feet per second, or 960 feet per minute, though the speed varies somewhat according to wind pressure. Chutes of various diameters, of course, fall at different speeds. The diameters now in use are 22, 24, 26 and 28 feet. The 24-footer, which is most practical for picture and other stunt work, weighs 18 pounds.

"When landing in a strong air current, either on land or on water, the procedure followed by experienced men is as follows: When about 200 feet from contact, we release ourselves from the harness, holding to the D-ring bar with the hands. Just before contact we bend the knees slightly, at the same time raising the body as high as possible with the arms. These two movements provide a limited amount of shock absorption. At the instant of contact we release the chute and let it drift away. Regardless of how expert the jumper may be, he cannot possibly hope to escape alive if when making a water landing he permits the chute to settle down over him. He will be instantly entangled by the shroud lines and covered by the great sheet of cloth.

"When a chute oscillates heavily, the movement may be stopped by pulling the shroud lines on the high side at each swing. It is now compulsory for all jumpers engaged in exhibition work to wear two chutes, one a 28-footer carried on the back, and an 18-footer on the chest. The large one is, of course, opened for the descent, and the small one when near the ground if it seems necessary.

"The strain upon the harness is very heavy when a long delayed drop is done and the chute opened only after a maximum speed of 125 miles per hour has been reached. Often heavy black and blue marks appear upon the shoulders and body. It frequently is very painful when the chute is opened on such drops.

"Often after jumping the body will begin turning somersaults, one to each 150 feet of drop. This movement cannot be controlled by the jumper, and since the chute must not be opened while beneath the body, the jumper must watch his chance and pull the rip cord while the body is beneath the chute.

"The shroud lines are attached to a metal ring in the form of the letter D, of which the straight bar is underneath, with the harness attached to it."

A most interesting and highly dangerous game. No wonder the motion picture "hero" prefers to have a double when such stunts are pulled! Next time you project a chute or airplane stunt, just remember that it is no fake, but the real thing, the making of which caused men to pass very close to the gates of Paradise or—well, anyhow, they certainly shook hands with the Grim Reaper, even if he did not gather them unto their fathers.

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NEW YORK CITY

An Enviable Record of Notable Installations

THE PROJECTIONIST TODAY

a note on his new position

By SILVAN HARRIS

[A FOREWORD BY F. H. RICHARDSON: *The projectionist should be gratified to have this recognition from a representative of the Society of Motion Picture Engineers. I would only comment upon Mr. Harris' remarks to the extent of pointing out, since Mr. Harris does not, that what he here sets forth, the projectionist's elevation to the position of an engineer, represents in large measure the work of such old friends of projection as myself. Until rather recently, there was no motion picture engineering society, or any other similar agency, laboring in behalf of the projectionist. At first I conducted a lone fight, through the publications now represented in Motion Picture Herald, for the establishment of projection on a higher plane, and later I was joined by others. It is pleasant to have the editor-manager of the Society of Motion Picture Engineers now recognize what must be to a large extent the fruits of these efforts.*]

AS TIME goes on the world is learning to appreciate the fact that the projectionist is no longer the operator of old—the mechanic who turned the crank and trimmed the carbons. He has evolved into a technician, a man who must possess the knowledge and training which are requisite for properly operating a number of highly developed and complex pieces of apparatus, to keep them always in good order, and in emergencies, to repair them.

The requisite attainments of the men who have charge of this equipment have advanced with time in direct proportion to the complexity and technicality of the equipment. The motion picture world has come to realize this, and is now beginning to look upon the projectionist with a proper regard and respect, which he could not command in the past. The Society of Motion Picture Engineers, especially, has signified its acknowledgment of the importance of the projectionist to the art, and of his deserving of full recognition, by establishing the Projection Practice Committee, whose function it is to study the complicated problems that perplex the projectionist, and to assist him in solving these problems.

As the strength of a chain is dependent upon the strenth of its individual links, so the motion picture show is no better than what the projectionist makes of it, regardless of the quality of the film with which he is furnished, or of the grade of apparatus with which he is to project the picture. It is therefore incumbent upon the industry to pay more attention to the projectionist and to the projection room, to establish standards not only of design of apparatus, but also of programs of maintenance, to furnish the projectionist with the information requisite to good projection, and above all, to afford him all of those things which contribute to his self-respect as a technician—for the projectionist *is* a technician—which were not attainable in the past in his role of "operator."

For it is nowise to be conceived that the box-office receipts are less dependent upon projection than upon production, or processing, or any other phase of the art. The picture and the sound are the *tangible* commodities which the patron receives for the money he leaves with the cashier. The projectionist, and the art of projecting pictures and reproducing sound, must be admitted between the film which is delivered to him and the patron who views it, and upon the projectionist alone depends how much of the quality—dramatic, photographic and acoustic—of the film reaches the screen. When one considers that the existence of not only the theatre, but of the studios, processing plants, film manufacturies, equipment builders and all the rest, is contingent upon what is displayed upon the screen, he begins to realize the importance of projection as the means by which all these phases are brought to the patron.

The success with which a motion picture may be projected to the screen, and with which sound may be reproduced from film or disc, depends on a multitude of things, all of which are included *within* the projection room. But it is a matter of fact that things *outside* the projection room can exert considerable influence upon what the patrons of the theatre will view and hear. A screen darkened by dirt or illuminated by stray light, an auditorium full of reverberation or spotted by "sound pockets," distortion of the picture on the screen due to the necessity of projecting at a large angle from the horizontal, masking of the tops and the bottoms of pictures due to the lack of standardization of aperture dimensions, and many other related things—any or all of these may easily vitiate the efforts of the projectionist to produce a screen picture that will invite the patrons to visit the theatre again.

DURING the past year, the Projection Practice Committee of the Society of Motion Picture Engineers concentrated its attention mainly on the projection room, devising plans for the physical layout and the construction of the room, and a program of conduct and maintenance which would effectively contribute to the projection of high-quality pictures. Having accomplished this, the committee is this

year directing its attention more particularly to the equipment of the projection room. The various mechanisms employed in projection are being minutely studied with regard to the tolerances required, and the wearing of parts in motion, and the effect of these things on the life of the film and the danger of mutilating it.

Although the Projection Practice Committee deals primarily with the projection room itself and its contents, it is not possible for it to ignore entirely the factors external to the projection room, as has been mentioned before. Sub-committees of this committee form linkages with the Sound Committee, the Projection Screens Committee, and the Projection Theory Committee, the functions of which are to investigate the factors outside the projection room which contribute to the quality of projection.

On account of the fact that so many factors influence the projection of pictures and the reproduction of sound, over which the projectionist has no control, it is all the more important that he become acquainted with them, not so much for the reason that he can do anything about them, or for the reason that they might furnish "alibis" for faulty projection or reproduction, but rather that a proper knowledge of these factors will enable him to segregate from the mass the particular factors which appertain directly to his own problem of projecting pictures and reproducing sound. The acoustical properties of an auditorium may so distort the reproduced sound as to make it impossible to judge whether the fault lies within the province of the projectionist or within that of the acoustics engineer.

IT IS CLEAR, then, that the projectionist should have a general knowledge of many phases of motion picture technology, for although it may not be to a man's credit to be "Jack of all trades and master of none," it surely would react considerably to his advantage to be "Jack of all trades and master of *one*."

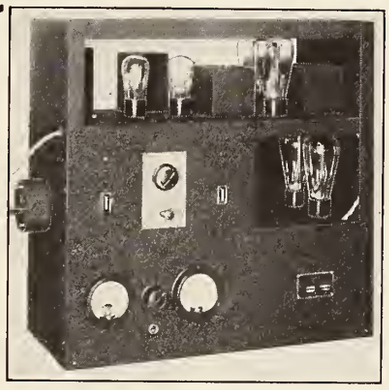
The Society of Motion Picture Engineers was founded for the distinct purpose of assisting those engaged in motion picture engineering to become such. The extent of the investigations which are conducted by the committees, the diverse natures of these investigations and of the technical papers published each month in the *Journal* of the society, furnish material for every type of "Jack" and every type of "master" to be found in motion picture engineering. It is for the projectionist to take advantage of such a fountain of technical knowledge, to consult the reports of these committees, to widen his associations by adding to them those gained by membership in the society, and to familiarize himself with the wealth of material appearing regularly in the *Journal*, which is published at the headquarters of the Society in New York City. He is cordially invited to join with his fellow-technicians in a movement which cannot but add to his dignity and the proper respect in which he will be held by the motion picture industry.

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PROJECTION MART

Equipment News and Comment

PHOTOPHONE MERGED

● The activities of RCA Photophone, Inc., have been unified with those of the RCA Victor Company, the latter being the phonograph subsidiary of the Radio Corporation of America. The Photophone staff, as well as that concern's operations, are to be transferred to Camden, N. J., location of the Victor plant.

The announcement, which officially came through David Sarnoff, president of RCA, explains that the unification will "mean a closer association of sound recording and reproducing with the radio laboratory, and should give impetus to the introduction of sound reproducing equipment for use in homes, schools and industrial organizations, as well as in theatres."

NEW SOUND SCREEN

● A sound screen has been developed by Charles Beseler & Company of New York, having the perforations at an angle, the object being to give full transmissibility of sound without reduction in reflective qualities. It is asserted that the screen is fire-proof. This company also manufactures animated lobby displays.

NEW SOUND HEAD

● A sound head that, it is stated, eliminates all batteries, chargers, rectifiers, motor-generators and complicated wiring, has been brought on the market by S. O. S., of New York. The purchaser acquires only the sound head, amplifier and the necessary speakers.

SOUND STUNT

● Ingenuity is always contriving some special use for sound that tends to dissipate the established idea that sound processes are delicate and complicated. For example, the recent adaptation of sound equipment to the combined exploitation of "The Sin of Madelon Claudet" at the Boyd in Philadelphia, and the Philadelphia premiere of "Five Star Final" at the Stanley theatre. The sound department of the theatre was instructed to equip two floats for a parade. The float representing the Boyd consisted in a studio scene with actors, director, cameramen, sound engineers, etc. Forty 6-volt storage batteries mounted on a 4-deck rack were connected in parallel. The stage was lighted by two 110-volt, 1,000-watt lamps. Signs on the float were lighted by strip lights containing a total of fifty 10-watt lamps.

Sound equipment was operated from a 110-volt d.c., to 115-volt a.c. converter. A WE 387-W transmitter operated through a specially built amplifier having three 227's, and a pair of push-pull 245's, and a Pacent 70 amplifier supplied power for two Wright DeCoster dynamic speakers with flat baffles. Thus the people along the street were able to hear as well as see the action on the float.

Sound equipment on the Stanley float consisted in an Amplion transverse current microphone operated through a 60-mil 500-ohm primary transformer of two 227's and four parallel push-pull 245's. Plate current was supplied from a 12/400-volt d.c. motor-generator set. Filament current was from a 12-volt tap on the storage battery bank. Horns were WE 3½-foot trumpet with 555-W receiver and a 4-foot Racon trumpet with a Racon dynamic unit.

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PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

I AM operating a few small houses in the Middle West. Most of these houses are treated with radiators. These radiators are recessed in the wall, but no grilles are provided for them. To improve the appearance of these houses, I would like to provide grilles in front of them. Some people seem to think that it would take away too much heat, but I think that I have plenty of heat capacity that I could stand a little loss of heat to improve the appearance of my houses.

There is another item I would like to ask you about, and that is, in the winter time when my heating apparatus is in operation, I get dirty spaces in the walls over the radiators. I have noticed that at several other houses, too. I have instructed my managers every spring to clean these with a wall cleaning material, but it has discolored the walls to such an extent that it is very noticeable and looks very bad. Do you know of any remedy for this difficulty?

You will think I want a lot of free advice, but I still would like to ask you one more question, and being a constant reader, I trust you will overlook my inquisitiveness.

In one of my houses I have a great deal of trouble in heating the foyer. I have two sets of doors in the lobby, but in the winter time when the doors are continuously opening a draft of cold air makes several of the last rows of the auditorium too cold for the patrons to be comfortable. About two-thirds of the front part of the house is all right. I seem to have enough radiation in the foyer, but I cannot get away from the drafts.

I will anxiously await your reply, and want to thank you for your kindness in giving me your appreciated advice.—A. W. C.

The Answer:

MY ADVICE would be to install metal grilles of neat design in front of your radiator, as it certainly would improve your house in its general appearance. You had better see a heating contractor and have him check up the radiation capacity, as you will lose a certain amount of heat. Of course you can obtain pretty nice stock designs of a large mesh, and if the area of the recess is quite a bit larger than the radiators, the loss of heat will be negligible. Be sure that the bottom of the grilles will be about even with the bottom of the legs of the radiators, so as not to have a dead pocket, which may stop the circulation.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

Have these grilles set in angle iron frames with the top hinged and provided with latches at the bottom for closing purposes. It is necessary that the grilles open not only for cleaning but also for access to valves.

The trouble which you are experiencing with dirty spots on the walls over radiators is very common, and I wish there was a satisfactory way of overcoming this nuisance. In a new house this trouble can be overcome by using a certain type of radiator, but in cases like yours the best thing to do is to clean the recesses out frequently. If you install the grilles of which I spoke before, you may have a metal cove projecting about three inches installed in the upper horizontal angle of the frame. This helps a great deal but does not eliminate the trouble entirely. I have tried to use several thicknesses of muslin on top of the radiators. This muslin should be washed about once a month. This has given pretty good results, but above all see that the radiators are cleaned frequently.

The last matter of which you ask advice is a common occurrence also. You did not mention whether there is a standee railing between the foyer and auditorium. If not, you could build a solid wall behind the last row of seats up to the soffit of the balcony (if you have any), then provide a set of doors at the end of each aisle. This method will remedy the trouble of draft and certainly will improve your house for sound. The other way of improvement would be to install a blower heat unit opposite the entrance doors from the lobby. This would force back the cold air to the lobby and would keep the back part of your auditorium comfortable. The only handicap is that you need about a 3-foot space to recess this blower. I advise you to consult with a heating contractor for sizes and capacity.

▲

The Question:

LAST SPRING you were kind enough to give me suggestions for improvement of some rough sketches for a small theatre, also you gave me an approximate estimate of cost. Since my new house is nearly completed I want to thank you very sincerely for your advice, as it has been very beneficial to me and I have been able to construct my new theatre for less money than your estimate. I could not follow your suggestion of consulting with a theatre architect, as no architect lives in this town on account of small population, so I consulted with a good, reliable contractor and with your advice we have obtained a nice little theatre, but there is only one trouble we have; namely, that our ceiling will not dry out.

We use electric fans and put a lot of heat in the theatre, but still the ceiling keeps sweating and does not seem to dry out. We are ready for decorating and we wonder whether it could be the acoustical plaster we used, as the ordinary plaster on the side walls seem dry.—F. C. B.

The Answer:

YOUR KIND words are greatly appreciated, and I am glad to have been of some assistance to you.

The trouble which you are experiencing is very common. However, it is no fault of the acoustical plaster. The sweating of the ceiling is caused by the air pocket between ceiling and roof. I presume that the outside temperature is rather low.

Now the trouble is caused by condensation because of the hot air below the ceiling and the cold air above the roof. To remedy this you should place at least two ventilators in the middle of your roof equal distances apart, then place two grilles with adjustable louvres in the ceiling (not knowing the size of your auditorium, I suggest you consult your heating contractor in regard to sizes), and in a very short time the ceiling will be as dry as possible. The grilles in the ceiling will also serve for ventilating in the hot weather. Be sure your ceiling and walls are perfectly dry before decorating.

Paper: Society of Motion Picture Engineers

UTILIZATION OF DESIRABLE AREAS IN RELATION TO SCREEN SIZES AND SHAPES AND THEATRE FLOOR INCLINATIONS

[*The following is a paper by Ben Schlanger, New York architect, delivered before the Society of Motion Picture Engineers at its fall meeting in Swampscott, Mass., as of publication in the S. M. P. E. Journal for February, appended to which is a report of the discussion that followed reading of the paper to the society.*]

THE PRINCIPLE of reversing the orchestra floor slope in theatre structures, as presented in a previous report, suggested the possibilities of correcting the faults of present day theatres. Bodily posture in seating, vision, projection angles, accessibility to the various levels, and construction costs were all affected. Further study of this new principle of theatre planning has resulted in the development of a definite relationship of the various functions that constitute the workability of the whole. Study has also brought out the fact that this new principle is not only applicable for improving the present form of the theatre, but also that many new forms, more adaptable to motion picture exhibition, can be derived from it.

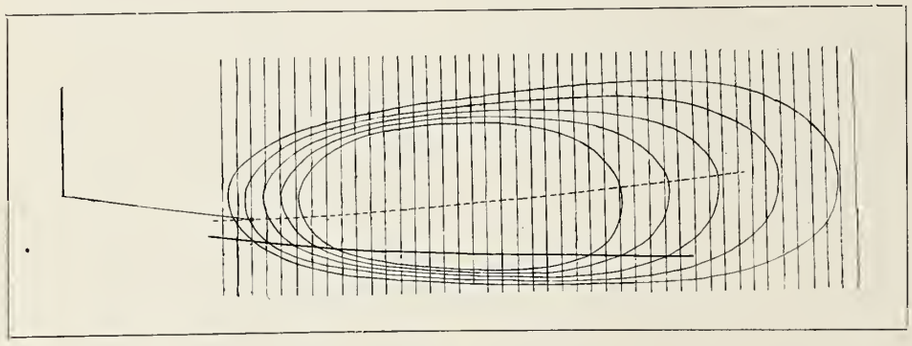


Fig. 1

A complete analysis has been made of correct bodily posture in connection with this new principle. With the aid of seating engineers, certain maximum and minimum pitches of chair backs and floor slopes have been arrived at. Tests have been made of the ranges of vision possible vertically, which can be obtained while sitting against differently pitched chair backs.

Practical projectionists have verified the need of lessening the angle of projection. This need has been recognized and answered in the studies made, by establishing a maximum angle of ten degrees to the center of the screen from the lens center. In most cases this angle will even be less, varying from ten degrees to an absolutely horizontal line of projection. The present method of theatre planning causes projection angles as great as thirty degrees and more. Regardless of the size or seating capacity of a particular theatre, the reversed floor principle of theatre planning requires no angle of projection greater than ten degrees.

It has been found that the enlarged screen can be more easily accommodated in a theatre structure if the reversed floor principle of planning is applied; and that it would be impossible to practically house an enlarged screen, using the present type of theatre planning, without causing considerable waste areas of structure and inefficiency in seating arrangements, resulting from failure to utilize the areas most valuable for comfortable vision. The difficulty of using an enlarged screen in present theatres has already evidenced itself, and is partly delaying its popular usage. Balcony overhang obstructions and the difficulty to obtain a full comfortable view of a higher screen are serious impediments, which are overcome by the use of the reversed floor.

THE PRACTICABILITY of applying the reversed floor principle to variously sized and proportioned plots of ground has been given special attention, the object always being to obtain a maximum amount of good seats within a minimum area. Many different adaptations of the reversed floor principle have been devised to fit the peculiar conditions of various theatre projects. The feasibility presents itself of placing a part or the whole of a theatre auditorium above or below the portions of a structure which may be used for other purposes. It therefore becomes important to design a theatre auditorium so that it will not require too much valuable area in the vertical sense. Thus the remaining portions of a structure above or below a theatre may provide an additional income, which in turn, results in a reduced rental for the theatre itself. The use of the reversed floor permits the building of the theatre within a limited height, where it would be impossible to include a theatre planned according to present practices.

A revised building code for the City of New York, affecting theatre structures, is about to be put into effect. The revision committee of this code has taken into consideration the possibilities of the reversed floor method of theatre planning by providing for its development in the wording of the code. The revised code will permit the inclusion of a theatre auditorium having a capacity of more than 600 seats directly under the portions of a building used for other purposes. This is already permitted in many other building codes.

For the purpose of making possible better

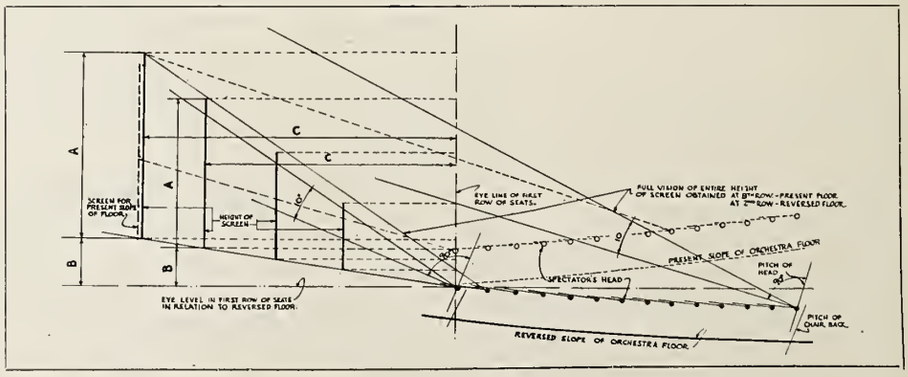


Fig. 2

vision, smaller projection angles, and reducing the cubage of the theatre structure, a very intensive search has been made to ascertain which of the physical areas are most valuable for seat locations, in relation to the screen—the object then being to use these areas only for seating arrangements. The present system of theatre planning necessitates the utilizing of portions beyond these valuable areas, thus causing extreme projection angles, distorted vision from high balconies, unnecessary construction costs, and the payment of excessive rentals for space which not only has no value to the exhibitor, but which also creates conditions highly unsuitable for motion picture exhibition. For these reasons the present method of theatre planning results in unscientific and uneconomically built structures. If the original construction and maintenance costs can be reduced, and yet give the theatre patron the comforts and surroundings due him, box office admissions might be such that would appeal to a larger theatre going public.

A chart (*Fig.* 1) showing the location of these desirable areas has been developed. These areas have been found by determining how much above and below, and how far from and near to a fixed screen, a spectator may sit, maintaining a comfortable bodily posture, and obtain a view of the entire screen. The spectator should also be seated in such a position, that will make the picture on the screen appear at a level which is most imitative of the level from which natural surroundings are viewed in real life. Still another determining factor in locating these valuable areas is that it is more natural to sit low, leaning slightly back against the support of a chair to obtain a higher view, than it is to sit high and lean forward to look down at a screen below the eye level. For these reasons, therefore, the desirable areas of seating are limited to levels below the top of the picture. While both the reversed floor slope and the present orchestra floor slope come within the desirable areas, the present slope of floor, which rises up away from the screen, causes all upper levels of seating to come within the areas undesirable for natural and comfortable viewing. The reversed orchestra floor slope has a much slower pitch downward than the present type of floor has upward. The present type of orchestra floor eats into the valuable areas unnecessarily, while the reversed orchestra floor hugs the lower region of the desirable areas, leaving the remaining valuable areas for additional seating levels.

A SYSTEM of adjusting the levels of the screen, the levels of the various eye lines, the distance between the eyes and the screen, the slope and inclination of the various levels of seating, and the pitches of the backs of the seats, has been developed (*Fig.* 2), keeping a definite relationship between all the elements involved. Mathematical formulae have been evolved to regulate the exact position of the screen in relation to the slopes and inclinations required for the orchestra and balcony levels. The shape and size of the screen are also a



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definite part of the calculations. Given the shape and size of the screen, and the distance between the screen and the first eye nearest the screen (which should equal exactly the width of the screen for perfect horizontal vision), the vertical distance between the level of the first eye nearest the screen and the level of the bottom of the screen is determined by means of a formula. This found distance then regulates the slope of the orchestra floor and the pitches of the chair backs. The resultant slope is a parabolic curve which starts near the screen with the downward pitch, and which decreases ununiformly until the floor is practically flat at about the twenty-fourth row of orchestra seating.

The orchestra floor slope in existing theatres does not have sufficient pitch to allow for vision of the bottom of the screen over the head of the person immediately in front of the viewer. If a sufficient pitch were used, it would be too steep for comfortable walking and it would make difficult the adjusting of the standards and leg supports of chairs to the slope of the floor. The mild pitch of the reversed floor necessary to allow full view of the bottom of the screen eliminates these difficulties encountered with the present floor slope. Full comfortable view of the entire height of the screen can not be obtained until the ninth row of the present orchestra floor slope is reached, causing severe neck and eye strain in about 300 seats in the average theatre. The reversed floor corrects this condition entirely, allowing comfortable view from every seat in the orchestra and higher levels.

The slope of the reversed floor automatically sets the proper pitch for the backs of the seats in every row. This eliminates the need for specially adjusted backs and changes in the standards and leg supports of the chairs. All chairs can then be exactly alike in every detail of construction. Instead of designing differently constructed seats to fit a particular slope, as is now necessary, the floor is designed to suit uniform seating. It is just as though the seats were placed in an ideal position for viewing the screen, with the floor built afterwards to support the seats as they are set.

The matter of determining the maximum tilt of chair backs has been taken up with the engineering department of a leading seating company. A tilt of twenty-seven degrees to a vertical line of gravity for the first row of seats nearest the screen has been suggested. This tilt will equally distribute the weight of the body to the seat and back of the chair, keeping the head of the spectator in a comfortable position. The tilts diminish to sixteen and two-thirds degrees in about the twenty-fourth row, and remain constant thereafter. The fact that the head assumes a pitch of two or three degrees less than the pitch of the body has been taken into consideration in the calculations for determining the floor slope (*See Fig.* 2). The feet of the occupant of a seat receive uniform and constant support, eliminating the feeling of sliding forward out of the seat as experienced in the present type of orchestra seating, because the angle and distances between the floor and the seat remain constant. The seating engineers report that there is no need for any mechanical change in the seat and claim that many economies can be effected. The "spring edge" seats which are required where the present type of floor inclines steeply from the front of the chair, are costly and undurable and can be eliminated. The reversed floor permits the use of the "box spring" seat which is less costly and more durable. The uneven wear of the seats and backs of chairs of the present orchestra floor is also corrected by equally distributing the weight of the body by properly tilting the seats on the reversed floor.

The results of these studies and tests of the principle of reversing the orchestra floor slope have been utilized in preparing a series of new forms for motion picture structures. Many variations of the seating arrangement are made possible that could not have been arrived at with the use of the present type of floor slope. The chart locating the valuable areas has been used as a basis for designing these forms.

DISCUSSION

MR. KELLOGG: From a novice's standpoint, I have sometimes thought of how I might try to figure out the best arrangement of theatre floor and seats. Imagine yourself looking toward the audience from the center of the screen; if the solid angle which your eyes encompass were filled with eyes and ears as compactly as possible, that would be on the way you could get the most people in. Thinking of it from that standpoint, there are several parts of the possible solid angle, within which people might hear and see satisfactorily, that are poorly utilized. One is the region below, which the arrangement proposed by Mr. Schlanger is primarily aimed to utilize to better advantage; and the other is the part of the solid angle occupied by the fronts of the balconies. There is only one way to cut out waste space due to balconies, besides making them as thin as possible, and that is, not to have balconies. But that does not furnish good space utilization, either.

From the standpoint of the utilizing angle below, one is confronted with the fact that the part of the audience nearest the stage subtends a disproportionately large angle compared with the number of people. I am wondering, whether, following the idea described in the paper, we might not actually, within the proper angle, pack more people into a theatre of given dimensions by not trying to begin too close to the screen. If you drop a little further back you can begin a little lower, leaving more height available for balconies.

There is one question I do not believe was answered in the paper, and that is, what is considered the desirable rise per row of seats. To be more specific, if a line were drawn from the back of one row of seats to the bottom of the screen, how much would that line miss the back of the next row? As a general rule, one can probably figure on looking between heads of the people immediately in front, but he will have to look over the heads of those seated two rows ahead of you. I should be interested to learn how much allowance is made for this factor.

MR. SCHLANGER: The point about having the first eye line farther away from the screen is quite possible, but it depends on how much area in front of the screen the theatre exhibitor is willing to devote to it. That area is costly. It is better practice to place the first seat a little farther away from the screen than it is usually placed.

Referring to the slide, it is seen that a given person sees above, and not between, the heads of the persons in front of him. His sight line passes over the head in front, passing to the very bottom of the screen. The orchestra floor in the present type of theatre is not pitched sufficiently to allow this complete view of the screen, therefore making it necessary for people to keep shifting their positions in order to see between the heads of the people ahead.

When constructing the diagram, a line is drawn from the bottom of the screen to the top of the head of the first spectator. This gives the eye level for the next row. The distance from the eye to the top of the head is four inches. So we connect another line from the bottom of the screen to a point four inches higher, and we have the sight line for the next row, and so on.

The pitch of the floor varies from row to row. The first row requires a greater pitch than the succeeding one, and so on. On reaching the twenty-fourth row, in the reverse floor system, the floor becomes practically flat. If the theatre were large enough, the curve would rise again somewhat above the fiftieth row.

In the present type of house, the low placing of the screen makes it necessary for each succeeding head to be higher, in order to see over the head of the person in front. The pitch increases so rapidly, that in existing theatres a compromise has been effected, and one looks between the heads of those in front, and not over their heads, as on the reversed floor.

MR. L. C. PORTER: I should like to know how much tolerance, if any, is allowed for variations in height among individuals. Is any allowance provided for such variations, or are the angles worked out for an average height?

MR. SCHLANGER: The average height measured from the floor to the eye level, the person sitting in a normally pitched chair on a flat floor, varies from three feet seven inches, to four feet; four feet is the dimension for a person six feet two inches tall. To allow for a person five feet eleven inches, or six feet, would be about right. Therefore, about three feet eleven inches should take care of every condition.

MR. F. H. RICHARDSON: On what do you base your choice of what you term desirable areas?

MR. SCHLANGER: The desirable areas are determined by the distance above or below the level of the screen at which it is comfortable to view the screen. To establish areas of desirability, a line is drawn from a

test point to the important focal point on the screen; a line is then drawn, representing the back of the spectator, ninety degrees to this line. This will show how much the spectator must lean forward or backward. The areas where the spectator does not have to lean forward or raise his head are most desirable. The degrees of deviation from the comfortable posture determines the relative value of a given area.

MR. J. L. SPENCE: The suggestion was made that this floor plan would be adaptable to a Trans Lux theatre. The Trans Lux theatre was designed with a ten foot headroom, in order to be able to move in and out of established office buildings. To use this type of floor it would be necessary to break through to the cellar. If rear end projection were used it is possible that people walking in the aisle would get into the beam, and the seats would have to be placed farther back from the screen. The angle of view is so much wider with a rear projection screen, what would be gained by putting a projection room near the box office, would be lost at the front.

MR. SCHLANGER: The distance from the first row to the screen is not determined by the method of projection. It is determined by the size of the picture. Because the Trans Lux theatre presents a small picture frame on the wall, and therefore we can get very close to it, does not mean that. by the use of Trans Lux projection alone, can we exhibit motion pictures effectively.

As to the ten foot height mentioned, the headroom of the first floor of the average building is near to twelve feet. It is possible to use standard projection in such limited heights, by employing the reversed floor, thereby requiring only half the projection booth area necessary for Trans Lux projection. The saving in annual rental for this space on the street level, could be used to rent a foot or two below the street grade, which would allow the use of a much larger screen than is now used in Trans Lux theatres.

EQUIPMENT AFFAIRS

Equipment News and Comment

PROGRESS IN 1931

● Although the advances cited are limited to those effected by the Westinghouse engineering corp, the report of that company indicates that technical progress in the electrical world knew no depression during the past year.

Among the forward steps in electrical engineering at Westinghouse was the improvement of transformer design making it possible to throw a surge of 2,520,000 volts, rising at the rate of 11,000,000 volts per millionth of a second, on the transformer without incurring any damage. The report also cites the reduction of mercury rectifiers 33 per cent in size, while sectional rectifiers have been designed for assembly in groups at any desired rating.

OVERSTRESSING COOLING?

● J. F. Dailey, well known in the theatre field through his association with the Typhoon organization, comes forward with the statement that too much emphasis has been placed on "cooling" in considertion of the air conditioning needs of the theatre.

"In my opinion," he declares, "so much stress has been placed on the cooling angle that theatre owners have been led to the adoption of cooling systems that go far beyond the real need of their theatres."

What Mr. Dailey probably refers to is the tendency to regard air conditioning *as* cooling, rather than a system of providing pure air at all times, heating or cooling only as at any moment may be required.

Mr. Dailey now is president of the newly formed company, Typhoon Air Conditioning Company, which was organized to succeed the Typhoon Fan Company. E. L. Garfield, also of the former organization, is in charge of engineering. Headquarters are in New York.

BY WAY OF NEWS

● As a part of its new merchandising policy, discussed a few issues back in BETTER THEATRES, the E. E. Fulton Company has made San Francisco its headquarters city for the entire Pacific Coast. Paul Bush is in charge of company operations from this point.

Those who have had much to do with theatre seating, have generally thought that seven years should be considered as the life of a chair. But here's a recent instance in which that seven has been tripled, with the junkheap not in sight yet. When Robb & Rowley reseated their Big Springs, Tex., house, the chairs removed had been in service 22 years. They were installed in another R & R house then being renovated. This same circuit had previously removed chairs in service over 20 years, and selling them as second-hand chairs, got a price higher than had been originally paid for them! At least that's the story E. G. Bentley of the American Seating Company, tells.

C. W. Bates, formerly Chicago branch manager of the Square D. Company of Detroit, has been appointed assistant sales manager. G. S. Blomgren of the Chicago office succeeds Mr. Bates.

STAGE EQUIPMENT

ASBESTOS CURTAINS
BELAYING PINS
BLOCKS—RIGGING
CHANDELIER WINCHES
CLEATS—SCENERY
COUNTERWEIGHT SYSTEMS
CYCLORAMA FITTINGS
DRAW CURTAIN TRACKS
DRAW CURTAIN OPERATORS
GRAND PIANO TRUCKS
KEYSTONES AND CORNERS
LOCKING RAILS
PIN RAILS
PIPE BATTENS
RIGGING—ALL TYPES
ROLLER CURTAINS
ROPE AND CABLE
STAGE BRACES
STAGE SCREWS
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Modern Seating and Chair Maintenance

(*Continued from page* 17)

tance through which the occupant passes before being rigidly supported by the springs. Various practical design problems prevent the use of seats greater than six inches or seven inches in thickness in the conventional theatre chair. Occupants frequently vary in weight from less than 100 pounds to more than 200 pounds. It is necessary, therefore, to design spring units for seats so that the heavy occupant does not rest solidly on the supporting frame. Such a seat, however, is not yielding enough under light loads to give light occupants the sensation of greatest comfort. It is necessary, therefore, that the softness of seats be something of a compromise, and experience has shown that durability is secured by the use of spring constructions which are somewhat stiffer than those which give us the sensation of maximum comfort.

There may be a considerable difference, however, between a seat which will give an initial sensation of comfort and one which will continue to give that sensation after several hours of continuous occupancy. In general, extremely soft upholstering is less likely to be comfortable over long periods than cushions which flex enough to secure continuous contact, but in which one does not rest too deeply. It is highly desirable that the front edge be flexible, since a considerable portion of the occupants will consist of women and children who would normally be comfortably seated in lower chairs, on account of their lower average leg length.

The most annoying circumstance to which the theatre patron is subjected is the necessity for crowding past occupied seats at the end of the row to unoccupied seats in the center. The persistence with which human beings continue to select aisle seats in an empty row is irrefutable proof that mental evolution is at best a very slow and uncertain process. Operation counters applied experimentally to end and center seats show that the end seats are raised about ten times as often as center seats. In houses operated continually, very nearly to capacity, there is a continual movement of patrons entering and leaving seats. The inconvenience of this condition under continuous operation has been relieved somewhat by the gradual increase of row-to-row spacing. This increase in spacing, however, has encouraged the metropolitan habit of remaining seated as others are passing. Under these conditions it is doubtful if the increase in row-to-row spacing has effected much improvement.

A great many methods and devices have been suggested to relieve this condition. The Kunstler theatre of Munich by Max Littman has an aisle-less seating plan by which the row-to-row spacing is supposed to be sufficient to allow easy passage. By this arrangement the occupant of an end chair in this comparatively small house may have as many as 14 people walking across his line of vision. It seems unlkely that American audiences would appreciate this arrangement.

The problem has also been attacked from the opposite point of view. A seating arrangement in which four chair rows are used has been compared with the conventional arrangement for a number of houses. Although the individual aisles are narrower it would be necessary to increase the total aisle area by an amount that would cut down the seating capacity about 8% to 10%. This plan should hasten the emptying of a house and probably secure better utilization of its seating capacity. This has a number of very interesting possibilities.

A search of the United States Patent Office shows that the problem of designing a theatre chair which would facilitate ingress and egress has engaged the interest of many casual inventors. In general, these devices are quite impractical. Most devices secure space in front of any given chair by encroaching on the space of the chair behind. This is likely to be objectionable under any circumstance and might be a real physical hazard whenever patrons are simultaneously entering or leaving adjacent rows.

Most retracting chairs (as this type is called) require more power for movement, in either the rearward or forward direction, than the average occupant can develop in a seated position. Many of the designs disclosed by the patents could only be moved if the occupants were to place their feet well forward into the passageway, which retraction was supposed to be opening up, thus defeating the purpose of the chair. Most of the designs are inherently noisy, many of them have in-built finger pinching hazards, and few of them appear to be designed for continuous service.

Self-folding seat devices are being seriously considered at the present time as a partial corrective for some of these conditions. The patron entering a row can safely get by empty chairs without stumbling over unfolded seats. It is expected that these devices will allow a theatre to be filled and emptied with less confusion and in a shorter period of time than with conventional seating.

It is reasonable to expect that continued attention to the problem of seating comfort, and in particular to means for facilitating ingress and egress, will insure theatre chairs that will set new standards in comfort.

Merchandising the Organ Solo Today

(*Continued from page* 17)

ing the audience to sing request selections. The station asked future co-operation in placing more solos on the air.

If your stage is equipped with a scrim drop, you have at your command one of the most desirable pieces of equipment to be had. Use the scrim in place of the picture screen for your slide novelty—your audience will appreciate the change, for it gives them something different to look at while watching the slides. Naturally the scrim is most adaptable to the straight type of slide novelty, and the effects that can he had through the use of stage lighting are invaluable in the struggle for variety. Enlist the aid of the stage electrician and come down early of a morning and experiment for effects.

There are still a great many organists who believe that the sight of the console rising in a colored spot is a novelty. The average patron might be inclined to dispute the fact, were his opinion enlisted. There is no doubt that the organ plays a great part in dressing up or "deluxing" the modern theatre program, but the organist must never take too much for granted along these lines, and should utilize every possibility to insure the continued popularity of the greatest of all musical instruments.

In these trying days of strict economic policies, most theatre men and managers are disinclined to provide a budget covering the rental or purchase of large numbers of slide novelties. It therefore becomes the burden of the organist to create novelties without cost to the firm. The man who can hold down the expenditure of cash in the organ department is viewed as a distinct asset to the policy of the firm.

In conclusion, allow me to express the hope that this recitation of actual experiences may prove useful to our profession in one way or another. Now, more than ever before, the organist must fight for his spot in the show. Co-operation with the house manager will usually insure the proper advertising and publicity angle covering an unusual organ novelty. It would be a bold statement to say that an organist who constantly strives to create something new and entertaining could be assured of uninterrupted employment, but I honestly believe his chances would be enhanced about 100 per cent in the great endeavor of securing and keeping a steady position.

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on January 12. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

California

BERKELEY — The United Artists Theatres of California, 333 South Broadway, Los Angeles, Calif., has revised plans by Walker & Eisen and C. A. Balch, Western Pacific Building, Los Angeles, Calif., for a reinforced concrete theatre to be located on Shattuck avenue. Former contract rescinded. Estimated cost, $200,000.

LOS ANGELES—Owner, care S. C. Lee, architect, 2404 West Seventh street, is preparing sketches for fifty concrete theatres, with 300 seating capacity each, to be located in various cities. Estimated cost, $50,000 each.

Florida

HIALEAH—James Hodges, of Miami, Fla., plans the erection of a new reinforced concrete theatre, with seating capacity of 650.

Georgia

ATLANTA—J. A. Ress, 516 Boulevard, S. E., has plans by Marye, Vinour, Marye & Armisstead, Walton Building, for a two-story brick and stone-trim theatre, 50 by 102 feet, to be located on Fair street, S. E.

Indiana

EVANSVILLE—Dixie Realty Company, A. O. Hasensell, president, Claremore Hotel building, 127 Locust street, has plans by A. S. Craven, Inc., 100 North La Salle street, Chicago, Ill., for a three-story theatre to be located at Second and Sycamore streets. Estimated cost, $200,000.

Kansas

WICHITA—D. Walker and associates propose to erect a new brick, terra cotta and reinforced concrete theatre at First and Main streets.

Louisiana

ABBEYVILLE—R. J. Montagne has plans by Charles Davis, 1204 Jackson avenue, New Orleans, La., for a proposed modern brick theatre, 50 by 121 feet.

Massachusetts

GARDNER—L. G. McKnight, 324 Main street, plans the erection of a new brick theatre on Main street. Estimated cost, $150,000.

New Jersey

RED BANK—Boylan & Levine, architects, 143 Albany street, New Brunswick, N. J., have invited bids for a two-story brick theatre for the Red Bank Amusement Company. R. C. Burke, 76 Summit avenue, Plainfield, N. J., engineer. Estimated cost, $250,000.

New York

NEW YORK—The F. H. D. Holding Corporation, 309 West Twenty-third street, has plans by Thomas B. Lamb, 507 Seventh avenue, and invited bids on the general contract for a new theatre and store building to be located at 261 Eighth avenue. Estimated cost, $1,000,000.

North Carolina

CANTON—The Strand Theatre plans the erection of a balcony theatre on the State Highway at Park avenue and Adams street, 50 by 115 feet, with seating capacity of 1,250.

WINSTON-SALEM—Pilot Real Estate Company plans the erection of a theatre for colored patrons at Church, Fourth and Chestnut streets.

Virginia

NORFOLK—W. S. Wilder, director Newport Theatre, has plans by Bernard Spilgel, New Monroe Building, for proposed theatre to be located at Calley and Shirley avenues.

WILLIAMSBURG—Luther E. Warner, architect, Grace Securities Building, has completed plans for proposed new picture theatre.

Vermont

BELLOWS FALLS—Suter Estate, J. W. Suter, trustee, plans the reconstruction of three-story theatre, store and office building recently destroyed by fire. Architect not selected. Estimated cost, $150,000.

Canada

SARNIA, ONT.—M. Harris, 264 Brock street N., has plans by S. Alliston, 174½ Christiana street, N., for a brick and tile theatre, 80 by 175 feet. Estimated cost, $200,000.

Remodeling

Florida

MIAMI—John C. Knight, Venetian Arcade Building, has awarded the contract to G. Henry Hunt, Inc., 1636 S. W. Ninth street, for repairs, additions and other improvements to the Paramount Theatre, S. E. First avenue. Lee L. Wade, architect, 1006 Exchange Building.

New Jersey

NEWARK—F. Grad, architect, 1023 Broad street, is taking bids on the general contract for alterations and constructing an addition to theatre and store building at Market and Ward streets for the Fleissner Realty Company. Estimated cost, $150,000.

New York

NEW YORK—Alurion Realty Corporation, W. T. Knight, president, 60 Wall street, has plans by Thomas B. Lamb, 570 Seventh avenue, and has invited bids on the general contract for alterations to theatre at 254 West Forty-second street. Estimated cost, $500,000.

South Carolina

COLUMBIA — Paramount - Publix Theatres, Paramount Building, New York, has leased theatre and plans expending $10,000 to remodel.

Tennessee

CHATTANOOGA — Independent Theatres, Inc., 527 Market street, has awarded the contract to Rogers & Leventhal, Eleventh street, to remodel two-story theatre at 39-41 East Main street. William Crutchfield, architect, First National Bank Building. Estimated cost, $20,000.

Contracts Awarded

California

LONG BEACH—The United Artists Theatres of California, 333 South Broadway, Los Angeles, Calif., has awarded the contract to J. Wesley Forderer, 742 Hill street, for the completion of 100 by 145 foot reinforced concrete theatre. Former contract rescinded. Estimated cost, $118,000.

Indiana

ANGOLA—Westley Corporation, 228 North La Salle street, Chicago, Ill., has awarded the contract to C. W. Holland for the erection of a new two-story brick and stone-trim theatre, 60 by 200 feet. Estimated cost, $150,000.

Massachusetts

GLOUCESTER—J. D. Bloomberg, 83 Main street, has awarded the contract to G. B. H. Macomber Company, 38 Chauncy street, Boston, Mass., for the erection of a one-story brick, stone and reinforced concrete theatre at 238 Main street. Estimated cost, $150,000.

Maryland

CUMBERLAND — F. Hazelwood, Howard street, has the contract for the erection of a three-story reinforced concrete theatre for the Capitol Theatre Company. Estimated cost, $150,000.

Oklahoma

OKLAHOMA CITY—R. B. Bingham, 704 East Third street, has the contract for the erection of a one-story brick theatre, 30 by 115 feet. Estimated cost, $10,000.

Rhode Island

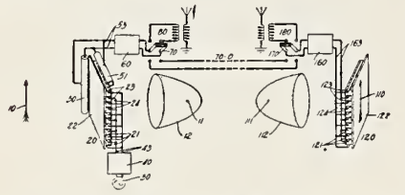
PROVIDENCE — J. Conn, 368 Friendship street, has awarded the contract to E. Turgeon, 36 Exchange street, for the erection of a brick theatre and store building at Chestnut and Broad streets. Estimated cost, $150,000.

West Virginia

CHARLES TOWN—Benjamin T. Pitts and E. C. Bill, Fredericksburg, Va., are erecting a two-story brick theatre, 55 by 135 feet, with seating capacity of 1,000. Estimated cost, $65,000.

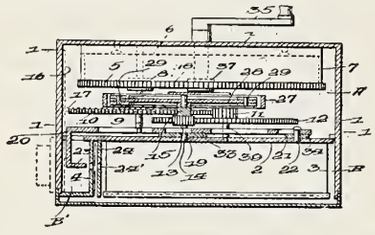
New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,808,137. ELECTROOPTICAL SYSTEM. Ralph V. L. Hartley, South Orange, N. J., assignor to Bell Telephone Laboratories Incorporated, New York, N. Y., a Corporation of New York. Filed Aug. 28, 1928. Serial No. 302,448. 14 Claims. (Cl. 178—6.)



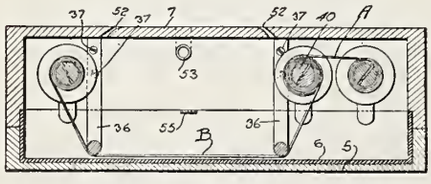
1. The method of producing an image electro-optically which comprises simultaneously producing a plurality of trains of light waves equal in number to the elemental areas of a field of view, an image of which is to be produced, each of said trains being modulated in accordance with the light tone values of the corresponding elemental area of the field of view and having a distinctive super-audio frequency characteristic.

1,772,772. CINEMATOGRAPHIC CAMERA. Otto Fischer, Dresden, Germany, assignor to the Firm: I C A, Aktiengesellschaft, Dresden, Germany. Filed Aug. 8, 1925. Serial No. 49,055, and in Germany Aug. 9, 1924. 3 Claims. (Cl. 88—18.4.)



1. In a cinematographic camera, a casing having a partition dividing the same into compartments, a film holder in one compartment, a spring motor in the other compartment, a driving shaft operated by said motor, a film feeding member also in the latter compartment and supported by said partition, said partition having an opening in which a portion of the feeder is movable for engagement with the film, means on said shaft for imparting reciprocating and oscillating movements to said member to feed the film in said holder, and a regulator also on said shaft for controlling the speed of rotation thereof.

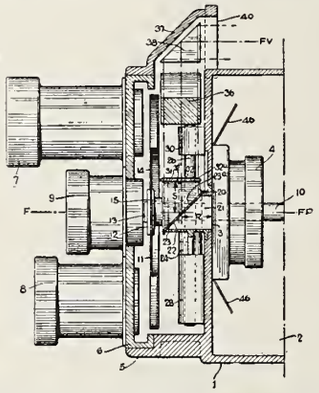
1,808,585. APPARATUS FOR DEVELOPING AND PRINTING PICTURES. Eugene Wasylenko, Chester, Pa. Filed Sept. 26, 1929. Serial No. 395,441. 6 Claims. (Cl. 95—90.5.)



1. In a device for preparing and printing films, comprising a container adapted for holding a developing fluid, a cover for the receptable having transverse openings in its upper wall, and means for directing a film negative into close engagement with the bottom of the receptacle or through the transverse openings in the cover.

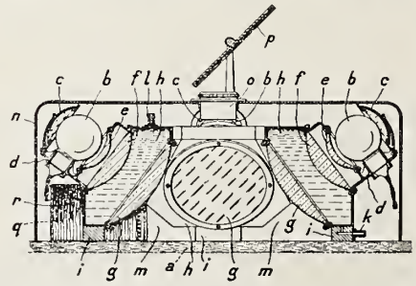
1,777,419. FOCUS AND FINDING APPARATUS FOR MOTION-PICTURE CAMERAS. Oscar A. Ross, New York, N. Y. Filed Apr. 23, 1927. Serial No. 186,089. 15 Claims. (Cl. 88—16.)

1. In combination, a motion picture camera, an objective supported thereby arranged to project a beam of image rays onto a film therein, a view finder attached to the camera arranged to receive the beam projected by the objective, a reciprocating light deflecting member supported by the camera for intermittently intercepting the beam between the objective and the film arranged to periodically deflect the beam into the view finder, a shutter positioned to travel in the path of the beam having opaque portions, each arranged to intercept the beam between the objective and the film during each reciprocating movement of the reciprocating member but



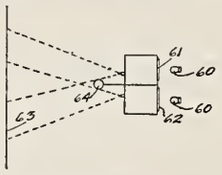
permit the beam to pass therethrough during the stationary periods of the member, and means for operating the reciprocating member and the shutter in synchronism whereby the beam is alternately projected into the view finder and onto the film during the stationary periods of the reciprocating member and the opaque shutter portions will intercept the beam while the reciprocating member is in a state of reciprocation from one position to the other.

1,807,614. APPARATUS FOR EPISCOPIC PROJECTION. Walter Bauersfeld and Bruno Gerstenberger, Jena, Germany, assignors to the Firm of Carl Zeiss, Jena, Germany. Filed June 28, 1929, Serial No. 374,435, and in Germany June 29, 1928. 4 Claims. (Cl. 88—24.)



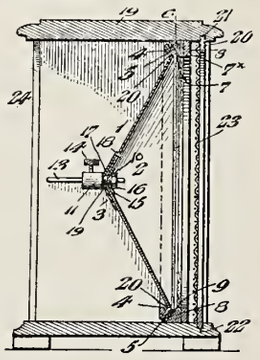
1. An apparatus for episcopic projection, containing a projecting objective, a plurality of sources of light arranged in a circle round the said objective, a plurality of condenser systems, the axes of these condenser systems being obliquely directed inward to the spot on which the object to be projected is to be placed, the said condenser systems being adapted to receive the rays emitted by one of the sources of light and to reflect them on the said spot, and, disposed between the sources of light and the said spot, a circular chamber adapted to hold cooling liquid, the said chamber being provided with openings permitting the rays coming from the sources of light to pass on to the said spot.

1,808,352. PHOTOGRAPHIC PROCESS. Henry John Hollen, Chicago, Ill. Filed Nov. 9, 1925. Serial No. 67,965. 2 Claims. (Cl. 88—24.)



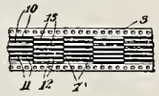
2. The herein described process of projecting blended images from photographic pictures taken from different positions, which consists in projecting light simultaneously through two or more positives or negatives upon image-receiving surface, certain portions of the light projected through one negative or positive overlapping that projected through another adjacent negative and positive and simultaneously causing a decrease of the intensity of light from the outer edges of the overlapped area to the center thereof.

1,762,184. ACOUSTIC DEVICE. Spencer W. McKellip, Philadelphia, Pa., assignor to Wirt Company, Germantown, Pa., a Corporation of Maine. Filed Apr. 1, 1926. Serial No. 98,987. 4 Claims. (Cl. 181—31.)



1. An acoustic device comprising a support having an opening and a ring of yielding material surrounding it and forming a cushion, of a cone of vibratile material having an edging of similar material resting against the cushion and means for vibrating the cone.

1,807,877. MOTION PICTURE. Sydney J. Sanford, Philadelphia, Pa., assignor of one-half to Chester W. Larner, Philadelphia, Pa. Filed May 12, 1926. Serial No. 108,481. 4 Claims. (Cl. 88—16.)



1. A motion picture film having a series of successive picture spaces, each of said picture spaces having a plurality of spaced portions and a plurality of successive independent exposures on groups of said spaced portions, each group and corresponding exposure being distributed across the picture space, the portions being so small as to appear to the eye to merge together, successive groups forming a continuous series of motion pictures across each of said picture spaces and groups of said spaced portions across each successive picture space being of one continuous motion picture whereby a relatively short length of motion picture film is provided.

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Nu-Process Carpet & Rug Dyers

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Metal Products, Inc.

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International Register Corporation

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Cutler-Hammer, Inc.
Reynolds Electric Company

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Lavezzie Machine Works

DOUBLE BEARING MOVEMENTS
Guercio and Barthel

DRAPERIES
Tiffin Scenic Studios

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Hearing Devices Corporation
Western Electric Company

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Chicago Cinema Equipment Company

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Kendell & Dasseville, Inc.
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F. B. Griffin
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Wright-DeCoster, Inc.

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Novelty Scenic Studios
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Hall & Connolly, Inc.

LAMPS, REFLECTING ARC
Brenkert Light Projection Company
The J. E. McAuley Manufacturing Company
Strong Electric Corporation

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Ilex Optical Company
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York Safe & Lock Company

SAFETY LADDERS
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SCHOOLS
New York Institute of Photography
Theatre Managers Institute

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Keasbey & Mattison Company
Sarasone Screen Company
Minusa Cine Screen Company
Schoonmaker Equipment Company
Walker-American Corporation
Whiting & Davis Company

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The A. H. Andrews Company
General Seating Company
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Steel Furniture Company
Wisconsin Chair Company

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Milne Electric Company

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RadiO-Mat Slide Company
Ransley Studios
Worstel Studios

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General Talking Pictures Corporation
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The Phototone Equipment Corporation of America
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BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

C

36 Cable.
37 Cabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

D

62 Date strips.
63 Decorations.
64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
67 Doors, fireproof.
68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

E

72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
82 Emergency lighting plants.
83 Engineering service.
84 Exit light signs.

F

85 Film cleaning machines.
86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
94 Fixtures, lighting.
95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
100 Flowers, artificial.
101 Footlights.
102 Fountains, decorative.
103 Fountains, drinking.
104 Frames-poster, lobby display.
105 Furnaces.
106 Furniture, theatre.
107 Fuses.

G

108 Gelatine sheets.
109 Generators.
110 Grilles, brass.
111 Gummed labels.
112 Gypsum products.

H

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I

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122 Interior illuminated signs.

J

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L

124 Ladders, safety.
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127 Lamps, general lighting.
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129 Lamps, high intensity.
130 Lamps, reflecting arc.
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133 Lenses.
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136 Lights, spot.
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141 Liquod soap containers.
142 Lithographers.
143 Lobby display frames.
144 Lobby gazing balls.
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146 Lobby merchandising.
147 Lockers.
148 Luminous numbers.
149 Luminous signs, interior, exterior.

M

150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
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155 Marquise.
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167 Music stands.

N

168 Needles, phonograph.
169 Novelties, advertising.
170 Nursery furnishings and equipment.

O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
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175 Organ lifts.
176 Organ heaters.
177 Ornamental fountains.
178 Ornamental metal work.

P

179 Paint, screen.
180 Paper dranking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative
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200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

R

209 Radiator covers.
210 Rails, brass
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel and signals
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats.
228 Rigging, stage.

S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquise.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanters.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc.
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards
271 Switches, automatic.

T

272 Tapestries.
273 Telephones, inter-communicating
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

U

293 Uniforms.
294 Upholstery material.

V

295 Vacuum cleaning equipment
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[11-21-31]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks: .....

.....

Name..... Theatre..... City.....

State ..... Seating Capacity .....

Picketing: Contracts: Leases: Licenses

(*Continued from page* 22)

theatre owner did not request the producer of "Settin' the Pace" to fulfill the contract, and the latter did not bring his company to the theatre the week of the contract, but later sued the theatre owner for damages. The lower court held the theatre owner liable, and the latter appealed to the higher court on the contention that the producer was not entitled to recover damages, because he had not appeared at the theatre ready to perform the contract. It is interesting to observe that the higher court held the theatre owner liable in $5,000 damages, saying:

"Plaintiff (producer) did not bring his company from New York to Philadelphia and tender performance at defendant's theatre, and it is argued in the latter's behalf that plaintiff was bound to do so before he is in position to sue. Under the circumstances we think the position not well taken. Plaintiff knew that the other play was about to be staged and defendant did not advise him otherwise or in reply to his telegrams call upon him to bring his company to Philadelphia. . . . By contracting to exhibit the other production during the week when plaintiff's (producer's) was to have appeared, defendant put it beyond his power to perform so far as plaintiff was concerned."

Meaning of Lease Contract

A COURT will not construe a contract different from the intended meaning of the contracting parties. However, where a clause in a contract is ambiguous, the court may interpret its meaning in the light which it believes was the original intention of the contracting parties. This point of the law was upheld in the late case of Sutcliffe v. Pawtucket Amusement Company (155 Atl. 578).

The facts of this case are that a property owner and a theatre owner entered into a lease contract. A clause in the lease specified as follows: "Three months before the expiration of the first period of ten (10) years said lessor and said lessee shall each give in writing to the other the names of three (3) disinterested men familiar with real estate values in said city, and each party shall select from the three (3) names given by the other party one (1) man to act as appraiser. The two (2) men so chosen shall select a third and these three (3) appraisers shall fix upon a fair and just sum for the annual rental of said demised land, and the building thereon, for the further term of ten (10) years."

At the end of the ten year period three appraisers were selected to determine the valuation of the real estate in order to arrive at a reasonable rental charge. The appraisers failed to arrive at an agreement, although two out of the three rendered a verdict.

The property owner contended that although the contract did not specify that a decision rendered by a majority of the appraisers should be considered valid and enforceable, yet since various higher courts in this and many other states have held that in cases of this kind the majority rules, such law should be read into the contract. The counsel for the theatre owner argued that the three appraisers should unanimously agree because the clause in the contract specified that "appraisers shall fix upon a fair and just sum for the annual rental."

However, it is important to know that the higher court held that an opinion rendered by the majority of appraisers is void and unenforceable, because the lease contract does not distinctly specify whether the majority or the unanimous opinion of the appraisers rules. This court stated the following important law:

"It will be observed that in the clause of the lease above set forth there is no express provision for an award by a majority of the appraisers nor any language from which such provision might arise by implication. . . . In construing a contract, the primary object is to ascertain and give effect to the intention of the parties. The court is not at liberty to read into a contract a meaning which the parties did not intend. . . . It is evident from the lease itself that it was prepared by those expert in such matters, and it is a fair presumption that they were aware of the court decisions in this state which call for unanimity on the part of arbitrators. Had it been their intention to be bound by a majority of the arbitrators, they would undoubtedly have said so."

Leases and Licenses

IT IS ELEMENTARY law that no particular words, technical or otherwise, or forms of expression, are necessary to constitute a lease. In fact, the relationship of landlord and tenant is determined from the intent of the parties ascertained from a consideration of the entire contract. Generally speaking, if exclusive possession or control of the premises, or a portion thereof, is granted, *even though the use is restricted,* the contract is a lease and not a license.

The importance of being able to determine the distinction between a lease and a license resides in the fact that a theatre operator who *leases* property is practically the owner thereof, during the term of the tenancy, whereas a theatre operator who merely has a *license* to occupy property cannot use it in any way not specifically included in the contract.

For example, in Barnett v. Lincoln (299 Pac. 392), it was disclosed that a property owner entered into a contract by the terms of which he assumed responsibility for the maintenance and repair of the building and its roof, whereas the tenant assumer responsibility for loss, damage or injury to the premises caused by its employes, invitees, or licensees, other than by reasonable use of the building.

The contract further provided that "in the event the building situated on the premises should be totally or partially lost or destroyed by fire or other casualty, the tenant shall have the right to declare the contract terminated by written notice."

In holding this contract to be a lease and not a license, the higher court stated the following important law:

"A lease is a contract for the exclusive possession of lands or tenements for some certain number of years or other determinate period, and a contract for such exclusive possession is a lease, although there may be certain reservations or a restriction of the purpose for which the possession may be used, and although it may be described as a license. . . . A tenant, as we have before seen, has the possession and the right of possession, which he may assert against the whole world, and which, except in the case of a tenant at will, he may transfer to another, and is not terminable at the landlord's option. . . . One having a license, on the other hand, has merely a permission to do certain acts."

Lessee Liable for Injury

IT IS SETTLED law that a theatre operator who has the unrestricted use and control of theatre premises, and who is in actual occupancy and control thereof, has accepted the duty to exercise ordinary care in the use of the property and the appurtenances thereto in order to avoid injury to patrons and pedestrians on the adjacent sidewalk.

For illustration, in the late case of Shouse v. Dubinsky (38 S. W. [2d] 530), it was shown that a theatre operator leased a theatre building which had affixed thereto a flight of iron steps leading to the gallery of the theatre. Although it was a fire escape, it was used at times to accommodate the exit of patrons from the gallery when large crowds attended the theatre.

One night a pedestrian, when walking on the sidewalk, bumped his face in contact with the lower section of the fire escape, which resulted in serious injury. He sued the theatre operator for damages and proved that, when the injury occurred, no light was on the fire escape and that the theatre operator had control over its operation.

The theatre operator attempted to avoid liability by testifying that he only leased the building and the owner had constructed the fire escape. Nevertheless the higher court held the theatre operator liable.

REPLACE WITH Simplex PROJECTORS

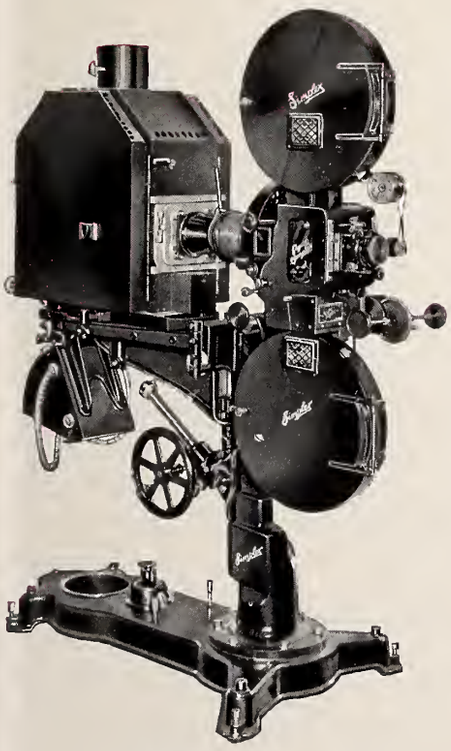
Simplex TRADE MARK REG'D.

OWNERS WHO ARE SHOWMEN –MANAGERS WHO MANAGE–

KNOW THAT

BETTER PROJECTION PAYS

PAYS IN THE INCREASED PLEASURE OF THE PATRON
PAYS IN THE INCREASED BOX OFFICE RECEIPTS



Simplex
The International Projector

Simplex TRADE MARK REG'D.

THE INTERNATIONAL PROJECTOR
Creates and Maintains World Projector Standards

–High Projection Standards Are Essential
Poor Projection Mars the Pleasure of the Patron

Theatres That Pay Are Managed by Men Who Have Learned "Neglect Is Poor Economy"

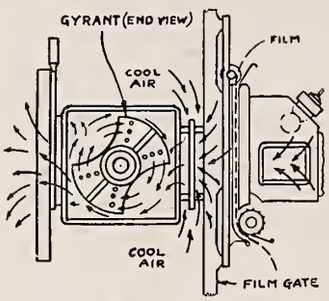
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INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET NEW YORK

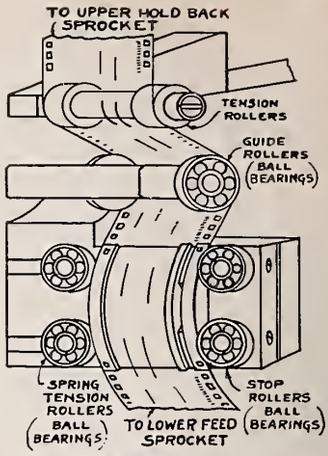
REPAIR WITH GENUINE Simplex PARTS

TRADE MARK REG'D.





MOTIOGRAPH HORIZONTAL CYLINDRICAL SHUTTER



MOTIOGRAPH CURVED SOUND APERTURE BLOCK

BROKAW'S THEATRE

ANGOLA. INDIANA

December 24,
1 9 3 1 .

O. F. Spahr, President,
The Enterprise Optical Mfg. Co.,
564 W. Randolph Street,
Chicago, Illinois.

Dear Mr. Spahr:

In reply to your inquiry as to how we like your Motiograph Sound Projectors, wish to state that:

We opened the New Brokaw Theatre Aug. 27, 1931, and have averaged more than twenty shows a week without a stop. Our Patrons are mostly college students from all over the world, attending Tri-State College here. This school teaches Electrical Engineering.

These students visit our booth daily to learn how we produce such wonderful SOUND.

I have used Motiograph Machines for over twenty years, and was satisfied when you decided to build Sound Projectors that the reproduction of Sound would be in Par with your Projectors. You have proven this by eliminating batteries and operating A.C. You have also discarded the Fader, and use a Light Valve Control, which reproduces all the sound recorded.

Last but not least, is your Rear Shutter, which eliminates over one-half of the heat from the Film. These improvements built in One Unit, and sold outright is all that can be expected from any Company.

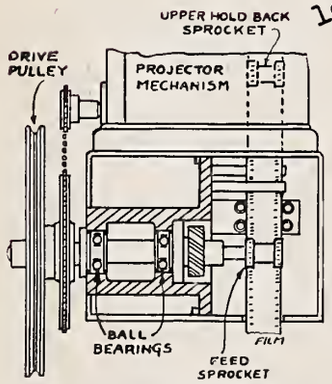
To show our appreciation of this Equipment and your Company, you are privileged to send or bring any prospective buyer here at any time for a demonstration.

Wishing you A Merry Xmas and A Happy New Year, I am

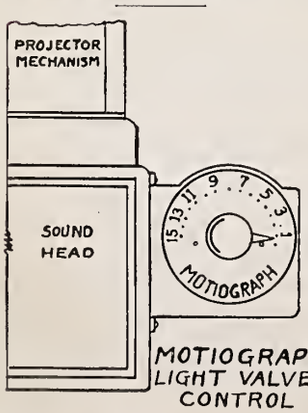
Yours very truly,

Joe Brokaw





MOTIOGRAPH SOUND HEAD
BALL BEARING DRIVE SHAFT



MOTIOGRAPH LIGHT VALVE CONTROL

Guaranteed Equipment
Priced According to Size of Theatre

ENTERPRISE OPTICAL MANUFACTURING CO.

564 W. RANDOLPH ST. CHICAGO, ILL.

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

"You're in a new business every time you change program"

—OSCAR DOOB

(Article in Round Table Section)

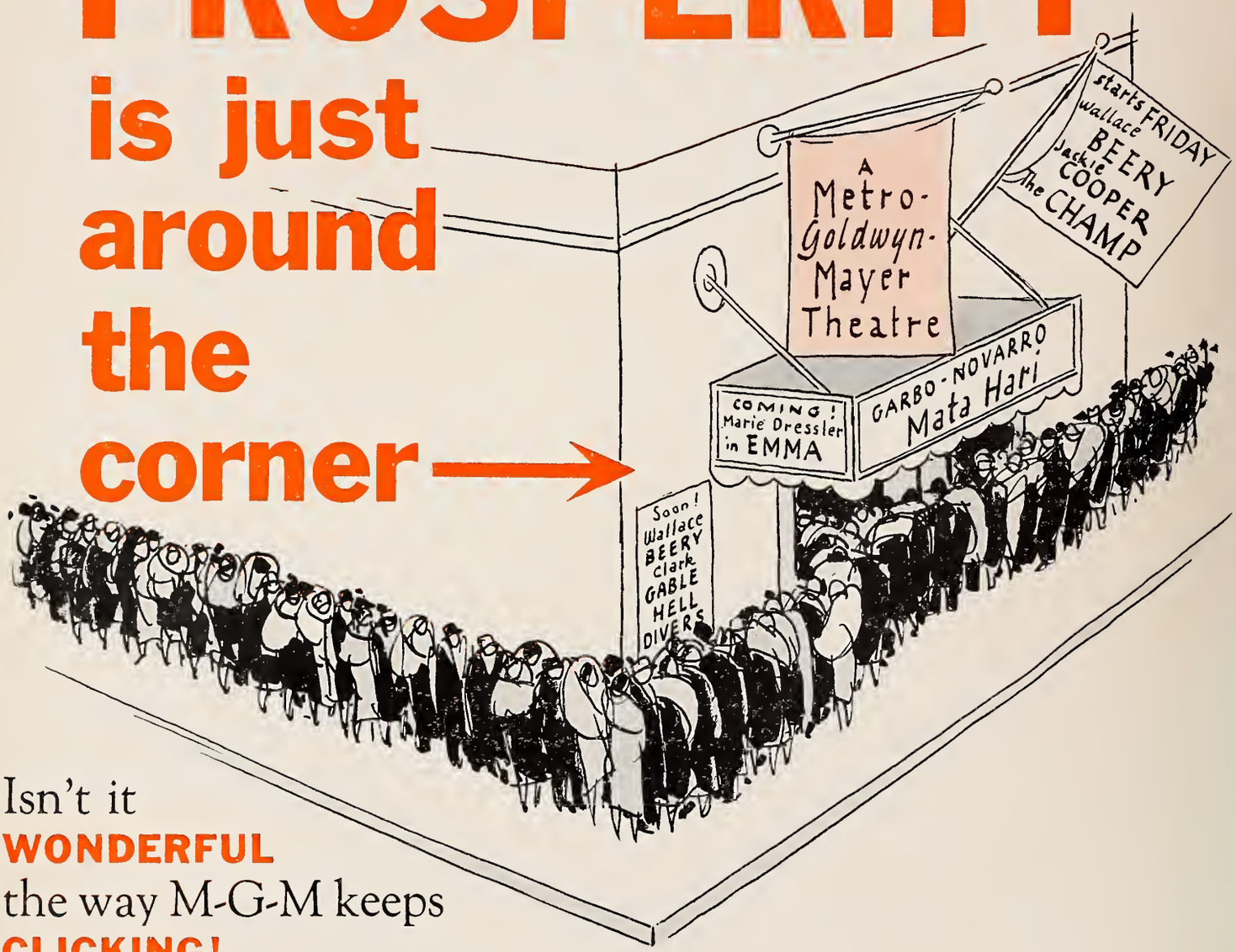
INDUSTRY WARS IN WASHINGTON AGAINST TAX MENACE

Vol. 106, No. 4

Entered as second-class matter [illegible] at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., [illegible], New York. Subscription, $3.00 a year. Single copies, 25 cents. January [illegible]

PROSPERITY

is just around the corner →



Isn't it
WONDERFUL
the way M-G-M keeps
CLICKING!

We hope you like it—
We **LOVE** it!

"EMMA" the Biggest Marie Dressler hit of them all!
"MATA HARI" Knocking 'em hot and cold!
"HELL DIVERS" off to a brilliant start!
"POSSESSED" and **"PRIVATE LIVES"** going great guns!
"THE CHAMP" socking box-office records!

And we have just seen JOHN BARRYMORE and LIONEL BARRYMORE together in **"ARSENE LUPIN";** *and we have just seen ROBERT MONTGOMERY'S newest,* **"LOVERS COURAGEOUS";** *and are we happy! Dunt esk!*

METRO-GOLDWYN-MAYER

The Hell with Depression!

THE GREATEST DRAMATIC HIT EVER PRODUCED HAS STARTED 2 RUN ON BROADWAY !

ERNST

LUBITSCH'S

THE MAN

READ THESE

"All that is best, all that is finest. It strips the heart, it stirs the soul."

—N. Y. American

"Paramount has brought the great Lubitsch's greatest production to the Criterion."

—N. Y. Mirror

"Definitely superior cinema."

—N. Y. Herald-Tribune

"Treats skillfully of a different theme."

—N. Y. Daily News

"There is no denying the human and truthful qualities of the simple tale."

—N. Y. Times

STANDING ROOM AGAIN

WORLD PREMIERE AT
$2.00 CRITERION N. Y. C.
S. R. O. FROM THE START

I KILLED

RAVE REVIEWS!

"Serious, worthwhile drama."

—Motion Picture Daily

"Many in last night's audience gave it the tribute of tears."

—N. Y. Journal

"A highly commendable work. An exceptionally fine film deeply touching. I urge attendance."

—N. Y. Sun

"'Man I Killed' excels. A truly convincing human drama."

—N. Y. Telegram

"A lasting credit to Lubitsch, its maker; Paramount, its producer, and the great industry it represents."

—Film Daily

PARAMOUNT

TENSE?

you'll be able to hear a pin drop..



when your theatre plays this murder mystery.

Just preview it to a tough audience.

Then you'll slap it into your first open date!

Released Feb. 7th

LIONEL ATWILL

Greta Nissen — Weldon Heyburn
Helen Mack — Bramwell Fletcher

Play by Jack De Leon and Jack Celestin. Directed by Marcel Varnell and R. L. Hough

FOX PICTURE

The SILENT WITNESS

©CIB 142124
JAN 22 1932

MOTION PICTURE HERALD

Vol. 106, No. 4 January 23, 1932

CONSISTENT SERVICE

TWO monthly departments of MOTION PICTURE HERALD, namely School and Screen, and The Junior Show, are in their exhibitor response and activity in the exhibition field reflecting important progress in terms of both dollars and goodwill for the motion picture industry. Neither, however, is of the character which attracts any considerable Broadway attention since they are not related to the high fever school of exploitation. They represent rather the sanely considered, persistent, community-conscious endeavor of showmen who live where they work and relate themselves responsibly to their neighbors. In sum total, the exhibition and exploitation activities reflected in these pages mount to many, many millions at the box office and contribute vastly to the improved status of the industry in these United States among those persons who inhabit wholesome American homes.

In this week's issue presenting the monthly Juvenile Show section, Mrs. Rita C. McGoldrick makes record of certain developments specifically in the city of Stamford, Connecticut, which show how the commuinty interest in the motion picture, when permitted to escape, may set up unpleasant and destructive competition for the exhibitor.

Meanwhile the response of exhibitors, clubwomen, public service groups, educators, churchmen and numerous influential institutions, to the endeavors of MOTION PICTURE HERALD's School and Screen and Juvenile Show sections grows apace. Also by the testimony of some important producers and distributors of motion pictures these pages have tremendously contributed to the success of some outstanding product of the current season.

△ △ △

ETERNALLY NEW

IN an article of effective terseness, Mr. Oscar Doob of Loew Theatres, contributing to this week's Round Table section, remarks: "A theatre is in a new business every time it changes its program."

It may also be observed that a producer-distributor is also in a new business every time he releases a new picture.

Mr. Doob's remarks are aimed at advising his fellow exhibitors that ardent, earnest, persistent advertising and selling is an essential of success, even if the product is perfection itself. His observations are of special interest when one takes measure of how much that passes for selling and exploitation is in truth an expression of habit, a function of routine rather than enthusiasm. The picture that is produced, distributed and exhibited as just another picture puts no hump in the earnings curve. Mr. Doob interestingly observes: "We never believe that a picture gets its maximum business."

WHAT THE SCREEN DOES

POSITIVE, particularized evidences of the social influence of the motion picture, so isolated that they may be accepted as indisputable data, are rare. Generalizations either for or against the screen are all too common, and nearly always governed much more by prejudices and professional attitudes than by facts. This makes of special interest a news dispatch to MOTION PICTURE DAILY, saying:

> East St. Louis, Ill., Jan. 14.—A picture depicting gangster life and carrying the moral that crime does not pay, which he viewed at a theatre in Effingham, Ill., on December 6, last, caused Elmer Parker, 19, West Virginia farmer, to surrender to the Illinois State Highway police on a charge of stealing an automobile. These facts were brought out in his confession read to United States District Judge Wham when Parker pleaded guilty to a charge of violating the Dyer act by transporting a stolen automobile from one state to another. Judge Wham sentenced him to six months in jail.

The picture concerned was "Are These Our Children?" which has been in some localities the subject of considerable adverse comment.

For the one instance of this sort of effect upon the mind of the picture patron which becomes spectacularly of record there are the millions in which reactions and influence is so removed, remote, or attenuated, that they pass off into the haze of general environmental influence. The only peculiar aspect of this case of the Illinois farmer is that the incitement affecting behavior became of court record in the presence of the press. If the farmer had not had the motor car episode on his mind he might well have merely gone home more firmly convinced of the merits of the laws of property. That would have been more of a social service than putting a man in jail, but it would not have appeared in the papers.

Incidentally, now that the serious aspects of this editorial have been set down, it may be observed that a man who would confess to a judge named "Wham" must have known he would get it.

△ △ △

WHO'S WELL KNOWN?

MR. WALTER WINCHELL, who nightly infects the air with radio broadcasts and the journalism of New York with a column in the Daily Mirror, on Monday last recorded: ". . . The best known movie magnate tried suicide Thurs." The town has buzzed with the tale since. If the writer of this paragraph knows who the best known "movie magnate" is, the story is a falsehood. Allowing for latitude, it is also a falsehood as applying to the six best known "movie magnates." If Mr. Winchell wrote such a line about the lumber, coal, steel, banking or telephone business, he would hear something from somebody. The motion picture industry, however, the aggressive, enterprising, diligent, public spirited business of the screen—takes it.

MOTION PICTURE HERALD MARTIN QUIGLEY, Editor-in-Chief and Publisher

Incorporating EXHIBITOR'S HERALD, founded 1915; MOTION PICTURE NEWS, founded 1913; MOVING PICTURE WORLD, founded 1907; MOTOGRAPHY, founded 1909; THE FILM INDEX, founded 1906. Published every Thursday by QUIGLEY PUBLISHING COMPANY, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovestad*, Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific State Life Building, *Leo Meehan*, manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring*, representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt*, representative. *Member Audit Bureau of Circulations.* All contents copyright 1932 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. BETTER THEATRES (with which THE SHOWMAN is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of MOTION PICTURE HERALD. Other Quigley Publications: MOTION PICTURE DAILY, THE HOLLYWOOD HERALD, THE MOTION PICTURE ALMANAC, *published annually*, and THE CHICAGOAN.

WHAT THE PRESS SAYS

WE'RE A PANACEA

THE CHRONICLE of SAN FRANCISCO cheerily records the most remarkable application of the motion picture which has yet come to our attention, in these words:

A Boston dentist has hit on the scheme of projecting a moving picture on the ceiling of his clinic to divert the mind of the victim in the chair.

The idea seems susceptible of a variety of combinations according to the length of the agony and the temperament of the patient. Laurel and Hardy for a short operation, Charlie Chaplin for a long one. These, of course, for patients who want to forget their pains in comedy.

But some may attain surcease of sorrow by looking at troubles greater than their own. For this, Boris Karloff and Bela Lugosi are suggested off hand. Then there is the Great Garbo, who runs the gamut of human misery without any apparent effort, and can return to a happy ending with the ease with which the dentist removes the gag and releases the patient.

There are interesting possibilities in the dental movies. Still, most people will prefer to see the pictures while sitting upright in the neighborhood theatre. This gives more opportunity to make running comment and annoy the occupants of the seats in front.

▽

"NUISANCE!"

THE INDIANAPOLIS STAR is more than a little annoyed at the idea of motion picture censorship in general and the censorship of the motion picture by the state of New York in particular. It remarks:

A report submitted to the New York state commissioner of education shows that motion picture censorship has brought a million dollars into the treasury since legalization of this official meddling a decade ago. While that sum may have been welcome even in the rich Empire state, it scarcely compensates for the nuisance thus imposed on the theatrical industry. No formal report could disclose the harm done in mutilating films to meet the views of a group of political appointees scarcely qualified to pass upon the merits of screen productions.

It will be admitted readily that the movie producers have released some atrocious pictures for public entertainment. Most of those to which objection has been voiced were inane rather than immoral. A small percentage of the films prove sufficiently meritorious to gain a reputation which insures ample box office receipts. The others are merely mine-run stock, neither good nor bad. Yet these political snoopers, faced by the necessity of appearing to fulfill their missions, have cut and slashed to the alleged benefit of patrons.

The New York report cites the miles of film which were subjected to the official scrutiny. A total of 1,687 scenes and 1,344 titles was eliminated on grounds of indecency, tending to incite crime, immoral, tending to corrupt morals or sacrilegious. The inspection department is asking for additional help, a plea which has a familiar sound. Since personal opinion differs widely, the inspectors themselves do not agree on what should be eliminated. When a few busybodies were trying to induce the Indiana legislature to approve a censorship bill, one of its proponents said she had never seen a film without some objectionable features. That attitude marks the average official censor.

In New York the regular inspectors are aided by state police in the rural sections. With due respect for these officers, it scarcely could be contended that the average policeman is equipped to censor screen plays, although able to note whether films were stored properly or other safety measures obeyed. An official movie censorship offers nothing more than a political sinecure and a nuisance to the film industry, with little benefit to the public.

This Week

Industry opens war on taxation of admissions at hearing of House ways and means committee at Washington *Page 9*

Only 11 of 87 best seller fiction books of year bought for screen *Page 12*

Sidney R. Kent, vice-president in charge of distribution, resigns from Paramount *Page 13*

Sales executives of large distributors see possible restriction of percentage playing to theatres in metropolitan centers during 1932 *Page 14*

Independent producers on Coast form association to protect their interests *Page 21*

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HAVE TO GO

THE HERALD TRIBUNE of NEW YORK is not entirely happy with all social aspects of modernism, but its recent editorial about "The Good Old Times" supplies interesting emphasis on the fact that people just will go somewhere. Perhaps it is just as well to have them "go to the movies." The editorial says:

Winter evenings are traditionally the feast of sociability, but—with no realization that the theft was taking place—changing mores have drained sociability from life. It leaves us enduring a starvation as grave as that which lack of full sunlight and clean air may inflict upon a city. Mankind is by nature sociable, yet for decades the trend of all amusement has been away from the satisfaction of that hunger.

Our principal diversions have come to be listening to vocalizing devices, watching expert athletes perform, solving puzzles, motoring and playing bridge. Not one of these fosters sociability. Observation leads one to believe that "movies" and motors have promoted public lovemaking, but this is a different affair. The fundamental sociability that went with a slower, more neighborly mode of life, in which people could enjoy those very benefits at which communal existence aimed, is no more to be had.

The comfortable evening, when friends merely came in and talked and did themselves good thereby, is gone. They now come in to go out, or if they do stay the group must be given artificial good fellowship, having nothing to say to one another. Should they feel the desire or obligation to hear some subject discussed they pay a lecturer. In taking the place of the lighted living room and the hospitable chair, the motor and speakeasy have divided communities into small units, which shoot off in different directions at every leisure hour.

▽

MOVIES DID IT!

THE LEDGER of NEWARK in NEW JERSEY, in a news story, has revealed an entirely new method of blaming the motion picture for juvenile delinquencies, as follows:

Two 13-year-old Harrison boys, arrested last night after a long hunt, confessed having turned in more than 30 false fire alarms within the past six months, police said.

"On account of the hard times we didn't have much money to go to the movies," one of the lads said, "so we turned in fire alarms to see the fire engines come out."

INDUSTRY OPENS WAR ON TAXATION OF ADMISSIONS AT HOUSE HEARING

Attack Launched by Pettijohn and Representatives of Allied and MPTOA before Ways and Means Committee

The industry's war on taxation of theatre tickets is under way. On Thursday at Washington the attack was launched when Charles C. Pettijohn of the MPPDA, and representatives of Allied States Association and the MPTOA appeared before the House ways and means committee, armed with protests of exhibitors everywhere against the unfairness of Secretary of the Treasury Mellon's recommendations that all admissions over ten cents be taxed ten per cent to meet a government deficit.

Pettijohn appealed on behalf of the circuit members of the MPPDA and for the industry at large. M. A. Lightman, president, is representing the MPTOA with Ed Kuykendahl and J. J. Strickling. Sidney Samuelson (New Jersey), of Allied States, and Charles L. O'Reilly, of the New York Theatre Owners Chamber of Commerce, are representating their respective organizations, aided by Abram Myers, general counsel of Allied, who heads a large delegation of owners from New England, Maryland, Pennsylvania, Michigan, Minnesota, Iowa and Nebraska. Allied this week filed a brief with the Ways and Means Committee, and has been conducting a systematic letter-writing campaign, each member being charged with the duty of writing his congressman and the two senators from his state in protest, and also of enlisting the aid of his patrons in the effort. Henry Moskowitz represented legitimate theatres and A. R. Hodges appeared on behalf of the National Association of Amusement Parks. Congressmen Emanuel Celler, New York, and Hubert Peavey, Wisconsin, appealed on behalf of the amusement business, likewise Frank Darling, Rye, N. Y., representing amusement parks; J. H. Farrell, Auburn, N. Y., representing baseball, assisted by J. William Branham, Durham, N. C. Melvin Hildreth, Washington, spoke for the Circus Fans Association, and Fred Herrington, Pittsburgh, for the Theatre Owners of Western Pennsylvania.

The committee was also told that one or two industries, such as pictures, tobacco and automobiles, should not be taxed when other industries are not so treated, and that the proposed taxation does not discriminate between a 20-cent theatre ticket for a child and a $20 prizefight ticket for an adult. Other reasons advanced for not taxing theatres included:

Any tax collectible in nickels and pennies is devasting, discouraging and disheartening by its very nature.

The apparent psychology of collecting penny taxes, 52 times a year, from millions of men, women and children, who average going to the motion picture theatre once a week.

The expense to the Government in the collection of taxes of these small amounts—pennies and nickels—the bookkeeping, printing of forms, mailing, plus the expense of a new form of "snooping-inspection" will equal almost as much as the Government can get out of any such taxes paid in pennies and nickels. Add to the government cost the expense of the theatre owners who are having 10 per cent of their gross sales taken away; their expense of keeping track of this tax; classifying prices; making of reports to the Government, etc., suggests not only an unproductive form of taxation, but an expensive form, both to the parties taxed and the Government itself.

No theatre in America is making a profit of 10 per cent of its gross receipts, thus settling the question of whether or not it is necessary to pass it on to the public.

To drive the motion picture by taxation to higher admission rates is to fly in the face of the modern demand for the best possible entertainment at the lowest possible cost.

When we consider that taxpayers of this country are now paying in excess of thirteen billion dollars a year to run the federal, state and local governments; when we consider that this thirteen billion dollars a year being paid out to run the government is more money than we have in circulation; when we consider that this sum—thirteen billion—is more than the annual value of all our crops, it should not be immodest to suggest that attention be given to cutting down the cost of government, before or at least at the same time that any attempt is made to "balance the budget," and further that the budget can be balanced without compelling 75 to 85 millions of people per week to pay one penny, two penny, and three penny taxes to the U. S. Government.

The people of this country will stop looking for "Mr. Prosperity-Just-Around the-Corner" when the Government, or the states, commence to take pennies and nickels from them to "balance" budgets of millions and billions.

The various industry representatives verbally bombarded the committee with their arguments against a proposed tax measure. Legislators on the committee were told that theatre taxation is discrimination and the expense to the Government for collecting it would reduce the net obtained by such legislation to a negligible amount

The leaders' arguments were in general as follows, pointing out that a federal tax has been levied upon motion picture theatres only in the emergency of war and then to be rescinded as quickly as possible:

First, *because a motion picture admission tax strikes at the essential recreation of the millions of workers and farmers of the nation.*

Second, *in treating the necessities of the poor like the luxuries of the rich, it discriminates against families of limited income.*

Third, *because of the questionable amount of revenue accruing in view of the burden of expense involved in the administration and collection of such a nuisance tax, including the expense placed upon the small theatre owner for necessary checking and accounting services.*

In the present state of unemployment and business depression, the legitimate objections to such a tax are multiplied manyfold.

The admission tax is aimed at a popular entertainment which must serve the millions most seriously affected by a protracted period of unemployment and depressed business conditions.

It is aimed at thousands of exhibitors in every city and town in the United States whose problem of survival is aggravated by every unfavorable business development in their communities.

It is aimed at the vast American consuming public whose wages have been lowered and whose earning power has been reduced.

At the present time the motion picture industry of the United States is going through a process of financial and industrial readjustment, imperatively demanding the following measures:

Reduction of producing costs. *Executives, directors, artists and other studio personnel are cooperating through sacrifices of salary, in order that the financial structure of the industry may be able to survive and meet the demand for the best possible entertainment at the lowest possible costs.*

Readjustment of theatre operating expenses, *to check as far as possible the further closing of theatres, and the resulting added unemployment.*

In this situation, the proposal for a federal 10 per cent tax on motion picture theatre admissions is most untimely. In percentage such a tax would be greater than the net operating

DISCRIMINATION!

Exhibitors throughout the country were represented at the initial tax hearing before the House ways and means committee at Washington on Thursday. Taxation is discrimination, they told the legislators, who heard representatives of the industry vigorously denounce proposed tax levies:

First, because a motion picture admission tax strikes at the essential recreation of the millions of workers and farmers of the nation.

Second, in treating the necessities of the poor like the luxuries of the rich, it discriminates against families of limited income.

Third, because of the questionable amount of revenue accruing in view of the burden of expense involved in the administration and collection of such a "nuisance" tax, including the expense placed upon the small theatre owner for necessary checking and accounting services.

Legislators Told 10 Per Cent Levy Would Be Discrimination and Cost of Collection Would Defeat Objective

WORKERS LEAST ABLE TO MEET TAX

(*Continued from preceding page*)

profits of 99 per cent of the motion picture theatres in the United States, and must therefore be passed on to the public. Inevitably it would involve the following immediate results:

1. An unfair exaction, in the form of a continuous nuisance tax, upon those most seriously affected by unemployment and depression—the mass of people dependent for essential, low-priced recreation upon motion picture entertainment.

2. A further move towards depression and unemployment by the shutting down of many more motion picture theatres throughout the country, the throwing of more men and women out of work and loss to exhibitors. In this connection Pettijohn was to present a schedule of theatres closed in 1931.

3. The darkening of thousands of motion picture theatres, the closing of which would seriously injure the immediate local shopping areas dependent upon them.

4. Cutting down in the production and quality of motion picture entertainment, for no producer can succeed if exhibitors suffer and if attendance is reduced to such a condition.

5. The public irritation that would follow, when the worker or the farmer, attending a movie once a week, is slapped in the face 52 times a year with penny and nickel taxes, for the low-priced and essential entertainment service at his command.

In a single decade the motion picture industry has purchased a billion dollars worth of steel and stone and cement and lumber. It has become the biggest single customer of the furniture, the printing and the lithographic trades and one of the heaviest taxpayers in the nation.

It provides steady employment to a population greater than the inhabitants of some states. Its payroll is one of the backlogs of prosperity, and it buys $100,000,000 worth of newspaper, magazine and billboard advertising annually.

It employs 325,000 employees in production, distribution and exhibition.

Government is using motion picture films to teach conservation, improve industrial processes, public health and agricultural methods.

Industry has discovered new ways of demonstrating production problems, analyzing markets and training personnel through the use of the film.

Science has found the motion picture a useful adjunct in research and in the teaching of surgery and medicine.

Education has discovered that the film is an animated blackboard for the classroom, and definite progress is being made in developing educational projects for the school.

The screen is a moving billboard which brings the nation's shop windows to the potential shopper in the remotest village in the land.

Recreation Essential

To lump a child's 20-cent movie admission with a 20-dollar ringside seat at a prize fight or a $200 opera box, is to make no distinction whatever between essential entertainment and luxury entertainment.

No competent tax authority has heretofore failed to make this vital distinction. During the World War motion picture entertainment was deliberately classified as a necessity of vital importance to public morale. Thus theatres were permitted to consume coal and use electric light power denied to unessential industries.

To tax motion picture admissions, therefore, is to tax an essential, not a luxury service.

It is the broad maxim of sound taxation, that it is better to tax what men have than to tax what men need. The proposal for a general theatre admission tax is an inequitable proposal to tax necessities and luxuries on exactly the same basis.

Least Able to Meet It

The average worker in the United States, through direct or indirect taxation levied against him, is now giving up on an average of one day's pay for every six working days to the cost of government.

Add the penny, two penny and nickel taxes on to his theatre admissions (and the average theatre exhibitor must either do this or go out of business) and you impose on the worker and the farmer discriminatory taxation.

The greater sacrifices of readjustment already have fallen upon those whose wages have been cut down and whose purchasing power has been reduced to essentials.

What answer can be made to the workers' question: Why necessities, instead of luxuries? Why tax an admission to a motion picture theatre and levy no tax upon the sale of a $2,000 fur coat, or upon the gift of a $5,000 diamond bracelet?

Congress has previously recognized that only wartime emergency could justify a general amusement admission tax.

In 1922, therefore, Congress removed the tax on admissions of 10 cents and under to places of amusement.

In 1924 it exempted from taxation admissions of 50 cents and under.

In 1926 it exempted taxation on admissions of 75 cents and under.

In 1928 Congress exempted admissions of $3 and under, and this is the law at the present time.

In a recent public statement, a leader in the field of industrial relations declared:

> *"It follows inevitably that the motion picture is the wage earner's outstanding educational opportunity. The motion picture stimulates in the heart and imagination of the wage earner the desire to improve his own condition. . . . Those who would impose admission taxes on motion picture theatres should remember two things: First, additional taxation in any form is no way to remedy depression. Second, while it may appear that it is the theatre that is being taxed, all taxes eventually come from the pockets of the people. In the case of the movies, such a tax would directly affect the welfare and prosperity of the wage earner."*

Institution Already Overtaxed

Motion picture theatre owners generally already pay the following taxes:

1. Real estate property tax on theatres and grounds.
2. Personal property tax on all personal property and on projection machines, organs and other equipment used in the theatres.
3. A special city or town license fee for theatres.
4. A special community tax per theatre.
5. A special industrial board license fee.
6. A special music tax collected under the federal copyright law.

Moreover, the theatre owner pays rental for films and this rental must be sufficient to take into consideration the various and manifold taxes, corporation and otherwise, paid by the producing companies.

These are the legal taxes on the theatre owner.

In addition, there is the voluntary taxation imposed by charity and relief work which hits the theatre owner first in every community. He is the first man affected by any civic, social or charitable enterprise that needs support. He is asked for free shows, free advertising and the free use of his premises and equipment.

There is grave danger that this source of neighborly aid in cities and towns in the United States would necessarily be cut off as the result of excessive federal taxation, levied at a time when the national policy urges a program of self-help in every community.

Legislative Experience

The proposal to place a federal admission tax on motion picture theatres runs full tilt against the experience of the national Congress itself and the careful investigations conducted by state legislative committees.

The experience of the federal government with this nuisance tax led the Congress gradually to exempt all admissions under three dollars.

Since January 1, 1929, city ordinances proposing to tax theatre admissions from 3 per cent to 10 per cent have been proposed in 14 cities and in 23 states. In every instance, after due consideration, these proposals were rejected by the legislative bodies for carefully weighed and sufficient reasons.

In every case, investigation of the facts disclosed the impracticability and futility of such a nuisance tax.

Element of Depression

Although the film is primarily a medium of popular entertainment, no greater trade stimulant exists in the United States than the motion picture screen. The film is an animated catalogue. The housewife sees a new labor-saving device and she purchases it. The husband sees something that will help him in his business or give him greater comfort at home. Buying suggestion, through the portrayal of conveniences and comforts, is the great unpaid advertising service of the motion picture.

What of the theatre itself as an ally of business?

In one small town in Kansas the business men themselves operate the picture theatre on a non-profit basis because it brings in customers and keeps their stores alive.

In a small town in Missouri, fire destroyed the only theatre. The merchants soon noticed that people who lived five, ten or twenty miles away were no longer coming to town to shop as they had been in the habit of doing. The merchants investigated the reason. The result—a rebuilt theatre.

The motion picture theatre is the community's principal center of entertainment. It draws large crowds to the shopping centers every day in the week.

There is hardly a town or city in the United States where the average local exhibitor can not say:

> *"Take my theatre and pay me one cent on every 10 cents that comes in at the door—you to pay for the pictures, meet the rent, pay the wages, meet the interest on indebtedness and cover all other overhead, allowing me, the owner, a modest salary, plus 10 per cent or even 5 per cent of the admissions for my total investment and years of labor, and you can have my theatre gladly."*

Take the great state of Texas. The following table compiled by the Texas Theatre Al-

WOULD STRIKE AT NATIONAL MORALE

(*Continued from preceding page*)

manac as of January 1, 1932, is a graphic instance of the burdens upon motion picture theatres generally. The survey discloses:

1. That between 75 per cent and 85 per cent of the paid admissions at the average theatre are sold to patrons who attend the theatre at between 7:30 p. m. and 8:30 p. m. In other words, the bulk of such business as theatres can do must be done in one single hour out of the 24.

2. The 945 motion picture theatres in the state of Texas have a seating capacity of 438,035. Of this 110,161 seats, or 25 per cent of the total, are in theatres which remain dark seven days in the week. Those figures refer to seating capacity. Of the theatres that remain closed, the number is 352 or 37¼ per cent of all the motion picture theatres in the state of Texas.

3. Approximately 150 motion picture theatres are operating in the state on a part-time basis of one to three days a week, leaving only 443 theatres operating full time out of a total of 945 theatres in the state.

To add a theatre admission tax in a situation such as this would place a burden upon the surviving theatres they could not carry.

National Morale

An admission tax strikes, at a critical time, at the very existence of an institution which the nation requires today more than ever before—a focal center in every city and town where people may go in orderly fashion and find relief through recreation and entertainment from the strains imposed by depression and unemployment.

Every darkened motion picture theatre is a victory for the forces of discontent and disorder in the United States. Every time you destroy a place of decent, cheap amusement for the masses, you cut off a supply of a vital necessity—entertainment—and you leave taut nerves, strained loyalties, and no escape, except the contemplation of destructive processes that bitterness breeds.

In 1927 Chicago movie theatres closed their doors because of a strike. For two nights restless masses of people roamed through the streets vainly seeking entertainment. The situation threatened civic peace and order. The authorities became alarmed. They called in the parties to the dispute and said: "The theatres must open!"

A federal admission tax would be far more than a nuisance tax. It would be a threat against the maintenance of public morale in the United States, at a time when depression and unemployment are fertile sources of discontent and disorder.

Huge Cost of Collection

Tax experts have estimated that the cost of collecting such penny nuisance taxes requiring individual daily accounting in thousands of theatres in as many cities and towns in the United States, would aggregate up to one-third of the total sums possible to collect. This is the expense imposed upon government.

The expense imposed upon thousands of exhibitors through dual accounting records and other requirements is certainly no less. Thus to the burden of the actual theatre tax would be added the burden of special accounting and other measures, to make it more difficult for the average motion picture exhibitor to continue in business.

In other words, when every national need calls for business stimulation, such a nuisance tax would only add to the plight of thousands of exhibitors now desperately seeking to keep their heads above water.

Whatever justification there may have been for an admission tax previously, it is evident that in the present situation the revenue produced would be negligible in relation to the national budget needs, that the expense of collection would be no less than before, and the burden of expense to the small theatre owner infinitely greater.

Deny Alien Actors Favored

The Hays organization has answered the charge of Congressman Samuel Dickstein of New York, chairman of the House immigration committee, who charged there are more than 1,000 foreign picture actors and actresses here who "don't belong." The Hays office denied that there is any discrimination against American players in favor of foreign. Dickstein will ask that foreign stars pay 25 per cent more income tax than Americans.

Asks Abolition of N. Y. Censor

Abolition of state film censorship is provided in a bill introduced into the New York state legislature at Albany by Assemblyman Langdon W. Post of Manhattan. He also has sponsored a measure requiring the censor to report in detail all deletions and file the reports for public inspection. The abolition bill has been introduced into the state body for years almost as an annual feature.

Offers Kentucky Censor Bill

A bill to "establish a board of censorship for motion pictures," was introduced into the senate of the Kentucky legislature, when the session was but one week old and on the first day for the introduction of bills. The measure was referred to the committee on municipalities.

Quebec To Raise Ticket Tax

The Quebec legislative assembly has been informed by Premier L. A. Taschereau that the amusement ticket tax of 10 per cent is to be raised, in order to secure additional revenue. The amount of the increase was not made known.

Ask Federal Film Supervision

The Oregon State Teachers' Association, in its annual convention at Portland, expressed the belief that a law should be enacted providing for federal supervision of films to establish higher moral standards.

Kansas Towns Defy Blue Law

Every key city in Kansas is now operating theatres on Sundays in defiance of the state blue law. Expectations are that numerous of the smaller towns will join the procession shortly.

Report Studios To Close Unless Made Open Shop

Hollywood reports on Wednesday had it that the MPPDA, on behalf of producers, had served notice on various studio unions that unless members' studios go open shop the studios will be forced to close. A spokesman for the Hays organization denied the participation of the MPPDA in the controversy and said:

"The association does not handle, nor does it interfere in any union matters whatsoever."

Pat Casey, who represents producers in union affairs, could not be reached for confirmation of the open shop report.

Concessions from studio unions, whose agreement with Coast producers expired on November 29 last, are in sight, it is believed, as a result of negotiations which have been continued daily in New York between representatives of the Coast unions and officials of the IATSE. Definite terms have not yet been reduced to writing, but it is expected that a written understanding will be reached shortly.

The studios are represented by Pat Casey, S. R. Kent, R. H. Cochrane, H. M. Warner, Earle W. Hammons, Nicholas M. Schenck and Leslie Thompson. They are seeking a wage cut, reported to total 10 per cent. The committee is meeting with union officials, headed by William C. Elliott, president of the IATSE and the Coast representatives. The producers' group is understood to have used as its basic arguments in asking a wage cut the general economic condition within the industry and the tendency toward reductions in other lines of business.

The unions, it is learned, are leaning toward reduction, at least until conditions take a turn for the better. It is anticipated that major points of difference will be settled at the New York conferences, but that final settlement will be arrived at on the Coast, where final conferences are expected to be held about February 1. Twenty-five union officials are in New York from Hollywood.

Union spokesmen indicate that complete unionization of the Coast production forces will follow the signing of the studio mechanics' standard agreement. It is not noted whether or not actors are to be included. Assisting Elliott are Fred Dempsey, secretary-treasurer; Sal J. Scoppa and others. The Coast interests are being looked after by Howard Hurd, Harold Smith, Carl J. Kountz, Lew C. J. Blix, Carney Hardin and William Cullin.

Stanley Manager Dies

William J. A. Wilson, 42, assistant general manager of the Philadelphia Stanley-Warner theatres, died recently at a Philadelphia hospital after an illness of three weeks. Five sisters and a brother survive.

ONLY 11 OF YEAR'S 87 BEST SELLER FICTION BOOKS BOUGHT FOR FILMS

And of Wholesaler's Ten That Brought Most Orders from Retailers, Only Three Were Purchased by the Producers

The best selling fiction books of 1931 proved to be a relatively unimportant source of motion picture material. Of 87 titles which made the monthly "Best seller" lists of the year compiled by Baker and Taylor Company, New York wholesale book dealers, only 11 were purchased by producers, and of the company's annual compilation, the "Ten Best Sellers of 1931," screen rights to only three have been disposed of by publishers. And one of those three may never be used by the producer who acquired the rights, as it involves Oriental characters exclusively and its drawing power, in consequence, is regarded with some misgivings by the producer.

Various Explanations Offered

Although authoritative figures to show what percentage of the "best sellers" of other years became pictures are not available and, consequently, accurate comparisons cannot be made, it is believed, however, that never before have the "best seller" lists so definitely failed to intrigue producers.

Various explanations of the industry's evident disinterestedness in the most popular works of 1931 fiction are advanced by publishers, literary agents and the producers themselves. They include everything from charges of ignorance of literary values flung at the producers by publishers and literary agents, to contentions on the part of producers that once the worthless and censorable material has been eliminated from the average "best seller" there is not enough material remaining on which to base a good one-reel comedy.

There were also intimations on the part of the story departments of several large producing companies that the return on pictures made from "best sellers" in years past has been consistently so unimpressive as to reduce the value of such material in the opinion of producers to the stage where any negotiations between literary agent and studio are definitely ruptured before discussions of sales prices are ten minutes old.

The two negotiating principals usually fail to consummate their deals by an average demand-and-offer difference of $32,000, which is a considerable chasm when it separates a best selling novel from a motion picture stage, said Francis Ludlow, editor of *The Retail Bookseller,* Baker and Taylor house organ. Once deals of this kind cool off, they are seldom revived—at least such was the case during 1931.

The producers, apparently, were in no mood to gamble on the steep prices asked for "best sellers" by publishers, it was pointed out. In a season in which originals, dramatizations and magazine stories were obtainable at modest quotations, for the most part, and were proving good box office in a majority of instances, "best sellers" wearing price tags upwards of $25,000 were examined with exceptional care by producers during 1931. From what the records of the year disclosed, many of them were found wanting.

Fiction Books Purchased

The 11 Baker and Taylor "best sellers" of 1931 which were bought by producers are: *"Twenty-four Hours"* (by Louis Bromfield), *Paramount; "Back Street"* (by Fannie Hurst), *Universal; "Grand Hotel"* (by Vicki Baum), *MGM; "Big Money"* (by P. G. Wodehouse), *MGM; "Impatient Virgin"* (by Donald Henderson Clarke), *Universal; "The Good Earth"* (by Pearl S. Buck), *MGM; "Skyscraper"* (by Faith Baldwin), *Fox; "The Road Back"* (by Erich Maria Remarque), *Universal; "Hatter's Castle"* (by A. J. Cronin), *Paramount; "Red-Headed Woman"* (by Katherine Brush), *MGM,* and *"Westward Passage"* (by Margaret Ayer Barnes), *RKO Radio.*

Of the Ten Best Sellers of 1931, also compiled by Baker and Taylor, rights to only three have been acquired by producers. The three are: "The Road Back," "Grand Hotel" and "The Good Earth." All characters in "The Good Earth" are Chinese.

Following are the monthly lists of "best sellers" as compiled by Baker and Taylor during 1931:

January:

The Deepening Stream, by Dorothy Canfield
Philippa, by Anne D. Sedgwick
Imperial Palace, by Arnold Bennett
Cakes and Ale, by W. Somerset Maugham
The Water Gypsies, by A. P. Herbert
On Forsyte 'Change, by John Galsworthy
Years of Grace, by Margaret Ayer Barnes
The Silver Key, by Edgar Wallace
Angel Pavement, by J. B. Priestley
Twenty-Four Hours, by Louis Bromfield

February:

Sunset Pass, by Zane Grey
Up the Ladder of Gold, by E. Phillips Oppenheim
Cakes and Ale, by W. Somerset Maugham
Back Street, by Fannie Hurst
The Limestone Tree, by Joseph Hergesheimer
Portrait by Caroline, by Sylvia Thompson
The Ringer Returns, by Edgar Wallace
Rachel Moon, by Lorna Rea
Mackerel Sky, by Helen Ashton
The Dressing Room Murder, by Joseph S. Fletcher

March:

Grand Hotel, by Vicki Baum
The Love of Julie Borel, by Kathleen Norris
Festival, by Struthers Burt
Back Street, by Fannie Hurst
A Jew in Love, by Ben Hecht
Big Money, by P. G. Wodehouse
Reader, I Married Him, by Anne Green
Two Thieves, by Manuel Komroff
East Is Always East, by Pamela Wynne
Porcelain and Clay, by Helen R. Martin

April:

The Bridge of Desire, by Warwick Deeping
Impatient Virgin, by Donald Henderson Clarke
The Sophisticates, by Gertrude Atherton
The Good Earth, by Pearl S. Buck
The Love of Julie Borel, by Kathleen Norris
Grand Hotel, by Vicki Baum
Today's Virtue, by Faith Baldwin
Damned Little Fool, by Cosmo Hamilton
White Face, by Edgar Wallace
Reader, I Married Him, by Anne Green

May:

Storm Drift, by Ethel M. Dell
The Winding Lane, by Philip Gibbs
White Fawn, by Olive H. Prouty
The Bridge of Desire, by Warwick Deeping
Above the Dark Tumult, by Hugh Walpole
The Good Earth, by Pearl S. Buck
Silver Wings, by Grace L. Hill
Men Dislike Women, by Michael Arlen
Impatient Virgin, by Donald H. Clarke
The Sophisticates, by Gertrude Atherton

Publishers and Literary Agents Accuse Producers of Ignoring Literary Values; Such Films Haven't Succeeded, Is Reply

June:

The Road Back, by Erich Maria Remarque
The Glass Key, by Dashiell Hammett
Years of Grace, by Margaret Ayer Barnes
The Silver Flute, by Lida Larrimore
Mary Faith, by Beatrice Burton Morgan
About the Murder of the Clergyman's Mistress, by Anthony Abbot
Captain Blood Returns, by Rafael Sabatini
The Good Earth, by Pearl S. Buck
The Square Circle, by Denis Mackail
The Bridge of Desire, by Warwick Deeping

July:

The Sixth Journey, by Alice G. Rosman
Red Pepper Returns, by Grace S. Richmond
The Chance of a Lifetime, by Grace L. Hill
Ships of Youth, by Maude Diver
The Good Earth, by Pearl S. Buck
A Son of Arizona, by Charles A. Seltzer
Money Mad, by Rex Beach
The Windmill on the Dune, by Mary E. Waller
The Truth About Lovers, by Margaret Widdemer
The Road Back, by Erich Maria Remarque

August:

Kindled Flame, by Margaret Pedler
Belle-Mere, by Kathleen Norris
Shadows on the Rock, by Willa Cather
Call Her Savage, by Tiffany Thayer
Hatter's Castle, by A. J. Cronin
The Last Days of September, by Pamela Wynne
The Sixth Journey, by Alice G. Rosman
A White Bird Flying, by Bess Streeter Aldrich
The Good Earth, by Pearl S. Buck
The Bridge of Desire, by Warwick Deeping

September:

The Ten Commandments, by Warwick Deeping
Belle-Mere, by Kathleen Norris
Shadows on the Rock, by Willa Cather
The Story of Julian, by Susan Ertz
Finch's Fortune, Mazo de la Roche
Susan Spray, by Sheila Kaye-Smith
Young and Healthy, by Donald Henderson Clarke
The Good Earth, by Pearl S. Buck
A White Bird Flying, by Bess Streeter Aldrich
The Opening of a Door, by George Davis

October:

Red-Headed Woman, by Katherine Brush
American Beauty, by Edna Ferber
Judith Paris, by Hugh Walpole
Shadows on the Rock, by Willa Cather
The Ten Commandments, by Warwick Deeping
Skyscraper, by Faith Baldwin
Wild Orchid, by Sigrid Undset
Finch's Fortune, by Mazo de la Roche
Scaramouche, the King-Maker, by Rafael Sabatini
Two People, by A. A. Milne

November:

Maid in Waiting, by John Galsworthy
American Beauty, by Edna Ferber
Kerry, by Grace Livingstone Hill
Broome Stages, by Clemence Dane
Sparks Fly Upward, by Oliver LaFarge
Return I Dare Not, by Margaret Kennedy
Judith Paris, by Hugh Walpole
A Jade of Destiny, by Jeffrey Farnol
A Buried Treasure, by Elizabeth M. Roberts
The Almond Tree, by Grace Zaring Stone

December:

Westward Passage, by Margaret Ayer Barnes
Maid in Waiting, by John Galsworthy
Unfinished Business, by John Erskine
Shadows on the Rock, by Willa Cather
American Beauty, by Edna Ferber
A White Bird Flying, by Bess Streeter Aldrich
The Greek, by Tiffany Thayer
The Good Earth, by Pearl S. Buck
About the Murder of the Night Club Lady, by Anthony Abbot
Two People, by A. A. Milne

Composite List of Best Sellers of 1931

Shadows on the Rock, by Willa Cather
The Good Earth, by Pearl S. Buck
The Bridge of Desire, by Warwick Deeping
A White Bird Flying, by Bess Streeter Aldrich
The Road Back, by Erich M. Remarque
The Ten Commandments, by Warwick Deeping
Maid in Waiting, by John Galsworthy
Grand Hotel, by Vicki Baum
American Beauty, by Edna Ferber
Years of Grace, by Margaret A. Barnes

SIDNEY KENT ABRUPTLY LEAVES PARAMOUNT PUBLIX, NO PLANS YET

Opens Negotiations for Settlement of Contract Having Two and a Half Years To Run; Successor Not Yet Announced

Sidney R. Kent abruptly terminated his connection with Paramount-Publix Corporation Tuesday. Wednesday he entered into negotiations pertaining to settlement of his contract, which bears a termination date some two and a half years hence.

Mr. Kent's successor as vice-president, director and general manager, is yet to be announced. Also Mr. Kent's plans for future activities are, in his words, yet to be made.

The Kent story did not escape the tight lipped policy of the corporation until nearly twenty-four hours after a session with John Hertz, of Yellow Cab fame and member of the Chicago triumvirate recently added to the Paramount board, which is said to have precipitated the move.

Two Formal Statements

Wednesday evening two formal statements issued from the office of Charles McCarthy, publicity director of the corporation. The first read:

> **Adolph Zukor, president of Paramount Publix Corporation, announced yesterday that Mr. S. R. Kent had presented his resignation as vice president and director of the company and that it had been accepted by his associates and the company with deep regret.**

The second statement, signed by Mr. Kent, said:

> **I regret deeply leaving Paramount after fourteen years of continuous effort. I shall take a brief vacation and announce my plans at a later date. In parting I wish Paramount every success and hope to be able to play a constructive part in the future of the industry.**

All inquiries concerning detailed aspects of the subject of the announcement addressed to Paramount executives were referred to the publicity office of the concern. However, Mr. Kent somewhat amplified his statement in a conversation with *Motion Picture Daily,* in which he said:

> **When I said I had no plans, I meant exactly that. The first immediate thing I am going to do is to go to Florida with Mrs. Kent, who has been in bad health, for a rest. I am pretty well shot myself.**
>
> **I intend remaining there for two or three weeks and then I am coming back to New York to look for a job. I haven't a plan in the world.**



SIDNEY R. KENT

Broadway speculation arose at once concerning Mr. Kent's probable successor in his important post at Paramount. There were indications that this had not been given consideration, due to the abrupt suddenness of the vacancy. It was pointed out that it had been generally understood that for some two years or more Kent had been grooming George Schaeffer, his assistant on distribution, for the post, when Kent's eye was on other ultimate probabilities which would have changed somewhat the scope of his responsibilities. The name of Sam Dembow, assistant to Sam Katz, head of the Publix theatre sector of the corporation, was also considerably discussed in connection with the situation.

"Haven't Met Kent," Says Tinker

The *New York Sun* in presenting the story in late editions gave expression to a current report that Mr. Kent might go to the Fox Film Corporation. This was in motion picture opinion to be considered based upon or a sequel to stories of endeavors in certain quarters to interest Mr. Kent in the Fox situation some months ago. An inquiry was made last night of Edward R. Tinker, the newly installed president of the Fox concern, eliciting from him the statement: "I have not met Mr. Kent. That ought to answer your question." Mr. Tinker was at pains to indicate that he meant precisely that and did not intend it as an evasion of any implied set of facts.

Within a few hours the chatter of Broadway had Mr. Kent connected with all existing and some non-existent film corporations.

Rose Through Sales Department

Kent rose to prominence and power in the corporation through the sales department. He has long been an ardent advocate of block booking as an effectively economical sales method. He also has played a prominent part in the celebrated 5-5-5 conferences between exhibitors and distributors, looking toward the elimination of difficulties in distribution and distribution contracts.

Move Said to Have Been Precipitated by Session With Hertz; Schaeffer or Dembow Mentioned for the Vacancy

The interesting story of Mr. Kent's career, taken from the biographical section of *Motion Picture Almanac,* reads:

Born at Lincoln, Neb., and at age of 14, just after he had finished grammar school, got his first job stoking boilers in a greenhouse at $5 a week. From this humble beginning he has developed a business career which is one of the most strikingly successful ones in the annals of the picture industry. Before he was 20 years old he had pushed up in Wyoming and was occupying a responsible position with Colorado Fuel and Iron Company. He was one of an engineering company and he and five other men were sole inhabitants of 36 miles of desolate country. They built their own roads and pipelines, established camps and literally opened up territory to civilization and business activity. In 1912 he went to the Pacific Coast with the American Druggists' Syndicate. Shortly afterwards he returned East where he became a salesman at $50 a week. Three months later he was the company's assistant sales manager, then assistant to the president and for three and one-half years he was virtually in charge of the entire business.

A friend talked to him enthusiastically of the motion picture business. He liked its prospects and cast his lot with the films with the old Vitagraph Company. It was not long after that General Film Company was indicted under the Sherman Law and buried under judgments aggregating $25,000,000. Frank Hitchcock had the job of unravelling the tangle and he called Sidney Kent to help him. The job was cleaned up and Kent walked into the office of Adolph Zukor, president of Famous Players, and sold his services, but not at a price. That was to be determined if and when he made good. He went to work in the company's administration bureau, and at the end of eight months was getting $250 a week. His first work, in the distribution department, was as special district manager of the territory which included the Kansas City, St. Louis, Omaha and Des Moines offices, which position he held until May, 1919, when he was called to the home office to become general sales manager. On January 8, 1921, Zukor appointed him general manager of distribution and a year later he was elected to the company's board of directors. In 1926 he was named general manager.

Publix Splits With Fanchon, Marco Over Use of Shows

Publix admitted on Wednesday a split with Fanchon & Marco over the use of F. & M. stage shows at the New York Paramount and at the Paramount in Brooklyn, two ace houses of the Publix circuit. Publix executives refused to discuss reasons for F. & M.'s loss of both key spots. Boris Petroff will produce shows for both houses for Publix.

MAY LIMIT PERCENTAGE PLAYING TO THEATRES OF LARGER CITIES

Sales Executives Point to Small Returns on Most Pictures in Rural Areas, Checking Cost, Temptation to Falsify Returns

Percentage playing may be restricted to theatres within metropolitan areas almost exclusively during 1932, in the opinion of sales executives of the larger distribution organizations. The small percentage returns on any but exceptional pictures playing rural sections, together with the cost of checking and the increased temptation to falsify returns, are regarded by the sales executives as being principally responsible for unsatisfactory results being obtained from percentage contracts outside of city territories.

In applying percentage contracts to metropolitan theatres, however, distributors are being confronted with an entirely new problem in de luxe presentation houses. Operators of these theatres are avoiding percentage playing on the premise that their stage attractions, frequently including performers with unquestioned drawing power, are responsible for a large share of the final grosses, and that the picture distributor has no right to share in the entire gross of the house.

In line with these objections, Publix will refuse to play percentage pictures in any of its de luxe presentation houses hereafter, it is understood. Other circuits are also reported to be considering similar action.

Doubt Block Sale Elimination

No other outstanding changes in sales policies during the coming season are foreseen at this time by executives, several of whom already are engrossed in discussions of new season selling plans. Improvements in checking services will be sought by the distributors, who have voiced dissatisfaction with both cost and results of present checking systems.

Voluntary elimination or modification of block booking by the distributors themselves is considered as distant as ever, due to the impracticability of selling economically by any other system. Adoption of the 5-5-5 uniform contract, regarded in some business paper circles as likely to occur on April 1, is considered a dormant issue, remote as ever, by both sales executives and spokesmen for the Motion Picture Producers and Distributors of America.

While obviously willing to discuss freely the probability of changes in the more or less uniform sales practices with the arrival of the new selling season, the sales executives interrogated refused to be quoted on the grounds that in connection with impending national conventions of exhibitors' associations there have been announcements of intentions to discuss and take some stand on the sales practices cited and that, in view of this, any commitment on the part of sales executives at this time might be construed as controversial and aimed specifically at exhibitor groups or their convention programs.

The sales chiefs uniformly hold that there is little prospect of percentage playing being eliminated during the year, although a majority are of the opinion that the generally unsatisfactory results obtained with percentage contracts in rural sections last year may result in fewer such contracts being made with small town exhibitors next season. In all probability, they declared, only the outstanding and exceptional picture will be sold on percentage in rural sections this year.

Less of Problem in Cities

Slimness of percentage returns from small, country theatres, together with the expense of having the houses checked, and the increasing dissatisfaction among exhibitors with current checking systems, adds to the belief that the percentage contract may pass from rural districts during the year. It has been found that, except in the cases of extraordinary pictures, checking costs frequently consumed all or most of the percentage returns from small, rural houses. Moreover, the increase in copyright violations last year, attributed directly to the added temptations of percentage contracts by the Copyright Protection Bureau, is also being studied with great concern by sales managers with whom the percentage contract was in great favor last year.

Larger returns from metropolitan theatres make the percentage contract less of a problem except in the deluxe theatres that show presentation attractions. Moreover, checking is not the problem in many cities that it is in rural sections. Bookkeeping systems employed by circuit organizations, for one thing, make falsification of returns next to impossible, thus relieving the distributor in many instances of the expense of checking large numbers of circuit theatres.

With both distributors and exhibitors dissatisfied, it appears likely that some attempt may be made during the year either to correct faults in the present systems or to evolve new checking methods. Exhibitors oppose present checking systems on the ground that they make public property of information concerning the exhibitors' income.

Any change in block booking practices is regarded as least likely of all to occur. Selling on an individual picture basis, the distributors pointed out, would involve costs which would result in prohibitive rentals, making it next to impossible for any but the largest of theatres to obtain pictures.

TAKE GOOD AIM!

Do not waste your advertising in those out-of-town communities where even guest tickets will not be used advises G. T. Gallagher of Publix, in a communication to managers. Concentrate advertising where the bulk of the patronage comes from, is the burden of his suggestion. Two ways are offered for determining the source of out-of-town patronage. One way is to distribute "keyed" guest tickets, and another is to make a survey of license numbers of parked cars on weekends. Concretely he recommends that the local chamber of commerce will supply information as to the manner of ascertaining the registration place of a car through the license plate. He goes further, suggesting that the chamber of commerce might easily be induced to conduct such a survey more thoroughly than the manager could himself.

And Publix Is Turning Thumbs Down on Percentage System in Deluxe Houses, Showing Stage Acts; Others to Follow

Board Exceeded Power, Says Hess

A recent decision handed down in Cleveland by an arbitration board brought an opinion from Gabriel Hess, counsel for the Hays office, stopping over on his way to the Coast, that only that part of a decision is binding which applies directly to the question submitted for arbitration.

Dan Robins, Warren, Ohio, exhibitor, was given a verdict against Universal in which Universal was ordered to deliver to Robins "Strictly Dishonorable," according to a contract entered into between Robins and Universal.

Hess is quoted as saying that the majority members of the board exceeded their powers when they stipulated the amount of money to be paid for the picture, and this section of the verdict is void. Universal held out the film, claiming that Robins had failed to notify the exchange of playdate as per contract.

Allied to Fight Hays Group In Nebraska, Steffes Warns

A national campaign directed against the Hays group will be waged in Nebraska to correct alleged illegal practices in violation of statutes on restraint of trade, Iowa and Nebraska Allied members were told Wednesday by Al Steffes, president of Allied. Nebraska will have full support of national officers in the battle, Steffes stated, referring to the W. N. Youngclaus suits.

H. M. Richey, business manager of Allied, told the meeting that independents are unable to cut admission prices. Governor Charles W. Bryan of Nebraska was guest of honor at the Wednesday night banquet, with several hundred exhibitors present.

THE CAMERA REPORTS



OPENING GUN. Of the Democratic 1932 campaign, as sounded at the meeting of the executive committee, with Burt New, representative of the Hays office, as secretary. Shown are John J. Raskob, Jouett Shouse and New.



NEWCOMER. (Right) Ann D'Vorak, who will make her screen appearance with an important role in First National's latest vehicle for James Cagney, "The Crowd Roars," thrill drama of the speedway.



VICTOR. Lou Brock, RKO shorts producer, demonstrating the form that won him low gross score of 83 in the RKO studio golf tournament over the Fox Hills course. Lew Maren was high net man with 65.



A TRANSCONTINENTAL CALL. Abe Montague, district manager for Columbia in New England, putting in phone call for Joe Brandt, company president, in New York at dinner in Boston preceding opening of Columbia's "Forbidden." The voices of both Brandt and Barbara Stanwyck, the star, who was in Hollywood, were heard. Shown are Mayor Curley of Boston, Montague, Joe McConville and Nathan Yamins, exhibitor leader.



FORMER STAR STUDIO VISITOR. Patsy Ruth Miller being introduced to Melvyn Douglas, a new screen juvenile, by her husband, Tay Garnett, on the "Prestige" set at RKO Pathe. Garnett directed this vehicle for Ann Harding, opposite whom Douglas is featured.



HIS OWN. Douglas Fairbanks, Jr., showing a Warner technician the microphone that he found best adapted to his voice. He now takes it to the mixing room when going on the set, recapturing it when work is over.



ASSIGNED. (Left) Rose Hobart, who has again been cast with Charles Bickford, this time in Universal's "Ambition," a newspaper story directed by Russell Mack.



REFLECTIONS. Perhaps on the immediate past, which includes two completed roles for Warner Brothers—opposite William Powell in "High Pressure," and with Joe E. Brown in "Firemen, Save My Child." This study of Evalyn Knapp is a new portrait by Ferenc.



AN OPPORTUNITY. But this was not the only way Bill Cody took advantage of that Hollywood snowstorm. When the climate thus went berzerk, Monogram changed Cody from "Texas Pioneers" to "Law of the North."



THE BEERY FAMILY NOW. Mr. and Mrs. Wallace Beery and the three children orphaned by the death of their mother, a relative of the M-G-M star, who has adopted the girl and will also bring up the boys.

IN DEBUT. (Right) George Brent, called by Warner Brothers "a find," who has already been assigned the male lead opposite Barbara Stanwyck in Edna Ferber's "So Big."



TICKLISH BUSINESS. But Johnnie Weismuller assumes full responsibility for keeping Una Merkel in the breathing zone. Johnnie, of course, is the world's champion aquatic star, but as a swimmer, Miss Merkel is so far one of M-G-M's finest featured players.



FREE ADMISSION PLAN FOR JOBLESS DROPPED

Likely Harmful Effects on Regular Sale of Tickets Called Chief Reason for Abandonment; Fay Tests Proposal

Preliminary consideration of a plan for allotting free admission tickets to motion picture theatres to "worthy" charity cases and to penniless unemployed has ended without any formal proposal being made to theatre operators. The impracticability of the plan was evident to representatives of the industry early in the discussions, in which officers of the MPPDA and of the New York Unemployment Relief Committee participated.

The harmful effects which it was feared such a plan would have on the regular sale of admissions was regarded as the chief reason for its abandonment. Unsatisfactory results obtained in other cities where the plan has been adopted also contributed to the death of the proposal, which emanated from the Relief Committee. In Detroit, at Providence and in other cities where similar plans have been tried, the experience of exhibitors was that the free tickets were usually diverted to unworthy cases, resulting in complete failure of the plan and in actual losses to theatres.

Fay Makes Test

Last week, Edward M. Fay, of Providence, turned over 500 tickets—each good for two admissions—to the welfare organizations in that town, for use at Fay's Theatre for matinees. Only 265 were used, or slightly in excess of half the total allotted. Fay reports that 80 per cent were presented by "well-dressed" persons who gave no evidence of being in want. "Only 20 per cent looked like people that were unemployed and down on their luck," Fay said. Of the total used, 10 per cent were presented by children and the rest practically evenly divided between women and men.

"The noticeably outstanding feature of the experiment," Mr. Fay remarks, "was that most of the tickets were presented by well-dressed people. The experiment was a failure from both ends: the theatre and from the angle of alleviating the so called depressed spirit of unemployed. There was no local newspaper publicity attached to this experiment."

The proposal at New York was made unofficially to the MPPDA, which assigned a committee to investigate its possibilities. They reported the plan as being dangerous to theatre owners and unfeasible and impractical in regard to operation. It was vetoed without even being submitted to member companies. Early discussions considered the possibility of extending the plan nationally in the event it was found feasible.

Indicating a realization that motion pictures are a necessity and not a luxury to the masses, as anti-industry legislators have said on occasion, the New York branch of Walter S. Gifford's National Unemployment Relief Campaign proposed late last December that the industry aid in alleviating the mental distress of unemployed by alloting blocks of free tickets to the various civic and relief organizations for distribution to recognized "worthy" cases. Films are next in importance to food and clothing, the relief committee said.

Exhibitor Leaders Skeptical

In reporting the proposal to the industry, Motion Picture Herald gathered the opinions of several important exhibitor leaders throughout the country, the majority of whom were skeptical as to its feasibility. M. A. Lightman said that "the plan is excellent if functioned properly. Its danger lies in imposing greatly on theatre owners if misused."

Al Steffes, of Minneapolis, recently elected president of Allied States Association, said: "To give the plan national publicity will close 80 per cent of theatres now open."

Steffes has been admitting "worthy" unemployed to his theatres at Minneapolis for several weeks past.

Cleveland exhibitors this week tied up with Associated Charities in Cleveland to distribute free tickets to those on the association's charity list.

At Rochester, a proposal submitted by the Civic Committee met with opposition of exhibitors, who suggested that the committee might offer something which would bolster the morale of theatre owners.

Showmen Demand End of Outrages

Kansas City exhibitors, harassed by the series of outrages which have marked the continuous retaliatory measures practiced by the IATSE local and the Sound Projectionists' Association, in the operators' union war there, are demanding that authorities press their investigation until peace is restored and patrons assured safety.

The series of stench and sulphur bombings and dynamiting of theatres, culminating in the death last week of a janitor at the Loew Midland, $4,000,000 prize Kansas City house, when he lifted a time bomb from under a balcony seat, has resulted in confessions being obtained from Ermal J. Lime, president of the association; E. M. Evans, secretary, and John E. Gillespie, dupe of Lime, who carried the bomb to the theatre. The auditorium had been cleared only a few moments before the bomb exploded prematurely, having been set for 11:45, blowing the janitor to bits.

John McManus, manager of the Midland, expressed the hope that the two confessed dynamiters would be hanged, in accordance with the 1929 bombing act, which provides the death penalty as the maximum punishment, regardless of the consequences of the act. Gillespie is an ex-convict, having been arrested five times previously. Local police authorities are seeking legislation regulating the purchase and use of dynamite, in an effort to curb the racketeering maneuvers which are terrorizing the motion picture houses of the city.

RCA Now Owner Of 65% of RKO

Radio Corporation of America now controls approximately 65 per cent of the total common stock of Radio-Keith-Orpheum, and also owns more than $9,000,000 of the 10-year 6 per cent debentures, as a result of the recent RKO refinancing. Previously, Radio Corporation had owned only 8 per cent of the RKO stock.

Control went to RCA through failure of RKO stockholders to subscribe for more than $2,000,000 of the $11,600,000 of 10-year, 6 per cent debentures recently offered, which carried three-quarters of the common stock with them. Approximately 15 per cent of the stock held outside the Radio Corporation contributed to the debenture plan. About 6,000 of the 30,000 stockholders were represented when the books closed.

In taking up $9,000,000 of the debenture issue, RCA increased its stock holdings in RKO to more than 1,600,000 of the 2,750,480 shares outstanding.

Executives of RKO Continue Meetings

Conferences continue at the Coast studios of RKO at which the executive lineup of production forces both for RKO-Radio and RKO Pathe will be determined. The meetings got under way on Tuesday when Hiram Brown, president of RKO, and others arrived from New York, including Ned Depinet, Charles Rosenzweig, Joseph I. Schnitzer, Lee Marcus, David Selznick and Frank O'Heron. Arthur Lehman and Paul Mazur, of Lehman Brothers, important factors in RKO financing, arrived in Hollywood with Brown to participate in the meetings. Depinet and Rosenzweig are expected to spend one month at the studio studying new product and outlining a sales campaign on 1932-33 product.

Detroit Censor Denies Only Five Features During 1931

Only five feature pictures were completely eliminated during 1931 by Lieutenant Royal Baker, Detroit police department censor. Baker is virtually the Michigan state censor, because though his jurisdiction is confined only to Detroit, the rest of the state bodies generally follow his lead.

In addition to the five features, 167 spoken lines were deleted, 72 sequences cut out and three films were re-edited.

Many Open, Reopen in Canada

Various Canadian openings and reopenings in recent weeks are looked upon locally as an excellent sign of the rebirth of more satisfactory conditions. Toronto, Winnipeg, Ottawa, Montreal and several Ontario towns are brightened with newly lit marquees.

Anti-Trust Answer Postponed

The date for filing an answer to the alleged anti-trust suit against the Hays organization by Cleveland exhibitors has been extended from January 24 to February 8.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

ONE of the many important problems now worrying distributors is the reputed breakdown of the system by which box offices are checked on percentage bookings. Unless a substitute can be found which is more dependable than the integrity of people, indications at present point to less percentage playdates next season than ever before. Individual deals on outstanding productions, or roadshows, of course, will be the exception, but where a blanket product deal is involved, insiders predict a limited amount of percentage agreements commencing with 1932-33 contracts.

Theatre owners and distributors always have been at odds over the placing of checkers in or about theatres to protect the distributors' interests, but not until recently has the system failed so completely when, forced by what they claim to be unlivable salary fees, checkers are said to have openly "propositioned" exhibitors.

Formerly, checkers received $10 and upwards per day, but conditions have reduced this figure to as low as $3, and in one town near New York City the checker is forced to pay carfare of $1, plus the cost of meals.

▽

A former New York police commissioner is supposed to be slated for an important executive post with a national company.

▽

The Chinese situation is safe, Warners hear.

A communication to Warner chiefs from Jason Joy, of the Coast producers' association, states that "The Honorable Mr. Wong," a new release, is entirely satisfactory and safe from any unreasonable censorship difficulties, adding that the Chinese will have no grounds for complaint.

▽

B. B. Kahane, general RKO counsel, who handled the gathering of proxies for RKO's refinancing plan, was class orator at Chicago's Kent College of Law, class of 1912.

▽

Did you know that the Better Business Bureau—which checks-up on questionable commercial enterprises, including those in the picture business—is licensed as a private detective agency?

▽

The $250,000,000 Rockefeller-Radio City amusement project is at the moment the largest single construction enterprise in the world.

▽

Exhibitors in states where chain store legislation is proposed, or where it already has been enacted, might study the scope and method of operation of a similar measure passed recently in Indiana. Theatres are not affected, because they do not dispose of "wares or merchandise," as stipulated in the measure. However, where exhibitors have candy counters or vending machines they must pay the tax. Even the sale of gum any place in the theatre, automatically places the theatre in the "store" category.

▽

Metro's studio at Culver City forwards to the home office the information that juvenile "sound racketeers" now are invading Hollywood to confound directors working on exterior sound shots.

Al Santell found his work on "Polly of the Circus" balked by the "building" activities of two youngsters on private property nearby. Al bought off the youngsters with a ten dollar note.

Tod Browning, while making "Freaks," was harassed by the continued coughing and sputtering of a dilapidated "flivver," being "repaired" on the street by two other urchins. They likewise pleaded the need of ten dollars—apparently a standard "silencing" fee established by the boss of the juvenile band.

THERE are those who still contend that the widely heralded retiring nature of La Garbo's is neither according to the lady's nature, nor to her preferences, but is imposed upon her by wise employers.

Garbo, they say, would like to share the public limelight off the set just as much as any do, but is prohibited from just that by a supremely wise authority, according to skeptics.

Her reputation and glamour founded on a distinct camera personality, Metro is reputed to have been endowed with enough foresight to realize that constant and promiscuous contact with the press and public would puncture the star's aura of romanticism and charm sooner or later. Hence, the Garbo "mysticism"—which, incidentally, occupies an important spot in current advertising copy pertaining to Greta's newest feature.

In any event, this strange "mysticism" has succeeded in veiling to the public for nigh onto seven years the plainness of person and the "distinguished screen personality" that is Garbo.

However, regardless of the possible influence of Metro in enforcing a retiring nature, very few—if any—home office executives were aware of her recent departure from New York to Hollywood. They first learned of her sudden and dramatic return when they saw pictures of their star alighting from a train at Chicago, in newspapers on the following morning.

▽

Silent pictures have met their Waterloo in practically all towns except the town of Waterloo in Wisconsin, where the Community theatre still operates exclusively on a silent picture policy.

▽

What theatre press agent has never dreamed of the situation where he might control the destinies of his local newspaper, while continuing as publicity agent? We had agreed that it is an impossible situation until we heard of Elmer Fitzgibbons, who "subbed" for the editor of a Peoria newspaper recently when the editor was forced away from his desk for one week.

Elmer is press agent of a local theatre. He worked nights at the editor's desk, and in return secured a full roto page for his house.

▽

Sari Maritza, Paramount's latest European importation, took time off to say a few things while in Kansas City en route to the west coast. "One New York paper reported that I couldn't speak English," she laughed. "I'm sure I was speaking English but I wasn't quite sure what some of the New York reporters were using." Sari, pronounced "Shari," speaks English fluently. "I'm just afraid the studio will want me to be a platinum blond," was another observation. "I positively will not permit that." Miss Maritza has light brown hair.

▽

When Phillips Holmes was in Kansas City recently, flying in from New York, an entire sorority from a nearby dance gathered outside the window of a hotel coffee shop where he was fueling up on ham and. The girls sent a representative in to invite him to their "shindig," but Holmes, modest as he is, blushingly refused. While in the coffee shop, a diner got up and made a speech, telling Holmes what a wonderful actor he is.

The player cut short a vacation in New York "to go across the continent for a smile," as he described the retake of the finale closeup on "The Man I Killed," which was his errand to Hollywood.

▽

One of the many basic reasons for the wide public appeal of motion pictures is the fact that normal individuals assimilate 65 per cent of their knowledge through the eyes.

UNLESS an independent operator of a costly theatre, built especially for first-run operation, has actually contracted for sufficient product to guarantee him a first-run supply, he is usually in a constant state of worry for fear a shortage will force him to establish a second-run policy and thereby injure the possible earning power of his house. This frequently happens to independents, rarely to circuits, and, particularly, affiliated circuits, but when it does, that's news!

Publix and Shea operate four first-run theatres at Buffalo, where the other day the Court was forced to abandon its first-run status because of a shortage. Schedules of the four Publix-Shea houses require more first-run releases than Metro, Fox, Paramount, Warners, First National, United Artists, Radio, RKO Pathe and Universal can be counted on to supply.

▽

A sales conference at Chicago on Sunday is being arranged by RKO. It's a secret.

▽

In a message to theatre owners, contained in a current advertisement, Paramount says: "The next three months are the turning point for the entire motion picture industry!"

▽

Now that the night boat to Albany goes into receivership, there may be really something to the report that the country is suffering from a depression.

▽

At press time last week, an executive at RKO turned over to us for publication the "complete" personnel of the company's new distribution cabinet, headed by Ned Depinet, and although a realignment had been hanging fire for many weeks, he warned us against "sudden changes," despite the fact that the corporation on the previous day officially and publicly announced that no further changes would be made.

On Friday, E. L. McAvoy took over new duties as division manager between the Middle West and Pacific Coast, according to RKO. On Saturday, Mr. McAvoy resigned.

▽

Retailers of radio sets, it appears, are having a difficult time. Their only "hope," according to one important wholesaler, lies in home televisors, built in combination with radios.

▽

Mona Maris, coast player, was born in Buenos Aires, educated in Berlin, Paris and Spain, and speaks German, Spanish, English and French, also English with any one of the other accents.

▽

Mrs. Keaton gave Buster a new car in which there is a radio, and Keaton's press agent would have us believe that Buster is so "tickled" that he sits for hours and hours in his garage listening to the radio, rather than play the family radio in the front parlor.

▽

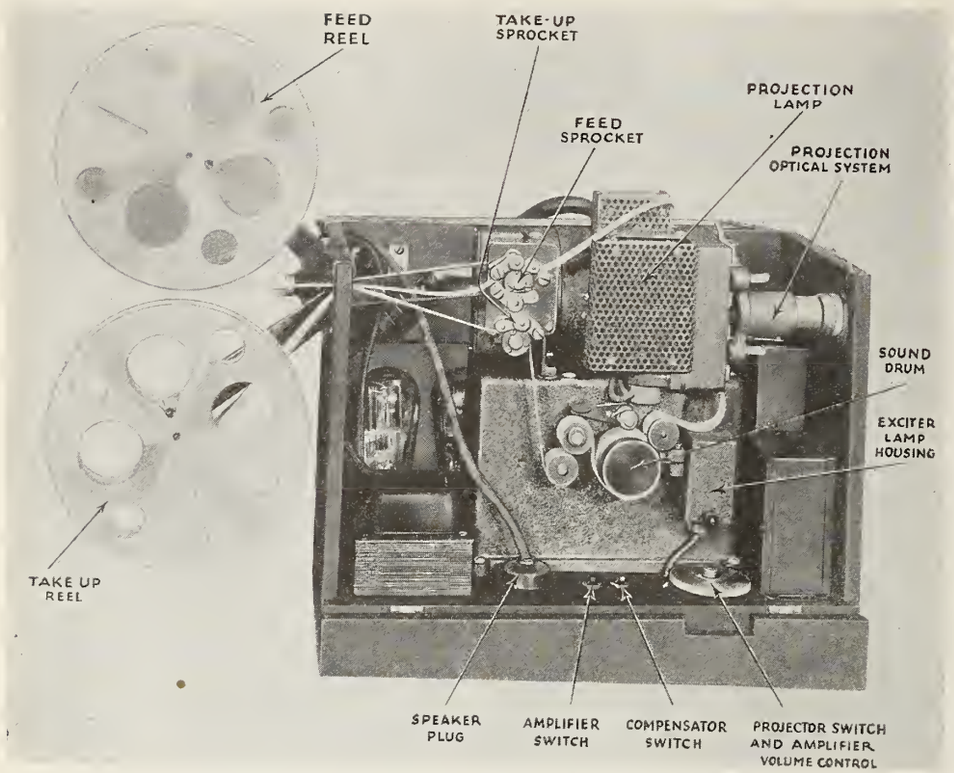
When other RKO executives agreed to a salary readjustments on January 1, William Le Baron held out for an increase as stipulated in his contract.

▽

Al Zimbalist, recently with RKO Pathe, has completed a play, "Private Wives," since his resignation a few weeks ago.

▽

Publix managers may book from Paramount feature versions of company product in French, German, Spanish, Italian, Polish, Hungarian, Portuguese and Swedish. Most of these are made at the company's French studio.



RCA Photophone's 16 mm. sound-on-film portable projector

Erpi, RCA Follow Different Channels In 16mm. Selling

Western Electric will not merchandise a sound-on-film producer of 16mm width for the non theatrical field, but intends to market a sound-on-disc machine upon the completion of current technical developments. RCA Photophone, Erpi's competitor in the sound equipment field, recently finished laboratory work on a sound-on-film 16mm device for non theatrical use, but Erpi officials are of the opinion that disc, and not film, is necessary for a successful non-theatrical market.

Erpi and Western Electric will not effect a unification plan similar to that which was announced this week by RCA Photophone and RCA Victor.

Electrical Research cannot market sound equipment in the home field, but must confine its non-theatrical merchandising to class rooms and other educational phases, to churches, clubs and commercial organizations. RCA Photophone has exclusive rights to home sales, in addition to regular non-theatrical business, by the terms of an agreement made several years ago by Radio Corporation and American Telephone & Telegraph.

RCA Equipment in School

Contracts have been signed for the installation of RCA Photophone equipment in the new Samuel Gompers Industrial High School for boys, in the Bronx section of New York, as the first step in the city's test of the potentialities of sound pictures in teaching.

Would Restrict Ticket Sales to Seats Available

BY FRANCIS L. BURT

The film industry this week occupied a prominent position in the Congressional limelight, with taxes and the "S.R.O." sign occupying the center of the stage.

As the House ways and means committee prepared to swing into its hearing on the proposed Mellon admission tax, Senator Robert D. Carey (Rep.) of Wyoming took theatre owners to task with an attack upon the practice of selling tickets when there were no seats available.

Senator Carey, after what appears to have been an unfortunate experience at one of his local theatres some days ago introduced a bill which would make it unlawful for any Washington theatre owner or employe to make a false or misleading statement concerning the availability of seats for any performance or to sell more tickets for any performance than the number of seats available, providing a penalty of not more than $100 for violations.

Hearings on the bill were held by a subcommittee of the Senate committee on the District of Columbia on January 20, at which the Washington theatre interests protested the threatened legislation. Theatre men contended that film houses do not sell "seats" but admissions. They also declared that every effort is made to keep approaching patrons advised as to the availability of seats, most of the houses, during the busy periods, having men stationed outside to constantly announce whether, and where, seats are available or how soon some may be expected.

RCA Announces A New Portable 16mm Projector

Announced as the culmination of four years of development, RCA Victor Corp. and RCA Photophone, at a demonstration on Thursday, introduced a new AC 16 mm. sound-on-film projector.

Manufactured by the RCA Victor Company at its plant in Camden, N. J., and referred to as the RCA Photophone Junior Portable to distinguish it from the 35 mm. senior portable which has been on the market for more than a year, the new machine consists of a projector-amplifier unit and a small loudspeaker unit. The entire equipment is operated from any 110-volt, 50 or 60-cycle AC lighting circuit.

The projector-amplifier unit is 14½ inches long, 13¼ inches high, 8¼ inches wide and weighs 43 pounds. The equipment is not removed from its case during operation, the interior mechanism being accessible for adjustments, replacement of radiotrons, lamps and photocell. During actual presentation of pictures, the case is closed to reduce to a minimum extraneous noise caused by operation.

The projector is equipped with an optical system which projects pictures varying in size from 22 inches wide to 16 inches high at a distance of 10 feet to 67 inches wide by 50 inches high at a distance of 30 feet. The picture size recommended by RCA for good illumination is 52 inches wide by 39 inches high, which is obtained at a projection distance of 23 feet.

The exciter lamp is a 4-volt, .75-ampere, Mazda lamp and the radiotrons used in the amplifier are one UX-868 photocell, one UY-224, one UY-227, three UX-345s, and one UX-280. All power for the operation of the loudspeaker is obtained from the projection-amplifier unit.

The loudspeaker is mounted in an individual carrying case which is 19 inches long, 16 inches high, 9½ inches wide and weighing 21 pounds exclusive of film cases, reels and film. Space is provided in the case for the storage of eight film cans for 400-foot film reels. This loudspeaker is of the flat baffle type, with the dynamic speaker unit mounted behind the screened opening in the front of its carrying case. A sufficient volume of sound is available to meet the requirements of rooms having a cubic content up to 10,000 feet. The 16 mm. film employed for reproduction contains sprocket holes on one side only instead of both sides as are required on 35 mm. film. When threaded in the projector, the sprocket holes are on the right side of the film. The sound track, barely discernible to normal sight, is at the left.

Zeidman to Distribute on Independent Market

Bennie F. Zeidman has decided to release his "Juvenile Court," in which Junior Durkin, Pat O'Brien, Bette Davis and Junior Coghlan appear, on the open market.

This decision was reached after negotiations with two major distributing companies and after independent market buyers offered financial inducements to Zeidman.

Zeidman has appointed J. D. Trop, his salesmanager with offices at 729 Seventh Avenue, N. Y., and Charles E. Moyer, formerly with United Artists to handle promotion work.

Adams Joins Vitaphone

Norman H. Moray, in charge of Vitaphone sales, this week appointed Cleve Adams home office representative.

INDEPENDENT PRODUCERS UNITE TO CAPITALIZE ON WIDER MARKET

Study National Exchange Plan; Ready to Act on Labor Costs, Relationship With Studios, Production Outlays and Operation

Inspired by the rapid and impressive development in reconstructing an independent market equaling in size, and possibly surpassing that of silent days, practically all of Hollywood's important independent producers banded together this week and formed a cooperative and protective association through which it is hoped to strengthen their position in the industry, and amicably to adjust whatever problems may arise to threaten their interests. Known as the Independent Producers' Association, the new organization immediately will set to work to draft a constitution in which, it is expected, a code of ethics will be incorporated in some form.

National Exchange Considered

Studio labor contracts, general relationship between independent producers and studios, possibly production costs and operating problems, and other matters of vital interest to members will be taken into consideration for needed action. According to West Coast reports, an exchange system of national scope is being considered, through which all members would release product which is now handled by a hundred or more state right exchanges.

Phil Goldstone is one of the founders and so is M. H. Hoffman, who heads the association; Morris R. Schlank is first vice-president; Al Mannon, second vice-president; Nat Levine, secretary, Larry Darmour, treasurer, and the following constitute the board of directors: Burton King, C. C. Burr, Ralph Like, Darmour, Schlank, Goldstone, Levine, Mannon and Hoffman. Samuel Wolfe, Hollywood attorney, is on the executive staff as general counsel.

"Solid Front" Is Aim

Those who were instrumental in establishing the new organization, it is believed, took cognizance of the generally accepted belief that the independents this year have a bigger opportunity than has been offered at any time since sound forced many small concerns to abandon production.

"A solid front" for independents is the aim of the founders.

Curtailment by larger studios and a pronounced trend toward a "return to independent" days prompted an unusually keen interest in independent activities, which became manifest immediately after the first of January when Motion Picture Herald, surveying the situation at Hollywood, unearthed dozens of new companies and several others in the formative stage. In the issue dated January 9, these activities were reported and showed between 150 and 200 features lined up for 1932-33 season by independent concerns.



It appears that this chap can shoot as well as operate a theatre, comments J. C. Jenkins, in forwarding this snapshot of C. C. Kaufman, manager of the Gem theatre at Calusa, Cal., home from a morning's shoot.

Sets February 1 for Hearing In Warner Receivership Case

Clarence A. Sutherland, of Wilmington, Del., attorney for Jules Endler, of Passaic, N. J., who recently filed a bill of complaint in chancery court at Wilmington asking for appointment of receivers for Warners, presented a motion on Wednesday for a court order to direct the corporation to bring before the court certain of its books and records for examination by Chief Justice James Pennewill. The corporation is represented by former federal judge Hugh M. Morris, of Wilmington.

The question as to whether Endler is a bona-fide stockholder of the corporation and entitled to bring suit against the company was raised by Morris before Pennewill. Morris pointed out that in its answer to the suit, the corporation denies that Endler is a stockholder of record. Endler in his bill said he is the owner of 300 shares of common. After the question, Pennewill deferred hearing of argument on Sutherland's motion and tentatively fixed February 1 as the date for hearing of testimony to determine whether Endler is a stockholder of the company.

Loew's Declares Regular Dividend

Regular quarterly dividend of $1.62½ on preferred will be paid by Loew's, Inc., on February 15 to stock on record as of January 30.

Tinker Clarifies Coast Situation

Garbled reports emanating from Hollywood concerning the operating personnel of Fox studios were clarified in New York by president Edward R. Tinker, who again made it clear that Winfield Sheehan, who is on a leave of absence due to illness, still is the production chief and will return to Movietone City when fully recuperated. Pending Sheehan's return, Sol Wurtzel is in charge, but until Wurtzel returns to Hollywood from production conferences in New York with Tinker, Al Rockett is in temporary charge, with Jack North assisting.

Following Wurtzel's departure for New York two weeks ago, John Stone, Sheehan's assistant, took over the reins temporarily, but upon his resignation the post was assigned to Rockett, who is next in seniority. This move brought about a series of garbled rumors in which Sheehan, Wurtzel, Henry King and Raoul Walsh were reported to have resigned in a general studio shakeup.

A group of Fox chiefs and directors, including Walsh, King, Clayton Sheehan and Buddy DeSylva have received notice from the corporation that since their contracts never were approved by the board of directors, a regular procedure at Fox, the company did not recognize their contracts. The company, it is understood, seeks revision of these contracts, but, it was pointed out at Fox, this action does not necessarily mean that the group is no longer in the company's employ.

No Dividend Action Taken On Warners' Preferred

No action on the quarterly dividend of 96¼ cents on Warner Bros. preferred stock, due March 1, has been taken by the directors of the company, it was announced this week.

Dividends on the preferred stock have been maintained on a $3.85 annual basis from August 1, 1930, prior to which the stock paid $2.20 yearly from the initial dividend of $1.10, paid on March 1, 1929, covering the period from September 1, 1928, to that date.

The dividend on the common stock was passed in the third quarter of 1930, after previous payments at $4 yearly from the closing quarter in 1929. Rights issued by the company in 1929 averaged $3.75 and $2 in the following year.

New England Allied Session Feb. 2

Postponement of its annual convention until February 2 at Boston was voted this week by Allied Exhibitors of New England. The meeting was scheduled for Tuesday at the Hotel Statler. Inability of Abram Myers, national counsel, to attend, because of tax hearings at Washington, brought about the postponement.

THE BOX OFFICE CHAMPIONS FOR DECEMBER

The period represented in the December box-office quotations was one of five weeks, and rated on a basis of dollars-and-cents draw, Universal's so-called shock picture, "Frankenstein," was the champion of champions. The entire group of six productions rated showed a striking variation in public taste. Following the Universal "scare film," were M-G-M's "Possessed," a drawing-room drama; "Delicious," a Gaynor-Farrell adventure in sentiment; Paramount's "kid" picture, "Sooky"; M-G-M's pull at the parental heart strings, "The Champ": and finally, "Private Lives," another M-G-M production, in this instance a raucous comedy-drama of "the smarter set." Here, then, lies light on the always momentous question, "What does the public want?"—projected from the reliable lamp of the box office. It is to be noted that December's second-place picture, "Possessed," was also a November champion.



FRANKENSTEIN

UNIVERSAL

Screen play by Garrett Ford and Francis Edwards Faragah. Based on the story by Mary W. Shelley. Directed by James Whale. Cinematographer: Arthur Edeson. Art director: Danny Hall. Cast: Colin Clive, Mae Clarke, John Boles, Boris Karloff, Frederick Kerr. Released November 21, 1931.



POSSESSED

M—G—M

From Edgar Selwyn's stage play, "The Mirage." Directed by Clarence Brown. Adaptation, continuity and dialogue by Lenore Coffee. Film editor: William LeVanway. Cinematographer: Oliver Marsh. Cast: Joan Crawford, Clark Gable, Wallace Ford, "Skeets" Gallagher, Marjorie White. Released Nov. 14, 1931.

DELICIOUS

FOX

●

From the story by Guy Bolton. Adaptation by the author and Sonya Levien. Directed by David Butler. Music by George Gershwin. Lyrics by Ira Gershwin. Cinematographer: Ernest Palmer. Art director: Joseph Wright. Costumes by Guy Duty. Film editor: Irene Morra. Cast: Janet Gaynor, Charles Farrell, El Brendel. Released December 27, 1931.



SOOKY

PARAMOUNT

●

From a story by Percy Crosby. Screen play by Sam Mintz, Joe Mankiewicz, Norman McLeod. Directed by Norman Taurog. Cinematographer: Arthur Todd. Cast: Jackie Cooper, Robert Coogan, Jackie Searl, Willard Robertson, Enid Bennett, Helen Jerome Eddy. Released December 26, 1931.



THE CHAMP

M–G–M

●

Screen play and adaptation by Frances Marion. Directed by King Vidor. Dialogue by Leonard Praskins. Edited by Hugh Wynn. Cinematographer: Gordon Avil. Cast: Wallace Beery, Jackie Cooper, Irene Rich, Roscoe Ates. Released Nov. 21, 1931.



PRIVATE LIVES

M–G–M

●

From the stage play by Noel Coward. Directed by Sidney Franklin. Scenario by Hans Kraly and Richard Schayer. Continuity by Claude West. Cinematographer: Ray Binger. Editor, Conrad A. Nervig. Cast: Norma Shearer, Robert Montgomery, Una Merkel, Reginald Denny. Released December 12, 1931.



CENSORS ATTACKED AT BOARD MEETING

Morris L. Ernst, Noted Jurist, Leads Discussion at Conference of Board of Review; Educational Progress Traced

Developments of motion pictures in the fields of recreation and education were to be recounted at the eighth annual conference of the National Board of Review at the Pennsylvania hotel, New York, January 21 and 22. Included in the conference program were illustrations of the manner of film review and selection by the board's reviewing committee and attacks on censorship of the screen by several well known speakers.

Morris L. Ernst, jurist, principal speaker at the annual luncheon held Friday, led the discussions aimed at censorship. Other phases of the National Board's program were non-theatrical pictures and demonstrations of Erpi's educational talking pictures. The program opened Thursday morning with the demonstration by the reviewing committee.

Thursday afternoon, after the visitors had been welcomed by Judge John R. Davies, chairman of the National Board, they settled down to the main business of the conference. With Dr. Louis I. Harris presiding, they heard such national educators as Dr. Wallace W. Atwood, president of Clark university, Miss E. Winifred Crawford, instructor of visual education in the State College for Teachers of Montclair, N. J., Miss Rita Hochheimer, acting director of visual education of the New York City Board of Education, and Mrs. Marguerite Schwarzman, director of the Children's Laboratories. These authorities and pioneers discussed such subjects as "How the Specialized Motion Picture is Being Developed," "What the Motion Picture Means to Visual Education," "The Motion Picture as a Teaching Device in the New York Public Schools" and "Vitalized Learning in Science."

Thursday evening there was to be a demonstration in the Fox Private Theatre of specialized films for teaching in the Fox Movietone School Series, with Mrs. Grace Allen Bangs presiding. Mrs. Bangs is the director of the woman's division, educational department of Fox, and the speaker was to be Glenn Griswold, vice-president of Fox.

The general question of the education of public opinion regarding the specialized motion picture was to be discussed Friday morning by Prof. Kirtley F. Mather of the department of geology of Harvard University, Mrs. Eva d'B. Hansl, staff associate of the White House Conference, Mr. F. S. Mathewson, superintendent of recreation of the Union County (N. J.) Park Commission, and Mrs. Helen F. MacPherson, Chief Juvenile Probation Officer, Hartford, was to speak specially on "Testing Responses to Experimental Specialized Film," "The Motion Picture and Parent Education," "The Specialized Use of Motion Picture in Public Recreation" and "Children and the Motion Picture."

Lewis Milestone, Leslie Howard, Paul Lukas and other screen "names" were to be present at the luncheon. Morris L. Ernst, noted jurist, was to deliver the principal address, directed against censorship of the screen.

Friday afternoon, following the luncheon, there was to be a demonstration of the educational talking pictures of the Electrical Research Products, Inc., with W. A. Bach, manager of the Non-theatrical department, presiding.

Engineers Decide Upon Washington For Spring Session

The Society of Motion Picture Engineers will hold its spring meeting in Washington May 9-12. The board of directors approved the selection after a poll of the membership. W. C. Kunzmann, chairman of the conventions committee, and O. M. Glunt, chairman of the papers committee, will prepare the program.

Five-Friends Plan Adopted By Fox Studio Employees

The "five friends plan," under which the Fox studio employees are grouped in fives, each group pledging itself to take care of a family in reduced circumstances, has been launched at Movietone City. The plan was successful in the Utilities Power and Light Corporation, of which D. E. McIntire, studio business manager, formerly was an official under Harley L. Clarke, chairman of the Fox board.

At the meeting on Stage One, attended by several hundred employees, the plan was explained by Victor M. Shapiro and the following central committee in charge was named:

Quin Martin, chairman; Jack Blystone, Jack Gardner, Harry Leonhardt, William Steincamp, Barney Dull, John Stone, George Bagnall, Sonya Levien and Shapiro.

Richey Accepts Business Post of National Allied

H. M. Richey, manager of the Michigan Allied exhibitor unit, has accepted the post offered him as business manager of the national Allied Organization. He has been given a five months leave of absence to take over the new position until his successor in the Michigan unit is selected. The second annual convention of the Michigan organization convenes in Detroit March 8 and 9, and the matter of opening an office for the national body either in Detroit or Washington will not be undertaken until after that time.

Ferri To Arrange Fox Convention

Roger Ferri, of Fox's West Coast studio, is now in New York to formulate plans for the forthcoming annual sales convention in the Spring which will launch the 1932-33 sales season. The company already has lined up 40 features for the new season, out of a scheduled lineup of 48.

Milestone to Address AMPA

Director Lewis Milestone and Jane Morley, player, will be guests of honor at this week's AMPA luncheon at Sardi's in New York.

Independent Talks Now, Lightman Tells Carolinians

Independent exhibitors are coming back into their own and with the large circuits returning theatres to them either outright or on a partnership basis on the realization of having over-extended operations, the larger companies now are listening to the independents instead of giving them orders, M. A. Lightman, president of the MPTOA, told theatre men of North and South Carolina at their annual meeting at Charlotte this week.

Theatres are not merely places of amusement but are institutions of learning, the exhibitor leader continued. Theatre patrons today read a class of literature that money cannot buy, he said.

"We have got to quit booking clock-made pictures which are thrust upon us and which we know will not draw, and convince producers that it will be more profitable to run a good production overtime," he declared.

Lightman outlined plans for change of the MPTOA structure to give independents operating control. The board will be composed of about 25 independent members, one from each zone and five affiliated circuit members, instead of the present membership of ten, composed of six independents and four affiliated members. These plans will be taken up at the national convention March 15.

Charles W. Picquet of Pinehurst was re-elected president and George Pharr of Lancaster, S. C., was chosen first vice-president. Percy Wells of Wilmington was elected second vice-president. The following directors were named: F. Schnibben, Albert Sottile, H. R. Berry, W. H. Hendrix, E. L. Hearne, H. E. Buchanan, H. F. Kincey, J. E. Simpson and A. F. Sams.

Fox Denies Infringement of Copyright on "Over the Hill"

Fox Film has been named defendant in a suit for $500,000 charging copyright infringement, filed in the United States district court at New York, involving the film "Over the Hill," produced by Fox in 1931. The plaintiffs are Miss Henriette Browne, author, and Corse Payton, actor. They claim to jointly own the rights to Miss Browne's play, "Over the Hills," written 20 years ago.

The Fox home office claims that the film rights were bought by Fox on two poems by Will Carleton, "Over the Hill to the Poorhouse" and "Over the Hill From the Poorhouse," and that Miss Browne wrote a dramatic adaptation of these two poems, without obtaining copyright permission at that time. Fox then owned the dramatic rights. Copyright on both poems expired some years ago, according to the Fox office.

Mary Pickford Selects Story

Mary Pickford has finally located a story for her next picture, following a long search, including the month spent in New York last fall. She will begin preparations within a few weeks for production in the late spring. The story is an original by Frances Marion.

AUSTRALIANS FEAR ADDED TAXES AS NATIONALIST REGIME RETURNS

Picture Interests Threw Support To Opposition in 1928 to Avoid Higher Levies; Now Question Is Whether It's All Forgotten

By CLIFF HOLT, Sydney

Return of a Nationalist Government to power in Australia, while generally regarded in commercial circles as the forerunner of re-established confidence, with a consequent improvement in conditions, is not hailed as an unmixed blessing by the film industry.

The reason is traceable to incidents surrunding the 1928 elections when the Bruce-Page Government met its waterloo. Then the picture interests of Australia threw their entire advertising and publicity resources behind the Scullin-Labour ministry, hoping thereby to bring about the defeat of the Bruce-Page rule, and, as a direct result, to evade threatened amusement taxation which was one of the planks in the Nationalist's platform. After the election, with the Bruce-Page regime ended, it was widely conceded that the effect of this terrific advertising campaign was a major factor in putting the new government into power; and the point that agitates the industry in Australia today is that the newly elected Nationalist Parliament is unlikely to forget the happenings of three years ago.

Fear Further Taxation

Further taxation on the business is a contingency the leaders don't care to contemplate for the moment, or at least until it appears inevitable. Government revenue from this source in Australia already represents approximately $2,500,000 a year, and how this or any other industry, under existing circumstances, can possibly find more is a problem that will cause many heartburns until the new Government's budget is brought down.

▽

NEWSREEL THEATRE

The first newsreel theatre in Australia has been opened by Greater Union Theatres in the basement of the Sydney State theatre. Sessions run from 60 to 75 minutes, and proceed from 10 a.m. until 11 p.m. The theatre's capacity is 300 seats, and prices are a quarter for adults and half that for children. Newsreels from MGM, Universal, and Australasian Films' local reel, the Cinesound Review, are offered. The Cinesound is being put out as a day-to-day affair to keep the show up to date.

Opening days indicate a successful future, but when the novelty wears off, there's no telling what might happen.

▽

DISTRIBUTOR COMMITTEE DIES

Formed during the reconstruction of Union Theatres of Australia, the Distributors' Committee, a committee consisting of distributing firms with which Union held contracts, and with which the circuit was sharing receipts according to the adjudged value of individual pictures, has crumbled. That it would do so appeared obvious from the start.

How rival distributors hoped to work together for a period of any length, agreeing to take for their pictures what a group of combined renters thought, despite what they themselves thought, was one point disinterested parties could not concede from the day the plan was first mooted.

The collapse has another important outcome. Product of Warner-First National, originally intended to be Union's for the year, now passed to Hoyt's, while, to fill the gap, Union is after the full United Artists product. Whether United Artists will agree to sell yet remains to be seen. Already this company has announced an open-market policy.



"Will you say a few words, Lady?"

[Drawn by Glenn Hunter]

▽

CRITICS FAVOR MGM FILMS

Over a period of twelve months, graded criticisms turned in by the reviewers of *Everyones,* Australian trade journal, place Metro-Goldwyn-Mayer as the leader, slightly ahead of Paramount, with Columbia, Warner-First National and RKO following in that order .

Having less than 30 releases for the year, United Artists, Universal, and Union Thetres, releasing British International productions, are graded separately. In the opinion of *Everyones* critics, they finished in the order named.

Butterfield Adds Another

The Butterfield Michigan Theatres, large circuit, has taken over a new house recently built by Edward Saether, former Publix district manager, in Traverse City, Mich. It will be opened early in May.

"Cimarron" Leads Film Daily Poll Of 1931 Ten Best

Radio's "Cimarron" won first place in the list of Ten Best Pictures of 1931, selected by the country's leading motion picture editors and critics in Film Daily's tenth annual poll. "Cimarron" received 273 votes of the 339 ballots returned, a new record high for first place.

The following nine in order of the number of votes received were: "Street Scene," United Artists, 200; "Skippy," Paramount, 178; "Bad Girl," Fox, 172; "Min and Bill," MGM, 164; "The Front Page," United Artists, 162; "Five Star Final," First National, 138; "City Lights," Chaplin-United Artists, 128; "A Free Soul," MGM, 114; "Sin of Madelon Claudet," MGM, 99.

Five of the 10 features listed were based on stage hits, it is noted. The number of individuals voting in the poll for 1931 is said to have been the largest since the inception of the balloting.

Stockholders Drop Mandamus Suit Against Consolidated

The mandamus suit, filed against Consolidated Film Industries, Inc., at Wilmington, Del., July 25 last, has been discontinued. It was meant to compel the company to permit stockholders to copy a list of the names of all stockholders in order to communicate and determine if a management change was favored.

The suit, filed by James E. MacPherson, Jr., of Scranton, Pa., and others, was discontinued in superior court on motion of A. J. Stockley of Wilmington, petitioners' attorney. It is understood differences between the parties have been settled in New York.

New Billboard Advertising Styles Will Be Introduced

New types of theatre billboard advertising will be introduced in New York by Richard R. Massey of Chicago, outdoor advertising specialist, who has given particular study to outdoor motion picture billing, Massey announced this week in New York. Between 300 and 400 stands were acquired by Massey for 12-sheet stands in the New York territory. All stands are at eye level on corner locations, and make possible savings of 50 per cent on paper and corresponding economies on bill posting, Massey says.

Futter Gets Own Studio

Walter Futter, producer of short subjects, has leased the Victor studio in Hollywood.

THE END WAS NOT YET

Late Patron Insisted on Seeing Entire Double Feature Program — And He Got It All

The few exhibitors who still fail to instruct their staffs to advise prospective patrons that the last show of the evening has begun—particularly in these days of the wave of the double feature—will find something to think about in a recent experience in the Fox Uptown theatre in Hollywood—an experience more amusing than important.

It necessitated the re-running of a double feature program for which many of the customer-witnesses of the rumpus remained, and when the last "The End" had been shown, the protesting patron had had enough, and the other customers and the theatre employees too much—much too much.

Curtain Rung Down, and Then—

It was at the completion of the night's performance. The curtain had been rung down, and lights were going out as the audience was filing out. Suddenly, from a dark corner in the rear row of seats, a little chap who identified himself as Paul M. Josephs, an attorney, opened his own sound gate to announce that he had paid to see two features and that he had seen only a portion of one of the films. He had come in late, but had paid the full admission price.

Customer Josephs was so insistent, and threatened so much dire consequence if the management refused to permit him to view the entire feature he had missed, that the curtain was drawn up, and the performance was resumed. Many of the other members of the audience, who were amused at the incident and had waited to see the outcome, returned to their seats to receive what they termed their "money's worth."

Repeat Entire Show

J. Taylor, assistant manager of the theatre, suggested that "we'll just show the first three reels of the film."

But Ralph McGowan, manager, however, demurred at this, declaring: "I should say not! We'll make 'em sit through the whole thing."

The audience filed out wearily some time after midnight.

Inquiries in and about New York showed that it is common practice for the cashier, doorman or other employees to announce at frequent intervals the fact that the last showing has begun. In many theatres a placard is posted in a conspicuous place after the final program has got underway. This has been the policy of the Balaban & Katz theatres in Chicago for years.

In these days of double and even triple features, failure to advise patrons might have the last of them staggering out into the glare of the next day's sun to be greeted by the queue awaiting the noonday showing.

Fox W.C.-Skouras Management Deal Understood Closed

Spyros Skouras has closed a deal whereby he will take over Fox West Coast Theatres under an operating plan covering a period of years, it is understood.

A profit sharing arrangement, plus a weekly guarantee, is the basis of the agreement, it is further reported, the terms also including an option permitting Skouras to buy into the circuit after a stipulated number of years of operation of the houses. Said to be an important feature, in addition, is the provision that Fox Film will be given substantial privilege under the arrangement.

Two previous recent deals brought under Skouras' control Fox houses in Northern New Jersey, various sections of the Bronx and Long Island, through negotiations with Harry C. Arthur, and the Schine theatres in upper New York state, which had been operated by Fox as a part of Fox Metropolitan Playhouses, Inc. Five hundred additional West Coast theatres come under the control of Skouras by the deal now reported closed.

It is thought possible in some quarters that Skouras also may take over Fox Midwesco, operating in Wisconsin.

Pantages Heads Company to Market New Sound Device

A new company organized this week in Los Angeles, and headed by Alexander Pantages, will market what is said to be a compact device no larger than an office dictaphone which records voice on a coil of magnetized wire and reproduces flawlessly, according to the company's executives who claim that the wire recordings can be erased and wire used again indefinitely.

Five hundred words on a few feet of wire are claimed and it is said to be less bulky and more flexible than wax cylinders, only taking a two-cent stamp for mailing each record.

Vitaglo Produces Picture of Life at Chicago University

The Vitaglo Corporation of Chicago has produced a three-reel talking film, "Life on the Quadrangles," for the University of Chicago, picturing student life in all its phases, as a means of satisfying the demand of alumni and high schools for information concerning its activities.

Among notables seen and heard in the film are President Robert M. Hutchins and Alonzo Stagg, veteran football coach. Quin Ryan, radio announcer, renders a running comment on outstanding features of the student activities pictured. The university choir sings "Alma Mater" to accompany the title footage. A portable sound projector is operated by the assistant to the dean, and the university is planning to have the film reduced to 16 mm. for use before small groups at distant points. The film was produced at the University and the Vitaglo studios, under the direction of Avery B. Chereton. The film has been extremely well received by the university authorities and various interested groups, it is reported.

Catholic Papers in Tieup

Bert Ennis, Columbia advertising and publicity head, has completed arrangements whereby forthcoming issues of the *"Call Board,"* organ of the Catholic Actors' Guild of New York, and the *Catholic Motion Picture Guild News,* published in Hollywood, will interchange news. Ennis is editor of the Hollywood paper.

Warner-Western Electric Case Will Resume About February 1

The arbitration proceedings in the Warner Brothers-Western Electric dispute over sound-equipment royalties will be resumed about February 1, it is learned from Western Electric. It is not certain just how much time will be required for the introduction of final testimony.

With this closing testimony placed before the board of arbitration, composed of Nathan I. Miller, Frank Hogan, Judge Hiscock, the four-year legal clash will draw to a conclusion.

Columbia Team Defeats Warners

Columbia Pictures basketball team defeated the Warner team last Saturday in New York by a score of 26 to 24. The girls' team representing Columbia defeated a feminine contingent from Warners, 20-7. The Columbia team includes: Jack Bass, manager; Charles Levy, Danny Heiss, Sol Jaffe, captain; Bernard Brinbaum, George Josephs, Harold Reiff, Arthur Henry, Tommy Kane, David Cohen, coach.

Ina Claire To Europe

Ina Claire left last week-end for a short European vacation. She will see a number of plays as possible vehicles for her next film for Samuel Goldwyn, following the completion recently of "The Greeks Had a Word for Them."

DeMille To Produce Russian Play

The Russian influence on Cecil B. DeMille, which was evident when he returned from a lengthy stay in the Soviet recently, will again assert itself when the producer-director arrives in New York shortly to produce "Squaring the Circle," a Russian play by Valentin Kataef, of Moscow. William Drake will adapt it.

Gallagher Named Shlyen Aid

Joseph H. Gallagher, former Columbia advertising manager, has been named vice-president and eastern manager of Associated Publications, publisher of numerous regionals over the country. Ben Shlyen is president of the company.

Hays Leaves For Coast Soon

Will H. Hays plans to leave New York for the Coast shortly, on his usual annual trip at this time of the year, but has not yet definitely decided the exact date of his departure from New York.

FOX

offers you
a worthy
successor to

DELICIOUS..

JAMES

DU



NN

and...

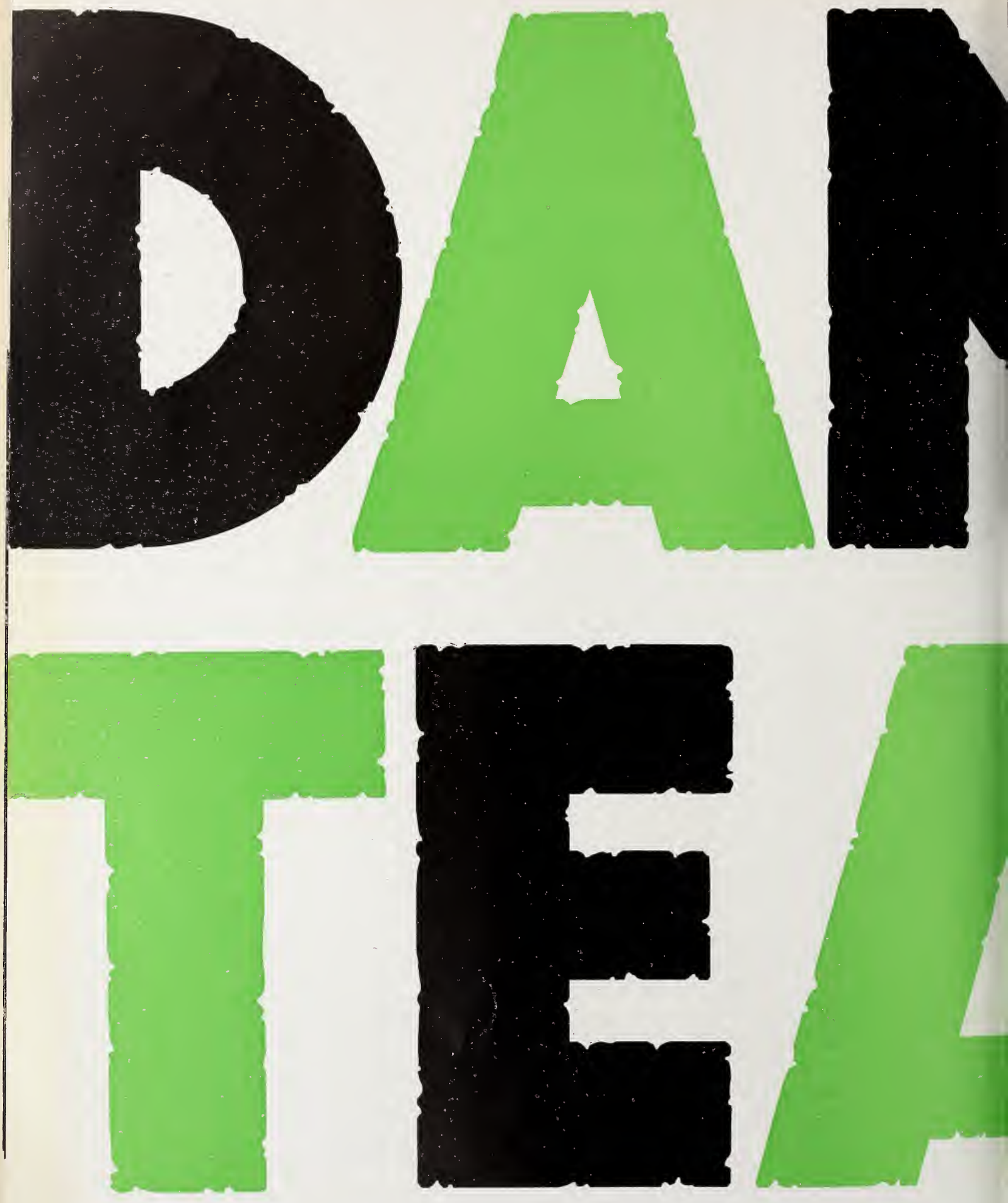
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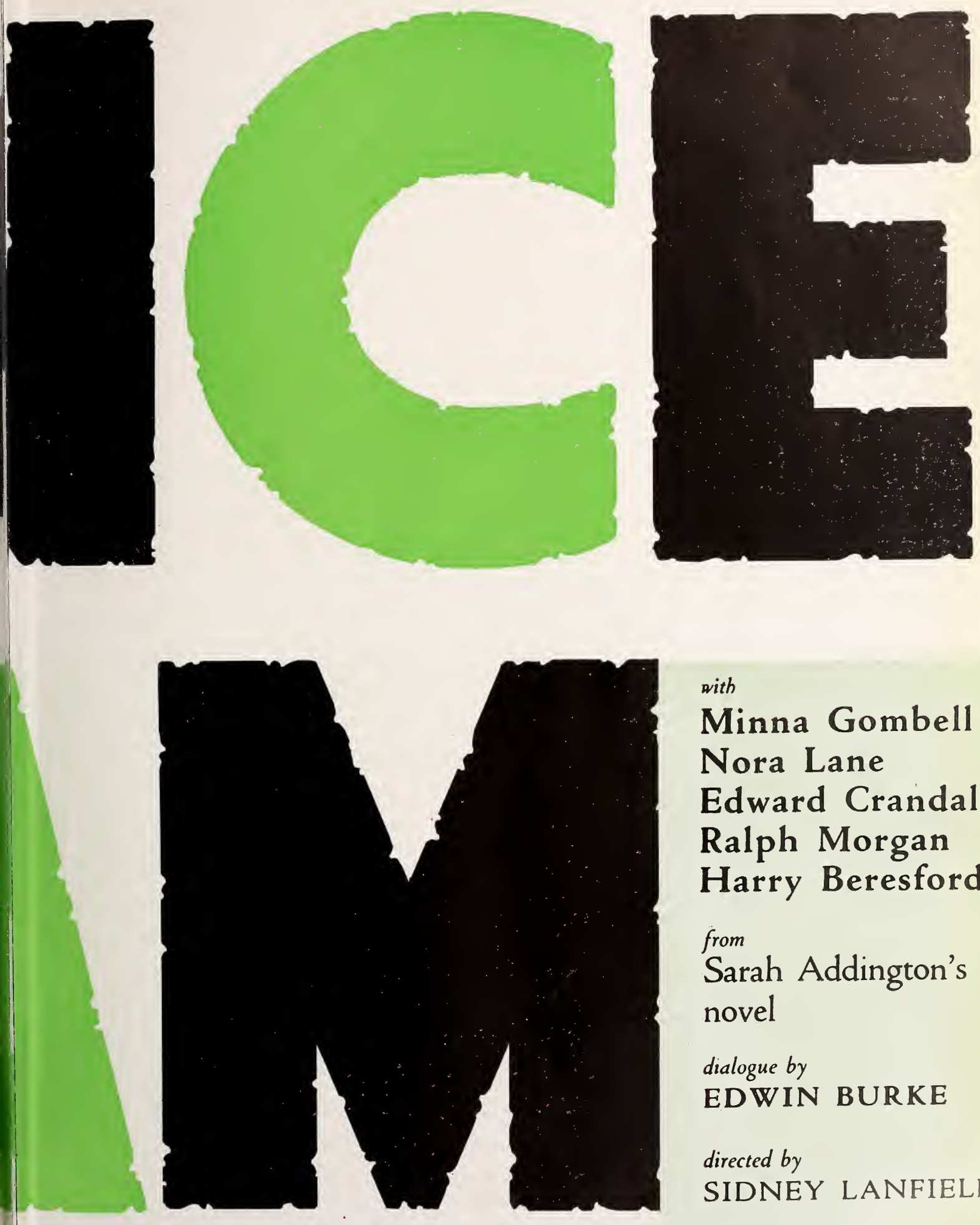
FILE



-RS

in..


DA
TEA



with

Minna Gombell
Nora Lane
Edward Crandall
Ralph Morgan
Harry Beresford

from

Sarah Addington's novel

dialogue by

EDWIN BURKE

directed by

SIDNEY LANFIELD

FOX PICTURE

SCREEN IT

and you'll want to

DATE IT IN

Immediately

Beating "BAD GIRL" at the ROXY

Courtesy of Movietone, U.S.A.

Industry in Spain Seen Demoralized

Trade Commissioner George R. Canty, European representative of the Motion Picture Division of the Department of Commerce, notes that "the generally apathetic reception to Spanish 'talkies' and the depreciated peseta, which has been approximately 30 per cent off for more than two years now, are having a demoralizing effect on the Spanish film market."

Canty contrasts this situation with that in France and Germany, where native language films have enjoyed a marked success, and points out that except in a few isolated instances, film patrons in Spain have been anything but enthusiastic over the home product. Film gross receipts, he says, were probably lower in the season just ended than in the closing years of the silent film era.

Only sporadic attempts have been made toward the building of talking production units in the country and silent production has been entirely abandoned. Approximately 350 theatres in Spain are wired for sound as of November 1, out of a total of slightly more than 2,000. The potential total of wired houses is put by one authority at 600, according to Canty, with a reasonable number of the increase likely prospects for American equipment.

Kincey Heads New Firm

The new company, headed by Herbert F. Kincey, Greensboro, general manager of Publix-Kincey Theatres, Inc., will begin operation this month of the 12 theatres in Charlotte, the headquarters, and five other cities. The deal resulted in the transference of Emil Bernstecker to Greensboro and J. Noble Arnold to Durham.

Weiss Closes All Sections

Louis Weiss of Artclass Pictures has closed all territories in the country for a series of eight Harry Carey subjects. Weiss just completed a trip to Chicago and Minneapolis lining up franchises, closing with Joe Silverman of Texas for an added 12 dramas in Texas, Arkansas and Oklahoma.

Closes Several Theatres

Ray Grombacher, veteran independent exhibitor of Spokane, Wash., has closed most of his group of local houses, operating only the Liberty. H. Mitchell has taken over the Granada.

Regal Gets Gaumont Releases

Regal Films, Limited, Toronto, has secured Gaumont-British features for Canada, it is announced by H. L. Nathanson, general manager of Regal. The British division of Regal, under direction of Dewey Bloom, will market the films.

Seven in Work for Warners

January is noted as a busy month of production at the Warner-First National studio on the Coast. Seven films are in production, eight are in preparation and five are in the cutting room.

MEAT, NOT CAVIAR

Showman Presents Idea for the Producers—It Is Old-fashioned Hokum for Isolated Hollywood

By LEO MEEHAN

"It would be a great thing for pictures if every producer in Hollywood would pin a motto on the wall of his office reading: 'I believe in Hokum.'"

The speaker was one of the ablest, most dynamic showmen in motion pictures, a big fellow who has been with tent shows, with three ring circuses, with great circuits of theatres, with 'most every sort of show ever staged. He has successfully 24-sheeted from the Atlantic to the Pacific. So I asked him what he meant by "hokum."

"In theatrical terms," he replied, "it is that indefinable something which describes the application of showmanship in adding color to a commonplace event."

I looked to see what Webster's latest had to say:

"Hokum—Something said or done by an actor to amuse an audience or gain applause."

Simple Themes, Simply Handled

Having studied both the showman's definition and Webster's, I am in complete accord with the showman's idea for producers. More hokum and less sophistication, more simple homilies of speech and action; fewer attempts at parlor sovietism or highbrow boredom with life. Simple themes, simply handled. Less caviar, more meat and potatoes.

Too often Hollywood's picture makers forget that it is their prime business "to amuse an audience." Not, mind you, to amuse exhibitors, to amuse home office executives, or producers, or—and this is most important—Hollywood's favorite critics.

I once heard some one laud a noted motion picture critic in the presence of Mary Pickford. "I think he is a menace to the business," she replied unexpectedly. "If we made pictures to suit his tastes we would all go to the poorhouse."

Hollywood Isolated

Hollywood is pretty thoroughly isolated, and its picture colony knows and care little about what goes on east of the San Bernardino mountains. It suffers from a sort of intellectual inbreeding which is likely to wreak havoc with even the strongest mental strains.

A producer walks out of a theatre after a preview. Immediately he is surrounded by supervisors, directors, cutters, players and others of his own organization, or visitors from other studios. Those are the opinions he gets. Possibly tomorrow he reads the cards distributed to the public. Seldom does he listen to comments of paying patrons on their way home. Characteristically, studio executives and creative minds who attend these Los Angeles previews sit in a specially reserved section—invariably the most deeply cushioned divans.

One of the results has been that the good old word "hokum" has come to fit the antics of Mack Sennett or Hal Roach comedians, in the lexicon of Hollywood. It will do for the works of a Harold Bell Wright or a Zane Grey. Certainly it has no connection—in the collective mind of Hollywood—with such definitions as those quoted in the foregoing. Either the picture entertains Hollywood, or it isn't entertaining.

The showman in question noted a few examples:

"Look over a list of pictures which have registered heavily in recent months with vast audiences: 'Daddy Long Legs,' 'Min and Bill,' 'The Champ,' 'The Spirit of Notre Dame,' 'Frankenstein,' 'The Star Witness,' Way Back Home,' 'Skippy,' 'Sooky,' 'Ladies of the Jury,' 'The Sin of Madelon Claudet,' 'Over the Hill,' 'The Criminal Code,' 'Merely Mary Ann,' 'Get-Rich-Quick Wallingford,' 'Monkey Business,' 'Palmy Days,' 'Touchdown,' 'Donovan's Kid,' 'Seed,' 'The Millionaire,' 'The Smiling Lieutenant.' Tell me there wasn't plenty of real 'hokum' in those pictures? Mother love, fairy princes, loves of country, love of home and family, defense of honor, modern Cinderellas, even pie-throwing pranks by young and old! Man, they had plenty of that stuff which adds color to commonplace events."

Yes, and plenty of those qualities which competent actors have used since times immemorable to make audiences laugh or cry, hiss or yell!

"Dollar Publicity" Cause of Tax Schemes, Says Breen

Loose talk of fabulous salaries and "an industry rolling in wealth," were stressed by Joseph Breen among factors which turn legislators' attention to the motion picture business when they are seeking sources of revenue. In speaking before the Wampas at their bimonthly meeting in Hollywood, Breen, West Coast representative of the Hays Organization, said that "dollar publicity" was the reason motion pictures are now the target of federal and state taxation schemes.

Artclass Completes Third

"Pleasure" third on the Artclass production schedule, has been completed and is ready for release. "Cross Examination," fourth of the 12, is going into production this week.

Fox Purchases New Novel

Fox has purchased "Man About Town," unpublished novel by Denison Clift, as a possible vehicle for Warner Baxter. The scene of the melodramatic story is set in post-war Washington.

Last "Chic" Sale Comedy Set

The final story in the series of two-reel comedies which "Chic" Sale is making for Radio has been completed and will go into production shortly. No title has been selected as yet.

ELITE—OR THE MASSES

Smut Should Be Driven from Pictures, Says Charlie Koehler, In Distribution 25 Years

Twenty-five years in the film distributing business is in itself quite a record, but when that entire period of time has been spent in one city and only approximately two months during that 25 years lost through sickness, one vacation and lay-offs, it resolves itself into an item for Ripley's "Believe It Or Not."

And another queer quirk concerning the entire setup is the fact that this distributor is again working with the man he started out with on January 22, twenty-five years ago.

Ran Film into Barrel

At the time Charlie Koehler, Milwaukee branch manager for the B. N. Judell exchange, started in the business, exhibitors and exchange men ran film into a barrel instead of on a rewind. Mr. Judell was booker of the Western Film exchange in Milwaukee when Mr. Koehler joined the organization as shipping clerk. Later Judell was named manager of the exchange and Charlie became booker.

It was John R. Freuler, president of the Big Four Corporation and Western Film Exchange, whose product the Judell exchange now distributes, who sold Koehler on the idea of staying in the distributing end of the business. Judging from the results Mr. Freuler must be an excellent salesman for Koehler never has strayed from this path.

The Western Film exchange later enlarged into Mutual Film Corporation and during his career in the business, Koehler has served with a number of exchanges including Universal, Pathe, Paramount, Progress, Celebrated Players, Fox and, during the past six months, with Judell.

Catering to the Elite Now

In Koehler's estimation the producers today, in most instances, are catering to the elite instead of the masses. They are exhibiting progress beyond the vision of the everyday person. He feels that this is not only true of the pictures themselves but of the type of advertising released by the film companies. Mr. Freuler, he believes, still has the right idea.

Another criticism of most producers of today, as he sees it, is the fact that in the background of most modern pictures is the inevitable presence of smut. He holds that if double meanings and suggestive scenes are entirely eliminated, the producers will have attained that perfection in the presentation of pictures that again will make business a satisfactory proposition.

Charlie remembers 20 years ago when exhibitors in isolated spots presented "talking" pictures by means of phonograph records. One of his pet hopes is to see the return of illustrated songs, and he believes that the orchestra and organist again will have the place they once held in the smaller theatre.

Dickinson Receivership Vacated at Kansas City

The receivership for Glen W. Dickinson Theatres, Inc., has been vacated in federal court at Kansas City by Judge L. Reeves, who ordered the receiver to relinquish the property. The court had ordered the receivership last week.

"The court realized it had been imposed upon and that the plaintiff's petition was nothing but a lot of lies," said Donald W. Johnson of the Dickinson legal staff. The court ordered plaintiffs to pay damages to the Dickinson corporation for injury to its business.

Ernest Geiler, a stockholder, and Mrs. Regina Frazier, from whom Glen W. Dickinson had purchased theatres in Paola and Osawatomie, Kan., on a monthly payment basis, petitioned for the receivership. They alleged mismanagement of the $475,000 corporation, which owns and operates 30 theatres in Kansas and Missouri. Among other claims were that the circuit was in default more than $300 in rent to Mrs. Frazier, that Dickinson owned all the Class B common stock, which is the voting stock, and that stockholders had no means of recourse as there was no board of directors.

Paramount Buys Late Novel

The recent novel by Cleo Lucas, author and syndicate writer, "I, Jerry, Take Thee, Joan," has been purchased by Paramount as a vehicle for Sylvia Sidney and Fredric March. Dorothy Arzner will direct.

Monogram Reports Exchanges Already Oversold on Quotas

W. Ray Johnston, president of Monogram Pictures, has announced that company exchanges over the country are from seven to 53 per cent oversold on the quota they were not expected to reach until April 1, 1932.

A 1932-33 program of 40 features has been started, with two associate producers added to the staff. They are I. E. Chadwick and C. C. Burr. The new schedule, an increase of 12 over the current season's output, includes 24 westerns, 12 melodramas and four specials.

Warners Buy Two for Screen

Warners has bought the screen rights to Maurine Watkins' "The Tinsel Lady," play which will be adapted immediately for the screen and released as part of this season's schedule. "The Fergusen Case" by Granville Moore and Courtenay Terrett, has also been purchased.

Invents Trick Process

Roy J. Pomeroy, inventor of photographic processes, has declared that by the use of a new application in trick photography, it is impossible for the average person to detect overlapped scenes.

RCA Unit Gets Mexican Contract

RCA Communications, Inc., RCA subsidiary in Mexico, has obtained from the Mexican government a ten-year contract for an international communication service.

SIGNED . . .

Artclass

H. B. Warner, Sally Blane, Natalie Moorhead, Edmund Breese, Sarah Paddon, Don Dilloway in "Cross Examination"; Richard Thorpe, direction. . . .

Columbia

Robert Emmett O'Connor, Bert Starkey, Thelma Todd, Jack Miller, Tommy Dugan, Charlie Grapewin, Charles Delaney, Russell Hopton in "The Challenger" (temp.); Eddie Buzzell, direction. . . . Maude Turner Gordon, Edwin Maxwell in "Shopworn"; Nick Grinde, direction. . . . Shirley Grey, John Wayne, Tim McCoy in "Trail's End"; Ross Lederman, direction. . . . Ramon Pereda, Lupe Velez, Gilbert Roland in "Men in Her Life"; Dave Selman, direction. . . . Hale Hamilton, Bradley Page, Dorothy Mackaill, Humphrey Bogart, Barbara Leonard, Harold Minjir in "Love Affair"; Thornton Freeland, direction; Ursula Parrott, story. . . . Buck Jones, Doris Hill, George Lewis, Mona Maris, Philo McCullough in "South of the Rio Grande"; Lambert Hillyer, direction; Harold Shumate, story. . . .

MGM

Jean Hersholt, John Miljan in "Are You Listening"; Harry Beaumont, direction. . . .

Monogram

Lionel Belmore, King Baggot, Henry B. Walthall, Leon Janney, Aileen Pringle, Al St. John, Edmund Breese in "Police Court." . . . Howard Bretherton, direction of "The Country Fair." . . . Bill Cody, Andy Shuford, Sheila Manners, LeRoy Mason, John Elliott, Frank Lackteen, Harry Allen in "Texas Pioneers"; Harry Fraser, direction. . . .

Paramount

Fredric March, Claudette Colbert in "Fires of Spring"; Rouben Mamoulian, direction; Edwin Justus Mayer, story. . . . Chester Morris Carole Lombard in "The Beachcomber"; William C. deMille, direction; Vincent Lawrence, Waldemar Young, adaptation. . . . Sari Maritza in "The Man Who Had No Private Life"; George Cukor, direction. . . . Caryl Lincoln, William Collier, Jr., in "Dancers In the Dark." . . . Richard Arlen, Regis Toomey, Jack Oakie, Frances Dee in "Sky Bride"; Stephen Roberts, direction; Waldemar Young, Agnes Brand Leahy, adaptation. . . . Sylvia Sidney, Chester Morris, Irving Pichel, John Wray, Robert Coogan, Lloyd Hughes, Boris Karloff, Ned Sparks, Hobart Bosworth, Florine McKinney in "The Miracle Man"; Norman McLeod, direction; Waldemar Young, Samuel Hoffenstein, adaptation. . . . Miriam Hopkins, George Bancroft in "On the Black Sea"; John Cromwell, direction; Oliver H. P. Garrett, adaptation. . . . Melvyn Douglas, Lupe Velez, Leo Carrillo in "The Broken Wing"; Lloyd Corrigan, direction. . . . Chester Morris, Regis Toomey in "The Glass Key"; novel by Dashiell Hammett; Louis Weitzenkorn, adaptation. . . .

Radio

Irene Dunne, Ricardo Cortez in "Symphony of Six Million"; Gregory LaCava, direction. . . . Eric Linden, Arline Judge, Helen Twelvetrees in "Veneer"; Ralph Murphy, direction. . . . Richard Dix, Irene Dunne, Edna May Oliver in "March of a Nation"; Wesley Ruggles, direction; Howard Estabrook, story.

Tiffany

Ken Maynard, George Renavent, Don Terry, Jack Rockwell, Lew Meehan, Charles Stevens, Harlan Knight, Jackie Arnold in "Border Renegades"; Phil Rosen, direction. . . .

Universal

Martin Mooney, Benn Levy, Paul Perez, Patrick Kearney, F. Hugh Herbert, Elynore Dolkart, Lt. Commander Frank Weed, Jack Cunningham, contracts as writers. . . . Luis Trenker in "Mountains in Flames"; Cyril Gardner, direction; Paul Perez, adaptation. . . . Boris Karloff, Mae Clarke, Russell Hopton in "Night Club"; Allan Rivkin, P. J. Wolfson, story. . . . Tom Mix in "Destry Rides Again"; Ben Stoloff, direction; Max Brand, story. . . . Raymond Massey, long term contract to direct.

STANDING ROOM AGAIN..

and how!

Paramount's lining 'em up at the box office — with the greatest barrage of entertainment exhibs have seen in years! *As predicted*, Paramount has taken big names, big stories, big resources—and made BIG PICTURES. Which makes PARAMOUNT bigger than ever! *Big money, big prestige, big times* when the pictures you show are

PARAMOUNT



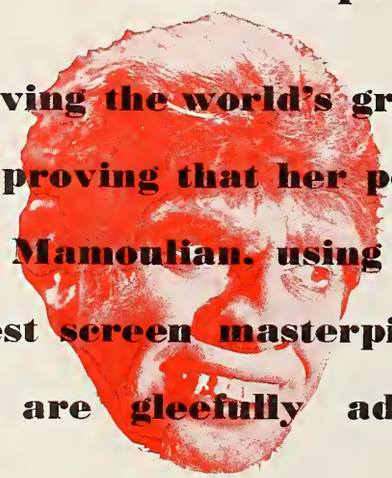


for example

DR. JEKYLL AND MR. HYDE

A Rouben Mamoulian Production with

FREDRIC MARCH ◆ Miriam Hopkins ◆ Rose Hobart



Fredric March, giving the world's greatest interpretation of a famous role! Miriam Hopkins, proving that her popularity is backed by real dramatic ability! Rouben Mamoulian, using ingenuity and imagination to make one of the greatest screen masterpieces of all time! Smart showmen are gleefully adding the profits!



LADIES OF THE BIG HOUSE

with SYLVIA SIDNEY ◆ Gene Raymond ◆ Wynne Gibson



A startling new story — a history making performance by Sylvia Sidney, with a supporting cast of real ability — a smart camera and perfect direction — *marvelous entertainment!* Grosses everywhere are proving it!





and here *comes*

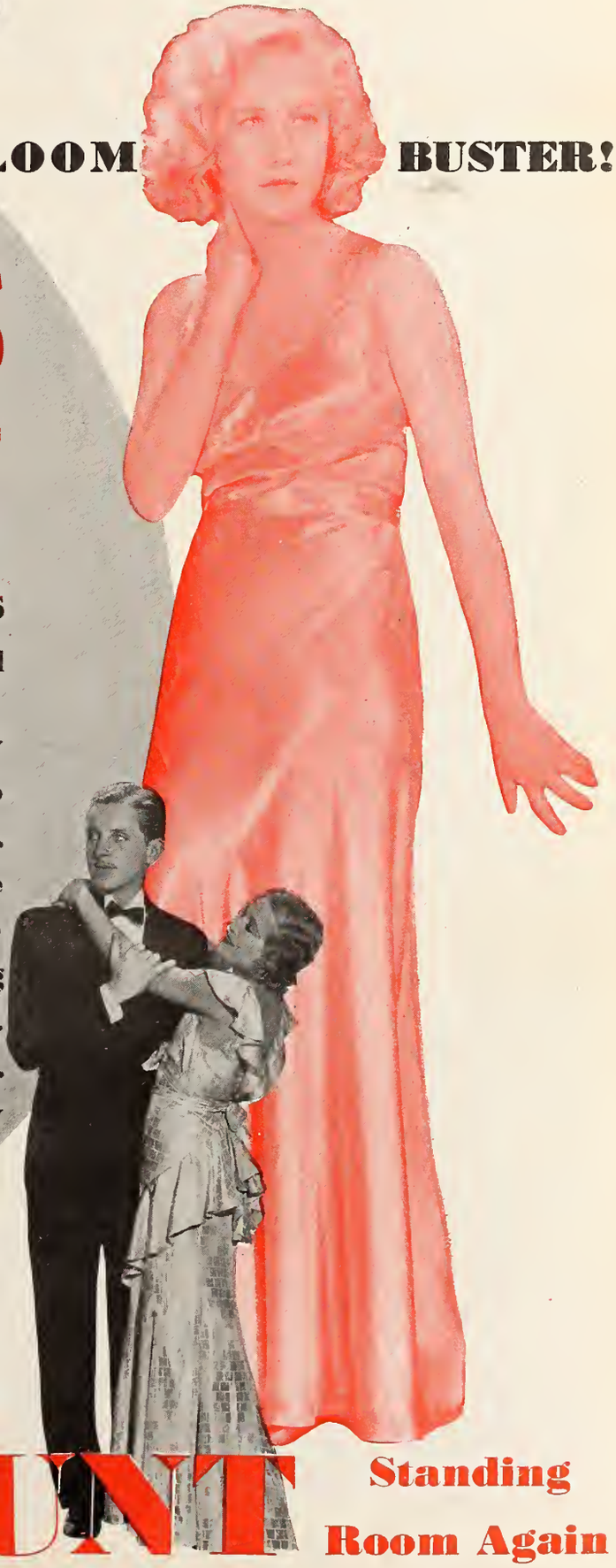
ANOTHER BOX-OFFICE GLOOM BUSTER!

"TWO KINDS OF WOMEN"

MIRIAM HOPKINS · PHILLIPS HOLMES

Wynne Gibson, Stuart Erwin & Irving Pichel

Smart showmen who know a hit when they see one tagged this "in the bag". Sure to make money! Now thrilling Broadway fans. "Best film to play the Paramount in some time" raves *M. P. Daily*. "Great entertainment . . . has flash, terrific drama, strong romance, humor, story, characters". . . *N. Y. Mirror*. "Entertaining film". . . *N. Y. Times*. Based on last season's stage hit "This Is New York" by Robert E. Sherwood.



PARAMOUNT

Standing Room Again

JUNIOR SHOW RESULTS

by RITA C. McGOLDRICK

THE motion picture newspaper items that have appeared in the press of the country during the past week present an exceedingly interesting map of current conditions as they are affecting the local exhibitor. Like the weather vane, steady in a strong wind, they point directly to a newly aroused community interest in local motion picture entertainment. In towns and cities, in state after state, the stories are important. School principals, ministers and priests, women's clubs, men's groups and philanthropic societies are registering a new interest in the screen as it affects their locality. The activities of these groups have fallen into three classes of procedure:

1. The development of municipal censorship as it has been demonstrated, for instance, in Worcester, Mass., where a group of citizens have set up an autocratic censorship resulting in a good many internal difficulties.
2. The sponsoring of independent motion picture entertainment in a hall rented by citizens, or in a school auditorium, or hotel, resulting, of course, in hurtful competition to the exhibitor.
3. The cooperation with the exhibitor who demonstrates his willingness to be as helpful as he can, this method resulting in mutual goodwill, increased business for the theatre and a protection to the industry as a whole.

Here, for instance, is an incident which illustrates what happens when community interest in pictures is not intelligently and helpfully met by the local theatre manager. In Stamford, Conn., the Parent-Teachers Association formed a Committee for Better Films. Instead of organizing all local groups into a strong working organization, willing to cooperate with the theatre manager, they undertook a competitive enterprise and with the auditorium of the Parish House as their theatre, have under way a regular series of programs for children as well as for adults. While the seating capacity is limited to 360, repeated showings will be given in order to accommodate the demand that has arisen for selective entertainment. This adventure has won the commendation of many prominent citizens and is strengthened by an imposing list of names of club people. The result is better pictures for the community, but a loss of business, of prestige and of goodwill for the legitimate motion picture theatre.

Constructive Cooperation

But there is another side to the story which holds much of encouragement to those of us who are working earnestly to build up intelligent community support for the motion picture exhibitor. Out of a stack of clippings on this subject submitted by two clipping bureaus, the grand majority tell the story of constructive cooperation between clubs and theatre man, with an imposing total of results. The city of St. Louis in Missouri heads the list of outstanding successes in this work. In St. Louis the clubs got together and organized a Better Films Council made up of representatives of: Missouri Federation of Women's Clubs, Child Conservation Conference, College Club, Conference of Jewish Women, War Mothers, Women's Christian Temperance Union, Wednesday Club, Good Will Club, Board of Religious Organizations, Catholic Alumnae, St. Louis Council of Parents and Teachers, St. Louis County Council of Parents and Teachers, and the St. Louis Tercentenary Shakespeare Club.

These groups represent an enormous audience total. All of the theatres in St. Louis have benefited from the organized effort of the clubs. The result is a spirit of happy cooperation and a very happy spirit at the box office.

Canton, Ohio

The Canton Chapter of a national organization of Kiddie Clubs was formed last week at a meeting in the Palace theatre, with membership open to any child from 4 to 12 years of age. The principal purpose of the club is to foster clean and suitable entertainment for children. At each meeting there is to be a speaker on some educational topic of interest to children. Meetings are held on Saturdays at 10 a.m. in the Palace theatre; an endorsed picture is to be shown, with group singing, essay contests with prizes, and other events. George J. Reister, the manager of the Palace, is the pilot steering this ship on its successful adventure.

Boston

The Exeter Street theatre in Boston, cooperating with Chapter A., Massachusetts P. E. O. Sisterhood, of which Mrs. William Helms of West Newton is president, will show a series of pictures beginning with "Skippy," and these will be sponsored by all of the chapters of this organization, composed of more than sixty thousand women, throughout New England. This group is particularly interested in presenting motion pictures of educational interest to young people.

A department that has for its definite aims:

1. *To encourage children to see the best things of the screen, thereby leaving them less time and money for the poorer kind.*
2. *To have the entertainment screen contribute directly and constructively to their education.*
3. *By winning support for high type pictures to offer an incentive to producers to make more of the same kind.*

TELL US YOUR STORY

MOTION PICTURE HERALD *is interested in* your *story. Are you developing children's programs and Family Night audience entertainment? We want to know about it if you are. It is* your *idea and the plan of your neighbor, and the experience of the managers in the South or the West, which add up the total of practical helpfulness to the theatre managers of the whole country. Send your story to Rita C. McGoldrick, care of this department.*

Memphis, Tennessee

Three Memphis theatres have arranged to show films approved by the Better Films Committee of the Nineteenth Century Club as the first application of the Family Night Program, adopted by the club in cooperation with the Motion Picture Theatre Owners Association of Arkansas, Tennessee and Mississippi. Announced for February first, the Linden Circle theatre will show "Devotion"; the Cameo, "Penrod and Sam," and the Lemar, "Touchdown." These theatres also have arranged bookings on "Penrod and Sam," "Sooky," "The Champ," "Ambassador Bill," "Rich Man's Folly," "Delicious," "The Dreyfus Case," and "Heartbreak." Other theatres, cooperating in this movement and pledging to book endorsed films, are: The Memphian, Ritz, Rialto, Madison and Capitol. Three theatres pledging to join in the movement in February are the Royal, Peabody and Chelsea, with Souzore coming into the activity as soon as its double feature policy will permit it. The club groups are advertising the endorsed picture theatres by distributed shields and placards.

Topeka, Kansas

Six thousand members of the Junior Capital Club attended a special birthday party presented to them by Harry A. McClure, Topeka manager of the Fox theatres, at the State theatre, on Saturday morning. This occasion marked the twelfth anniversary of the birthday parties of the club, of which there are sixty thousand members. Every member of the registered sixty thousand has been a guest, or has had an invitation to be a guest, at one of these birthday parties. On this occasion, the mob of children saw "Sooky," which was preceded by a half hour's stage show and a special birthday celebration in which the locally wellknown Uncle Dave acted as master of ceremonies. The birthday celebrants were admitted by a special card.

Fremont, Ohio

The Parent-Teachers Association of the Lutz School had for its recent forum discussion, "What can we do about the movies?" The principal of the Lutz Schoo!

COOPERATING ON JUNIOR PROGRAM

(*Continued from preceding page*)

gave an interesting viewpoint stressing the necessity of better pictures for the youth of Fremont. A special program was arranged in the school to show parents and students the necessity for selective entertainment. This, we hope, will be followed by an enthusiastic theatre cooperation.

Westwood, New Jersey

Four hundred children attended a free moving picture performance conducted at the Pascack theatre Thursday, in response to the request of the Better Films Committee of Westwood. This group is endeavoring to have pictures suitable for children shown at Westwood theatres during the weekends and particularly Saturday afternoons. Mrs. Halleck D. Fry was in charge assisted by Miss Bessie Liverright, chairman of the Better Films Committee, Mrs. C. J. Ahrens, and representatives of various Westwood organizations and churches whose cooperation had been enlisted.

Peoria, Illinois

"Only the Brave" was the feature picture at the show sponsored by the Better Films for Children committee at the Madison theatre at 9 o'clock last Saturday morning. The program also included acrobatic dancing by members of Mrs. Arthur L. Epstein's classes, and an Indian ceremonial by the boys of the Y.M.C.A. and northern scenes taken by the Caterpillar Tractor company's field forces. A "Mickey Mouse" cartoon supplied the comedy. The boys of the Y.M.C.A. served as ushers. Mrs. Roy Wheeler had charge of arrangements.

Schenectady, New York

The Parent-Teachers Council of Schenectady has published a list of selected motion pictures to be shown in Schenectady theatres during the present two weeks, which are believed to be suitable for children. The council is especially interested in weekend showings, as it is then that the greatest number of children attend the pictures. The members expect eventually to publish their weekly selections among pictures booked for theatres, for the following weekend. The present selections were made with the cooperation of the exhibitors, who supplied the necessary lists of bookings. The features announced are understood to be for children over 10 years of age and suitable for family audiences.

Buffalo, New York

With a forward looking bit of vision, and with some very fine and practical common sense, Buffalo planned to help its unemployed by encouraging the residents of every square block to engage one man for the block to do its odd jobs, the cost to be divided by the willing subscribers. This "Man-a-Block" campaign was made possible by the distribution of fifty thousand buttons bearing the words "Our Block Has a Man" and was accomplished *by means of the motion picture box office.* It is to the credit of the Motion Picture Theatre Owners Association that the Mayor's Committee in this constructive work met with its outstanding success. The theatre owners were asked: 1. To instruct the ticket seller to distribute the buttons to children at matinees; 2. To ask the ticket seller to *make sure* that every child buying the ticket knew the purpose of the button. The result was an actual distribution of fifty thousand buttons. But reaching beyond this was the very important result of accrued goodwill and respect for the motion picture theatres of Buffalo.

Dover, Delaware

Manager Benjamin Shindler of the Strand theatre in Smyrna, cooperating with the Smyrna Rotary Club and Warner Price, chairman of the committee on community service, gave a special show for children last week which was attended by several hundred boys and girls, not only from Smyrna but from several nearby towns. Mr. Shindler has been a pioneer in special programs for children and has made his theatres in Dover, Delaware, known throughout the industry for this work. This reaching out to include the smaller communities is the spreading of a big idea.

Historical Subjects Of Patriotic Appeal

February, always an outstanding month in the patriotic annals of Americans, what with Washington's Birthday on the 22nd and Lincoln's on the 12th, becomes doubly sgnificant to exhibitors in the booking of pictures. The nationwide observance of the Washington Bicentennial comes this year. And of particular importance is the following listing of subjects of a patriotic nature, with the close cooperation afforded by this department and the Junior Show:

Warner Bros. Pictures, 321 West 44th St., New York City
"Washington, the Capitol and the Man"
"Alexander Hamilton"

Metro-Goldwyn-Mayer Dist. Corp., 1540 Broadway, New York City
"The Flag," 2 reels, technicolor

Ameranglo Corporation, 226 West 42nd St., New York City
"Cradles of the U. S. A. (Washington)"

U. S. Department of Interior, Bureau of Education, Washington, D. C.
"The Story of the Flag," one reel.
(Incidents leading to the making of the first flag by Betsy Ross and its adoption; also development of the flag of today.)

American Legion Film Service, 777 N. Meredian St., Indianapolis, Inc.
"Old Glory," one reel.
(Historical picturization of America's growth including development of the national emblem.)

Fox Film Corporation, 444 West 56th St., New York City
"When Our National Songs Were New"
"Hats Off" (A story of the American Flag)
"The Growth of the U. S."
"The Constitution of the U. S."
"The Government of the U. S."
"The Declaration of Independence"

RKO Radio Pathe, 35 West 45th St., New York City
"Eve of the Revolution," three reels.
(The Boston Tea Party, Boston Massacre, ride of Paul Revere and battles of Lexington and Concord.) Yale Chronicle Series.
"Alexander Hamilton," three reels.
(Hamilton as aide to Washington in the Revolutionary War. The first Secretary of the Treasury.) Yale Chronicle Series.
"Yorktown," three reels.
(Cornwallis forced to surrender to the united French and American forces in Yorktown in 1781.) Yale Chronicle Series.
"Declaration of Independence," three reels.

H. S. Brown, Inc., 806 S. Wabash Ave., Chicago, Ill.
"George Washington," one reel.
"Betsy Ross," five reels.
(The first love of Betsy Ross, played by Alice Brady.)
"American Shrines of History," one reel.
(Showing Independence Hall, Valley Forge, Lexington, etc.)
"The Man Without a Country," six reels.
"The Heart of a Hero," five reels.
(Tale of Revolutionary days dealing with the dangers and worries of the brave Colonists. More interesting than historic. Visualization of the life of Nathan Hale.)

U. S. Firms Slump In German Market

American export activities in the German film market seem to have slumped considerably recently, according to records of German distributors on product available for German exhibitors.

Only 49 of the 188 films available are foreign productions, with 25 of the 49 from the Paramount studios at Joinville, France, and the United States. MGM is releasing nine and Universal five. The 139 German films scheduled come from 25 companies, Ufa leading the way with 21. Other companies include Deutsches Lichtspiel Syndicate, 15; Sudfilm, 10; Bayerische, 10, they being the only firms to run into two figures. Universal is also making nine German productions.

Waide Heads New Company

Merrill Waide is president of the newly organized General Pictures, Inc., with which are affiliated Natural-color, Inc., Opticolor Corporation, and McKay Sound-on-Film, Inc. Other officers of General Pictures are Herbert C. McKay, vice president; Carl E. Anderson, treasurer; Harrison Osborne, general counsel; Sam Efrus, sales manager. Directors are Carl E. Anderson, Chester Breining, Charles Hosford, James McConnochie, Robert McConnochie, Harrison Osborne, T. W. Phillips, Jr., Florence Vincent and Merrill Waide.

New Name for F & M

Fitzpatrick and McElroy circuit in Michigan, now being reorganized, will be renamed Mobile Graphic Theatres Corporation. New capitalization is expected to be $350,000 as against the old amount of $1,700,000. John J. Sterling, president, predicts that stockholders will get back their money.

"Sensation" Colbert's Next

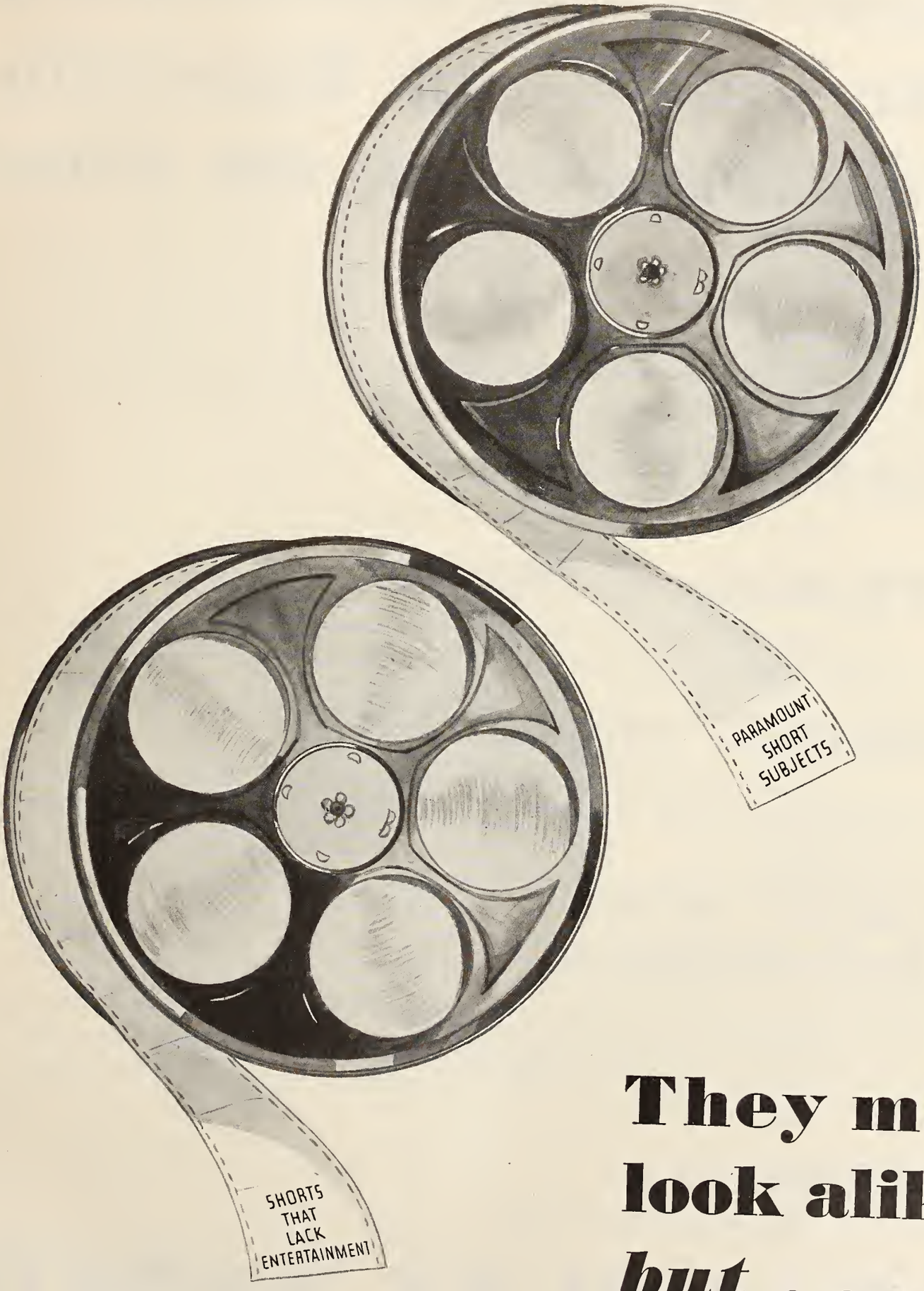
Stuart Walker, Paramount director, has arrived in New York to direct Claudette Colbert in "Sensation," at the Eastern studio. Melvyn Douglas will play opposite.

THEATRE RECEIPTS

The total grosses from 183 theatres in 30 key cities over the country for the calendar week ending January 16, fell off $309,145 from the previous calendar week, ended January 9. The 183 houses recorded a total of $2,415,761 as compared to the previous week's figure of $2,724,906 for 185 theatres in 30 cities. Only one new individual high total was recorded for the week, at the Majestic in Providence, playing a double feature program, while seven new low individual figures were noted. The compilation for the previous week indicated eight new "highs" and four new "lows."

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)
			Picture	Gross	Picture	Gross	
Albany							
Harm-Bleeker ..	2,300	35c-50c	"Private Lives" (MGM)..... (6 days)	10,781	"Possessed" (MGM) ..... (6 days)	12,150	High 1-24 "Reducing" .....$ 18,500 Low 12-26 "Unholy Garden" 4,980
Leland	1,350	20c-25c	"Good Sport" (Fox)... ..... (3 days)	1,850	"The Champ" (MGM). ..... (3 days)	2,200	High 5-2 "Strangers May Kiss" 8,100
			"Surrender" (Fox) ..... (3 days)	1,690	"Border Law" (Col.)..... (3 days)	1,840	Low 12-26 "Ex-Flame" 2,900
Ritz	1,146	25c-35c	"Frankenstein" (U.) ..... (6 days)	3,800	"Safe In Hell" (F. N.)..... (6 days)	3,300	High 10-31 "East of Borneo"..... 4,950
RKO Palace....	4,000	25c-60c	"Girl of the Rio" (Radio) ..... (3 days)	8,400	"Husband's Holiday" (Para.)..... (3 days)	11,100	Low 12-26 "Compromised" 2,350
			"Ladies of the Jury" (Radio)..... (3 days)	8,100	"Peach O'Reno" (Radio)..... (3 days)	10,400	.....
Strand	1,900	35c-50c	"Strictly Dishonorable" (U.)..... (6 days)	7,700	"Frankenstein" (U.) .... (6 days)	10,200	High 10-24 "Susan Lenox"..... 10,350 Low "Rich Man's Folly" 5,175
Baltimore							
Europa	267	25c-50c	"The Blonde Nightingale" ..... (German) (6 days)	600	"Two Hearts in Waltz Time"..... (German) (5 days) (2nd week)	940	High 10-12 "Two Hearts In Waltz Time" 2,200 Low 11-30 "Immortal Vagabond" 450
Hippodrome	2,250	25c-50c	"Suicide Fleet" (Pathe) ..... (6 days and Sun. midnite show)	15,500	"Peach O'Reno" (Radio)..... (6 days and two midnite shows)	14,000	.....
Keith's	2,500	25c-50c	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days-2nd week)	6,320	"Dr Jekyll and Mr. Hyde"..... .. (Para.) (6½ days—one midnite and one all nite show) (1st week)	8,800	High 4-9 "Bachelor Apartment" ..... 16,080 Low 1-17 "Abraham Lincoln" 4,800
Loew's Century	3,076	25c-60c	"Two Kinds of Women" (Para.) (6days)	20,500	"The Cheat" (Para.)..... (6 days and midnite show)	27,500	High 4-11 "Tailor Made Man"..... 30,000 Low 12-26 "Safe in Hell"..... 16,900
Loew's Parkway	987	15c-35c	"Mata Hari" (MGM) ..... (6 days)	5,100	"Corsair" (U. A.)..... (6 days)	4,100	High 1-3 "Follow the Leader" ..... 5,500 Low 1-10 "Lottery Bride" 3,100
Loew's Stanley..	3,532	25c-60c	"Emma" (MGM) ..... (6 days)	25,000	"Tonight or Never" (U. A.)..... (6 days and midnite show)	18,000	High 4-11 "Strangers May Kiss" ..... 33,500 Low 12-12 "The Big Parade" 10,400
Loew's Valencia	1,487	25c-35c	"Mati Hari" (MGM)..... (6 days)	3,800	"Her Majesty, Love" (F. N.)..... (6 days)	2,900	High 1-3 "Going Wild" ..... 4,500 Low 6-13 "Too Young to Marry" 2,400
New	1,600	25c-50c	"Stepping Sisters" (Fox)..... (6 days)	7,500	"Delicious" (Fox) ..... (6 days and midnite show) (2nd week)	9,000	High 1-10 "Man Who Came Back" .... 18,000 Low 11-21 "Smart Woman" 6,000
Rivoli	1982	20c-40c	"The Secret Witness" (Col.) ... (6 days)	4,200	"Maker of Men" (Col.)..... (6 days and midnite show)	4,100	High 1-10 "Criminal Code" ..... 10,000 Low 11-14 "Bad Company 3,000
Boston							
Keith's	2,800	25c-65c	"Girl of the Rio" (Radio).....	20,000	"Strictly Dishonorable" (U.)	20,000	High 12-5 "Frankenstein" ..... 27,000 Low 11-7 "Platinum Blonde" 17,000
Keith-Boston ..	2,500	25c-50c	"Unexpected Father" (U.)	19,500	"Heaven on Earth" (U.)	18,000	High 1-10 "Danger Lights" ..... 22,000 Low 12-26 "The Deceiver" 16,500
Loew's Orpheum	3,100	25c-50c	"Private Lives" (MGM)	20,000	"West of Broadway" (MGM)....	21,000	High 1-24 "Hells Angels" ..... 31,500 Low 7-11 "Indiscreet" 18,000
Loew's State ..	3,700	25c-50c	"Tonight or Never" (U. A.).....	21,500	"Mata Hari" (MGM)	21,000	High 4-11 "City Lights" ..... 25,000 Low 7-18 "Man in Possession" 19,000
Metropolitan ...	4,350	35c-75c	"Under Eighteen" (W. B.).....	35,000	"Ladies of the Big House" (Para.)	34,500	High 1-31 "No Limit" ..... 44,500 Low 7-4 "I Take This Woman" 30,000
Olympia	2,500	25c-50c	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	14,000	"Dr. Jekyll and Mr. Hyde" (Para.) (1st week)	13,500	High 1-3 "Blue Angel"..... 18,000 Low 12-26 "X Marks the Spot"..... 10,000
Scollay Square.	1,800	25c-50c	"Ladies of the Big House" (Para.)	12,500	"Delicious" (Fox)	11,500	High 1-17 "Right to Love" ..... 25,000 Low 12-26 "His Woman" 9,500
Uptown	2,000	25c-60c	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	13,000	"Dr. Jekyll and Mr. Hyde" (Para.) (1st week)	13,000	High 9-26 "Monkey Business" ..... 15,000 Low "X Marks the Spot" 10,000
Buffalo							
Buffalo	3,500	30c-65c	"Mata Hari" (MGM)..... ..	31,800	"Ladies of the Big House" (Para.)	29,000	High 3-28 "My Past" ..... 39,500 Low 7-4 "I Take This Woman" 19,000
Century	3,000	25c-35c	"Over the Hill" (Fox).....	7,900	"Suicide Fleet" (Pathe).....	10,800	High 2-14 "Cimarron" ..... 25,600 Low 4-4 "Mothers Cry" 5,900
Great Lakes ...	3,000	25c-50c	"Frankenstein" (U.)	29,500	"Private Lives" (MGM).....	23,100	High 8-8 "Politics" ..... 35,100 Low 12-26 "Flying High" 9,100
Hippodrome	2,100	25c-50c	"Husband's Holiday" (Para.).....	15,000	"Secret Service" (Radio).....	16,200	High 2-14 "Free Love" ..... 26,300 Low 12-26 "Good Sport" 11,800
Hollywood	300	20c-40c	"Viennese Nights" (W. B.).....	1,400	"Ein Burschenlied Aus Heidelberg" (Ufa) (2nd week)	1,300	.....
Lafayette	3,300	25c-35c	"The She Wolf" (U.).....	8,700	"Bad Company" (Pathe).....	11,200	High 4-11 "Ten Cents a Dance" ..... 24,100 Low 12-19 "Leftover Ladies"..... . 6,400
Charlotte							
Broadway	1,167	25c-50c	'Safe in Hell" (F. N.)..... (3 days)	4,000	"Frankenstein" (U.) .... (6 days)	6,000	.....
			"Manhattan Parade" (W. B.).... (3 days)	4,000			
Carolina	1,441	40c-50c	"Emma" (MGM) ..... (3 days)	7,000	"Ladies of the Big House" (Para.) (3 days)	4,000	.....
			"Dr. Jekyll and Mr. Hyde" (Para.) (3 days)	6,000	"Private Lives" (MGM)..... (3 days)	5,500	



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[THEATRE RECEIPTS--CONT'D]

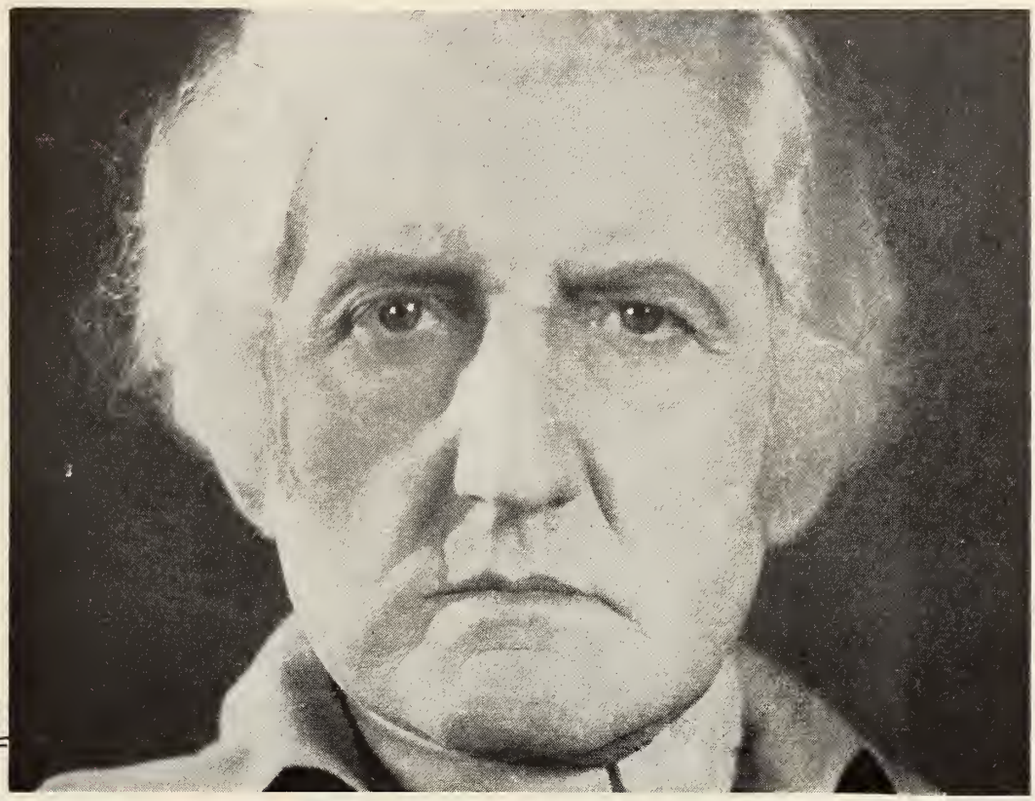
Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 193[illegible] to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Forbidden" (Col.)	40,000	"Ladies of the Big House" (Para.)	39,000	High 2-28 "Father's Son"	62,235
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Dr. Jekyll and Mr. Hyde" (Para.) (3rd week—5 days)	9,000	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	18,000	High 2-7 "Doorway to Hell"	38,170
							Low 12-26 "Guilty Generation"	21,000
Oriental	3,940	35c-85c	"Manhattan Paradise" (W. B.)	27,000	"Delicious" (Fox)	34,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"Unexpected Father" (U.)	22,000	"Men of Chance" (Radio)	23,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"X Marks the Spot" (Tiff.)	16,000	"Over the Hill" (Fox)	15,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Strictly Dishonorable" (U.) (2nd week—4 days)	9,500	"Strictly Dishonorable" (U.) (1st week)	25,000	High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"Cock O' the Air" (U. A.)	13,000	"Tonight or Never" (U. A.) (2nd week)	13,000	High 3-21 "City Lights"	46,562
							Low 1-16-32 "Cock O' the Air"	13,000
Cincinnati								
Keith's	1,600	25c-40c	"The Big Parade" (MGM)	6,150	"Maker of Men" (Col.)	4,500	High 11-14 "Sidewalks of New York"	8,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Husband's Holiday" (Para.)	23,096	"Her Majesty, Love" (F. N.)	23,630	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"Tonight or Never" (U. A.)	10,400	"Private Lives" (MGM) (8 days)	15,600	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"Forgotten Women" (Monogram) (3 days)	1,330	"Rainbow Trail" (Fox) (4 days)	2,524	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"Partners" (Pathe) (4 days)	2,470	"Fanny Foley, Herself" (Radio) (3 days)	1,359	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Mata Hari" (MGM) (7 days and Sat. midnite show)	15,600	"Strictly Dishonorable" (U.) (8 days and Sat. midnite show)	10,000	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Hell Divers" (MGM) (7 days and Sat. midnite show)	25,000	"Dr. Jekyll and Mr. Hyde" (Para.) (8 days and Sat. midnite show)	14,655	High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Delicious" (Fox) (4 days)	2,665	"Under Eighteen" (W. B.) (4 days)	2,730	High 6-6 "Connecticut Yankee"	5,970
			"Working Girls" (Para.) (3 days)	1,435	"Safe in Hell" (F. N.) (3 days)	1,470	Low 8-22 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"The Mystery of Life" (U.) and "Das Alte Lied" (Tobis)	3,000	"Die Dreigroschen Oper" (Tobis)	800	.....	
Cleveland								
Allen	3,300	25c-50c	"Mata Hari" (MGM)	23,500	"Ladies of the Big House" (Para.)	16,000	High 8-8 "Politics"	26,000
							Low 4-9 "Ladies Man"	12,000
Keith's E. 105th Street	2,200	25c-50c	"A House Divided" (U.)	12,000	.....		.....	
RKO Hippodrome	3,800	25c-50c	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	12,000	"Dr. Jekyll and Mr. Hyde" (Para.) (1st week)	20,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"Girl of the Rio" (Radio)	21,000	"Way Back Home" (Radio)	24,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"The Cheat" (Para.)	17,000	"Cuban Love Song" (MGM)	23,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"Ben Hur" (MGM)	6,700	"Heartbreak" (Fox)	4,500	.....	
Warner's Lake	800	25c-50c	"Under Eighteen" (W. B.)	3,000	"Manhattan Parade" (W. B.)	5,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Mata Hari" (MGM)	19,000	"Ladies of the Big House" (Para.)	15,000	High 8-8 "Politics"	25,000
							Low 12-26 "Husband's Holiday"	12,500
Huff'n's Aladdin	1,500	35c-75c	"The Big Shot" (Pathe)	6,000	"Strictly Dishonorable" (U.)	6,500	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huffman's Tabor	1,900	25c-50c	"Are These Our Children?" (Radio)	7,500	"Good Sport" (Fox)	7,000	High 3-21 "City Lights"	14,000
							Low 11-28 "Men In Her Life"	5,500
Paramount	2,000	25c-50c	"This Reckless Age" (Para.)	8,000	"Flying High" (MGM)	12,000	High 1-10 "Hells Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Rialto	1,000	25c-50c	"Ambassador Bill" (Fox) (3 days)	1,500	"X Marks the Spot" (Tiff.)	3,500	High 6-13 "Kiki"	5,500
			"Frankenstein" (U.) (4 days)	2,200			Low 9-19 "The Bargain" and "Rango"	2,200
Des Moines								
Des Moines	1,600	25c-60c	"Private Lives" (MGM)	10,500	"Dr. Jekyll and Mr. Hyde" (Para.)	10,500	High 9-26 "Monkey Business"	12,000
							Low 9-12 "American Tragedy"	6,000
Orpheum	2,000	25c-50c	"Girl of the Rio" (Radio) (3 days)	4,500	"Strictly Dishonorable" (U.) (4 days)	3,000	High 2-14 "Cimarron"	18,000
			"Heaven on Earth" (U.) (4 days)	2,200	"Secret Service" (Radio) (3 days)	2,500	Low 1-9-32 "Strictly Dishonorable" and "Secret Service"	5,500
Paramount	1,700	25c-60c	"This Reckless Age" (Para.) (4 days)	5,000	"Her Majesty, Love" (F. N.) (4 days)	6,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"Two Kinds of Women" (Para.) (3 days)	4,000	"Under Eighteen" (W. B.) (4 days)	4,000	Low 1-16-32 "This Reckless Age" and "Two Kinds of Women"	9,000
Strand	1,100	20c-35c	"Rainbow Trail" (Fox)	3,500	"Reckless Living" (U.) (4 days)	2,600	High 3-21 "Trader Horn"	7,000
					"The Guardsman" (MGM) (4 days)	1,500	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-75c	"Strictly Dishonorable" (U.)	25,000	"Peach O'Reno" (Radio)	25,000	.....	
Fisher	2,300	25c-60c	"False Madonna" (Para.)	22,000	"This Reckless Age" (Para.)	18,000	.....	
Fox	5,000	25c-50c	"Good Sport" (Fox)	25,000	"Delicious" (Fox)	37,000	.....	
Michigan	3,000	25c-75c	"Forbidden" (Col.)	34,000	"Ladies of the Big House" (Para.)	35,000	.....	
Paramount	3,450	25c-60c	"Dr. Jekyll and Mr. Hyde" (Para.) (3 days-3rd week)	4,000	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	18,000	.....	
			"Emma" (MGM) (2 days)	6,500				
United Artists	2,000	25c-75c	"Mata Hari" (MGM)	30,000	"Tonight or Never" (U. A.) (2nd week)	15,000	.....	
Hollywood								
Chinese	2,500	50c-$1.50	"Hell Divers" (MGM) (3rd week)	15,000	"Hell Divers" (MGM) (2nd week)	28,350	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Egyptian	1,771	50c-75c	"Delicious" (Fox) (2nd week)	3,000	"Delicious" (Fox) (1st week)	9,300	.....	
Pan. Hollywood	3,000	35c-65c	"Devotion" (Pathe)	9,000	"Suicide Fleet" (Pathe)	15,900	High 1-10 "Sin Takes a Holiday"	19,000
							Low 11-7 "Monkey Business"	8,123
W. B. Hollywood	3,000	35c-50c	"Taxi" (W. B.)	21,000	"Woman from Monte Carlo" (F. N.)	14,600	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Rainbow Trail" (Fox)	5,000	"Local Boy Makes Good" (F. N.)	5,000	High 3-7 "Ahraham Lincoln"	9,500
							Low 12-26 "Husband's Holiday"	3,000
Loew's State	2,700	25c-50c	"Emma" (MGM)	12,000	"Mata Hari" (MGM)	11,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Tonight or Never" (U. A.)	9,500	"Dr. Jekyll and Mr. Hyde" (Para.)	9,000	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Girl of the Rio" (Radio)	2,000	"Strictly Dishonorable" (U.)	5,000	High 2-14 "Cimarron"	18,000
							Low 1-16-32 "Girl of the Rio"	2,000
Indianapolis								
Apollo	1,100	25c-50c	"Stepping Sisters" (Fox)	4,000	"Delicious" (Fox) (2nd week)	4,600	High 6-13 "Daddy Long Legs"	10,000
							Low 12-26 "Surrender"	3,300
Circle	2,600	25c-50c	"Ladies of the Big House" (Para.) and "Around the World in 80 Minutes" (U. A.)	7,500	"Dr. Jekyll and Mr. Hyde" (Para.)	8,250	High 2-14 "Cimarron"	13,000
							Low 8-22 "Travelling Husbands"	4,000
Indiana	3,300	25c-50c	"Peach O'Reno" (Radio)	13,000	"Woman from Monte Carlo" (F. N.)	10,800	High 1-17 "Her Man"	25,000
							Low 1-9-32 "Woman from Monte Carlo"	10,800
Lyric	2,000	25c-50c	"X Marks the Spot" (Tiff.)	8,000	"Under Eighteen" (W. B.)	8,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Corsair" (U. A.)	8,000	"Mata Hari" (MGM)	9,750	High 5-2 "Trader Horn"	22,000
							Low 12-19 "Flying High"	7,000
Kansas City								
Liberty	1,200	25c-50c	"Rainbow Trail" (Fox) (7 days and Sat. midnite show)	5,500	"The Mad Genius" (W. B.) (7 days and Sat. midnite show)	5,250		
Mainstreet	3,067	35c-60c	"Strictly Dishonorable" (U.) (7 days and Sat. midnite show)	18,000	"Peach O' Reno" (Radio) (7 days and New Year's Eve midnite)	25,500	High 1-9-32 "Peach O' Reno"	25,500
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"Emma" (MGM) (7 days and Sat. midnite show)	26,000	"Mata Hari" (MGM) (7 days and Sat. midnite show)	29,000	High 1-9-32 "Mata Hari"	29,000
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Ladies of the Big House" (Para.) (7 days and Sat. midnite show)	15,000	"Dr. Jekyll and Mr. Hyde" (Para.) (7 days and two midnite shows)	16,250	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"Working Girls" (Para.)	4,500	"The Squaw Man" (MGM)	6,600	High 1-10 "Girl of Golden West"	8,000
							Low 1-16-32 "Working Girls"	4,500
Los Angeles								
Fox Criterion	1,652	35c-65c	"Delicious" (Fox) (2nd week)	6,000	"Delicious" (Fox) (1st week)	18,000	High 5-9 "Secret Six"	27,000
							Low 1-31 "Royal Family Bway"	7,000
International	2,000	25c-75c	"Sonadores De La Gloria" (Spanish)	4,000	"My Yiddish Mama" (Judea)	5,000	High 1-10 "El Hombre Malo"	8,000
							Low 12-26 "Furusato"	1,000
Loew's State	2,418	35c-65c	"X Marks the Spot" (Tiff.)	20,000	"Stepping Sisters" (Fox)	26,200	High 10-24 "Susan Lenox"	39,000
							Low 8-8 "Hush Money"	15,000
Orpheum	2,750	35c-65c	"Frankenstein" (U.) (2nd week)	15,500	"Frankenstein" (U.) (1st week)	34,000	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"This Reckless Age" (Para.)	9,000	"Dr. Jekyll and Mr Hyde" (Para.) (2nd week)	22,500	High 10-31 "Beloved Bachelor"	41,000
							Low 1-16-32 "This Reckless Age"	9,000
RKO	2,700	35c-65c	"A House Divided" (U.)	9,000	"Men of Chance" (Radio)	22,100	High 1-9-32 "Men of Chance"	22,100
							Low 1-16-32 "A House Divided"	9,000
United Artists	2,100	35c-65c	"Cock O' the Air" (U. A.)	9,562	"Ladies of the Big House" (Para.)	11,400	High 9-26 "Monkey Business"	32,000
							Low 8-1 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Sherlock Holmes' Fatal Hour" (First Div.)	11,000	"Woman from Monte Carlo" (F. N.)	15,000	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"The False Madonna" (Para.)	11,000	"Woman from Monte Carlo" (F. N.)	12,200		
Milwaukee								
Alhambra	2,660	25c-50c	"Strictly Dishonorable" (U.) (2nd week)	7,000	"Strictly Dishonorable" (U.) (1st week)	11,500		
Garden	1,150	15c-50c	"Son of India" (MGM) (25c-50c)	7,500	"Tonight or Never" (U. A.) (2nd week—5 days)	6,800		
Majestic	1,500	15c-50c	"The Big Gamble" (Pathe) (20c-50c)	6,800	"Expensive Women" (W. B.)	6,900		
Palace	2,587	25c-60c	"Possessed" (MGM) (2nd week)	9,000	"Possessed" (MGM) (1st week)	12,000		
Riverside	2,180	25c-60c	"Girl of the Rio" (Radio)	14,800	"Men of Chance" (Radio)	14,500		
Strand	1,406	25c-50c	"The Phantom of Paris" (MGM) and "Heartbreak" (Fox)	7,200	"The Rainbow Trail" (Fox) and "Anybody's Blonde" (Action)	7,000		
Warner	2,500	25c-60c	"Under Eighteen" (W. B.)	10,200	"Manhattan Parade" (W. B.)	12,000		
Wisconsin	3,275	25c-60c	"Ladies of the Big House" (Para.)	13,500	"Good Sport" (Fox)	14,800		
Minneapolis								
Aster	812	20c-25c	"Safe in Hell" (F. N.)	1,500	"Deadline" (Col.) (3 days)	750	High 3-21 "Father's Son"	2,000
					"The Speckled Band" (First Div.) (4 days)	750	Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Surrender" (Fox)	2,500	"Good Sport" (Fox)	2,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Private Lives" (MGM)	24,000	"Dr. Jekyll and Mr. Hyde" (Para.)	23,000	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
Pantages	1,500	25c-50c	"Cock O' the Air" (U. A.)	3,500	"Tonight or Never" (U. A.) (2nd week)	4,000		
RKO Orpheum	2,900	25c-50c	"Girl of the Rio" (Radio)	16,500	"Strictly Dishonorable" (U.)	14,000	High 2-14 "Cimarron"	30,000
							Low 12-26 "Secret Service"	12,000
State	2,300	25c-50c	"Manhattan Parade" (W. B.)	7,000	"Ladies of the Big House" (Para.)	8,200	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"The Cheat" (Para.) and "Sooky" (Para.	12,000	"Flying High" (MGM) and "Heartbreak" (Fox)	13,500	High 1-10 "Just Imagine"	18,000
							Low 12-26 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Marins" (Para.-French)	4,500	"Fifty Fathoms Deep" (Col.) and "Transgression" (Radio)	4,300	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	25c-75c	"Road to Singapore" (W. B.)	14,500	"Get Rich Quick Wallingford" (MGM)	15,500	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

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Starring Clarence Whitehill

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THE MAN AND THE CAPITAL"

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A TYPICAL TRIUMPH FOR WARNER BROS. AND

VITAPHONE SHORTS

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 193x to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"Delicious" (Fox)	17,000	"Dr. Jekyll and Mr. Hyde" (Para.)	15,500	High 2-21 "Man Who Came Back"	19,000
							Low 12-26 "The Yellow Ticket"	10,500
Princess	2,272	25c-65c	"Tonight or Never" (U. A.) (2nd week)	12,500	"Tonight or Never" (U. A.) (1st week)	14,500	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Five Star Final" (F. N.) and "Local Boy Makes Good" (F. N.)	4,500	"Merely Mary Ann" (Fox) and "Range Law" (Tiff.)	4,200	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide"	3,000
New York								
Astor	1,120	50c-$2.00	"Hell Divers" (MGM) (4th week)	18,177	"Hell Divers" (MGM) (3rd week)	19,870	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Broadway	2,000	25c-75c	"A House Divided" (U.) (9 days)	2,000	"The Big Shot" (Pathe) (8 days)	5,000		
Capitol	4,700	35c-$1.50	"Mata Hari" (MGM) (2nd week)	89,414	"Mata Hari" (MGM) (1st week)	110,466	High 1-9-32 "Mata Hari"	110,466
							Low 12-19 "Flying High"	48,728
Embassy	598	25c	All Newsreel	8,254	All Newsreel	8,093	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Gaiety	850	50c-$2.00	"Arrowsmith" (U. A.) (5th week)	12,591	"Arrowsmith" (U. A.) (4th week)	12,590		
Mayfair	2,300	35c-85c	"Girl of the Rio" (Radio)	16,300	"Strictly Dishonorable" (U.)	15,000	High 12-12 "Frankenstein"	53,800
							Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"This Reckless Age" (Para.)	45,300	"Ladies of the Big House" (Para.)	83,500	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.00	"Forbidden (Col.)	21,700	"Tonight or Never" (U. A.) (3rd week-9 days)	19,700	High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	37,700	"Dr. Jekyll and Mr. Hyde" (Para.) (1st week)	67,100	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 12-19 "The Struggle"	14,100
Roxy	6,200	35c-$1.50	"Stepping Sisters" (Fox)	53,000	"Delicious" (Fox) (2nd week)	74,000	High 1-2-32 "Delicious"	133,000
							Low 12-26 "Maker of Men"	49,100
Strand	3,000	35c-85c	"Taxi" (W. B.)	51,276	"Woman From Monte Carlo" (F. N.)	28,526	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"Safe in Hell" (F. N.) (2nd week)	11,500	"Safe in Hell" (F. N.) (1st week)	10,850	High 1-3 "Vienese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With The Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"Manhattan Paradise" (W. B.) (3rd week)	6,000	"Manhattan Parade" (W. B.) (2nd week)	14,977	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Peach O'Reno" (Radio)	5,800	"Dr. Jekyll and Mr. Hyde" (Para.)	7,200	High 2-7 "Illicit"	11,000
							Low 12-26 "Flying High"	3,600
Criterion	1,700	10c-50c	"Mata Hari" (MGM)	7,800	"Hell Divers" (MGM) (10c-75c)	12,000	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Reckless Living" (U.) (3 days)	500	"Rainbow Trail" (Fox) (5 days)	900	High 1-24 "Under Suspicion"	7,200
			"The Big Shot" (Pathe) (4 days)	800			Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Over the Hill" (Fox) (6 days)	4,200	"Delicious" (Fox)	7,800	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Girl of the Rio" (Radio)	13,000	"Strictly Dishonorable" (U.)	12,500	High 2-14 "Cimarron"	25,550
							Low 12-19 "Homicide Squad"	11,500
Paramount	2,900	25c-60c	"Private Lives" (MGM)	7,000	"Dr. Jekyll and Mr. Hyde" (Para.)	7,000	High 6-20 "Daddy Long Legs"	12,000
							Low 11-28 "His Woman"	6,000
World	2,500	25c-40c	"Blonde Crazy" (W. B.) and "The Yellow Ticket" (Fox)	5,500	"Cuban Love Song" (MGM) and "The Rainbow Trail" (Fox)	5,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"Devotion" (Pathe) and "Paris" (revival) (3 days)	1,750	"East of Borneo" (U.) (3 days)	1,950	High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"	3,700
			"Honor of the Family" (F. N.) (3 days)	1,550	"Get Rich Quick Wallingford" (MGM) (3 days)	1,600	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Frankenstein" (U.) (6 days)	9,000	"Possessed" (MGM) (6 days)	10,500		
Centre	1,142	15c-60c	"Way Back Home" (Radio) (6 days)	5,300	"The Unholy Garden" (U. A.) (6 days)	5,800	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Ben Hur" (MGM) (6 days)	3,100	"Secret Service" (Radio) (3 days)	1,600	High 5-9 "Trader Horn"	7,000
					"Men In Her Life" (Col.) (3 days)	1,900	Low 8-1 "Speckled Band"	2,300
Regent	1,225	15c-60c	"Sin of Madelon Claudet" (MGM) (3 days)	3,100	"Peach O'Reno" (Radio) (3 days)	3,000	High 5-30 "Sced"	6,200
			"This Reckless Age" (Para.) (3 days)	2,500	"Ladies of the Big House" (Para.) (3 days)	2,900	Low 12-26 "Cuban Love Song" and "His Woman"	3,900
Rideau	1,000	10c-35c	"Mad Genius" (W. B.) (3 days)	1,500	"Platinum Blonde" (Col.) (6 days)	3,750		
			"Lasca of the Rio Grande" (U.) (3 days)	2,000				
Philadelphia								
Arcadia	600	50c	"Corsair" (U. A.) (6 days)	2,400	"West of Broadway" (MGM) (5 days)	2,000	High 1-3 "Laughter"	5,000
							Low 1-9-32 "West of Broadway"	2,000
Boyd	2,400	35c-75c	"Mata Hari" (MGM) (6 days-3rd week)	15,000	"Mata Hari" (MGM) (6 days-2nd week)	22,000		
Earle	2,000	25c-65c	"The Secret Witness" (Col.) (6 days)	22,000	"The Guilty Generation" (Col.) (6 days)	23,500	High 1-2-32 "Makers of Men"	27,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"The Rainbow Trail" (Fox) (6 days)	26,000	"Delicious" (Fox) (6 days-2nd week)	28,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000

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They furnish the comedy, while Frank Albertson and June Clyde furnish the youth, the speed and the thrills. It's a riot of foolery and excitement. Grab it and treat it like the circus that it is!



RACING YOUTH

With Otis Harlan and Forrest Stanley.
Produced by
Carl Laemmle, Jr.
Directed by
Vin Moore.
Presented by
Carl Laemmle.

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 26th ANNIVERSARY JUBILEE!

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Strictly Dishonorable" (U.) (6 days)	6,000	"Her Majesty, Love" (F. N.) (6 days)	5,000	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Private Lives" (MGM) (6 days)	20,000	"The Champ" (MGM) (6 days-2nd week)	14,000	High 12-5 "Possessed"	26,000
							Low 8-8 "Woman Between"	7,500
Mastbaum	4,800	35c-75c	"Manhattan Parade" (W.B.) (6 days)	45,000	"Strictly Dishonorable" (U.) (6 days)	60,000	High 1-2-32 "Her Majesty, Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days)	25,000	"Sooky" (Para.) (5 days)	15,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Suicide Fleet" (Pathe) (2 days-2nd week)	2,000	"Suicide Fleet" (Pathe) (6 days-1st week)	12,000	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Dr. Jekyll and Mr. Hyde" (Para.)	3,900	"Delicious" (Fox) (2nd week)	6,500	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-50c	"The False Madonna" (Para.)	12,600	"Rainbow Trail" (Fox)	13,400	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"X Marks the Spot" (Tiff) (4th week)	4,800	"Women from Monte Carlo" (F. N.)	3,800	.....	
RKO Orpheum	1,700	25c-50c	"Girl of the Rio" (Radio)	11,700	"Strictly Dishonorable" (U.)	11,200	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-60c	"Emma" (MGM)	10,200	"Mata Hari" (MGM) (2nd week)	7,200	High 1-10 "Hells Angels"	12,500
							Low 12-5 "Corsair"	3,000
Providence								
Loew's State	3,800	15c-50c	"Emma" (MGM)	20,000	"Mata Hari" (MGM)	20,000	High 2-7 "Inseration"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"Good Sport" (Fox) and "Stepping Sisters" (Fox)	10,200	"Around the World in 80 Minutes" (U. A.) and "Age of Love" (U. A.)	10,200	High 1-16-32 "Good Sport" and "Stepping Sisters"	10,200
							Low 12-26 "Her Majesty, Love" and "Under Eighteen"	5,100
Paramount	2,300	10c-50c	"Dr. Jekyll and Mr. Hyde" (Para.)	12,000	"Ladies of the Big House" (Para.)	6,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Girl of the Rio" (Radio)	5,200	"Strictly Dishonorable" (U.)	5,500	High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Consolation Marriage" (Radio)	2,600	"Men of Chance" (Radio) and "Freighters of Destiny" (Tiff.)	3,000	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Dr. Jekyll and Mr. Hyde" (Para.)	9,000	"Delicious" (Fox)	8,700	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Manhattan Parade" (W. B.)	4,300	"Ladies of the Big House" (Para.)	5,300	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"Girl of the Rio" (Radio)	14,000	"Strictly Dishonorable" (U.)	13,500	High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
Tower	1,000	15c-25c	"Surrender" (Fox)	2,000	"Husband's Holiday" (Para.)	2,250	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"The Yellow Ticket" (Fox)	13,100	"Possessed" (MGM)	13,000	High 8-15 "Daddy Long Legs"	16,750
							Low 12-19 "Susan Lenox"	12,000
Filmart Foreign Talkies	1,400	35c-50c	"The Five Year Plan" (Amkino) (2nd week)	2,000	"The Five Year Plan" (Amkino) (1st week)	2,000	.....	
Fox	4,600	35c-60c	"This Reckless Age" (Para.)	30,000	"False Madonna" (Para.)	39,560	High 1-3 "Lightning"	70,000
							Low 12-26 "Husband's Holiday"	29,000
Golden Gate	2,800	35c-65c	"Heaven on Earth" (U.) (9 days)	16,500	"Men of Chance" (Radio)	17,500	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Way Back Home" (Radio)	8,000	"Strictly Dishonorable" (U.)	9,000	High 12-12 "Frankenstein"	23,000
							Low 11-14 "Consolation Marriage"	5,000
Paramount	2,670	25c-60c	"The Champ" (MGM) (10 days-2nd week)	27,000	"The Champ" (MGM) (1st week)	35,600	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Tonight or Never" (U. A.) (6 days-3rd week)	6,200	"Tonight or Never" (U. A.) (2nd week)	9,500	.....	
Warfield	2,700	25c-60c	"Good Sport" (Fox)	20,000	"Safe In Hell" (F. N.)	22,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
Warners	1,385	35c-50c	"Sherlock Holmes' Fatal Hour" (First Div.)	9,000	"Manhattan Parade" (W. B.)	9,000	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c-75c	"Under Eighteen" (W.B.) (25c)	4,000	"Tonight or Never". (U.A.) (2nd week)	5,500	.....	
Fifth Avenue	2,750	25c-75c	"Emma" (MGM)	16,000	"Mata Hari" (MGM)	16,000	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Liberty	2,000	15c-30c	"Chinatown After Dark" (Action) (10c-25c)	6,000	"X Marks the Spot" (Tiff.)	7,000	High 1-10 "The Lash"	11,500
							Low 12-26 "Forgotten Women"	5,500
Music Box	950	25c-75c	"Sin of Madelon Claudet" (MGM) (2nd week)	5,500	"Sin of Madelon Claudet" (MGM) (1st week)	7,500	High 2-28 "City Lights"	14,000
							Low 3-28 "My Past"	5,500
Paramount	3,150	25c-75c	"The Rainbow Trail" (Fox) and "Working Girls" (Para.) (25c-35c)	10,000	"Delicious" (Fox) (2nd week)	10,000	High 1-10 "Paid"	18,000
							Low 1-16-32 "Rainbow Trail" and "Working Girls"	10,000
RKO Orpheum	2,650	25c-75c	"Men of Chance" (Radio)	13,000	"Strictly Dishonorable" (U.)	14,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"The Cheat" (Para.) (6 days)	18,500	"Peach O'Reno" (Radio) (6 days)	20,000	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Corsair" (U. A.) (6 days)	14,000	"Possessed" (MGM) (6 days)	15,500	High 4-18 "City Lights"	22,000
							Low 12-19 "Ben Hur"	9,500
Shea's	2,600	30c-75c	"False Madonna" (Para.) (6 days)	14,500	"Pagan Lady" (Col.) (6 days)	15,000	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Frankenstein" (U.) (6 days-2nd week)	14,000	"Frankenstein" (U.) (6 days-1st week)	17,500	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"Surrender" (Fox) and "Around the World in 80 Minutes" (U. A.)—(6 days)	13,000	"Her Majesty, Love" (F. N.) (6 days)	12,000	High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights In a Barroom"	8,300



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And it guarantees you a box-office pippin. It was a best-selling book and it is a best-selling picture. Give it an advertising smack and watch for another Universal record-buster!

JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 26th ANNIVERSARY JUBILEE!

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the oustanding pictures—second, reviews of information

"DANCE TEAM" should prove sure-fire at every box office in the country because it has everything you could ask for in the way of names, acting, direction and entertainment. In addition there are some grand selling slants to help you create desire to see the picture. Five or six thousand patrons of the Roxy theatre in New York seemed to agree with me the other night when they roundly applauded the final fadeout after mingling many laughs and tears in this story so full of human interest and so true to life that you sympathized with the two hoofers all the way through their ups and downs.

The title can be built up to impressive proportions for your box office by merely stressing the stars and their "Bad Girl" success; plus "human" story about a girl and a boy who fought the toughest racket in the world—success in show business—came out on top and then—see the picture and find out for yourself.

In "audience value" it is genuine entertainment of the sort that sends the customers home really contented and with a feeling that they have had an evening of grand pleasure. Sensible care has been exercised to avoid injecting too many show-business expressions that might possibly go over the heads of the average audience. Such references are restricted by sticking close to the story, and are always understandable. While you find a tear-jerking spot here an there, they are not too numerous and come where they do the most good; the laughs predominate and your audience should be completely won by this wise-cracking kid who honestly believed he was the greatest guy in the world.

Minna Gombell is billed but plays so small a part that it is not advisable to sell her as a featured member of the cast. All others give excellent accounts of themselves and support the stars admirably.

Nothing objectionable for either the kids or Sundays; here is a picture you can spot wherever you feel it will do best for you and you can go out and promise them anything you please in the way of marvelous entertainment. You'll deliver the goods without any chance of a comeback, not counting the folks who will come back to see it again.

▽

"FORBIDDEN" will be found 'way above par entertainment and box office in most spots because it is real absorbing screen fare of the sort that rates top billing for any house. While socalled "expert" opinion may brand this one as long, drawn-out suffering on the part of the stars, the average audience will not. True, it might have been better to keep the three central characters from growing too old and it might have been possible to give it something of a more happy ending, but if they had done that it might have resulted in a far less enjoyable picture.

The title is not so hot from the viewpoint of selling but it can be worked up to mean something at your box office. Don't follow the New York Rialto's style. Don't convey the thought that she was so darned anxious to sin. On the contrary, her first thought was intense love for this man she met on her first vacation. The style best suited to local, individual taste should be the style adopted in your own campaign via the newspapers or any other media you use to sell a good picture with a title that is not too strong for your community.

Once you get them in you'll have many word-of-mouth boosters for your show. The picture possesses plenty of audience pull and should prove more than just satisfying in most theatres. The performances of Barbara Stanwyck, Adolphe Menjou and Ralph Belamy are first-rate and worthy of a rave in connection with this picture.

Best played away from the kids or Sundays, but otherwise we heartily recommend this one to any theatre looking for a genuine, entertaining picture, which is packed full of human emotions and played by three sterling performers who give the picture the benefit of their fine acting from start to finish. Just watch your step with that title.

▽

"TWO KINDS OF WOMEN" is another crackerjack Paramount picture with the sort of title that is hardest to sell in the majority of communities and leaves an entirely wrong impression wherever it is seen, making it necessary for most showmen to sell away from it and get over their merchandising thoughts by other means.

Seeing the picture before you get your campaign set will help you considerably and will point out the slants best suited for backing up your newspaper ads and other selling angles. Miriam Hopkins once more gives a thoroughly enjoyable performance and should soon reach the top in her screen career. Since she first started she has improved considerably and in proper roles she ought to be among the best bets before long. Other names that can be sold above this title are Wynne Gibson (remember her in "Ladies of the Big House"?), Irving Pichel and Phillips Holmes. Others are OK but not important enough.

Audience strength is this picture's long suit. Whatever it may lack in b.o. pull with its title will be more than offset by the excellent entertainment of the picture itself. So your sole task, it would appear, is to get them interested via an intelligent campaign. If they buy a ticket they won't look for you after the show to register any kicks. They may look for you to say what a nice show you gave them.

NG for the kids and for Sundays, but you can spot it elsewhere and really do a nice business. The HERALD's informative review will give you the facts about the story and credits. Refer to it in case you can't see the picture yourself before your advertising starts.

▽

"WAY BACK HOME" may be rather in doubt for the big cities but it's certainly going to be a mop-up for the smaller towns and country houses. Not only a mop-up but a clean-up too. The Seth Parker picture is perfect for the small town b.o. and should duplicate the best you've ever played in those houses.

The title is all box office in every rural community where the radio has been bringing them this character so true to their own lives. And believe it or not, you'll find characters in every small town to match the cast. Just get behind that title and sell it strong. Tell them it is a story about their very own neighbors and keep the radio slant right up in your top lines. Cash in on this nationwide sketch of the air.

In "audience value," the larger cities may turn up their noses, but all others will enjoy every moment of it. There is something really human about old Seth and his neighbors, with a dash of the ten, twenty and thirty stock company appeal to boot.

Toughest obstacle to overcome is the lack of names. Phillips Lord (Seth Parker) has no marquee strength other than his radio reputa-

An Index to Showman's Evaluations

This department has in the last quarter presented opinions on the following product, from Charles E. Lewis, an exhibitor and editor of the Managers Round Table department:

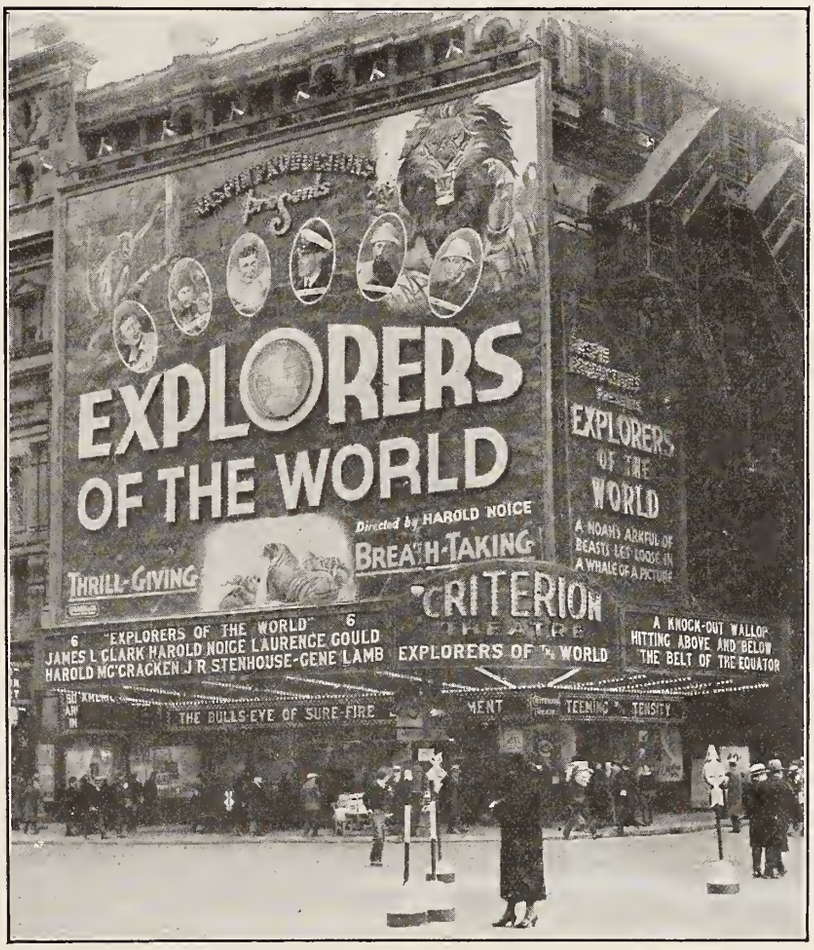
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THE QUICK QURE
for "BOX-OFFICITIS"

4 WEEKS

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CRITERION THEATRE
NEW YORK



IN-DEFINITELY PLAYING

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BOSTON

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THE TALK OF THE COUNTRY

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RASPIN PRODUCTIONS, Inc.
CHANIN BUILDING
122 East 42nd Street New York City

tion. The others of the cast are OK on the screen but weak for the box office. So your work is cut out for you. But don't let those drawbacks stump you; you *can* sell this picture if you back it up with a campaign suitable for a picture of this kind.

Great for the kids and OK for Sundays or any other day. Showmen who know how to sell a picture like this will reap a harvest of dollars for their theatres and besides give their audience a peach of an evening of entertainment.

CHARLES E. LEWIS

Cheaters at Play

(Fox)

Drama

(Seen in Hollywood)

Fox presents what was thought to be a fairly pleasing crook drama under the caption of "Cheaters at Play" with a light dash of gangsterism to furnish the necessary menace and suspense in building a logical climax. More than 80 per cent of the action takes place aboard a steamer sailing for America. It is here that a reformed crook meets an ex-police chief and a son whom he had not seen for 20 years. These three characters played by Thomas Meighan, James Kirkwood and William Bakewell become involved in a battle of wits wherein many fine tricks in advanced thievery are exposed, and in doing so, many liberties are taken with logic to obtain the end in light screen entertainment.

At the Criterion theatre in Santa Monica, as it happened, each time Charlotte Greenwood, comedienne, appeared on the screen and delivered her lines the audience was heard from in emphatic terms of laughter. Her part, however, is counterbalanced by the performance of Thomas Meighan and William Bakewell who furnish the serious side of the story, characterizing the parts of the reformed crook and a son who follows in the footsteps of his father. Both deliver their parts well, it was agreed.

Barbara Weeks, employed to furnish the feminine side of the romance makes a pleasing appearance. While playing the part of the gangster's "moll" she looks the part, but when she delivers her lines, she does it with restraint.

Much credit went to the author of the dialogue, as every line denotes freshness in wit and at all times is appropriately placed.

Produced and distributed by Fox. Based on story, "First Cabin" by Louis Joseph Vance. Directed by Hamilton MacFadden. Screenplay by Malcom Stuart Boylan. Photographed by Ernest Palmer. Sound. Joseph Aiken. Art direction, Gordon Wiles. Release date, February 14, 1932.

CAST

Michael Lanyard ..... Thomas Meighan
Mrs. Crozier ..... Charlotte Greenwood
Maurice Parry ..... William Bakewell
Freddie Isquith ..... Ralph Morgan
Fenno Crozier ..... Barbara Weeks
Tess Boyce ..... Linda Watkins
Wally ..... William Pawley
Secretary ..... Olin Howland
Detective Crane ..... James Kirkwood
Captain ..... Anders Van Haden
Dr. Sandow ..... Dewey Robinson
Steward ..... E. E. Clive

Freaks

(MGM)

Shock Drama

(Seen in Hollywood)

Private lives of side show freaks are exposed and rather gruesomely dramatized for the edification (or education) of those morbid persons who enjoy gazing upon unfortunate, misshapen, cruelly deformed humanity, in MGM's production called "Freaks." It is very distinctly one of the present line of "shock pictures," to this writer the most shocking of them all to date, because it depends for its interest, its thrills and its drama upon actual physical deformity.

In contrast to pictures like "Frankenstein" and "Dr. Jekyll and Mr. Hyde," it deals with and uses the real thing, not playthings. The playgoer who sees Boris Karloff in the role of the monster, or Fredric March as the hideous Mr. Hyde, know full well they are seeing only imaginary figures, created by the actor and the make-up man. Not so with these "freaks." They were deliberately gathered from the four corners of the country and presented for what they are, deformed or deficient beings.

This may, or may not, make the psychological reaction of the public entirely different. Probably it will be agreed that the side show has been a source of large revenue, and attractive to millions of people since time immemorial. Possibly these same people who flock to freak shows at Coney Island, or Venice, or at the circus will be greatly entertained by seeing these freaks as they allegedly live behind the scenes, off their little pedestals and away from the "lectures" by the side show "professors." This writer must confess that he was not.

That the production is bold and novel in conception and execution is unquestioned. And it is done with the usual finish which characterizes MGM pictures. The question of the taste which prompted it, and the still more important question of the moral effect it will have upon the industry with a large portion of the public—these are quite other matters. It is evidently aimed at the great god Box Office as a bull's eye and it may well reach its target. On the other hand, if a feeling of revulsion greets it, the picture may serve another good purpose: a warning to producers against offending the finer sensibilities of a vast number of people, and consequently acting as a dam to stem this rising tide of gooseflesh melodrama.

Although playing a despicable character, bordering on the pervert, Olga Baclanova gives it a refreshing beauty and grace. Wallace Ford and Leila Hyams too, are competent in thankless roles. Rosco Ates—you guessed it—stutters, and makes some vulgar cracks when he marries one of the Siamese twins. As to the freaks, they are not actors, but freaks, and they do as well as may be expected of them.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Tod Browning. From screen play by Willis Goldbeck. Photographed by Merritt Gerstad. Release date, January 30, 1932.

CAST

Phroso ..... Wallace Ford
Venus ..... Leila Hyams
Cleopatra ..... Olga Baclanova
Roscoe ..... Roscoe Ates
Hercules ..... Henry Victor
Hans ..... Harry Earles
Frieda ..... Daisy Earles
Rollo Brothers ..... Edward Brophy, Mat McHugh
Madam Tetralini ..... Rose Dione
Landowner ..... Albert Conti
Hilton Sisters ..... Daisy Hilton, Violet Hilton
Caretaker ..... Michael Visaroff
Freaks ..... By Themselves

Leo Meehan

Two Kinds of Women

(Paramount)

Drama

Phillips Holmes and Miriam Hopkins share the lead in this dramatic effort, concerning the transformation of a wealthy young man of New York, with a great deal more money than he knows what to do with; and the transformer from the west, in the person of Miss Hopkins, as the daughter of the righteous senator who sacrifices his political ambitions to insure his daughter's happiness.

The assembled patrons at the New York Paramount seemed mildly entertained, though hardly gripped, by the filmed play, adapted by Benjamin Glazer from the stage production by Robert E. Sherwood, titled "This Is New York."

In support are Wynne Gibson, as the wife Holmes contracted, we understand, in a not altogether sober moment; Irving Pichel, as the long-suffering senator; Stuart Erwin, newspaper reporter in brief moments of appearance; James Crane, Miss Gibson's partner, who insists that she "shake down" Holmes to cover his gambling debt; and numerous others of minor importance. The cast as a whole was thought to have handled itself, for the most part, in an able manner, with the characterization of Pichel, who plays a dominant part in the picture, conceded to be on a par with, or in certain sequences surpassing, that of the two leading players.

Miss Hopkins comes to New York, for the first time, with her father, who is to deliver an address on the wicked influence of New York on the rest of the country. She meets Holmes, and a friendship develops rapidly into a romance, with Holmes seeing the light and promising to be a man. He admits his marriage, and the necessity of buying the girl off, but Miss Hopkins declares she will stick by him.

Unable to get money from his father, she insists on going to the senator, who has meanwhile been informed by the press that his daughter is engaged to Holmes. He refuses and Miss Hopkins goes to Miss Gibson with a plea that she release Holmes, promising payment later. Accidentally, after Holmes had been called to the apartment, where a party is in progress, Miss Gibson falls through a window. Crane is responsible, but Holmes is accused. Pichel arrives at the police station, having made up his mind to defend the boy, though it means renouncing his political future. Crane's guilt is uncovered, and the three leave the station, bound for the west.

Produced and distributed by Paramount. Directed by William C. de Mille. Based on the play, "This Is New York," by Robert E. Sherwood. Screen play by Benjamin Glazer. Photographer, Karl Struss. Release date, January 6, 1932. Running time, 73 minutes.

CAST

Emma Krull ..... Miriam Hopkins
Joseph Gresham, Jr. ..... Phillips Holmes
Phyllis Adrian ..... Wynne Gibson
Hauser ..... Stuart Erwin
Senator Krull ..... Irving Pichel
Glassman ..... Stanley Fields
Joyce ..... James Crane
Helen ..... Vivienne Osborne
Clarissa Smith ..... Josephine Dunn
Tim Gohagen ..... Robert Emmett O'Connor
Murchard ..... Larry Steers
Jean ..... Adrienne Ames
Shiela ..... Claire Dodd
Babe Sevito ..... Terrence Ray
Mrs. Bowen ..... June Nash
Milt Fleisser ..... Kent Taylor
Deputy Police Commissioner ..... Edwin Maxwell
Radio Announcer ..... Lindsay McHarrie

Sally of the Subway

(Action Pictures)

Comedy-Drama

The very inpecunious grand duke of the principality of Saxe-Thalberg becomes involved with a group of jewel thieves and works himself out of the mess and them into jail in a rather pleasing and at times amusing manner, to roundout the sum, but hardly the substance of the seventh on the season's schedule of Action Pictures.

Jack Mulhall makes a rather engaging grand duke and Harry Semels a noisy, anxious and amusing aide for the duke. Dorothy Revier offers the notorious Sally, jewel crook and best bet of Huntley Gordon, leader of the thieves. Blanche Mehaffey fashions the almost incidental romantic interest with Mulhall in an attractive and capable manner, it was generally conceded. Crawford Kent offers the manager of Wallington's, victim of the thieves and John Webb Dillon and Bill Burke contribute supporting roles as Gordon's henchmen.

Mulhall is roped in to be Gordon's agent in duping Wallington's for some $30,000 on the black pearl matching racket, an old gag among the jewelry confidence people. Mulhall meets, and rapidly falls for Miss Mehaffey, hired by the manager to be fired when irate customers must be appeased in the interests of good business. She suddenly perceives the net into which the innocent and interesting duke has fallen, and tips him off. He beats up Gordon, is himself neatly knocked out, and goes to the store to confess his sins. The manager puts in a call for the police, while Mulhall looks rather ill and confused, and Semels approaches apoplexy in its worst stages.

Meanwhile, however, Blanche has done a little special detective work herself and marches into the office with Gordon and Miss Revier in tow, not to mention several policemen. Semels calls the German Embassy, and discovers

PACIFIC COAST
EXHIBITOR-BULLETIN
LOS ANGELES · SAN FRANCISCO · PORTLAND · SAN DIEGO · SEATTLE · SALT LAKE CITY · DENVER

DEVOTED TO THE INTERESTS OF THE MOTION PICTURE AND THEATRE INDUSTRIES OF CALIFORNIA AND PACIFIC COAST STATES

BUILDING PATRONAGE

NATIONAL SCREEN SERVICE sent to our desk last week an attractive brochure or manual titled "Building Patronage" It treats most intelligently on that problem exclusively in terms of screen exploitation.

This book brings to our mind a conversation we had not so long ago with a prominent exhibitor We put the question to him "of what he considered the most valuable and convincing method of public appeal in selling his entertainment." Unhesitatingly he replied, "My screen" In the same breath he was complaining of depressed times and depreciated theatre attendance.

Soon thereafter we had occasion one evening to step in his theatre. It was just at the moment his announcement of forthcoming attractions was flashed on the screen.

In face of what he had so shortly before told us of his belief in screen advertising, we were rather surprised to note the brevity and time-worn character given to attraction announcement. We regret to state that it savored of the very cheapest trailer service possible to buy

Here was a man who frankly stated that what he had in his own house, free to use to the limit, was what he considered the BEST medium of putting over a sales talk to his patrons. And how lamentably he failed to do it.

The Friday, Saturday and Sunday attractions were announced. Two holidays followed the next week. Not a word or reference to the holiday period was put over. No special appeal to the multitude who were to enjoy a four-day vacation. Not a pertinent word of the time. No invitation to spend the evening in his theatre after an auto trip to the country. No special inducement to get some of the money that horde of vacationists had to spend.

Nothing out of the rut. Just the cold name picture and star name announcement, and then a short picture scene trailer and on with the next show. The apparent lost opportunity was all but pathetic. Even we, with our rather accepted indifference on those scores since getting out of theatre management, breathed a sigh of mental distress.

This condition reminded us of Charlie Ringling's reply to a question once put to him at an advertisers' convention. We've told this once previously, but its apropos and will bear repeating.

Mr. Ringling was invited to address a convention of commercial advertising managers. During the course of his remarks he was asked by a merchant advertiser, who said, "Mr. Ringling, we use practically the same type of publicity you show folks do—newspapers, billboards, circulars, special letters, etc., etc. Now, in times of depression, industrial panics, and money shortage what character of your advertising do you dispense with?" Ringling, with a twinkle in his eye, replied, "Well, we go gunning for the man who can give us the most convincing type of NEW and novel advertising, add a couple more bands and calliopes to the parade, and a clown at the end of it for the people to follow to the show grounds, and go on our merry way."

Showmanship is no different today than it was then, and that was nearly thirty years ago, soon after the birth of motion pictures.

If there was ever a time when showmanship was needed as a dominant factor in this business it's right NOW! Every motion picture has a definite and different angle of public appeal. The secret is to discover that and then shout it in vision to the eager throng in your theatre, who MUST and WILL read it.

This National Screen Service manual that we've mentioned is an encyclopedia for the theatre manager who does not want to devote his time to digging up original and individual ideas to use on his own screen for his own business. If you haven't received a copy, write to National Screen Service, 126 West 46th Street, New York, or 1922 So. Vermont Avenue, Los Angeles. I'm sure they will send you one.

Take my tip, it's worth the trouble, and it will help you improve your advertising batting average.

THOMAS D. VAN OSTEN.

SELL FROM THE SCREEN

NATIONAL SCREEN SERVICE

NEW YORK • DALLAS • CHICAGO • LOS ANGELES

"A SERVICE TO FIT EVERY THEATRE'S POCKETBOOK"

that Mulhall, the duke, is suddenly in possession of innumerable millions, the $30,000 meaning nothing. Blanche gets the pearl, of course, and Semels recovers his dignity and his composure.

Produced and distributed by Action Pictures. Produced by Ralph M. Like. Directed by George B. Seitz. Story and adaptation by George B. Seitz. Supervised by Cliff Broughton. Cameraman, Jules Conjager. Editor, Byron Robinson. Recording, James Stanley. Release date, January 15, 1932. Running time, 60 minutes.

CAST

Ludwig ..... Jack Mulhall
Sally ..... Dorothy Revier
Angela ..... Blanche Mehaffey
Gordon ..... Huntly Gordon
Von Trump ..... Harry Semels
Moffit ..... Crawford Kent
McMillan ..... John Webb Dillon
Scraggs ..... Bill Burke

Panama Flo

(RKO Pathe)

Drama

(Seen in Hollywood)

Helen Twelvetrees in another "Her Man" characterization goes through "Panama Flo" as a biting, scratching, clawing, shooting tough baby. She's not a bit tougher than redheaded Charlie Bickford who has the featured part opposite her. Never noted for pulling his punches, Charlie hands "Flo" Twelvetrees as good as he receives.

The result, it was generally thought by a Hollywood audience, is thrill-packed with fast action, suspense and good drama of the sort the fan public is reputed to be crying for.

Garrett Fort handled the dialoguing and turned out a tight, swift story which makes up in red blood for whatever it may lack in finesse. "Panama Flo" is another picture produced under the hand of Harry Joe Brown. A rough and brutal piece, but pretty generally convincing.

Jungle scenes weren't always convincing, comment indicated, but the photography handled by Arthur Miller measured up generally well. Ralph Murphy shows a flair for directing the Twelvetrees brand of stuff. Musical and sound effects weird and effective provide many unusual and lifelike touches to the unfolding of the story.

Produced and distributed by RKO Pathe. Directed by Ralph Murphy. Art director, Carroll Clark. Story and adaptation by Garrett Fort. Assistant director, Robert Ross. Photography, Arthur Miller. Recordist, L. J. Meyers. Film editor, Charles Craft. Musical director, Arthur Lange. Costume designer, Gwen Wakeling. Release date, January 29, 1932.

CAST

Flo ..... Helen Twelvetrees
Babe ..... Robert Armstrong
McTeague ..... Charles Bickford
Pearl ..... Majorie Peterson
Sadie ..... Maude Eburne
Al ..... Paul Hurst
Jake ..... Ernie Adams
Chacra ..... Reina Velez
Pilot ..... Hans Joby

Oklahoma Jim

(Monogram)

Western Melodrama

Plenty of action, lots of the real west, a good sized cast and the sort of players that will cause any youngster to have the time of his life, are the prime features of this western, with more than a little melodrama thrown in for good measure.

Bill Cody, Andy Shuford, William Desmond, Franklyn Farnum all add their large or small bits in true western style. The pioneer days are the time and real Indians have been introduced for one of the old time cowboy and Indian westerns, which have almost come to be forgotten. There are not, however, nearly as many fights as one would be led to expect, or desire.

Desmond, accompanied by Cody, returns to the Indian camp where he had deserted a native wife at the moment that she is being married to a member of the tribe. Seeing Desmond, she refuses to go through with the ceremony, killing herself instead, according to tribal custom. Desmond returns to town and attempts to dispose of the post, but is prevented by the arrival of the orphaned daughter of the former owner. Cody, sensing crooked work afoot, works with the girl and they succeed in saving the place.

The Indians, believing either Cody or Desmond responsible for the suicide of the girl, put them to the test, which Desmond cannot face without flinching. Trying to escape, he is killed, while Cody marries the girl and the two adopt smiling, smooth-acting Andy Shuford, a survivor of an Indian raid, who had been cared for by the Indians.

Produced and distributed by Monogram Pictures. Written and directed by Harry Fraser. Adaptation by G. A. Durlam. Photographed by Archie Stout. Sound by Balsley and Phillips. Release date, October 10, 1931. Running time, 60 minutes.

"Oklahoma Jim" Kirby ..... Bill Cody
Jerry ..... Andy Shuford
Lacy ..... William Desmond
Captain ..... Franklyn Farnum
Agent ..... John Elliott
Betty Rankin ..... Marion Burns
"Cash" Riley ..... Ed Brady
Driver ..... Si Jenks

Riders of Golden Gulch

(State Rights)

Western

A simple story, more or less according to formula, with a plentiful supply of the western stock in trade: fast action, gun and fist fighting, shooting and the fast riding that forms the chief vertebra in the backbone of the western film.

Ever present, and ever pleasant as a background is a goodly portion of that splendid mountain and range scenery in which the cameraman rightfully delights. The son of the banker returns to his home town after three years and makes a bold attempt at bringing to book the crook who had treated his father so shabbily in time past. Of course, he makes good in his attempt, and in the process of accomplishing that end he manages to fall in love, also successfully, with the daughter of the present banker, another victim of the clever crook's machinations.

The youngsters, it was thought, should enjoy the work, and stunt performing of Buffalo Bill, Jr. Mary Dunn makes an attractive heroine and other half of the romantic interest. More or less unimportant supporting roles are handled by Yakima Canutt, Edmund Cobb, Jack Harvey and Peter Morrison.

Produced by West Coast Studios. Directed by Cliff Smith. Story by Yakima Canutt. Dialogue by Harry Sauber. Edited by Wm. Austin. Supervised by Gene Marcus. Photographed by William Thompson. Running time, 52 minutes.

CAST

Bill Edwards ..... Buffalo Bill, Jr.
Yac ..... Yakima Canutt
Bart Smith ..... Edmund Cobb
Dan Parker ..... Jack Harvey
Mary Parker ..... Mary Dunn
Pete ..... Pete Morrison
Sheriff ..... Buck Conners
Henchman ..... Happy Carter

SHORTS

Running Hollywood

(Universal)

Only Fair

Here is a collection of incidents, unfortunately lacking in coherence and rather devoid of the necessary humor which goes to make a comedic effort a comedy. The Thalians, numerous players whose names once graced marquees, form the cast. First setting is Buster Keaton's home, where Claude Gillingwater is appointed mayor of Beverly Hills by Will Rogers. Neither Rogers nor Keaton appear on the screen, however. Arthur Lake is named chief of police, and a group of crooks hold up the party and steal the trousers of the gentlemen. When the ladies appear, a chorus of screams concludes the two-reeler. Charles Lamont directed.—Running time, 19 minutes.

The Jazzbo Singer

(Columbia)

Monkeys Shine

One of the new Monkey Shines series, with trained primates of various ages enacting the roles in novel, highly amusing style. The yarn is, of course, a take-off on "The Jazz Singer." The angry father tosses his son out into the cold, cruel world. Son plays in an amateur show, in the Jolson manner, if you please, and fame and fortune fall into his lap. Good laughs in the lines, as supposedly rendered by the monkeys, are well spotted through the number. The end is really funny. They will laugh, and enjoy it.—Running time, 9 minutes.

Grandma's Pet

(Universal)

Fine

An Oswald animated cartoon, based on famed "Little Red Riding Hood," and one of the cleverest numbers Oswald has cavorted in for some little while. Whoever adapted it paid not too much attention to classical legend, and injected a running fire of lines and situations, both amusing and clever. A laughable number.—Running time, 8 minutes.

Voice of Hollywood

(Tiffany)

Weak

This is not up to par with the usual run of this series, even from the standpoint of fan interest, usually high in this type of short. Franklin Pangborn plays the announcer with most of the shots of well known stars taken at various Hollywood openings. Pangborn sings a song, but he didn't have to.—Running time, 9 minutes.

Horse Cops

(RKO Pathe)

Good Cartoon

A neat number of the Aesop Fables series, with some fast music bits well synchronized adding much to the effect. Any audience should enjoy this on any film program. Running time, 10 minutes.

Speedway

(Educational)

Fair

One of the numbers in the Bill Cunningham Sports Review series, but having little of the unusual or interesting in it. It deals with the automobile racers of the fast tracks and has a bit too much repetition to be really effective. Two auto race spills are pictured, but they have been seen before.—Running time, 9 minutes.

Screen Souvenirs

(Paramount)

Enjoyable

Interesting, novel, enjoyable is this fifth of the series of antiques from Paramount's library of almost forgotten things. Clips from old newsreels are interesting for their memories, an ancient bit of motion picture melodrama is pure enjoyment for its manner, its style. A Rialto audience had a great time when the short was screened. Clever accompanying dialogue does its part.—Running time, 10 minutes.

The Fox Hunt

(Vitaphone)

Amusing Cartoon

The animated fox has a great deal of fun outwitting the pursuing animated animals in this number of the Looney Tune series. Synchronization and musical accompaniment are well arranged, and the short is amusing and fairly clever.—Running time, 8 minutes.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

A Stitch in Time!

WE have been kidded in a good natured way by some of our members because we are constantly calling attention to things like roof leaks, torn carpets, broken seats, etc., etc. Some of the boys asked if we realized how little time the average manager has to look after these hundred and one "little" details.

That last question left us puzzled for a while. Is it possible that the care of expensive equipment and structures is delegated to some minor employee of the theatre? If so, then whoever so delegates this responsibility is mighty lax in their duty.

While it is true that a manager's first thought is to fill the seats as often as possible, it is also true that he has an expensive investment to look after and the care of the theatre and its equipment is just as important as filling the seats and making money.

Every dollar spent on maintenance and replacement of the theatre's equipment is charged off as operating overhead. At least that is the practice in most independent and circuit outfits. If negligence and indifference causes an expenditure of a thousand dollars or more to redecorate a beautiful ceiling in your auditorium because of roof leaks, then it's costing you that much extra money to run your house.

Many circuits have found it advisable to reprint or send out bulletins conveying our messages along these lines. They realize the tremendous amount of money expended each year that might possibly be saved through care and attention in catching little things before they become big.

So, if you think our periodical warnings and suggestions are funny, send us a picture of your broad smile when you discover that you have a fat repair bill on your hands that care might have avoided.

* * *

We are rather pleased with the early reaction and comment on the Advertising and Exploitation series of which the third appears in this issue. Opinions are, naturally, varied and some agree with what has already been said on the subject while others take exception.

It's O.K. with us either way. The fact that you are finding the series interesting enough to follow is sufficient reason for making us feel that we've started a worth-while discussion.

Have you a thought on the matter yourself? If so, send it on and we'll pass it along in the series. The meeting is an open one and every member or reader can offer his or her views for publication.

* * *

E. S. C. Coppock of the Paramont Theatre on Staten Island, N. Y., suggests that we urge our members to mix a bit with their various local organizations with a view of promoting benefit shows and theatre parties.

The suggestion is an excellent one and we cheerfully comply with Mr. Coppock's thoughts on the matter. He has personally found the benefit angle a mighty profitable one and has made them count for much added revenue at the theatre he manages.

He elaborates on the dancing school slant by also suggesting that theatres present a massed dancing school day when all the leading schools in your community stage a big show on the stage of the theatre. Houses having facilities for handling such an idea on a large scale should most certainly give it their closest consideration and attention. It's a great bet for business as every youngster appearing in the dancing revue can be counted on for a dozen or more friends and relations. All good paid admissions.

* * *

What's sauce for the goose is NOT always sauce for the gander.

Some managers having gone in for big stage weddings and other forms of business builders find, on moving to another town, that these same activities are poison in more ways than one.

Temper your selection of such activity to suit local reaction even if you must feel your way slowly before making a definite move. This is especially true of stage weddings and the "live-baby" pig giveaway. Two managers can tell you from experience how they got into a mess of trouble by sponsoring these gags.

We hope we are not selling you away from such activities because they have been found mighty successful in the past where showmen know how to handle them without risking any attacks from outside sources.

So, in everything you undertake, turn it over well in your mind and make sure that no one will raise any kicks after you get an idea going. There are always some of the right folks in town who can give you the correct steer and advise on what will start a kick-back and what will get by.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Yea verily dear brethren, here is the sad plight of one of our kind who upon arriving at his treatre Christmas morning was knocked "cuckoo" by finding a present from the boss. Contributions to buy him some daily statements, weekly statements, house reports and other circuit requirements to make his remaining days on earth happy (??) will be accepted by the committee.

LOUIS ORLOVE BUSY AS EVER PROMOTING SHOW SELLING GAGS

Milwaukee neighborhoods these days are hotbeds of promotional activities and North Avenue, where Louis Orlove holds forth at the Uptown Theatre, is no exception to the rule.

For the past month or so he has been indulging in special shows; tie-ups with a large drug concern on the occasion of a Mickey Mouse party; a tie-up with a hardware firm for the give-away of a gas range; and a Monday feature of a Ladies Matinee Club, such as the one put over by Joe Rosenfield, manager of the Modjeska in Milwaukee, and explained elsewhere in club pages.

Regarding Orlove's Mickey Mouse Club, which is one of the largest organizations of its kind, attention is directed to a pip of a letter recently sent out to advise members concerning winners of a club drawing contest. In addition to naming the winners, it was stated that some original Disney sketches would be awarded to seven other members and that everyone should be on hand for the next meeting. Attention was also called to winners' photos to be published in a local newspaper and a plug was put over for the coming Sunday show.

Orlove goes after business out in his Milwaukee neighborhood in a most aggressive way and it's always a pleasure to hear about what he's doing to keep attendance up to the mark. Like many managers these days, he has resorted to the art of promoting give-aways of useful household articles at no cost to theatre, and practice of same has been helping the box-office over tough spots. He is one of our members who stands in solid with the majority of business men in his neighborhood and this fact stands him in good need. We'll be looking for further news concerning Orlove and the Uptown.

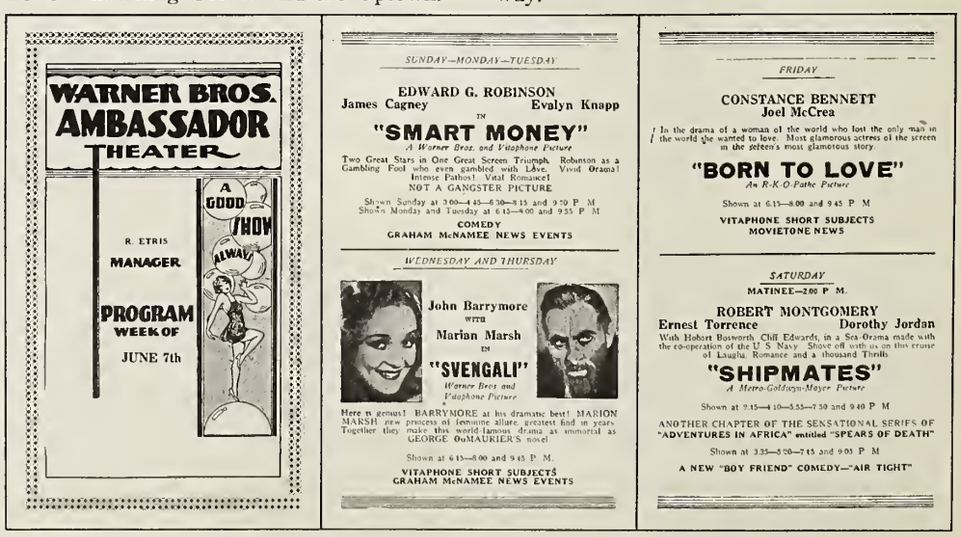
Will This One Help?

"Dear Chick: Can you suggest a program layout that is neither a miniature newspaper or an advertising house organ. Dignity preferred."

That's the request and here's the nearest program we could find to suit the requirements specified in the letter. If it does not meet with approval tell us and we'll make another try.

As long as we're reproducing this particular program we might just as well pass a few comments about it ourselves. We like it. It's the type that has always impressed us when we received it from a neighborhood house even if we never quite turned one out as good. But then, maybe our own programs had to suit the class of people we were catering to. That does make a difference.

Note the way this theatre's attractions stand out and how Etris stresses starting time of the feature, stars in the cast and an occasional short subject warranting the extra plug. Altogether a nice piece of work.



BRUCE MEYERS MADE A UNIQUE FRONT FOR JOE E. BROWN PICTURE

We haven't much to disclose at this writing about one of our newer members, Bruce Meyers, manager of the Juneau Theatre in Milwaukee, Wis., except that a front he designed some time ago gave him a corking three days business on "Broadminded," and that he's six feet tall, has brown hair and blue eyes, and that he's still a single man.

At any rate, as near as we can see from a rather faint snap shot, this front was attractive, with a huge cutout of Joe E. Brown's head dominating the entire lobby entrance. Looks as though Joe's head had a mouth almost big enough for someone to walk into. Frames with stills were placed underneath the head and at either side of entrance.

Meyers started in with Warner Bros. as an usher and has grown to consider show business as the one endeavor he wants to follow for the balance of his life. We will be interested in receiving other evidence of his work at the Juneau.

STEARN IS ALREADY SETTING FAST PACE IN A NEW LOCATION

Since leaving Pittston to take charge of the Capitol Theatre at Williamsport, Pa., Harry D. Stearn, when it comes to grabbing space in a newspaper, certainly hasn't let any grass grow under his feet. In just one issue of a leading paper last month, he couldn't have missed being represented in more than two or three pages.

On one page a full length three column display notice called attention that last minute Xmas shoppers would find many gift suggestions on the Gift Guide page and that any name in ads on this page would be honored with a guest ticket to the Capitol. Turning to this page, we find it solid with two inch column-width ads featuring all variety of merchandise. In addition, there was a full page on "Sooky," a cartoon strip on same and numerous other stories and readers.

Nice work Harry, for a new arrival, and we and all your fellow Club members are glad that you've gotten off to such a fine start in your new location. Keep up the pace and be sure to let us know what else is going on in show-business down your way.

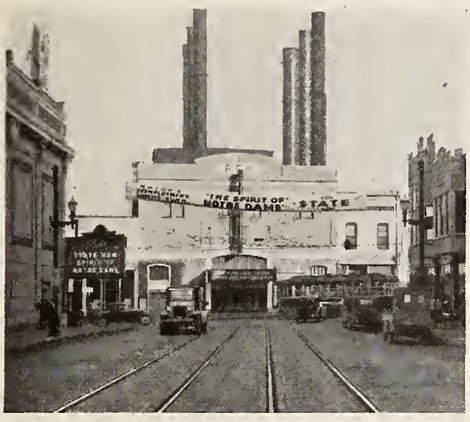
MICKEY GROSS RAN INTO DAY AND DATE TOWN COMPETITION

A drive for the Unemployment Fund was in full swing when a campaign was started on "Spirit of Notre Dame" by Mickey Gross, manager of the State Theatre, Racine, Wis., so rather than clash with city authorities in any way Mickey cooperated with the Mayor in such a way that both fund and theatre shared in the glory.

He arranged a special performance and had 150 newsboys and 50 girls selling tickets from special booths placed at intersections of prominent downtown streets. This was done well in advance of opening and during the run of the picture the booths were kept well away from the theatre so as to not interfere with the box-office sale.

The Mayor showed his appreciation of the above by granting Gross permission to hang three mammoth banners across streets in the city's most prominent locations, giving this particular picture advertising that had not been permitted in years. The photo on this page shows one of the locations secured.

Mickey also made a tie-up with the local telegraph office whereby 10,000 telegrams were distributed to homes in Racine. Printing cost was defrayed through giving the local taxi company a line at the bottom with telephone number and suggestion that a taxi be used for transportation to the theatre.



He used a "collegiate" auto for a street ballyhoo and had it driven around to football games, schools and the main section of the city. Heralds were distributed whenever the car stopped at street intersections.

Other efforts included special nights for local schools and colleges, at which the school songs were played; a personal talk on the picture at every show for five days prior to opening; college atmosphere in the lobby, and the distribution of 5,000 heralds and several hundred poster cutouts.

Well, Mickey, shake hands. We're glad to meet you again, but just why did we have to depend upon Joe Weil to give your old gang a slant on what you have been doing for show-business? Next time you put over one of your interesting and effective campaigns, how about resuming contact with Club headquarters? We'll be on the lookout.

Residence Unchanged

Herman A. Blum, recently elected Allied States treasurer, will continue to reside in Baltimore, Md., and attend to his duties in connection with the M. P. T. O. of Maryland, Washington, D. C., headquarters of Allied, is but a short distance away and he will commute.

"The Showman's Calendar"

FEBRUARY

1st	U. S. Flag Raised in Hawaii—(1893)
	Clark Gable's Birthday
3rd	Woodrow Wilson's Death (1924)
	Horace Greeley's Birthday—(1811)
	Felix Mendelsohn's Birthday German Composer
4th	Col. Charles Lindbergh's Birthday—(1904)
6th	Ramon Novarro's Birthday
	Aaron Burr's Birthday—(1756)
	Massachusetts Ratified U. S. Constitution (1788)
7th to 13th	Boy Scout Week
7th	Charles Dicken's Birthday—(1812)
	First Telephone made by Thos. Watson for Bell (1875)
8th	Charlie Ruggle's Birthday
9th	Nebraska admitted to Union (1867)
10th	Ash Wednesday
11th	Daniel Boone's Birthday—1734
11th	Thomas Edison's Birthday—1847
12th	Abraham Lincoln's Birthday—1809
14th	St. Valentine's Day
14th	Admission Day in Arizona—1912
15th	John Barrymore's Birthday
	N. J. Abolished Slavery—1804
	Destruction of Maine—1898
16th	Al Jolson's Birthday
17th	Mary Brian's Birthday
17th	1st telephone exchange opened in San Francisco, Cal.—1878
18th	Adolph Menjou's Birthday
18th	Jefferson Davis inaugurated President of Confederacy—1861
22nd	Washington's Birthday—1732
	Start of Washington Bi-Centennial Celebration

Better Theatres' First Pick
in "TALKING SCREENS"
The New
SARASONE
The Screen of Perfection For Sound & Projection
Flame-Proof, seamless, amplifies and clarifies vision and sound, is priced direct from the maker at 50% savings to you!
Manufactured by Draper Bros., Canton, Mass.
Distributed by Sarasone Screen Co.
Tremont Theatre Building, Boston, Mass.
Address all communications to Sarasone Screen Co.

CLUB HEARS AGAIN FROM FISHER, 'WAY OVER IN SINGAPORE

Every so often we receive some interesting news from Irving Fisher, manager of the Capitol Theatre, Singapore, Straits Settlement, and this instance is no exception to the rule. We are glad to inform his friends that he's hale and hearty and still carrying on with his aggressive brand of showmanship.

That attractive house organ, the Capitol News, is still being issued and we see that much ado was made in connection with the engagement of "Viennese Nights," a picture which has apparently been going very well across the seas. An extra large ad topped off an effective newspaper campaign and the accompanying photo will give you an idea of how the theatre front was dressed for the occasion. Note the huge cutout, and the bannered "tram-car" in the foreground. The value of street cars as an advertising medium is apparently also in vogue in Europe as well as in this country.

Other advertising recently used by Fisher included a throw-away in the form of a foreign check to effect that Marlene Dietrich would pay the sum of $20,000 to Bearer. "Dishonored" in red ink was printed across the face. In connection with "The Wedding Night," quite a formal looking invitation was gotten out along the line



that Miss Clara Bow requested the recipient's presence at the Capitol Theatre for the occasion. Under Bridegroom was listed the name of Skeets Gallagher, acting as proxy for Ralph Forbes; under Best Man, Charlie Ruggles. Time of ceremony was given and it was requested to bring only price of admission and that presents were not in order.

It's gratifying to hear from Fisher again and we're glad to be able to pass along news of his activities to other members of this Club. Naturally our current releases are 'way ahead of his but there is always the possibility of adapting his suggestions to other pictures. We will be looking forward to his next communication.

Ezell Dickering

It is reported that Claude Ezell, operator of four theatres in San Antonio, Texas, is dickering for a number of Publix houses in Texas. He is in New York City at this writing.

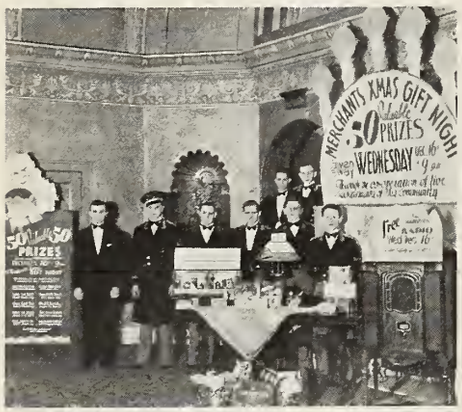
Going Vaudeville

Warner Theatres in Eastern states are going in for wide booking of vaudeville and stage presentations, according to a recent report from Walter Meyers, head of this particular bureau in the New York office.

LAMM PROMOTED BIG XMAS GIVEAWAY WITH HELP OF HOUSE STAFF

The entire house staff of the Variety Theatre, Cleveland, Ohio, helped Manager Julius Lamm promote the fine collection of merchandise shown below in the accompanying photograph. The occasion was advertised as Merchants Xmas Gift Night and 50 valuable awards were made.

The event took place about a week before Xmas and was greeted with a near-capacity crowd. All the merchants were very well pleased with the way the affair was handled, which, as Lamm states, is the most important part of any promotional activity. A promotion as large as this one has to be handled strictly on the up-and-up or it is very apt to leave a bad impression among participants. In other words, says Lamm, never promise a merchant anything that you can't live up to.



The other photo shows the big Xmas tree that Lamm personally promoted through the cooperation of the local Exchange Club, which defrayed all expenses connected with the display.

That certainly was a corking give-away that Lamm promoted and he and his staff are to be congratulated for pulling off such a big event. It took a full month to complete the transaction. His advice concerning the handling of such an affair is of the kind that can be followed by every one of us and we can only add that the principle of living up to promises can be well applied to any business transaction.



ASSISTANT MANAGERS!

Managers who are members of the Club should take steps to enroll their assistants in our organization as soon as possible.

It will give them an added interest in their work and help you to impress upon them the many responsibilities that go with theatre management.

Assistants so enrolled at the request of their superiors are entitled to all the advantages of the Club but do not receive membership certificates until they have been promoted to a manager's berth.

Hundreds of our most active members joined while they were assistants and found our pages most helpful in acquiring a keen understanding of the manifold duties in theatre management, advertising, exploitation, etc. It's the real school of showmanship and provides a much-needed incentive for them to advance in the business.

ENOCH MADE TIEUP WITH MILK DEALER FOR AN ESSAY GAG

What with holding elaborate Xmas parties and arranging tie-ups with a milk distributor, the holiday season has been a busy one for Robert Enoch, publicity director of the Strand Theatre, Parkersburg, West Va.

More than 2,400 kiddies attended the theatre for the Xmas morning show, when they were treated to an especially arranged program, and given toys, candy, fruit, ice-cream and cake. Originally the Strand had planned but one show, but due to the large number attending, two shows were necessary.

The tie-up made with a local creamery company included the distribution of several thousand milk bottle heralds (cut to fit over top of bottle) all along the milk route. Other stunts used to boost attendance included the writing of essays on "why Pasteurized milk was safest" and distribution of tickets granting bearer one quart of milk each day for seven days. These tickets were distributed at the theatre and became ratified in the usual fashion. The winners of the essay gag received a cash award of $5 each night, a committee of three prominent business men acting as judges.

Starting off the New Year by making a contribution to this department is a display of the proper spirit, Bob, and we hope you'll keep up the good work. Please accept our thanks and let your fellow showmen know what else is doing down your way.

Again An Owner

Milton Byrer, who at one time operated four theatres in Akron, Ohio, and lately in charge of the Cameo Theatre, Cleveland, has taken over operation of the Windameer Theatre in the latter city.

Notice to Members:

PLEASE be sure to notify the Chairman of any change of address.—THANK YOU.

COOPERATION FROM SCHOOLS FEATURED WORK OF BLOOMBERG

Cooperation from schools featured a campaign made on "Spirit of Notre Dame" by Irving Bloomberg, manager of the Stanley Theatre, Atlantic City, N. J.

He arranged for a big high school rally to be staged in the theatre several days in advance and the school board allowed him to place 17 x 22 inch announcements on the bulletin boards of the schools. The football team attended the show as guests of the theatre and special college music was played along with songs of Notre Dame. School cheer leaders led the audience in songs and cheers from the stage.

For the first time in its history the local Board of Education permitted distribution of 5,000 heralds in the stadium during one of the big games of the season. Other heralds were distributed in front of a paro-



chial high school and at a professional football game. The school athletic director also gave a talk on the picture in the school auditorium.

Merchants along the board walk and in the main shopping district also came through with many attractive window displays, one of which is shown in the accompanying photo. Note that the window is solid with copies of the Knute Rockne Magazine and tie-up copy on the picture. A local taxi company was also tied-up for the placing of advertising copy on bumpers, and the theatre front was dressed with a profusion of school and college pennants.

Now that we have a line on Bloomberg's work we hope that he will become a regular contributor to this department. How about this, Irving? Let the Club hear about what you have planned for the New Year.

While Honeymooning

George Tyson will handle de luxe theatres for Warner Bros. in Pittsburgh, Pa., while Johnny Harris is honeymooning with his bride-to-be, Miss Lucile Williams, and Earle Bell will take care of suburban and out-of-town houses. The Big Event will be pulled off January 22.

Broadway Merry-Go-Round

Publix has made a number of changes in its Broadway, N. Y., line-up. Leo Flynn has been assigned to the Criterion as assistant manager and Leo Trainer succeeds to Flynn's assistant managership at the Rialto. Dave Weisler, former treasurer at the Rialto, becomes a sound checker pro tem., and S. L. Barutio and Martin Rosen, respectively, remain manager and house manager.

"IT'S NEW BUSINESS EVERY TIME YOU CHANGE YOUR PROGRAM"—DOOB

Here is Number Three in the series on: "Is Advertising and Exploitation Necessary?" The first was from Gabe Yorke, head of Advertising for Fox Films. Second from Frank Whitbeck, formerly of Fox West Coast. The third is from Oscar Doob of Loew's Theatre. Like the first two, Oscar Doob is well qualified to discuss a subject of this kind. A brief review of his past experiences will convince you of that fact even as it convinced us. Before associating himself with Loew's Theatres in his present capacity he was publicity director for the Kunsky Theatres in Detroit; previous to that he was in the publicity department of Balaban and Katz Theatres in Chicago, which department he joined after concluding several years as one of the "ace" exploiteers of the original Paramount field group that made some exploitation history about ten years ago. Backing up all of his active theatre experience we find that he originally served as a newspaper man in Cincinnati, Ohio. Oscar Doob is acknowledged to be one of the smartest men in his field and one who has made great strides in modern show-selling. His views are well worth reading. Go to it.

By OSCAR DOOB

OF COURSE IT IS!

"Is exploitation and advertising necessary?"

Of course, any theatrical advertising man would answer that question with a loud, "Yes!" He'd be a chump if he didn't.

We are in an unusual business. There are very few, if any, like it. First, a theatre is in a NEW business every time it changes its program. Second, we ask the public to pay in advance for our merchandise, sight unseen. Third, if they don't like what they have bought, they can not return it and get their money back. We carry nothing on our shelves; we ask our patrons not only for their money but for hours of their time. We compete with every other time-consumer, from comfortable armchairs, radios, bridge, to sports, automobiles and shaded park-benches.

How anyone can say that such a business can get along without aggressive advertising and exploitation, I can not see.

YOU MUST SELL QUICKLY!

The chief reason why theatrical advertising must be in greater volume and more spectacular than other forms of advertising is the time element. We are compelled to sell great masses of people QUICKLY. We can't wait for word-of-mouth comment. We can't pursue a conservative, slowly-building campaign. Being compelled to SELL a different business (a new show) every few days makes it necessary that advertising budgets be a larger percentage of the gross business than if our product were a staple article that could be given months in which to gather sales momentum.

As I understand it, a "hit" is a picture which, regardless of any other merit or demerit, draws persons in large numbers to the box-office.

A picture with the qualities of a "hit" would EVENTUALLY become a hit *without advertising*. But by the time the picture, through word-of-mouth comment only, became a hit, the theatre would go into bankruptcy and the producer would have no money with which to start creating another hit.

In other words, "hits" do not need advertising—providing the owner or exhibitor of the "hit" isn't in a hurry and can afford to wait until the good word passes around naturally and brings the crowds eventually.

By the same token, the more efficient the advertising, the more logical and appealing natural "hit."

AN OPEN LETTER!

Oscar Doob,
Director of Advertising,
Loew's Theatres, Inc.
New York City.

Dear Oscar:

You're one bird who's hard to crack for a trade publication article and for three years it's been my aim to get your by-line on one of the pages of this section.

At last we've succeeded. Even if it did take a kind of funny question to do the trick. But because it was funny to you doesn't mean that it's that humorous to everyone else. No kidding, Oscar, there are showmen all over the world who have heard the old argument about not spending money to advertise the big hits and it takes comment from men like yourself to set them straight. They are traveling on the wrong road when they say that advertising the hits is unnecessary.

And Oscar, you'll note that I did not delete your references to M-G-M's product, and that's a concession.

Yours for bigger receipts,
"Chick" Lewis,
Managers' Round Table Club.

WE BELIEVE IN IT!

Executives of the Loew circuit believe in exploitation and advertising. If there ever was a group of theatres, in these tough times, so blessed with "hits" as is the Loew circuit, I never heard of it. (Here's the spot to plug Metro-Goldwyn-Mayer pictures, God bless them!) Yet with all the Loew hits, Loew executives are as keen for exploitation and advertising as any "hitless" circuit could possibly be. We never believe a picture gets its maximum business. We exploit and advertise a Garbo-Gable or Shearer-Montgomery picture as if we were scared to death it would flop. Because we feel even these sure-fire "hits" shouldn't be left to themselves to take the natural course. We want to "milk" them; possibly create new Garbo-Gable fans; reach non-moviegoers; create new followers, and develop new selling angles. All of which must be done QUICKLY, and only advertising and exploitation can do it with speed.

Advertising will not make a "hit" out of a flop; but it may change a flop into a near-hit. And many a potential "hit" has been made a real "hit" by advertising. For instance, "The Guardsman"—an artistic triumph but an uncertain quantity as garden-variety entertainment—could have been a flop. Intelligent advertising and exploitation from the moment it was first exhibited gave "The Guardsman" a chance to become a hit. Having merit, it made good on the advertising and clicked.

Not long ago, a certain picture made a tremendous hit on Broadway following a huge campaign. It looked like a "natural" and exhibitors figured all they need do was to "announce" it. Outside of New York the picture was a sad disappointment—yet 99 per cent of those who saw it thought it great. It was a natural "hit"—but without aggressive advertising it never blossomed. It slowly improved as it hit the second and third runs!

ADVERTISING SAVED A FLOP!

Recently a picture had three pre-release engagements in widely separated cities and had miserable openings. Only the regular advertising and exploitation was given it. Feeling the picture merited better business, the sponsors quickly put out a big national campaign for the later openings. The business was more than enough better to pay for the extra advertising and the picture a moderate success. Advertising didn't make a hit; but it rescued a flop.

Advertising cannot make the public buy what it doesn't want. But it can find the maximum number of customers who might want what you have.

Advertising discussions can go on forever. The person opposing advertising is usually the one who expects miracles from it—a $500 return for a $5 investment. Or he is one who doesn't differentiate between intelligent, thoughtful advertising and the other kind. There are ads in page-size space that won't sell; there are 50-line ads that do sell. There are exploitation stunts that actually drive people away from the theatre; there are other stunts that get business.

Doob Says:

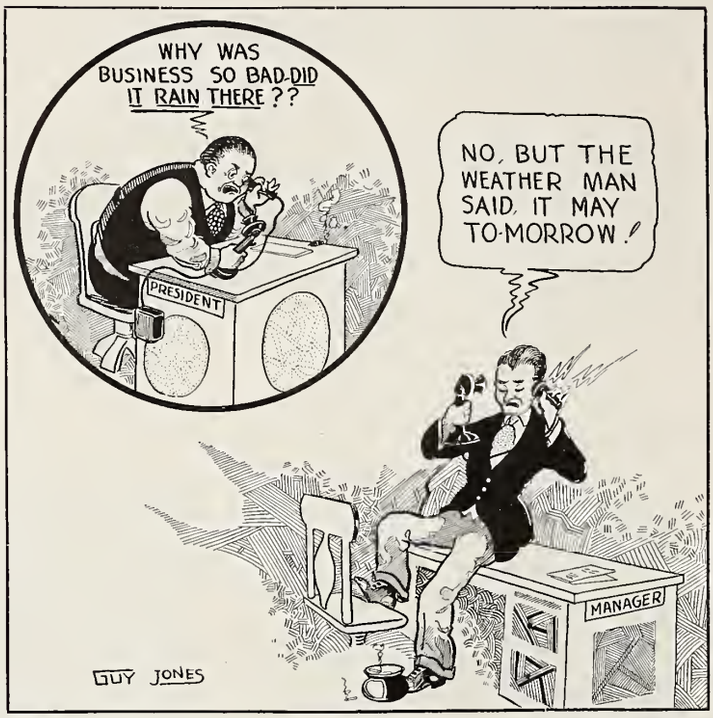
"Many a potential 'hit' has been made a real 'hit' by advertising."

* * *

"Advertising cannot make the public buy what it doesn't want. But it can find the maximum number of customers who might want what you have."

Keeping Up With The Times!

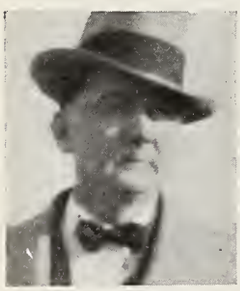
By GUY JONES



Introducing none other than Kid Alibi himself, the original "I'll tell ya why" kid who can, at a flash, tell you not only why business is bad this week but why it will be bad two years from now. Let's give him a cheer. . . !

ROUND TABLE BIOGRAPHIES

Earle Eveland is an exception to the rule in this business that most showmen either first see the light of day in a theatre or start in show business at an early age. He followed the teaching profession for five years and has filled the offices of Clerk of the Common Court and assistant cashier of the First National Bank in his town before turning his attention to show-business.



Earle Eveland

However, while serving his term in the Court of Appeals an opportunity arose to purchase control of a motion picture theatre and that's what started the ball a-rolling. We refer to the owner-managership of the Twin City Theatre, McConnelsville, Ohio.

For the past ten years he has acted as assistant bank cashier and served on the executive committee of the Morgan County chapter of the American Red Cross. He is also a trustee of the Muskingum Valley Chatauqua, an independent organization which recently celebrated its silver anniversary. Contrary to some exhibitor's opinion of Chatauquas, Eveland does not have any trouble because he works with it. Furthermore, he states that after a week of such entertainment, patrons are always glad to come back to his theatre where they can see a good show.

At this writing he is adjusting business affairs so that full time may be given to his theatre; at least until some other field engages his interest. He is an active member of many local organizations in his town, belonging to the Masons, Odd Fellows, Rotary Club, etc., and has held offices in several of these bodies.

GEORGE DELIS WAGED BIG CAMPAIGN WHEN SELLING SCREEN DUO

Steubenville, Ohio, got an eyeful of Sue Carol and Nick Stuart when these two screen personalities were booked as an added attraction by George Delis, manager of the Capitol Theatre.

In arrangement with a newspaper, a shopping tour for the two stars was routed among leading merchants and a full page co-op ad resulted from this move. As you can see by the accompanying photo, the Mayor himself okayed the arrival of the stars by presenting them with a huge "key" to the city and lent his presence to a parade led by the High School Band.

Other phases of the campaign included the placing of a large cutout of the stars in the theatre lobby; a big advance story in the paper one week in advance; a daily broadcast over the local radio station; advance trailers during every show; 200 one-sheets and 200 two-sheets posted all over city and within a radius of 20 miles; window cards reading, "Welcome to Steubenville, Sue Carol and Nick Stuart"; promotion of flowers and candy for Miss Carol; promotion of an auto for her use while in city; announcements on menus in all restaurants; use of street car signs, pennants and tire covers; visits to prominent clubs by stars, thus securing stories in paper; visit by Miss Carol to oldest woman in County Home for Aged, when a photo was taken and later reproduced in paper; special display of Carol and Stuart stills in prominent stores; special front for theatre, and the plugging of Sue Carol Sundaes and dishes at all stores and restaurants.

"Frankenstein" Sold Big!

When advertising and exploiting "Frankenstein," in addition to bill-posting, window cards, special displays, street car signs and newspaper advertisings, he used a teaser campaign two weeks in advance. Several thousand envelopes, with a cut of a "monster" on same and containing three matches, were widely distributed all through the city. Copy read, "The Monster!—Has The Strength of 10 Men But Fears Fire—Carry This With You Always—See Him in Frankenstein at the Capitol." Two three sheet cutouts of the Monster with green lighted eyes were placed in the lobby one week in advance. A big twenty-four sheet cutout of the Monster with green lights in eyes was placed on top of the marquee. A special front and a special mechanical man were also used.

Another photo shows the interior of the Capitol's auditorium filled to overflowing with youngsters on the occasion of a "potato matinee." There is also a shot of several big barrels of potatoes, but if we attempted to reproduce the two the combination would all look like potatoes, so we'll just mention that the show was a success from every angle.



Regarding Delis' campaign in connection with the personal appearance of the screen stars, all will admit that it was most complete, and it goes to show what can be accomplished on such an occasion. His suggestions will undoubtedly prove valuable to other members who may wish to extract every ounce of publicity and advertising when working under similar conditions.

RUBBER MATS SAVE CARPETS!

Each year we sound the same warning but if it prompts you to act on the suggestion then we don't mind repeating.

During the winter months you can just about ruin your carpets and spoil the appearance of your entrance foyers by not providing corrugated rubber mats to catch the wet snow and slush that is tracked into the theatre from the street.

The cost of such mats depends on the space to cover from the street to the auditorium and even where the area is large it pays in the long run to provide these mats for more than just the carpet preservation angle.

They catch the snow, dirt and slush from the feet and guard against slipping and accidents on the tile or marble floors of the lobby and foyer. Considering the many years of service you can get from these mats is sufficient reason for going to the expense.



THE OWNERS of these and other leading theatres throughout the world voice their hearty approval of Per-fu. . . . There must be a reason. . . . There IS a reason.

Per-fu, and Per-fu alone, gives you positive assurance that your lobby is void of any stuffy disagreeable odors that are so noticeable to patrons upon entering the theatre from the fresh outdoor air. Per-fu creates an atmosphere that is pleasantly scented with the fragrant aroma of fresh cut flowers. REMEMBER the first impression is a lasting one.

A chromium plated rheostatic controlled electric disseminator—of very pleasing appearance—to dispense the odor of your choice sells at $5.00. Per-fu in any one of nine (9) odors at $6.00 the pound.

ODORS . . . . Oriental - Carnation - Jasmine - Lily - Rose - Lilac - Lavender - Violet - Orange Blossom

West Coast Perfume Corporation

7425 SUNSET BOULEVARD HOLLYWOOD, CALIFORNIA

Your Nearest Supply House or

National Theatre Supply Company

OFFICES IN ALL PRINCIPAL CITIES

"PER-FU IS A FACT NOT AN EXPERIMENT"

BENEFITS!

Your various local organizations are probably running short of ready cash because everyone of their members are in the same boat. Which makes it a good time to concentrate on a string of theatre parties, benefit shows and organization tie-ups for the sale of tickets and filling of empty seats on your off nights.

We gave some details on the benefit show slant in the issue of December 5th, page 75. Consult that item and if further information is wanted just drop us a line.

In some communities we have definite information that theatres increased business by several hundred dollars in extra receipts through such benefit shows. They can be spotted as often as necessary and even at the rate of one night a week providing you have enough active organizations in your community to get behind them.

JONES GETTING OUT SNAPPY HERALDS AND PROGRAMS AT NO COST

After glancing through several programs and program-heralds gotten out by Charlie Jones, manager of the Fox-Village Theatre, Los Angeles, Calif., we venture the opinion that these are the result of painstaking work.

Both programs and heralds are self-supporting through carrying ads of neighborhood merchants. Blue ink is used in the printing and the only variation in make-up between the two mediums are the pages listing the different numbers of the current show. Each issue carries a good flash on account of the amount of white space surrounding cuts or mats.

We would like to get a further slant on the type of work being done at the Village by Jones and hope that he will favor this department with other interesting contributions. In the meantime, we'll pass along the compliments of the season.

ROUND TABLE BIOGRAPHIES

Roy H. Rowe was born in Burgaw, N. C., on May 29, 1905, and was educated in the University of North Carolina. At this writing we find him holding down the job of manager of the Palace Theatre, a Publix house in Raleigh, N. C.



Roy Rowe

He began his career in show-business at the age of 24 years because he liked the looks of the game, and prepared for it by taking a course in the Publix Managers' Training School. Following graduation he was assigned to the Strand in Spartansburg, S. C., and later on filled managerial posts at the Imperial in Greensboro, N. C., prior to taking his present post. The Palace is a 756 seat house and caters to college students and general patronage.

Show-business claims his entire attention and at present there's no thought in his mind of ever leaving this field for another; in fact, if he had to start all over again, he'd do the very same thing. So far he's been true to Publix, never having been connected with any other circuit.

ROSEN USED UNIQUE ANGLE AS CAMPAIGN FEATURE ON PICTURE

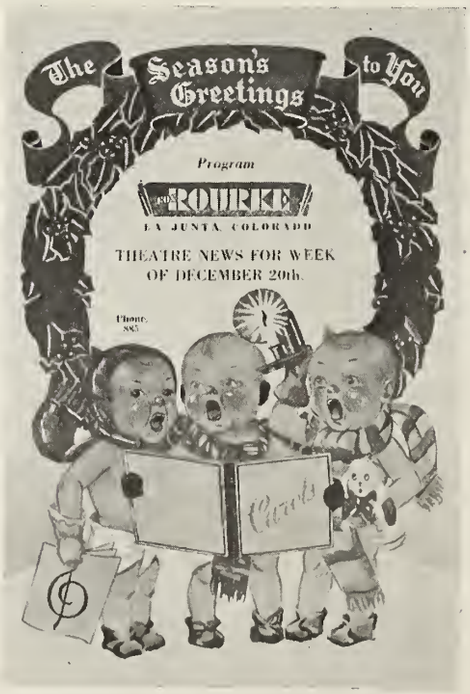
Among the stunts pulled on "Local Boy Makes Good" is one from Lew Rosen, manager of the Warner-Strand Theatre in Syracuse, N. Y.

Combing over selling angles for this picture Rosen wondered how many young fellows of 21 years of age in his town had made good. He took the question to a local newspaper and the move resulted in an announcement to readers to send in 200 word accounts of qualifications of those they thought entitled to the honor. It was also stated that a committee would pass upon the facts and select ten leaders at a dinner to be held at a leading hotel.

Many letters testified to the amount of interest taken in the affair by local people and the dinner turned out to be an elaborate event. Speeches were made by the "Boys" who had made good and by some of the most prominent men in the city. A suggestion was made that the affair be carried out annually.

It's been some little time since we've had the pleasure of recording an account of one of Rosen's stunts and now that he is again represented in this department it is to be hoped that he'll continue the good work. That was an interesting exploitation slant he took on the above picture, and a variation of the one used by Ed Hart down east of him in Utica. Hart picked out six elderly men who had made good and ran photos of the rear portion of their heads and shoulders in a local paper, asking readers to identify the six with the further aid of information concerning their activities, hobbies, etc.

ATTRACTIVE COVER!



Above is a reproduction of the front page of a program issued for the Xmas season by E. C. King, manager of the Rourke Theatre, La Junta, Colo. It was a four color affair and nicely reflected the spirit of the occasion. Copy on the other pages was run off in green ink.

ROOF LEAKS!

A close watch should be maintained after a snow fall to detect roof leaks. They will show up during snow even before rain. Where theatres are built with hanging or false ceilings, an inspection ought to be made every morning to see if any dampness or water is coming through.

If you catch such leaks in time it will save you expensive redecorating of the main ceiling and side walls of the theatre. Such redecorating is a big task due to the usual height of the ceiling and its difficulty to reach with ordinary extension ladders. The expense of a temporary scaffold certainly warrants extreme care being exercised in this respect.

Also be careful that your gutters and leaders are clear of refuse and not clogged up in any way so as to interfere with the free flow of the melting snow or rain.

HART HAS A NOVEL WAY OF ADVERTISING HIS STAGE BAND ACT

One of the Club's recently elected members, H. E. Hart, general manager of Smith and Hart enterprises of Auburn, Ind., has a gag which has undoubtedly been the means of cementing a strong bond of good will between his firm and the proprietor of a local music store.

When a dance band is presented it is generally billed over everything else in newspaper ads and every song number is listed by title. Underneath the list attention is called that persons desiring to purchase sheet music for the above may do so at the music store or secure same by communicating with the theatre management.

Community singing has been featured in Smith & Hart houses in the past with unusual success. However, this form of entertainment does not appear to go over so well when using a band, and the management is again seriously considering use of the organ to augment the occasion.

We are mighty glad to have Hart with us as an active contributor to this department and hope that he continues to let us know what is doing in show-business out his way. He and his associates operate the Court and Empire in Auburn; the Crystal in Butler; the Strand in Warsaw; the Royal in Garrett, and two dancing pavilions to boot. With all these houses to draw upon for show-selling stunts, the Club should be in for some interesting information. We also hope that he will encourage his various house managers to pass along any dope that will be of interest to the other fellows in this organization.

Change in Tampa

A change of managers of two Sparks theatres in Tampa was recently announced by Jesse Clark, district manager of Sparks Florida west coast houses. Al Weiss, Jr., former manager of the Victory, has been placed in charge of the Park, while George Peck was moved from the Park to the Victory. Peck, known as the dean of Tampa showmen, formerly managed the Victory when it was operated by Publix.

Labine Slated

Louis Labine is slated for management of the Warner Strand Theatre in New Britain, Conn. Pending his arrival the house is in the hands of Bernard A. Grogan, manager of the Warner-Strand, Hartford.

COSTLESS SHOW-SELLING PROVES TO BE DAVIDSON'S LONG SUIT!

Something Doing All The Time Is Recipe For Extra Business

About three years ago we paid a visit to Chicago and among the many showmen we met we were most enthusiastic over a certain young chap who certainly possesses more than the usual amount of originality and pep.

He could grab a hold of most anything under the sun, be it groceries, butcher shops, yea, even an undertaker's establishment and put it over with his chief stock in trade; exploitation. If our memory serves us right, that was the word upon his office door; Exploitation.

But this chap tackled Exploitation from angles never before directly associated with the word. To him it means super-selling while to others it was just a lot of noise over something or other.

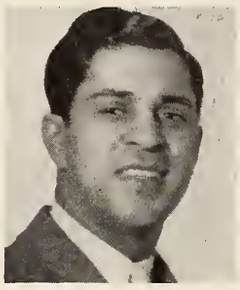
But as an independent dispenser of Exploitation the market was unfortunately limited, and so it was with much regret that we learned about this Exploitation Shop closing down for numerous reasons.

But that didn't stop the specialist from specializing. (With apologies to Chic Sale.) The field and the need for real exploiteers were too great to permit him to fade out of the picture, so it was not long before we found him slightly removed from his own happy hunting grounds, Chicago, but nevertheless still dispensing his usual fine brand of show-selling. He had hung up his hat in Detroit, a city famous for many other things besides automobiles. As a true statement of fact, the theatre field is far more congested than the automobile business and if you doubt this statement for one single moment just inquire of any showman from Detroit and especially a few who have had to buck the line of this over-seated community.

So to achieve any measure of success at all, you just had to be a damned sight better than good. You have to be an almost miracle man. And that's what we think of this chap we met three years ago in Chicago.

Step up folks and make the acquaintance of one of the leading lights of this world of exploiteers a young chap so full of wim, wigor and witality that you expect to see him blow up any minute, and, seriously, a dynamo of ability and action; Dave Davidson, Director of Advertising and Publicity for the Publix Michigan Theatres in Detroit.

Now that we've blown off all that steam and valuable space about this mugg, it behooves us to back it up with some facts to bear out our flattering statements, otherwise you might think that all this is a lot of the well known show-hooey, but believe us, it's the truth, sohelpme.



Dave Davidson

When an organization makes a bid for business via showmen like Dave Davidson they are backing up their expensive theatre investments the right way.

Here is a man with a wealth of knowledge and experience along the lines of exploitation, advertising and publicity and furthermore, possessed with a personality that makes him a "natural" to crash tough newspaper editors and merchants who hate to give.

He is so well known throughout the middle west that it will be like a good old reunion for his many friends to read this brief bit about his numerous activities. Those who just don't happen to know him will become better acquainted by reason of this report about some of his recent "costless" merchandising.

Davidson and his modern show-selling methods must not be lost in the shuffle and it will be our task to keep a check-up on him and publish something about what he is doing as frequently as we can get the dope.

"CHICK"

OPENING A NEW HOUSE!

Glancing through some note we made about his activities during the latter part of nineteen thirty-one we were particularly impressed with the smashing campaign he gave the opening of the new and beautiful Eastown Theatre. Besides the usual opening gags consisting of parades, talking pictures on the street, balloons floating in the sky, and about a dozen other routine (to him) things, he came through with a tabloid paper of some sixteen pages and all crammed full of interesting facts about the new theatre and it's policy and a large percentage of ads that made the entire issue of 50,000 absolutely free to the theatre.

That's promotion and costless exploitation if there ever was any. We are reproducing the front cover of the tabloid and we only wish that space permitted us to show some of the inside pages so that you too could get an idea of how the ads were surrounded with show-selling copy and cuts about the theatre, the attractions and the stars.

We doubt whether a single copy of these tabloids were consigned to the waste basket before reading. It was like a magnet and compelled the attention of whoever received a copy. And fifty thousand copies can't be wrong. No sir. You'll also find a photo of the front on the opening night just to give you the faintest idea of what was going on in East Detroit on that memorable night. They won't forget about it for a long time. Take our word for that.

Front page of tabloid newspaper heralding the new Eastown opening!



Good Sound Showmanship Is Necessary For Real Profits

PROMOTING GIVEAWAYS

A glance at another photo on this page reveals some high-powered promotion from the merchants for gifts representing a heck of a lot of dough in these days of scotch ideas and none-too- much-business.

No cheap junk in this group, nor in any of the others which he was instrumental in getting donated for giveaway nights and might we take the liberty of adding at this moment that the business for the giveaway nights brought many an extra thousand over a period of several weeks.

But the best part of this little incident (?) in the life of Dave Davidson is the fact that not only did he get the merchandise from the merchants but made them kick in for printing costs and photos too.

Is that high-powered? You answer it yourself.

To sum up this particular gag; it ran for five nights, Monday to Friday, and attracted considerable attention and business to the b. o. To help publicize it the following mediums were used; trailers, circulars, coupons, lobby posters,

(*Continued on next page*)

Some of the mob who were attracted to the Eastown by Davidson's great campaign!



DAVIDSON—SHOW MERCHANT!

(*Continued from preceding page*)

a box office display, and, naturally, the lobby display picture on this page.

A PLAY FOR THE KIDS!

The youngsters are not overlooked in the Davidson scheme of things and many examples of business promotion for their especial benefit are always on tap. One of the gags which particularly appealed to us was the coloring of stars on circulars for which the best ones were awarded some free admissions. This was run in conjunction with their large and peppy Mickey Mouse Club.

The coloring idea is by no means new, but Dave sort of injected his own slant by trying the slant close to the Club and thereby helping that angle which helps along business in general. Outlines of Wallace Beery, Jackie Cooper and Robert Coogan were incorporated on circulars with instruction on how they should be colored. On the bottom of each circular the Mickey Mouse member signed his name and club number.

A similar circular was worked out for the introduction of Brooke Johns, the well known banjoist and Michigan Theatre M. C. who helped at the Mouse club meetings and became a sort of idol for the kiddies.

All of these slants are productive of actual results and attracting of attention and business to the theatre aside from the kids themselves. Every circular that entered a home with the child stood a darned good chance of being read by the adults and further impressing them with the thought that a great neighborhood institution in the form of the theatre running the idea was within easy reach. You might label the adult slant institutional advertising because most any advertising idea that does not sell a particular attraction can be thus labeled.

CIRCULAR TIE-UP!

Another one of his business building ideas, and one that involved plenty of work, was a tie-up with a circular distributing outfit whereby he edited a page in a tabloid news sheet sponsored by a group of shops in Detroit. He worked out all the items, contests, etc., for the page he was handling and at absolutely no cost whatsoever to the theatres.

You can visualize the tremendous wedge this was when we tell you that these tabloids, 25,000, were distributed house-to-house every other week and were always welcome wherever received.

He made his page in these tabloids so interesting that great returns and response were received from those who participated in the various gags he worked out. Some of them included a "Who? Contest," "Patch Puzzles," "Guest Tickets," "Limerick Contest," and "Word Contests." These different contests were all legitimate and attracted no end of attention to the tabloid and the theatres.

His page, in addition to these activities, also carried many interesting items about Hollywood, the stars and current attractions on the theatres he was plugging within the distribution area of the house-to-house circulation.

Work? You bet, and plenty of it for a busy man who has some ten theatres to look after in the line of publicity, advertising and exploitation, which is a man's size job in itself. But it's the slants that require such extra effort that bring home the bacon. Dave certainly plugged hard for this tie-up and had the satisfaction of knowing that he was getting some valuable publicity for several of the theatres in his section.

ORIGINALITY PREDOMINATES!

One thing that can be said for Davidson's activities is that they are certainly original in many different ways. Even the time-worn gags look new when he gets finished playing around with them and so are "new" in their strength and pull.

We could fill another couple of pages with other activities of this dynamic pep-man, but already it begins to sound like too much of a plug and we don't want to make him buy larger hats. Not that we would think of accusing him of such a condition, but when our enthusiasm starts running away with us there's no telling where or when we will stop.

So, for the present, and you may rest assured that you'll read more about him on these pages, we will bid him adieu and wish him all the success he deserves for his hard work and constant plugging. He's another one of the real showmen that Publix can be proud of. He's a credit to them and to the publicity and advertising men in which field he takes no back seat.



No "junk" here. Every giveaway a valuable and expensive item!

For Sweet Charity

Benefit shows for charitable organizations in Clarksdale, Miss., will be continued for an indefinite period, according to a recent announcement by officials. This type of show has been in effect off and on for a year and it was thought that January 2 would see the end of them.

NOW READY! 1932 BOOKING CALENDAR

There Should Be One in Every Manager's Office

LIMITED SUPPLY
ORDER YOURS NOW

Postpaid . . . 50c Each

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1932. I enclose herewith fifty cents to cover cost of calendar and postage.

Member .....

Theatre .....

Address .....

City ..... *State* .....

MINISTERIAL HEAD SPONSORED WEDDING FOR J. F. O'HERN

No less a personage than the president of the Ministers Association backed and officiated at a public wedding held recently at the Olympia Theatre, Chelsea, Mass., by Manager J. F. O'Hern.

On the fateful night the entire house staff dressed in evening clothes, the cashier donned an evening gown, the doorman appeared in full dress and plug hat and all the ushers were decked out in tuxedos. Flowers dressed the stage and a special set was secured without cost for the occasion.

All gifts for the bride and groom, including the bride's wedding gown and bouquet; a floor lamp; wedding cake; electric clock; shoes, hosiery and lingerie; electric toaster; a closed car for the whole evening, and even the wedding rings were promoted at no expense to the theatre. The entire cost to the house, including trailers, organist and incidental expense did not exceed $20. Publicity and space secured consisted of a full half page co-op, two front page stories in local paper in advance, and a story in a Boston paper.

Summing up, the stunt doubled Tuesday night trade for the house and earned a lot of good will from both newspaper and cooperating merchants. It's been a number of weeks since we've had occasion to mention one of these affairs and we're glad to start the ball rolling again with O'Hern's contribution. We hope he will see that other news concerning his activities find a way to reach these columns.

BORLAND SHOT KIDS ENTERING HOUSE TO PLUG A NEW SERIAL

To start of a serial, Hugh S. Borland. manager of the Gold Coast Theatre, Chicago, Ill., arranged with a film service reporter to take motion pictures of the horde of youngsters who attended the first episode.

For this occasion he issued a special herald describing the serial and calling attention to the picture-taking stunt. It was further stated that the pictures would be shown the following Saturday. An offer of a bar of one of the popular brands of candy was an added inducement for the kids to turn out en masse.

The above stunt was also used to excellent results on the occasion of a Hallowe'en Party held by Borland, when he presented "Huckleberry Finn" and another episode of the serial. It went over great with the youngsters and as the cost of such a stunt is but little, compared with the big kick it gives kids to see themselves in a movie, he is passing along the suggestion to others.

This Round Tabler was in charge of the Armitage Theatre when we last heard from him. Now that he's in a new and lively post, we'll look for a renewal of his activities as a regular contributor to this department.

More Responsibility

Elmer C. Rhoden, division manager of Fox-Midwest Theatres, has been given supervision of an additional 112 theatres in Missouri, Kansas and Nebraska. This increase in responsibility, it is said, distinguishes him as having under single control the largest group of theatres assigned any one man in this country.

FOUR BOYS AND A GARAGE-THEATRE!

High School Boys of Grand Rapids May Some Day Become Magnates in Show Business

Deviating from this department's usual output of accounts about how shows are sold, we are presenting a little story about four Grand Rapids, Mich. boys who are undoubtedly destined to some day make names for themselves in show-business. We write of Albert Hefferan, Irving Folger, Donald Blietz and Jerome Hartger, all high-school boys with another term to go, and operators of what has come to be known as a most unique motion picture theatre—The Owl.



Albert Hefferan

What began as a boyish hobby on the third floor of his parent's home, where young Hefferman started to experiment with a 16 mm. projector, has grown into a theatre that has never seen or heard of red ink. The Owl grew from the third floor back to its present quarters in a garage that seats 60 people at the rate of 25 cents per copy for adults and 15 cents for children. It has a section of "orchestra" and an elevated "stadium" tier of boxes in the rear. An S. R. O. sign over the entrance has become a necessity rather than an occasion.

The Owl is operated along the same lines as any other theatre regarding delivery of film and show routine. The same film truck that delivers choice first runs to deluxe theatres in Grand Rapids stops in front of the garage and unloads a couple of second-runs for a two days' showing, collects its delivery fee and moves on.

Pictures of the "program" class are looked upon by the boys as most productive for their trade, which consists of people from the immediate neighborhood or a few curiosity seekers who have made a special trip to take a look at the odd little theatre. The features are bolstered up with two reel comedies, novelty shorts and travel films, the latter secured free of charge from tourist agencies.

Prior to installation of sound-on-film equipment the boys displayed considerable ingenuity in introducing sound effects. They installed a double turntable capable of playing 10 and 16 inch records over which they cued their silents during a rehearsal. This equipment was augmented by an amplifier and loudspeaker. It is still used when a satisfactory talkie is not available.

As trade changed so changed their theatre. More seats were installed when neighborhood patronage increased, a new screen was added and the interior made more attractive with novel lighting effects and drapery. Expansion called for a new financial set-up and aid came from a number of boosters among family and friends, who formed a small syndicate.

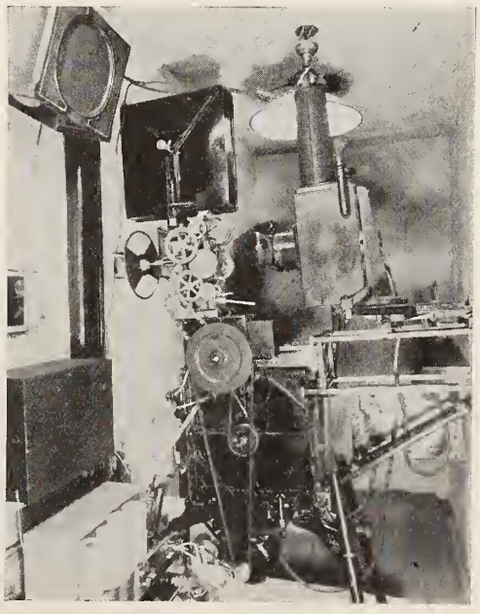
Among the holders of "stock" is an uncle who occupies an important executive position in a local bank, and whose business sagacity helps his youthful proteges over many a tough spot. A lawyer also belongs to the board of strategy and his services have already been called upon to defeat the aims of a greedy electrician who sought to overcharge the youngsters when a pair of standard projection machines were installed. Others are called into conference when new equipment is needed, but as stated before, the house while showing small profit at times has never known the "red," consistently playing to capacity.



Interior View of Owl Theatre, With Entire Staff in Background

The theatre is operated principally on Friday and Saturday nights, since the boys must have some time to keep up their school work. Fridays are generally given over to school-mates and other young people of the community, while Saturdays are held in reserve for adults. The only passes given out go to the "stockholders," who accept them in lieu of "dividends." On these Saturday evenings a large number of expensive autos parked in front of the garage, are in strange contrast to the general scheme.

The gross runs to approximately $25 when all seats are filled. Film rental for a second run amounts to about $10 for a two days' showing, and the delivery service to $1.50. About $3.50 goes for advertising, so after subtracting these items it will be seen that the boys net about $10 for the show.



Albert Hefferan, by virtue of founding the Owl, is the president, general manager and chief projectionist of the plant. Furthermore, the theatre is housed in his garage and much of his original equipment still functions in the booth. However, direction and management is more or less evenly divided between the four boys.

Irving Folger, on account of being something of a mechanician and having a yen for inventing things, is an able assistant in the projection room. It is Irving who produces many novel lighting effects and other ideas that places the Owl apart from the American boy's average miniature theatre. It is Irving who makes the silent films sound like up-to-date talkies.

Little is seen of Donald Blietz during shows for reason that he's the stage manager. However, remarks and returns at the box-office reflect his ingenuity in his end of the business. Deftly Donald manipulates the various draw curtains, controls the maze of switches on the board, all arranged quite in keeping with the accepted style in regular theatres.

Intrigued by the tune made by the clink of real money at the wicket, Jerome Hartger spends a portion of his time in the box-office raking in the shekels, but when the seats are filled he runs true to showman form by doubling at one of the theatre's most prized possessions, a six-octave, fifteen-stop, reed pipe organ.

The photos on this page show a view of the projection room, the interior of the "auditorium," and a small cut of the impresario, Al Hefferan. The interior shot shows Jerome Hartger sitting at the organ, with Don Blietz standing nearby. The two boys over by the bench are Irving Folger and Albert Hefferan.

As to what field the other boys will eventually choose for a business career, we're not quite sure but we have it from Hefferan himself that there's just one business for him and that's show business. He is eighteen years old at this writing and just as soon as he finishes high school and college he intends entering theatre management in a serious way. He hopes to make it a life-sentence. We predict he will make a name for himself.

HENGER'S WEIRD TRAILER PROVED EFFECTIVE!



HERE'S WHAT GREETED THE EYE IN HENGER'S LOBBY!

A novel advance trailer played an important part in a campaign made on "Frankenstein" by George Henger, manager of the Midwest Theatre, Oklahoma City, Okla.

It was a real creepy, eerie presentation. For ten seconds before the trailer was thrown on the screen the house was darkened. During this period groans and moans, produced on a special disc, came from behind the screen. Then, while the house was still dark and the screen still blank, a deathly green head and the hands of the "monster" were projected on the blackness of the ceiling, played across the screen and up to the ceiling on the other side. This effect was made possible by means of a special slide projected with the aid of mirrors. With the disappearance of the head and hands the sound trailer was flashed on the screen to the accompaniment of back stage shots. This stunt was the culmination of a six weeks' advance trailer campaign, during which time Henger put a "monster" warning on the end of every short subject shown.

One of the accompanying photos shows a ten-foot head of the monster with green electrically lighted eyes, used as an advance display in the lobby and later moved to the outside. Several hundred of the accessory teaser 1/3 sheets were used about the town as additional advance material. The other photo shows another attractive display of cutout figures of monster, etc., with wall and cell effect.

An appropriately bannered truck with a huge replica of the monster laid out on the flat bed was used for a street ballyhoo, and an ambulance stationed outside the theatre made occasional hurry calls to and from a local hospital. Nurses were in attendance in the lobby during performances.



According to all reports, more than one gay Lothario in Oklahoma City stayed home to play bridge with the wife rather than explore dark alleyways during Henger's campaign on this picture. At any rate, his trailer idea will serve as one for other Round Tablers to pattern to their own needs and we are obliged to this showman for making it possible for us to pass it along.

As far as our records go this is the first opportunity we've had to acquaint Club members with a sample of George Henger's work. We hope the future will bring forth further evidence of his activities in showbusiness.

ROSENFIELD LADIES MATINEE CLUB GOOD AID TO BOX OFFICE

A stunt known as Ladies Matinee Club has been the means of increasing Monday matinee trade at the Modjeska Theatre, a Fox unit in Milwaukee managed by Joe Rosenfield. This idea was started with the intention of using it for one month, but it proved so profitable that it is being continued for an indefinite period. Here's how it works:

Cooking Tie-Ups!

A woman cooking expert gives a fifteen minute cooking demonstration every Monday. At the close of her lecture 25 baskets of groceries, promoted from distributors of several nationally advertised products, are given away. Three especially baked cakes and an assortment of cooking utensils, are also included among the awards. The theatre also has a tie-up with a beauty parlor for the give-away of cards good for a marcel or finger wave. Every fourth week, a major award such as a gas range or washing machine is included in the deal.

As the scheme took root it was astounding how both women and men fell for the idea. Women came back week after week and brought their friends along and the club has increased the Monday matinee trade over 200 per cent. Everything is promoted without any cost to the theatre and put on under the guise of a cooking school it dignifies instead of cheapening the house in any way. Incidentally, a numbered membership card was issued to each woman who attended the matinees.

We have had occasion to note in other correspondence from Milwaukee members of the Round Table that there are several neighborhood "advancement associations" in the city, among which is the Mitchell Street unit in the Modjeska's zone.

Civic Activity!

When the local business men celebrated the widening of the main shopping street, Rosenfield saw to it that he was placed on the committee and it goes without saying that the theatre benefited from the crowds that came out to take part in the festivities. Ruth Roland was in town at that time in a F & M unit and she was prevailed upon to make a personal appearance as a guest of honor. Pictures secured of her shaking hands with the Mayor were planted in the paper the following day, along with a good publicity story.

"Smiling Lieutenant" was being shown during the celebration and he used a street bally of a man dressed up to represent Chevalier. The man walked up and down the street, mingling with a crowd of approximately 50,000 people. One of the new autos, appropriately bannered, was also promoted, and in addition the usher staff carried around banners which read, "Modjeska Theatre—Service That Excels."



Rosenfield's Matinee will be interesting to many Club members, we are sure. The stunt has proved so popular out his way that four other deluxe houses have adopted it as a means to increase Monday trade and to build future patronage. Many manufacturers of nationally advertised groceries have lady demonstrators going around from town to town. They are generally experts in culinary art and it would seem that any one of them should welcome an opportunity to exchange a short lecture for an occasion to place their goods before a flock of women. If you haven't already attempted the promotion of such a club, why not sound out the possibilities of such an organization for your theatre. You have Joe's word that it's a bang-up way to attract the ladies, and men, too.

Tell Us More, Joe!

Its been quite a long time since we've had the pleasure of recording some of this Round Tabler's activities and now that he's on the active list again we hope that he will keep right on sending along these interesting contributions to his fellow showmen. The accompanying photo shows him at his desk, facing his Round Table membership certificate. He's signing something—maybe endorsing a bonus check, who knows! Let the Club hear from you again, Joe, just as soon as you can find the time.

how current releases are being advertised in different spots

PERHAPS THESE ADS WILL PROVIDE YOU WITH AN IDEA OR TWO?



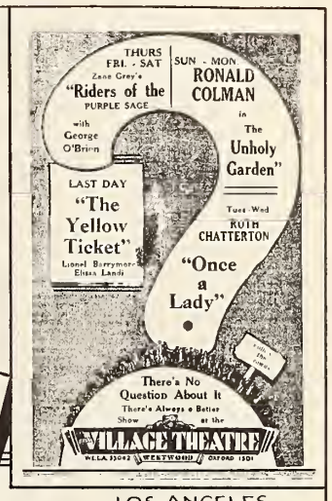
HOLLYWOOD



ROCHESTER



MILWAUKEE



LOS ANGELES

ROCHESTER



ATLANTA





ROCHESTER



LOWELL



CINCINNATI



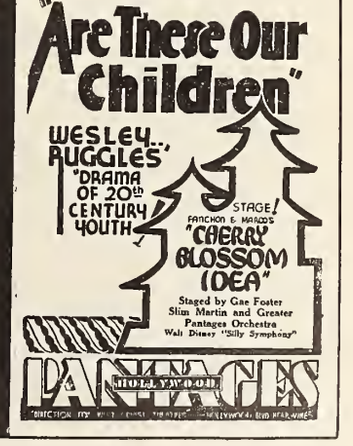
HOLLYWOOD



ROCHESTER



MARYLAND



BURNS STAGED NOVEL PROLOGUE SHOWING TEAM IN REAL ACTION

A football prologue, using members of a local squad on the stage, was put on in conjunction with the showing of "Spirit of Notre Dame" by William T. Burns, manager of the Rialto Theatre, Roslindale, Mass.

Just before the showing of the picture, the director of competitive sports of the city of Boston Park Department made a short, snappy talk regarding the activities and sportsmanship of the town team and took this particular occasion to introduce each player to the audience.

After all the players had been introduced, the players in their uniforms formed into regular line-up. Then the speaker said, "The boys will now show you for the benefit of those who have never seen a football team as they look in scrimmage formation facing their opponents." The boys then went through a few formations.

At the conclusion of the various formations, the lights started to fade with the title of the picture coming on the travelers. Then the boys formed a straight line directly in front of the travelers. When in this position, the travelers were drawn with the boys walking off as the picture of Rockne showed on the screen and his voice giving final instructions to his team, was heard.

The above stunt proved very effective, received favorable comment and it's another one for Club members to file away for use next fall, or maybe adapt to some other sports picture.

ROUND TABLE BIOGRAPHIES

All the way up the ladder from usher to manager would briefly serve to cover the career of Lafayette Moore in this industry, but in order to give his fellow Club members a better slant on this Round Tabler we'll go into a bit of detail concerning his past.



Lafayette Moore

He was born in Jacksonville, Fla., November 14, 1903, and received elementary education in that city and in the Florida State College. At 22 years of age he happened to be located out in Los Angeles and decided that show-business held more attraction for him than any other field.

Starting as an usher in the Million Dollar Theatre he was later promoted to the post of chief usher at the Paramount Theatre, and then on to jobs of chief doorman and assistant manager at the Orpheum and Criterion theatres respectively.

After four years on the coast he returned to Florida, resumed connection with Publix and attended the 9th session of the Managers' Training School. He was re-assigned to the Florida Theatre, Jacksonville, joined Walter Morris in Baltimore at a later date and eventually was named to manage the Warner-Trenton theatre in Lynchburg, Va.

Moore put in several years service in the U. S. Navy and was with that branch of the service during the late war. He is married and the father of one child. He says he is in show-business for keeps.

SID. GRAUMAN RETURNS!

Here is one of the ads which heralded the return of Sid Grauman to active management of the theatre he built in the Movie Capitol.

Since sending this ad to the engravers we learn that Grauman has smashed all records for business with MGM's box office clean up "Hell Divers" and his mighty prologue, and he's no slouch at producing them. In fact he's built up his greatest reputation on the strength of the stage shows that once led all the Hollywood theatres.

Having witnessed a couple of Hollywood openings I have an idea that the good old Chinese Theatre must have provided a multitude of surprises for the rubber-necks who turned out to see this premiere. We once mentioned, in a dispatch from the coast, that every time a movie magnet got indigestion they decorated Hollywood Boulevard, and if you've ever visited that town you'll know we're not exaggerating . . . much.

But to get back to the ad. Do you like the way it has been worked out? Can you duplicate it within reason for the next big picture opening at your own theatre? Think it over, an ad like this CAN be worked out.



HALL PLUGGED WILL ROGERS FILM WITH COLOR SKETCH GAG

Competition in coloring played a part in the selling campaign made on "Ambassador Bill" by W. H. Hall, manager of the Paramount Theatre, Texarkana, Texas.

The newspaper announced the gag on the front page by using a sketch of Will Rogers in one of his humorous poses. In fact, the sketch was drawn by the newspaper's artist.

Copy underneath the sketch read, "The Press artist whose sketches have been reproduced in The Press during recent weeks wants to see just how well his little friends can color the picture. He is offering a prize of a genuine cowboy suit, supplied by L. Schwarz-Co. for the best coloring and most artistic arrangement of the sketch. Either water colors or crayons."

The cowboy suit was promoted by Hall at no cost to the theatre. Guest tickets to see the picture were given to the winners. The newspaper gave the gag plenty of advance publicity as well as current with picture.

Front-page publicity was also secured daily on the Want Ad Column tie-up. The heading read, "Be Our Guest at the Strand." This is another Publix theatre. Each day names appeared among the classified ads. The persons finding their names were entitled to one ticket to see the current picture.

A neat bit of tie-up work, strongly testifying that Hall knows his way around the newspaper offices in his town. There is also evidence that he knows how to sell a merchant on the value of tying up with a theatre.

JOE KLIGLER FOUND DOING BUSINESS AT OLD STAND IN BRONX

The Missing Persons Bureau of this organization has finally discovered the whereabouts of one Joseph W. Kligler, who was last seen or heard from at the Daly Theatre, a house in a section of New York City known as the Bronx. Frankly, Mr. Kligler is still at the Daly Theatre; in fact he hasn't even been very far away all this time. His absence from this department has been due to an ailment common to all go-getting managers in this organization, the pressure of box-office against the brain.



However, with the New Year's usual crop of good resolutions to unlimber his wrist, it is disclosed that he and the Daly recently celebrated a Fifth Anniversary. Evidence of this great event is offered by a photo on this page, showing a five-tier cake surrounded by five candles.

Now that you have again returned to the fold, Joseph, all is forgiven; providing, of course, that your remorse for having strayed away is genuine. We will not set down the date the stern recorder of this department noted on your card when the last contribution concerning the Daly came in for fear it might cause embarrassment. Enough to state that you can atone by regularly letting us know what's going on up your way during 1932. Let's go, Joe!

DON'T BE A SLACKER—JOIN NOW!

STANDLEY H. RICH is in charge of the Rich Theatre in Montpelier, Idaho. His card states that his house hasn't any chain or circuit affiliations so as far as we know he may be owner as well as manager. Rich has 486 seats to keep filled and his fellow Round Tablers would like to know what methods he employs to perform this feat. That's a tip-off, Standley, so do your bit for the boys by sending along the information.

———*Wear Your Club Pin! ! !*———

PHILLIP RAND has had charge of the destinies of the Rex Theatre, Salmon, Idaho, for a long time. Well we recall Mr. Rand's name as a charter member of the old Exhibitors' Herald famous group of showmen known as the "Herald Only" readers. For this reason we believe we can count upon him for great loyalty and are therefore mighty glad to list his name as a new member of the Round Table Club.

———*Wear Your Club Pin! ! !*———

FOREST E. ROBB hails from Cascade, Idaho, where he operates the Cascade Theatre, an independent house that seats 300 people and is equipped with the latest in sound equipment. He is also a new member of this great organization of showmen and now that he is one of our gang we'll be looking for show news from his section of this country.

———*Wear Your Club Pin! ! !*———

JOHN J. MEDFORD is the manager of the Princess Theatre down in Oxford, N. C., and we're glad to announce that he, too, is now a full fledged member of the Round Table Club. According to his application John can operate a typewriter and so we'll be looking for a letter telling us and all his fellow Club members about what he is doing to put over shows in his town. Just what are you doing these days to promote attendance, John? Let your brother showmen know.

———*Wear Your Club Pin! ! !*———

FRED SPINELLI has the job of helping Irving Fineman manage the State Theatre in the Ozone Park section of the borough of Queens, New York City. Fred is an assistant manager at this writing but there's no telling when he'll make that next step up the ladder. There's considerable competition out his way, which should be productive of many a live show-selling idea We'll be keeping an eye on this new member.

———*Wear Your Club Pin! ! !*———

KERMIT HIGH manages the Carolina Theatre down in Wilson, N. C. and we're going to depend upon this new Round Tabler to keep this organization informed on what's going on in show business in his town. There's an active contingent of Clubmen in his state and we hope that Kermit will contribute his share of interesting gags to pass along to brother showmen.

———*Wear Your Club Pin! ! !*———

JOHN R. BOWMAN is located out in Albion, Ill., where he manages the Majestic Theatre, an independent house seating 350 people and wired with an up-to-date system of sound projection. We have an idea that Bowman not only manages this house but is the owner as well, although information in this respect is lacking on his application for membership. Now that he's one of the gang, we hope that he will become an active contributor to this department.

JOSEPH J. GREENE has the job of managing the Rialto Theatre in Bushnell, Ill., and we're taking this opportunity to announce that he is another newly-elected Round Tabler. Meet all the boys in our gang, Joe, and just as soon as you can find the necessary time between shows, jot down and send to Club headquarters an account of that last successful campaign you worked out in your town. Get the "spirit" and help keep this department filled with interesting show-tips.

———*Wear Your Club Pin! ! !*———

TOM JOHNSON hails from out Tulsa, Oklahoma way, where he guides the destiny of the Main Street Theatre. We are also in receipt of his application for membership in this ever-growing army of showmen and we're very glad to include his name on the Club roster. He is an aggressive theatre man and it will not be our fault if his brother members in this organization do not find out what he's doing from time to time in the show-selling line. Let your Club hear from you, Tom, at the first opportunity.

———*Wear Your Club Pin! ! !*———

KENNETH E. McMAHON is in charge of the Rialto Theatre in the city of Rochester, N. Y., and he's still another showman in line for introduction to fellow Club members. It took a trip to Albany, where he met Lloyd Lighthouse, manager of the Albany Theatre, to remind him that he had never filled out a Club application blank, but at this writting he's a full fledged member. He has been engaged in the art of selling shows for the past ten years and we feel sure that he will pass along many a helpful hint to his brother Round Tablers. Let's go, Ken.

———*Wear Your Club Pin! ! !*———

MILTON BOMES holds forth at the Hollywood Theatre in East Providence, R. I., and a hearty Club welcome is also extended to this newly-elected member of this organization. There are a number of Round Tablers down your way, Milt, so when you meet give them our very best regards. Let us know what you are doing in show business, and if you have a good tip that will help a brother showman sell a show, just pass it along to headquarters and we'll see that it's broadcast.

———*Wear Your Club Pin! ! !*———

JAMES W. WORK states, "why shouldn't he become a member" of this great organization of showmen. "No cost to it," he continues, and "you get a big return." James is house manager of the Mission Theatre, a link of Pacific National's in San Diego, Calif., and he's been there for over a year under circuit supervision of Dwight L. Hill. Work has also been associated with Jack Rosenberg, of the Plaza Theatre, San Diego, and R. J. Jerebek, of the Seville Theatre in Chula Vista. We're glad to have this seasoned showman with us and hope he'll do his bit to keep the ball rolling along.

———*Wear Your Club Pin! ! !*———

AL J. WAGNER manages the Blue Fox Theatre in Grangeville, Idaho, a unit in the Al Wagner circuit of houses. We are mighty glad to extend the Club welcome to this new member and since he is in a position to gather up a lot of interesting information that will be of value to his fellow Round Tablers, it is to be hoped that he will regularly send along his ideas on selling shows out in his section of the country. Shoot them in, Al, and headquarters will do its part.

P. B. SHAVER is the manager of the Henry Theatre, Henry, Ill., and he, too, is in line for an introduction to his fellow showman-members of this ever-increasing organization. He operates an independent house which is equipped to give an up-to-date presentation of sound pictures. His fellow members will want to know what he's doing to keep those 400 seats filled and if he'll let us know from time to time, we'll see that this information is passed along.

———*Wear Your Club Pin! ! !*———

EDWARD BOMES stands at the helm of the Liberty Theatre over in Providence, R. I., and now that he's one of the gang we'll be expecting to hear about what's going on in show-business over in his town. What was that last stunt you pulled, Ed, that brought the shekels to the box-office? Let us know so that we can pass along the tip to the other boys.

———*Wear Your Club Pin! ! !*———

JAMES DENNY turns out poster art work for the Black Hills Amusement Company, Rapid City, So. Dakota, and was proposed for membership in this organization by C. C. Cassady of Zaring's Egyptian Theatre in Indianapolis, Ind. He is one of several poster artists recently admitted to this Club and that fact that they are now eligible as Round Tablers should be evident to other men who ply this craft. We are very glad to include Denny's name on the Club roster and trust that he will do all he can to contribute to this end of this department. Unless we are greatly mistaken, readers will soon get a glimpse of samples of his work.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ALLIED PICTURES CORP.			
"Vanity Fair"	Screen play by F. H. Herbert. Director: Chester M. Franklin.	Myrna Loy.	Shooting
ARTCLASS PICTURES			
"Cross Examination"	Story by Arthur Hoere. Director: Richard Thorpe.	H. B. Warner.	Shooting
COLUMBIA			
"Shopworn"	Screen adaptation by Sarah J. Mason. Director: Nicholas Grinde.	Barbara Stanwyck, Regis Toomey, Zasu Pitts, Lucian Littlefield, Robert Alden.	Shooting
Untitled prizefight story	Director: Eddie Buzzell.	Ben Lyon, Constance Cummings, Thelma Todd.	Shooting
"Love Affair"	From story by Ursula Parrott. Director: Thornton Freeland.	Dorothy Mackaill, Humphrey Bogart, Halliwell Hobbes.	Shooting
"South of the Rio Grande"	Original by Harold Shumate. Director: Lambert Hillyer.	Buck Jones, Mona Maris, George Lewis, Doris Hill.	Shooting
"Trail's End"	Story by William Colt McDonald. Director: Ross Lederman.	Shirley Grey.	Shooting
FOX			
"Disorderly Conduct"	Story by William Anthony Maguire. Director: John W. Considine, Jr.	Sally Eilers, Spencer Tracy, Ralph Bellamy.	Shooting
"After Tomorrow"	Story by Hugh Stange. Director: Frank Borzage.	Charles Farrell, Marion Nixon, Minna Gombel.	Shooting
"Devil's Lottery"	Novel by Nalbro Bartley. Director: John W. Considine, Jr.	Elissa Landi, Victor McLaglen, Paul Cavanugh.	Shooting
METRO-GOLDWYN-MAYER			
"Grand Hotel"	From novel by Vicki Baum. Director: Edmund Goulding.	Greta Garbo.	Shooting
"Are You Listening?"	Story by J. P. McEvoy. Director: Harry Beaumont.	William Haines.	Shooting
MONOGRAM PICTURES			
"Single-Handed Sanders"	Director: P. A. Charles.	Tom Tyler, Mary Morris, Robert Manning.	Shooting
PARAMOUNT			
"The Miracle Man"	From original by Frank L. Packard. Screen story by Waldermar Young. Director: Norman McLeod.	Sylvia Sidney Chester Morris, John Wray, Robert Coogan.	Shooting
"Dancers in the Dark"	Original story by James Ashmore Creelman. Director: David Burton.	Miriam Hopkins, Jack Oakie.	Shooting
PREMIER PICTURES			
"Shop Angel"	Story by Isola Forrester. Director: E. Mason Hopper.	Marian Shilling, Anthony Bushell, Holmes Herbert.	Shooting
RKO-PATHE			
"Veneer"	Play by Hugh-Stanislaus Stange. Director: William Seiter.	Helen Twelvetrees, Arlene Judge, Eric Linden.	Rehearsing
"Westward Passage"	Novel by Margaret Ayer Barnes. Director: Robert Milton.	Ann Harding.	Preparing
"Ghost City"	Director: Fred Allen.	Tom Keene.	Preparing
RKO-RADIO			
"Girl Crazy"	Adapted from George Gershwin's stage show. Director: Wm. Seiter.	Bert Wheeler, Robert Woolsey, Dorothy Lee.	Shooting
"Symphony of Six Million"	Story by Fannie Hurst (Unpublished). Director: Gregory LaCava.	Irene Dunne, Ricardo Cortez.	Shooting
TIFFANY			
"Hotel Continental"	Story by F. U. Herbert, Paul Perez and Warren B. Duff. Director: Christy Cabanne.	Peggy Shannon, Theodore Von Eltz, Alan Mowbray.	Cutting
"Border Renegades"	Story by Stewart Anthony. Director: Phil Rosen.	Ken Maynard.	Shooting
UNIVERSAL			
"Impatient Maiden"	Novel by Donald H. Clark, "The Impatient Virgin." Director: James Whale.	Lew Ayres, Mae Clarke, Una Merkel, John Halliday.	Shooting
"Cobblestones"	Story by Edward Luddy.	Norman Foster, June Clyde, Zasu Pitts.	Shooting
"Ambition"	Story by Emil Gauvreau. Director: Russell Mack.	Rose Hobart, Charles Bickford, Pat O'Brien.	Shooting
WARNER-FIRST NATIONAL			
"Crowd Roars"	Story by Howard Hawks and Seton I. Miller. Director: Howard Hawks.	James Cagney, Joan Blondell.	Shooting
"It's Hell To Be Famous"	Story by Mary McCall, Jr. Director: Alfred E. Green.	Douglas Fairbanks, Jr., Mary Brian, Lilian Bond.	Shooting
WARNER BROTHERS			
"Slice of Life"	From novel by Edna Ferber. Director: Archie Mayo.	Chic Sale, Dickie Moore, Lois Wilson, Earl Foxe.	Shooting
"Beauty and the Boss"	Play by Paul Frank and Ladilaur Fodor. Director: Roy Del Ruth.	Marian Marsh, Warren William. David Manners, Lilian Bond.	Shooting
"Mendel Inc."	Play by Dave Freedman. Director: Mervyn LeRoy.	Charlie Dale, Joe Smith, George Sidney, Ruth Hall.	Shooting
"Love on a Budget"	Story by Maude Fulton. Director: Ray Enright.	Loretta Young, Norman Foster, Winnie Lightner.	Shooting

THE EMBLEM OF PERFECT SOUND
RCA PHOTOPHONE
INC
SOUND EQUIPMENT

J. C. JENKINS,
MOTION PICTURE HERALD,
HOLLYWOOD, CAL.

My dear "J. C.":

Here's a suggestion I hope you will accept before you and your faithful "April Shower" shake the dust (?) of Hollywood from your feet and "her" well-worn tires. If you are not already familiar with the RCA Photophone system of recording, you can get an eye full and an ear full of information from John Klenke, assistant manager of recording operations whose headquarters are at No. 7000 Santa Monica Boulevard. Why don't you hop into "April Shower" and go over there. John would be glad to show you how the new ribbon microphone and ground noise eliminator work and also give you a lot of inside dope on the RCA Photophone system of recording. The two recently developed devices I mention above—the ribbon microphone and the ground noise reduction equipment have been responsible for some of the finest recording ever turned out of Hollywood. After you talk with John, have him take you over to the RKO-Pathe, Educational, Tiffany, Tec-Art or Mack Sennett studios and see how these devices work in actual production. You will be amazed. The ribbon microphone is said to be the most sensitive and delicately constructed apparatus of its kind and the ground noise reduction apparatus handles extraneous noises perfectly. And the way RCA Photophone reproducing equipment handles the so-called "noiseless" recorded pictures is something to shout about. Here's what J. P. Neist, owner and manager of the La Tosca Theatre on South Vermont Street, Los Angeles, says about it: "I believe that RCA Photophone recording is superior to other systems as I am consistently pleased with every picture employing the Photophone process." You can't beat that, can you? So long, "J. C.", I wish I could say "I'll be seeing you."

Yours truly,
G. K. RUDULPH

JENKINS' COLYUM

Hollywood

DEAR HERALD:

Rain, rain, rain. It keeps it up incessantly day and night and we are marooned in our room like a Shanghai rooster on a floating henroost.

The streets are veritable rivers and you wouldn't believe it if we told you that the salmon are running up Wiltshire, Sunset and Hollywood boulevards, and that a porpoise flopped its way into Sid Grauman's Egyptian theatre. We wouldn't blame you if you didn't. It sounds too fishy.

This weather reminds us of a remark Noah made on the evening of the thirtieth day when he said, "Well, gentlemen, this begins to look like a wet season." Then old Cincinnatis spoke up and said, "Yes, and if this keeps up much longer it is going to delay my spring plowing," to which a Californian replied, "Well, this is very unusual."

The only way to keep the press in your trousers out here is to not wear any: that's why there is such a demand for fig leaves.

▽

People who have regarded Hollywood as a place to be shunned should revise their opinion. We find Hollywood not nearly so bad as she has been pictured. Both of her churches seem to be doing a fairly good business in spite of the competition they have in Aimee and Bob Schuler, and that speaks well for Hollywood.

Her traffic officers seem to be a nice lot of fellows but somewhat inquisitive. We were driving down Hollywood boulevard yesterday with a bunch of cars when all of a sudden they all stopped. We couldn't see what they stopped for, so we drove on. A cop was standing on the corner and he waved at us. We supposed he knew us so we waved at him. Then he ran out and stopped us and said, "Hey there, Rube," and then we knew he was mistaken, and we said, "You must be mistaken officer, our name isn't Rube, it's Abner." Then he said, "Don't you know a signal when you see and hear one?" And we replied, "No, sir, officer, we don't; we never played football in our life."

He then glanced at our Nebraska license plate, shook his head and said, "No, of course you don't, none of 'em do, but whyinhel do they send 'em all out here?" We looked at his uniform and said, "Say, officer, are you the Marine who won the war?" This seemed to make him kinda sore and he replied, "Well, the war is just starting if you don't get that old scow out of here." Just then a fella somewhere jingled a bell a coupla times and that flock of cars came rushing by us and we told the cop we'd be seeing him and we drove on. The very idea of him referring to April Shower as "that old scow"! The city authorities ought to teach 'em to be a little more courteous.

▽

The streams out here seem to be pretty well stocked with suckers. Two fellows are said to have worked a scheme whereby they have raked in quite a bunch of cash on a promise of a return of 30 to 1. One man is reported to have invested $62,000 on that kind of a basis but the complete returns aren't in yet, and it is said an investigation has been started by the authorities. If Barnum had lived in Hollywood instead of New York he would have made it two every minute instead of one.

▽

Speaking of moratoriums, we note that Congress has approved one of those animals. This quite likely means that in the end we will have to shoulder all the debt of the late war. Hurrah for Congress, and now let's be a big hearted Charley and give 'em Plymouth Rock. Let's give 'em the Washington Monument. Let's give 'em Bunker Hill. Let's give 'em the White House. Let's give 'em Salmon, Idaho. Let's be a REAL Santa Claus while we are about it and give 'em the wholedamworks. We don't need 'em anyhow.

▽

We note by the press that Japan has taken Manchuria, and since she is one of the signators to the League of Nations, if she insists on taking Hongkong we hope the League will say to her, "Naughty, naughty, papa spank."

There have been three jokes perpetrated on the human race, and the League of Nations is all three of 'em.

▽

So far we have met only a few of the stars, but we are expecting to be swamped with invitations as soon as they know we are in town. We hope however, that the girls will all get together and arrange the schedule so the dates won't conflict. It would be awfully embarrassing for Polly and Marie to invite us out just as we're going to call on Louise. Something ought to be done about this right away.

▽

In our vagabondish wanderings hither and yon over this mundane sphere we have encountered every clime from 40 below to 110 in the shade. We have climbed the tallest peaks of the Rockies and we have stood at the 200 feet level below the sea. We have traveled the wind-swept plains of the Panhandle and the vine-clad slopes of the Ozarks. We have stood at the graves of Wild Bill and Calamity Jane on "White Rocks" and viewed the city of Deadwood in the canyon far below. We have seen the crocus bloom in the snowbanks on Terry's Peak. We have been in Wind Cave far down in the bowels of the earth and, with many others, in total darkness, have sung "Lead kindly light, amid th' encircling gloom." We have been "robbed and left for dead and have herded sheep on the plains of Poran and have been a guest in the tent of Father Abraham" (some of you will understand this). We have been held up in hotels and cafes and voted the wrong ticket when we ought to have had better sense. We have attended national conventions and watched the maneuverings of shyster politicians. And now we are marooned in the Mecca of millionaires and hoboes, where the millionaire shivers in fear of the kidnapper and hijacker and the hobo is all but shot should he step aside from the beaten path and pluck a sunkist orange from the tree of plenty, and, after all is said and done, we're still strong for Nebraska, by George, where there is "Equality before the Law." There, how's that, Ernie?

J. C. JENKINS,
THE HERALD MAN.

MUSIC AND TALENT

STAGE SHOWS

New York Roxy

Week ending January 21

Another widely diversified and colorful stage-show is currently playing in "The Cathedral." This week, James Dunn takes top honors, with Reri and Fred Waring next among the headliners.

The title of the show is "Five Races," with the red, yellow, brown, black and white represented as they appear.

(A) Princess Wah-oo-ah, native Indian singer, is featured.

(Incidentally, she did no more than sit on a rock in the background, as the 32 Roxyettes did all the work.)

An outdoor scene is the setting for the fine dancing of the ensemble, who are beautifully dressed in abbreviated Indian costume and red and white "war bonnets." The orchestra, in the pit, softly accompany them with "Indian Love Call." Their first dance is more a precision routine, but their second and last was a well-done interpretative Indian dance.

(B) The Honorable Mr. Wu and Company perform their bit in an Oriental atmosphere. Their act opens with Mr. Wu's entrance in a ricksha, followed by girls and men in Chinese costume. After a conversation between the coolie and himself, in their native tongue, the coolie surprisingly sings "Mother Machree" with a fine Irish brogue. A young man and girl follow with a real American ballroom waltz. Mr. Wu offers a good characterization of a part in the Chinese play, which is titled "Roar China."

(C) Reri, the vivacious, exotic Polynesian, offers her flowing undulations with complete abandonment in a scene wistfully remindful of the "paradise" of the South Seas. Reri's music is played by Her Native Tahitian Boys. As a background to this enchanting scene, girls seemingly ride up to the musicians on surfboards.

(D) James Miller, radio and motion picture singer, known as the "Black Caruso," and the Four Flash Devils ably uphold this part of the bill. Miller beautifully sings one number, to good applause. The Four Flash Devils offer the usual tap dancing routines, doing them no better than hundreds of other hoofers.

(E) Features Patricia Bowman, premiere danseuse of the Roxy, with the Ballet Corps and the Roxyettes. The pure white costumes and wigs of the combined ballet corps and the Roxyettes are beautifully set off with a simple black drop curtain, in front of which they work. Miss Bowman, in a white and glittering silver costume, does her nymph-like ballet routine with her usual ease and grace.

The next part of the program features Mr. James Dunn, in person. Naturally, after witnessing this third great picture he has made, the audience threw reserve aside and proclaimed him in the manner which he deserves. Dunn appeared just a little nervous. He is introduced by Fred Waring, who gags with him a bit and then leaves him to sing "Who's Your Little Whoozis?" Dunn closes his performance with that never-to-be-forgotten scene from "Bad Girl," where he pleads with the famous doctor for his services.

The feature picture is "Dance Team," with Jimmy Dunn and Sally Eilers. Show caught Monday evening, January 18. Business good.

JOE STOVES



For the past seven months, this young fellow has been the featured organist at the Valencia theatre, a suburban house in New York City, and one of Loew's de-luxers.

His community song-stunts have become a main feature of every show. All in the audience sing and are his staunch boosters.

Joe has been a featured organist with the Loew circuit for the last eight years and in this entire time has been in but four deluxe houses. He is a Nashville boy, getting his education in schools of this city and also a B.A. degree at Vanderbilt University. He started his musical education in Nashville, too, but completed it with Fritz Heitman of Berlin and Carl Straube of Leipzig. Stoves is an accomplished musician, who not only plays classics in a masterly manner, but red-hot low-down blues as well.

Roxy Announces Early Return To the Air in Club Address

S. L. (Roxy) Rothafel announced, in an address at the Woman's Forum in New York last week, that he would return to the air in "a few more weeks." He devoted his talk to a discussion of Radio City and the theatrical enterprises which he will direct.

He said there would be no pictures shown in the Music Hall and nothing but pictures in the film theatre. He added that he hoped to make the picture theatre "the art center of the movie world."

Houses Are Managers': Bernhard

Joseph Bernhard, Warner theatre head, told 34 managers who attended the Ohio Warner theatre convention in Cleveland last week that "theatres belong to the managers." The meeting was held to outline plans for a theatre business drive lasting through February and March.

STAGE SHOWS

Cincinnati Albee

Week ending January 15

This bill is clean as the proverbial hound's tooth, being free from risque or suggestive action, quips or dialogue. Dancing predominates, but not of the common garden variety. Moreover, there is plenty of sentiment due to the co-headliners, Dorothy Stone and Pat Rooney, 3rd.

The opening spot is assigned the Nelson Family, late of Ringling's circus, who are particularly adept in their acrobatics, tumbling and pyramid building, although the mother, in evening attire, has little to do except supply the scenery. The troupe excels in foot acrobatics and back somersaults.

Harry Rose, billed as "The Jester," follows in a song while racing up and down the stage, then acts as master of ceremonies, introducing Carl Freed, labeled as "The Clown Prince of Music." Freed, who plays the harmonica, clarinet and jewsharp at intervals, also does a number on two ordinary soup spoons. He is assisted by two unbilled lads in soft shoe dances, a girl with a French accent who does practically nothing at all, and another unprogrammed chap, all of whom participate in the hokum. A burlesque stage band and some travesty on magic are the highlights.

Dorothy Stone, scion of that brilliant trouper, Fred Stone, occupies center position with her partner, Charles Collins, who in real life is Friend Husband. Dorothy, petite, graceful and agile as ever, if not more so, sings and dances with inherent abandon. Her first number drew plenty of palm whacking, although Collins, who does a soft shoe dance while filling in the wait of a costume change, really got the bigger hand. Going to full stage, the couple did a duo dance which brought prolonged salvos and applause.

Rose remains on the stage to kid the orchestra and do an operatic aria in "Italian" which he humorously translates into English as he progresses.

Pat Rooney, veteran trouper, with his son, Pat 3rd, in closing position, were given loud ovations. The younger Rooney has improved considerably since seen here previously, while time has not robbed the father of his pep, vim and ability to shake his feet. Solo and duo dances were occasionally interrupted by some smart patter.

Harry Rose sings "Broadway Lullaby" as a finale to the bill.

San Francisco Fox

Week ending January 19

Fanchon & Marco's "Limehouse Nights" marks the tenth anniversary of the "Ideas," launched at Loew's Warfield theatre and shown in San Francisco exclusively for months before being made a circuit attraction. It was produced particularly for San Francisco and is a pretentious effort, with a story running through it that savors strongly of melodrama.

A London street scene, with its pall of fog, fades into the interior of a music hall into which slumming parties enter. Don Carroll sings "Limehouse Blues" and the Five Double dance teams in exaggerated coster attire offer a typical English dance.

The Wing Wah troupe does an exceptionally fine turn, the work of a girl contortionist arousing genuine enthusiasm. The exhibition of

(*Continued on next page*)

STAGE SHOWS

(Continued from preceding page)

plate spinning on wands, while going through gymnastic maneuvers, is especially well received.

Sailors of different nationalities do dance turns, these including English, German, French, Scotch, Italian and American, with each nationality giving a sample of its particular brand of comedy. An English music hall pair offer some unadulterated London comedy that gets over in hit-and-miss fashion and the dance teams do a chair dance that is a real novelty.

Throughout the show there runs a story having to do with a sailor, a beautiful dancehall follower, a Chinese and a diamond bracelet, and the finale is a stirring dance of the Apache type by Armando and Lita, but wilder and more stirring than any of which the Paris Apache has ever dreamed. It ends with the death of both.

The show is elaborately staged and is fast moving, with more of a plot than is usually found in the "Ideas."

Baltimore Hippodrome

Week ending January 15

Fuller Brothers and Sister started with their novelty, an act of balancing and acrobatics. Grace Doro on an accordion gave an imitation of a train starting and at the piano offered a musical novelty showing how "Wabash Blues" was played by different people imitating a player piano, music box and harp. She finished with "It's the Girl." Jones and Hull came next in their comedy slapstick. Mannie King and his company followed with "A Parisian Night," the company including a beautiful blonde (a la Jean Harlow), as hostess and violinist, another man vocalist, a piccolo player and two Apache dancers. Next came Sue Carol and Nick Stuart, film players. They drew big applause, Miss Carol singing "Let's Do the Breakaway." Marion Wilkins with her four young men came next, in dances.

B & K Offers Big Names

Balaban & Katz, Chicago, is offering, at the Chicago and other houses, stage shows featuring, for successive weeks, Eddie Cantor and George Jessel, Dennis King, Cab Calloway. The stage show, "Girl Crazy," moves from the Oriental to the Tivoli.

Leaves Music Department

Josef Zimanich of the Publix music novelties department has resigned to go with National Screen Service, following a year under Boris Morris.

San Antonio Majestic

Week ending January 13

Ann Pritchard and Her Five Boy Friends opened the stageshow program with some neat tap dancing and songs.

In the deucer Art Henry and his partner appear in the "unfinished act." Their routine is made up of an Irish jig; fast crossfire; face-slapping; clowning on two musical instruments and funny chatter and songs which seemed to go over and win them some laughs. The young woman has a pleasing voice.

Cherry and June Preisser, billed as Dixie's dancing daughters, held down the trey spot and both are as pretty as a picture. Their Indian dances, along with other song and dance numbers, went over great. The smallest sis did "It's the Girl"; she drew equal praise for her handsprings and somersaults.

Toto, the clown, was the laugh riot of the show. He and his company who assisted with the props, and his other musical turns along with a takeoff on "The Merry Widow Waltz," were winners.

Jersey City Jersey

Week ending January 14

The breath of the big tent is permeating the atmosphere around this Loew deluxer this week. Spring is in the air and Frank Bradna's colossal circus is on the boards. The kids of Jersey—yes, and the grownups too—are having a great time, watching the funny antics of all the clowns, the acrobats, the animals, and of course the bareback riders and trapeze performers. The house is doing good business.

Milwaukee Wisconsin

Week ending January 14

A scrim showing various fine feathered birds opens Fanchon and Marco's "Fine Feathers" Idea, while a girl sings a selection in a splendid manner. The chorus members are attired in garbs resembling a bird with feathery skirts and fitting headgarbs. The first episode is completed with a combination of regulation and burlesque toe dancing by Edna Covey.

The Novelle Brothers tumble about the stage while playing various tunes on their violins. "One of them, "The Cat and the Fiddle." Their offering is completed with a cooing skit, one brother taking the part of a female bird and the other the male. They whistle their chatter throughout and get a big hand.

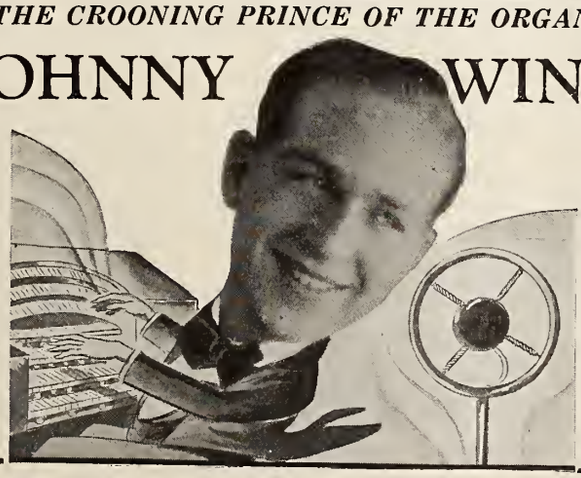
For the next number the chorus are attired

(Continued on next page)

"THE CROONING PRINCE OF THE ORGAN"

• JOHNNY WINTERS

SOLO ORGANIST PUBLIX PARAMOUNT NASHVILLE TENN.



SHOWMANSHIP

YOUTH

PERSONALITY

UP AND DOWN THE ALLEY

HELLO EVERYBODY:

Things are not so bad, for at least one fellow, whom all you publishers know. . . . His name is *Hugo K. Kessler* . . . and as you know . . . he handles campaign letters for nearly every music publisher in the business. . . . Kessler is enlarging his headquarters at his present address . . . 1452 Broadway. . . . That "Crosby-Columbo and Vallee" tune of *M. Witmark & Sons* is a natural for singing audiences and orchestras that feature singers. . . . *Tom Kennedy,* who wrote the *RKO* signature song and is known as *"Voice of the RKO,"* is still doing plenty big things on the air. . . . Tom sits across from *Danny Parker,* who has charge of organlogues, in the RKO offices and though he has always liked to hear an organist play, had met only a few of them. . . . Now . . . due to all the RKO organists coming in to see Danny . . . Tom knows nearly all of them and whenever he gets a chance, goes out with Danny to hear them. . . . *Music publishers please note . . . Roy Gordon* has been featured organist at the Fortway theatre, Brooklyn, since last August. . . . Anyone else claiming he is the organist at that house is an imposter. . . . I mention this because one such fellow has been making the rounds of publishing offices and obtaining slides and music, supposedly for the Fortway house. . . . *Kenneth Lea* is featured organist at the Capitol, Elyria, Ohio. . . . *Edna Lyman,* niece of *Abe Lyman,* famed band maestro, has been selected to follow *Albert Hay Malotte,* internationally famous organist, into the Warner Western, Los Angeles. . .. *Ted Meyn,* new organist at Loew's State, Cleveland, is now broadcasting every Saturday, from 12 to 1 a. m. over Station *WHK. . . . Jamie Erikson,* for many years a favorite in many San Diego houses, is now featured organist at the Hollywood California Egyptian. . . . *Billy Muth,* the new organist at the Des Moines Paramount, is getting lots of billing and the critics are proclaiming him as an outstanding feature. . . . Billy features "Dreamy Southern Melodies" and I guess he's got 'em. . . . *Detroit* theatregoers have a great line of entertainers in store for them for the next few weeks. . . . Such stars as *Daphne Pollard . . . Alice Joyce . . . Tom Moore . . . Irene Rich . . . Eddie Cantor . . . George Jessel . . . Roscoe Ates . . . Ted Lewis . . . Cab Calloway* and . . . *Dennis King.* . . It may truly be said . . . Detroit audiences are getting $6.60 entertainment at depression prices. . . . That's all for this week. . . . S'long. . . .

ED. DAWSON

Orchestra Leader Transferred

"Cee" Davidson, who has been conducting the RKO Palace Orchestra at Columbus, O., for four months, has been transferred to the RKO Palace, Chicago, to handle the orchestra there.

Famous Sues Cincinnati Owner

The Famous Music Corporation, New York, has brought suit in United States court, Cincinnati, charging Carl Braun, owner of the Riviera theatre there with infringement of copyright on a musical composition. Plaintiffs ask $250 damages, plus court costs and counsel fees.

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BING CROSBY'S THEME SONG
WHERE THE BLUE OF THE NIGHT
(MEETS THE GOLD OF THE DAY)

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REGULAR AND SPECIAL "CHALLENGE" CHORUSES ON THIS ONE

ONE OF US WAS WRONG
GREAT FOR COMMUNITY

THE HIT BALLAD OF THE DAY
YOU TRY SOMEBODY ELSE

NEW TUNES ON THE AIR
"Ripe" for Community Songfests
HOW CAN YOU SAY YOU LOVED ME?

IT'S HAPPENED TO ME
(A High Class Ballad by the Composer of I SURRENDER, DEAR)

I COULD EXPECT IT FROM ANYONE BUT YOU
(A Novelty Ballad by the Writers of I APOLOGIZE)

YOU ONLY WANT ME WHEN NOBODY ELSE IS AROUND
(A "Blue" Ballad)

WHEN THE AUTUMN LEAVES OF LIFE BEGIN TO FALL
(A Semi-Classic Ballad by De Sylva, Brown and Henderson)

MY MOONLIGHT ROSARY
(A Beautiful "Torch" Ballad)

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STAGE SHOWS

(*Continued from preceding page*)

in gowns, which, when they stretch out their arms, give the appearance of the sides of a cage. They encircle a girl dancer attired in yellow, who with her male escort offer a series of neat acrobatic bits of dancing.

Ross Wyse and Company, consisting of two men and a woman member, offer a song, dance and comedy skit. They tumble about, crack jokes and sing funny ditties in a manner that satisfies.

The chorus' finale is unusual in that it presents them in parrot costumes, striking in their brilliant hues. They perform atop six-foot ladders and make their way about the stage in a truly adept manner. The background is that of a large parrot perched on his swing.

New York Coliseum

Week ending January 19

There is a great show of six acts at this house for the first half, featuring Blanche Calloway and Her Joy Boys. The next to closing act, Charlie Jordan and Johnny Woods, billed as Radio's Ballyhooligans, takes first honors, their act getting twice the laughs and applause of any other.

The opening act is Gwynne, the Aristocrat of Deception, who with the assistance of two men and two women, offers exceptionally well done feats of magic. The act works 10 minutes and uses full stage. Next is Rogan and Trigger, one nicely dressed, the other a dead pan. Their act opens with one of them doing a bit of tapping while the other just looks dumb. It appears to be an average number two act until the boys start their regular routine of comedy acrobats. This gets plenty laughs and earns the boys an encore. They work in one for 12 minutes, with encore of curtain speech. They are on 14 minutes. A good act for any house.

Ruby Norton offers "Famous Blondes" as her contribution to a good show. Clarence Senna, her accompanist, also works as master of ceremonies for her act. Miss Norton opens with the singing of "Broadway Lullaby," and follows with a rather mediocre impersonation of Mme. Jeritza, in which she sings a bit from the opera, "Faust." Her next impression is of the great Sophie Tucker. Miss Norton does her best work in this impersonation and gets a whole-hearted response from the audience for it. She closes this bit, naturally, with the singing of "Some of These Days." As herself, she concludes with that popular song, "River, Stay 'Way from My Door."

Robert Emmet Keane, working in place of Lyons and Snyder, opens his hilariously funny monologue with his unbilled feminine partner making a speech against liquor. He interrupts and offers a discourse on the evils of all liquids except liquor. Even if it wasn't as good as it is, he would still have received a great hand from the apparently thirsty customers. They also offer a story in song on the dress question.

Jordon and Woods poke fun at all the popular radio broadcasts. They do it with impersonations of the stars and announcers, using as props, nothing more than two "mikes" and a piano. The boys work hard to put themselves over and certainly succeed. They stopped the show cold; the audience would not stop until they encored. Even then they could have stayed on forever. This reviewer has never caught an afternoon show or even a night show when an act received so much applause.

Blanche Calloway and her 15 Hot Shots of Rhythm, on for closing, offered the same hot dancing, music and singing that have made her brother, Cab, famous. Blanche is a beautiful girl, a real showman and good entertainer. Her band of 12 is composed of versatile and showmanly musicians, who assist greatly in putting the act over. She leads the band, in an accomplished manner, and with all the particular antics and motion of "Cab." Her singing is good, and of course she sings "St. Louis Blues," and "Minnie the Moocher." The act is a distinct novelty and does very well at this house.

Feature picture is "Strictly Dishonorable." Show caught Saturday afternoon, January 16. Business good.

Denver Denver

Week ending January 13

Fanchon and Marco's "Carnival" Idea, while lacking in one or two of the acts, makes up the deficiency by the colorful settings and the snappy line, and some of the acts are above par.

The carnival idea is carried out in the amusement park setting, with the stage band all dressed up in circus band suits and hats. The girls in the first routine wear sort of Mardi Gras costumes, with frills all over, and the routine closes with the girls running the prop merry-go-round while Raynor Lehr, as master of ceremonies, does the ballyhooing. Cropiey and Violet, a roping and adagio team, combine the two and make an unusual and good act. Both do a little roping and Cropley tosses Violet around and rolls over and over across the stage, all the while holding her upright, with her feet in his hands and she twirling the lariat all the time. The second routine by the line is a tap toe dance. Raynor Lehr did several request dance numbers. Louis K. Goody and his huge bear, with the two wrestlers, were good comedy for a few minutes. The third line were dressed as drum majors and did a fast routine with their batons. This is one of the best trained lines seen in several weeks. The Andresens work with a 20-foot pole, one end resting on the male members shoulder and the girl doing her gymnastics on the other end. An excellent balancing act. The girl also danced twice across the stage on her hands. The closing flash was with the girls in their drum major uniforms and with each member of the act doing a turn.

Detroit Hollywood

Week ending January 13

Laughter ruled the first half bill at the Hollywood, with Toby Grimmer from WWJ doing a monologue of Negro stories to get the audience in good humor for what followed.

Eddie Weber and Virginia Ray, offering an act entitled "Is She Dumb!" prove that the cash customers still love sheer nonsense. They cut up and clown all over the stage, with a line of fast chatter, several dance numbers and other articles of entertainment. They work fast and cleanly, ending up with a slow-motion dance that is worth seeing twice.

Naro Lockford and company leave the crowd laughing with their "Dance Humoresque." They open with a golf skit in wihch Naro tosses Violet Schafer about in great style. The girl is a clever contortionist, as well as an adagio worker of no mean ability. A rope twister who dances leads up to the finale in which Naro, assisted by three huskies, offers a burlesque adagio that is a riot.

Eddie Loughton as master of ceremonies and director of the Hollywood Merrymakers performs in his pleasing manner.

Betty Bowker on Radio

Miss Betty Bowker, well known in musical and radio circles in San Antonio, is now featured over radio station KMAC in a thrice-a-week commercial program. She accompanies herself at the piano in a cycle of songs.

ORGAN SOLOS

"GUSS" FARNEY (Salt Lake City Capitol) offered an organ novelty last week which was a direct plug for a coming attraction. He presented it in such a clever and interesting manner that the usual "curse" of plugging features just wasn't there.

Farney took the audience on a musical airplane trip to the film studios, where they meet and sing to a few of the film celebrities, whose faces appear on the screen. Scenes from the film are placed upon the screen as audience sings and it is concluded by a shot of Wallace Beery playing the piano, while Farney accompanies him at the organ. Farney, orally, tells the audience that they must return to the theatre, and takes them back via air (with a film of a plane as background) as they sing a final chorus of a popular tune. The added effects and Farney's showmanly handling of this solo brought good applause and was a great plug for the feature picture.

EARL ABEL (San Antonio Texas) for New Year Week offered a novelty organ presentation which he termed "New Year's Resolutions." First on the program was "Harvest Moon." This was followed by a clever parody to "Long, Long Trail"; next came a brand new one entitled "Love Gave You to Me"; then a special arrangement on "Auld Lang Syne"; next "Now's the Time to Fall in Love," and for his closing selection, a burlesque on "My Blue Heaven."

BERNIE COWHAM (New York Flushing Keith) celebrated his third anniversary at this house by building a community-sing around this event. The audience "went for it in a big way," with heavy applause after every number. This chap is, without a doubt, one of the most popular organists in the East.

His program opened as usual with the playing of "Voice of the RKO" and an interesting talk. Then came the singing of the following songs: "Call it Madness," "Rest of the Crowd Goes Home," "Time on My Hands," an original and very clever parody on "Little Mary Brown," and a final chorus of "Anchors Aweigh."

CHARLES DARRIN (Mansfield Straughn Hall), who features original community singing novelties at this theatre, which is located within the grounds of the Ohio State Teachers College, recently offered another of his original concoctions, built around the popular ballad, "Just a Memory." After the introductory slide, he played the verse in strict slow tempo, incorporating many pleasing registrations. A chorus followed, enhanced by a scrim tableau with a male vocalist singing the lyric. Novel variations on the melody prepared the audience for a singing chorus, which received a significant reception. This audience of college students is ideal for an organist who features community singing, and it has been an easy task for Darrin to build a big popularity for himself.

EDNA LYMAN (Los Angeles Western) is now in her third week here. She succeeds Albert Hay Malotte, in what is considered the "plum" of Pacific Coast theatre jobs. It is unfortunate that Miss Lyman lacks the musical ability and that quality of assurance so essential to a job of this proportion. She possesses one of the sweetest voices ever heard, perfect for this type of work, and when she forgets "fear" of the audience and improves her registration, she will have a popularity she will be well proud of. At the performance caught Miss Lyman offered "Kiss Me Goodnight, but Not Good-bye." Her singing is evidently the reason for her engagement, and the matinee audience was generous in their applause. To one who recalls that the organ in this house is the largest and finest in this city, it is difficult to forget the desire to hear something besides flutes, strings and vox humanas. We sincerely hope that Miss Lyman will feel more freedom as time goes by; meanwhile, those who appreciate a splendid, soothing voice will get much enjoyment from her work.

CHAUNCEY HAINES (Los Angeles United Artists) offered a very musical sketch of California composers and their accomplishments. It was somewhat drawn out, though this writer personally admires the artist's playing. Beautifully played in spots, presented in a showmanly manner, the number still lacked spontaneity. This organist really knows his organ and the solo proved to be another case of playing ability overshadowing mediocre material.

OVERTURES

PHIL FABELLO (New York Coliseum) capably directed His Entertainers in an outstanding overture this week, which he introduced, via mike, as 'A Medley of 1931 Hits." Smartly played tunes (which the audience were told to guess or remember the names of) were cleverly lighted with effects in keeping with the mood of each number.

Credit for the very good arrangement of numbers goes to Billy Moore, saxophonist of this fine aggregation. Fabello features his men and works hard to give the audiences an entertaining overture each week, and invariably does. There is a certain intimacy that Fabello has created with the audience that, in this reviewer's knowledge, no band has equalled.

CHARLES B. STONE (Cincinnati Albee), who has just taken charge of the pit, is not only a finished musician but a thorough showman as well.

Disregarding precedent, Stone does not make an announcement preceding the overture, but, with his 15 men arranged in a semicircle so that each one faces the audience, he gets down to business immediately when the platform is raised, and does it in a manner which clicks instantly.

In addition to the ensemble numbers in this week's overture, a particularly appealing violin solo is featured, the entire program being designed most effectively to bring out the talents of the men, both individually and collectively.

The first show audience didn't hesitate very long in expressing their approval of Stone's first local appearance. Stone promises a number of musical innovations.

FRED WARING (New York Roxy) and his Synco-Symphonic Orchestra. This orchestra includes Waring's original Pennsylvanians together with 30 or more additional musicians. The present combined Roxy orchestra is called the largest and greatest of its kind ever assembled for a motion picture theatre. An orchestra of this type makes it possible to offer any or all styles of music, allows greater flexibility, and can give better support to theatre programs. Consequently this orchestra cannot be construed as either a symphony or a jazz orchestra, but it is a combination of both.

The overture for this week is "Selections from 'The Student Prince'." Dressed in white dress jackets and seated on a stepped platform which shows them to good advantage, the orchestra offers the most popular of the show numbers. Waring, himself, leads in a masterful fashion from a lower dais.

Stuart Churchill, one of the three drummers, sings, in a beautiful voice, "Deep in My Heart," as the orchestra softly accompanies. This part of the program received very good applause. The Girl Friends follow with harmony and "Harlem" singing to the comedy melody, "Crazy Song." The reception accorded them was also good.

JOE FULCO (New Orleans Loew's State) and his orchestra get a nice hand on the two numbers offered in their overture, "Cuban Love Song" and "Bend Down, Sister." The orchestra plays conventional orchestrations of these popular numbers which bring into play its various soloists.

ERNEST HAUSER (San Antonio Majestic) presented a concert overture with the RKO-lians in "A Bouquet of Roses." "Moonlight and Roses" was his first rendition; then he went into "Roses of Picardy" and "My Wild Irish Rose." Just before the vaudeville started, Dave Smason, another master violinist, took up the baton and put the musicians through during the stage show.

ALFRED RICCI (New York RKO 86th) and his RKOlians presented a snappily arranged overture of popular tunes, introducing it as "A Medley of Popular Songs." The reaction of the audience was distinctly favorable and was certainly justified. A feature of this overture was the harmonizing by three of the boys of the popular comedy song, "A Hot Dog, A Blanket and You," and the trio arrangement played with muted brass instruments.

Ricci shows great ability at directing. He is natural and personable and has an aggregation of good musicians.

GLENN WELTY (Milwaukee Wisconsin) and his Wisconsin theatre orchestra, aided by Jack Martin at the organ, present "Our Musical Album." Selections include "Just a Song at Twilight," "If I Had You," "The Song Is Ended," "Son of the Desert Am I" and "Who Am I." The last named was sung by members of the orchestra while a dancer went through her steps on the stage. The two preceding selections were sung by a male soloist.

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 108

BLUEBOOK SCHOOL QUESTION NO. 114.—(A) Just why does a crater form on only one carbon with a d.c. arc, and on both with an a.c. arc? (B) Just why are the craters smaller on a d.c. arc than is the one of a a.c. arc? (C) Electric current will not travel through air, except in flashes and at very high voltages. It will not leap from one carbon tip (projection arc) to the other over an air gap of even one sixty-fourth of an inch. Yet when the carbons actually contact and are separated again, current will flow, even though the separation be as much as one-fourth of an inch or more. Explain this matter fully.

Bluebook School Question No. 108 *was: (A) Tell us what the projectionist who secures the best results from disc records must do. (B) Describe the method of starting the amplifier equipment when using disc records. (C) Describe the method of testing records. (D) If speed in excess of* 90 *feet is demanded, what precaution is necessary at changeover?*

Gosh! You nearly swamped us with answers this week. Must be a lot of you pretty certain of your onions in the matter of records. The following made acceptable answers, an asterisk following a name indicating an excellent reply:

Lester Borst*, C. Rau and S. Evans*, Henry Edwards*, Roy Arntson*, James Hendershot, Dave Prinn*, William Bogert, Walter Lomax*, N. D. Garling*, H. D. Cole, Alfred Bann, Bill Doe*, Charles L. Goldman*, W. D. Samuels*, William Alexander, Leroy Bates, G. E. Doe*, Sam Madden, George Porder*, John Truax, T. Van Vaulkenburg*, Tom Davis and William Joupe, Frank S. Roberts, Tom Habbler, Dave Sanger*, Howard H. Smith*, T. L. Oleson, John Dagg, Tim O'Day, Thomas McGruder*, Phil C. Evans, John Ralson, Tom Gibbs and Dave Saunders*, H. T. Jones, James Daniels, Larry Tipton*, D. T. Wylie*, Dan Jones, Frank Mathews*, Thos. Atterbury, Tom Habbler, Tom H. Gordon, Rex U. Lang*, Frank F. Famaer*, J. D. Orlander, T. B. Kay, Ben H. Robbins, Larry Anderson*, D. L. Williams, D. L. Harper*, T. M. Stanhope, J. L. Sanderson, H. D. Schofield, Bob Danning, Phillip Davis, L. Mooring, Frank Oliver*, Rex U. Lang, Dan K. Hammitt, L. D. Mooring, P. R. Simmons, L. T. Love, P. G. Carnakis, George Richards, Pete Itt, Lon Jackson*, H. T. Goldfarb, P. R. Findley, Mike Devoy and Dave Raltson*, A. J. Jones, T. H. Catlin and G. R. Roberts, P. L. O'Mally, Jack Sargent, Jake H. Karlin, Dan Singer, Bob and John Leroy, T. H. Delano, S. T. Young, D. L. Parsonlee, Robert Singer and Tom Cotty, Frank Martin, George L. Clark, H. T. Winters*, Richard L. Rogers and P. J. Hill.

In this case I think I shall print the answers of various ones to various sections. Our old friend, G. E. Doe, made the best answer to Section (A). He says:

"There are many things he must do, first of which is to keep all parts of the equipment functioning as perfectly as possible. He must keep the records well protected from dust and dirt and wipe them off carefully each time after they are placed upon the turntable. He must be sure his needles are all of the same diameter, of the same length and same type, and that they are all in perfect condition. He must make sure that the start and changeover cues are right for his particular kind of equipment. He must be certain that the needle rests upon the start mark, and that the film-start frame is over the aperture. He must be sure the records are all correctly marked for turn-down. He must always be sure that the arm swings freely and that the needle point rests upon the record with neither too much nor too little pressure, and that the turntable runs smoothly and with even speed. He must be able to effect changeover at exactly the right point. He must not leave records lying around, but remove and store them immediately after use."

(B) I think Messrs. Rau and Evans did at least as well as any one with this one. They say:

"To start the Western Electric amplifier equipment when using records, first of all (1) see to it that starting switches are in the 'off' position; (2) see that the battery switch is ready for use; (3) close a-c. supply switch; (4) close filament circuit switch and let filaments warm up for at least five minutes; (5) close switch of plate current circuit; (6) close horn safety switch, making certain that relay switch on fader panel is set for disc reproduction; (7) make sure that the film-disc transfer switch is set for 'disc'."

[Note: After all, that question was hardly a fair one, as worded, because there are so many different sorts of equipment, the routine of which varies considerably in the procedure now under discussion. When I formulated that question I did not at the moment think of that phase of the matter. Apologies.—F. H. R.]

(C) We will award the answer of Lon Jackson the prize for excellence in this item. He says:

"The careful projectionist who has real pride in his work will monitor his records before using them in a show, as follows: Place record in position on turntable, with needle exactly on the starting mark. Set fader, or whatever control volume, at its normal running position. Start projector and count turntable rotations (a bit of white paper under edge of record at starting mark will assist in this) until sound starts. Then, using a china marking pencil, mark the 'turn-down' on record, as per count."

(D) Lester Borst wins out on this one. He says:

"If a subject is being projected at speed in excess of 90, and the turn-down marking on the record was made at 90, then unless the projectionist be very much on the job, it is not unlikely that a blank screen, or at least a tail piece, may show, for the reason that, whereas the working projector is running at excess speed, the pickup of the incoming one will be only normal."

Soviet Makes Rapid Strides In Developing Talking Film

The government of Soviet Russia has had engineers working on the development of talking pictures since 1926, according to Acting Commercial Attache Douglas Miller at Berlin, and at present the Meshrabpom Film Company has 10 studios with nine recording sets installed.

In addition, there are said to be a number of other studios in the country. The soviet government claims that in 1932 they will have 50 recording sets installed, all working on a principle designed by soviet engineers. The soviet is also working on foreign versions, and the manufacture and installation of reproducing apparatus is said to be progressing rapidly.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Reviere-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	59	Oct. 31
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec. 15	59	Jan. 9,'32
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30	62	Dec. 26
Sally of the Subway	J. Mulhall-D. Revier	Jan. 1,'32		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Sept. 1	63	Oct. 3
Maid to Order	Julien Eltinge-Geo. Stone	Oct. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Nov. 1	72	Aug. 8
Phantom, The	"Big Boy" William-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Sept. 1	66	
Unmasked	Robert Warwick	Oct. 1	62	
White Renegade		Jan. 2,'32	66	
Without Honors	Harry Carey		66	Jan. 16,'32

Coming Feature Attractions

Title	Star
Across the Line	Harry Carey
Auctioned Off	
Border Devils	Harry Carey
Bridesmaid	
Cross Examination	H. B. Warner-Sally Blane-Natalie Moorhead
Hurricane Rider, The	Harry Carey
Trusty Triggers	Harry Carey
Where Are Your Children?	

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	50	Nov. 28
Flying Lariats	Wally Wales	Aug. 25	50	
Headin' for Trouble	Bob Custre	Sept. 22	50	
Human Targets	Buzz Barton	Jan. 10,'32		
Quick Trigger Lee	Bob Custre	Nov. 24	50	
Riders of the Cactus	Wally Wales	July 7	60	July 25

Coming Feature Attractions

Title	Star
Dance Hall Kisses	6 reels
Blazed Trails	6 reels
Bull Dog Edition	
Driving Demons	
Fighting Gloves	
Gambling Sex	
Guns and Saddles	6 reels
Highway Riders	6 reels
Kid Cowboy	Buzz Barton
Lure of the Range	6 reels
Mark of the Spur	Bob Custer
Murder at Dawn	Mulhall-Dunn
Rip Roaring Broncs	6 reels
Rio Grande Raiders	6 reels

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles	Lloyd Hughes-Norman Kerry		6 reels	

Coming Feature Attractions

Title	Star
Hellion's Last Cruise	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

BRITISH INTERNATIONAL (AMERICA)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan. 15,'2	7 reels	
Carmen	Marguerite Namara-Tom Burke	Feb. 15,'32	7 reels	Jan. 16,'32
Fascination	Madeleine Carroll	Jan. 15,'32	6 reels	
Flying Fool, The	Henry Kendall-Benita Hume	Feb. 1,'32	6 reels	
Gables Mystery, The	Lester Matthews-Anne Grey	Feb. 10,'32	7 reels	
Many Waters	Lillian Hall-Davies	Mar. 1,'32	7 reels	
Men Like These!	Sydney Seaward	Feb. 15,'32	47	Dec. 5
My Wife's Family	Gene Gerrard	Feb. 10,'32	7 reels	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Challenger, The (Tent.)	Ben Lyon-Constance Cummings	Jan. 20,'32		
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blane	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3	68	
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 26
Fighting Marshal, The	Tim McCoy	Dec. 18		
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	63	June 20
Lover Come Back	Jack Mulhall-. Cummings-B. Bronson	Dec. 25	67	Dec. 26
Maker of Men	Jack Holt - Richard Cromwell - John Wayne	Dec. 25	67	Aug. 22
Men Are Like That (Arizona)	John Wayne-L. La Plante	June 27		
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec. 10	75	Dec. 5
Miracle Woman, The	Barbara Stanwyck	July 20	87	Aug. 22
One Man Law	Buck Jones	Dec. 4	80	
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan. 16,'32
Secret Witness (Reviewed under title "Terror by Night")	Wm. Collier, Jr.-Una Merkel	Dec. 12		Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15	67	
Subway Express	Holt-Kelsey-Pringle	May 1	68	May 9

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Fool, The	Tim McCoy			
Final Edition	Pat O'Brien-Mae Clarke			
High Speed	Buck Jones			
Love Affair	Dorothy Mackail			
Man Who Dared, The	Jack Holt - Constance Cummings			
Menace, The	Walter Byron - Bette Davis-H. B. Warner	Jan. 25,'32		
Shopworn	Barbara Stanwyck-R. Toomey			
Shot Gun Pass	Tim McCoy			
South of the Rio Grande	Buck Jones			
Substitute Wife, The				
Three Wise Girls	Jean Harlow - Mae Clarke - Walter Byron-M. Prevost			
Trail's End	Tim McCoy			
Vanity Street				
Zelda Marsh				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5	70	Apr. 18
Broadminded	Joe E. Brown	Aug. 1	72	Apr. 11
Chances	Douglas Fairbanks, Jr.	July 18	72	May 9
Compromised (Reviewed under the title "We Three")	Ben Lyon-Rose Hobart	Dec. 5	65	Sept. 12
Five Star Final	Edward G. Robinson	Sept. 26	89	June 27
Her Majestry, Love	Marilyn Miller-Ben Lyon	Dec. 15	76	Nov. 14
Honor of the Family	Bebe Daniels	Oct. 17	66	Oct. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 8
Men of the Sky	Irene Delroy-Jack Whiting	June 20	38	
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14
Safe in Hell	Dorothy Mackaill	Dec. 12	75	Dec. 26
Woman from MonteCarlo, The	Lil Dagover-Walter Huston	Jan. 9,'32	58	Jan. 9,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	R. Bathelmess-M. Marsh	Feb. 20,'32		
Crowd Roard	Cagney-Blondell			
Fireman, Save My Child	Joe E. Brown	Feb. 20,'32		
Hatchet Man, The	Edw. G. Robinson	Feb. 6,'32		
It's Hell to Be Famous	Douglas Fairbanks, Jr.			
Pleasure First	Kay Francis			
Rich Are Always With Us	Ruth Chatterton			
Union Depot	D. Fairbanks, Jr.-J. Blondell	Jan. 23,'32		Dec. 26

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill	Will Rogers	Nov. 22	70	Oct. 24
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Black Camel	Warner Oland-Ellers	June 21	71	May 15
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Delicious	Gaynor-Farrell	Dec. 27	106	Dec. 12
Goldie	Harlow-S. Tracy-W. Hymer	June 28	68	July 11
Good Sport	Linda Watkins-John Boles	Dec. 13	68	Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8	59	Oct. 10
Holy Terror, A	George O'Brien-S. Eilers	July 19	53	July 25
Hush Money	J. Bennet-J. Kirkwood-Hardie Allbright	July 5	69	June 13
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Over the Hill	Dunn-Ellers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
Skyline	T. Meighan - H. Albright - Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn - Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Spy The	Hamilton-Johnson	Apr. 26	68	
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell	Jan. 10,'32	59	Dec. 12
Surrender	Warner Baxter-Lelia Hyams	Dec. 6	69	Dec. 5
Their Mad Moment	Baxter-Mackaill-Pitts	July 12	57	
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon	Mar. 6,'32		
Almost Married	Violet Heming - Ralph Bellamy-Alexander Kirkland			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Business and Pleasure	Will Rogers-Jetta Goudal	Mar.	20,'32	
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan.	24,'32	Jan. 9,'32
Cheaters at Play	Thomas Meighan-L. Watkins	Mar.	27,'32	
Dance Team	James Dunn-Sally Ellers	Jan.	17,'32	Jan. 2,'32
Devil's Lottery	Elissa Landi-Vic. McLaglen			
Disorderly Conduct	Sally Ellers-Ralph Bellamy-Spencer Tracy	Feb.	28,'32	
Gay Caballero	George O'Brien - Conchita Montenegro	Mar.	13,'32	
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan.	3,'32	Dec. 5
She Wanted a Millionaire	J. Bennett-S. Tracy	Feb.	21,'32	
Silent Witness, The	Lionel Atwill-Greta Nissen	Feb.	7,'32	
While Paris Sleeps	McLaglen-Helen Mack	Mar.	27,'32	
Widow's Might	Joan Bennett-John Boles			
Young America	Spencer Tracy-Barbara Robbins			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ben Hur	Ramon Navarro-May McAvoy. (Re-issue-Synchronized)	Jan.	2,'32	128 Dec. 12
Big Parade	John Gilbert (Re-issue-Sound)	Dec.	19	125
Champ, The	Wallace Beery-Jackie Cooper	Dec.	5	86 Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct.	31	86 Dec. 24
Emma	Marie Dressler	Jan.	2,'32	73 Jan. 2,'32
Five and Ten	Marion Davies	June	13	89 June 13
Flying High	Bert Lahr-C. Greenwood	Nov.	14	61 Oct. 24
Great Lover, The	A. Menjou	July	18	71 July 4
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov.	7	81 Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug.	22	68 July 18
Hell Divers	Beery-Rambeau	Jan.	16,'32	113 Dec. 26
Man in Possession, The	Robert Montgomery	July	4	84 June 13
Mata Hari	Greta Garbo-R. Navarro	Dec.	26	91 Jan. 9,'32
New Adventure of Get Rich Quick Wallingford, The	Wm. Haines	Oct.	3	94 Sept. 19
Pardon Us	Laurel-Hardy	Aug.	15	55 Aug. 29
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept.	12	74 Nov. 21
Politics	Dressler-Moran	July	25	73 July 4
Polly of the Circus	Marian Davies-C. Gable	Feb.	27,'32	
Possessed	Joan Crawford-Clark Gable	Nov.	21	76 Oct. 31
Private Lives	N. Shearer-R. Montgomery	Dec.	12	85 Dec. 26
Son of India	Ramon Novarro	Aug.	1	73 Aug. 1
Sidewalks of New York	Buster Keaton	Sept.	26	71 Aug. 15
Sin of Madelon Claudet, The (Reviewed under title "The Lullaby")	Helen Hayes-Lewis tSone	Oct.	24	74 Oct. 3
Sporting Blood	Clark Gable-M. Evans	Aug.	8	84 July 18
Squaw Man, The	Baxter-Velez-Roland Young	Sept.	5	105
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct.	10	75 July 18
This Modern Age	Joan Crawford	Aug.	29	68 June 13
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov.	28	66 Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines			
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Jan.	16,'32	
Beast of the City, The	Walter Huston-Jean Harlow			
China Seas				
Family Affair, A	Robert Montgomery			
Freaks	Wallace Ford-Leila Hyams	Jan.	30,'32	
Grand Hotel	Greta Garbo			
Passionate Plumber	Buster Keaton	Feb.	6,'32	
Letty Lynton	Joan Crawford			
Limpy	Jackie Cooper			
Lovers Courageous	Rbt. Young-Madge Evans	Jan.	23,'32	
Prosperity	Dressler-Moran			
Smilin' Through	Norma Shearer			
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Feb.	20,'32	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June	27	60 Aug. 9
Forgotten Women	M. Shilling-Rex Bell	Dec.	1	67 Dec. 12
Galloping Thru	Tom Tyler	Dec.	5	58
Ghost City	Cody-Shuford	Dec.	20	60
In Line of Duty	Sue Carol-Noah Beery	Oct.	1	64 Oct. 10
Land of Wanted Men	Bill Cody	Oct.	30	62
Law of the Sea	All Star	Dec.	15	61
Man from Death Valley, The	Tom Tyler	Sept.	1	62
Montana Kid, The	Bill Cody	Aug.	10	60
Mother and Son	Clara K. Young	Aug.	1	60 Aug. 22
Oklahoma Jim	Bill Cody	Oct.	10	69
Partners of the Trail	Tom Tyler	July	11	64 Sept. 5
Ships of Hate	L. Hughes-D. Sebastian	June	20	65 Aug. 8
Two-Fisted Justice	Tom Tyler	Oct.	20	63

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Police Court	Leon Janney-H. B. Walthall	Feb.	15,'32	7 reels
Single Handed Sanders	Tom Tyler	Jan.	10,'32	6 reels
Texas Pioneers	Bill Cody-Andy Shuford	Jan.	15,'32	6 reels

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Oee	Aug.	22	95 June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct.	24	74 Oct. 3
Caught	Richard Arlen-L. Dresser	Aug.	8	68 July 4
Cheat, The	T. Bankhead	Nov.	28	70 Dec. 19
Confession of a Co-Ed	P. Holmes-Sylvia Sidney	July	11	75
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept.	5	79 Aug. 8
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan.	2,'32	98 Dec. 26
False Madonna, The	Kay Francis-Wm. Boyd	Dec.	5	68 Nov. 28
Girl Habit, The	Charles Ruggles	June	27	77 July 11
Girls About Town	Kay Francis-L. Tashman	Oct.	3	80 Dec. 17
His Woman	G. Cooper-C. Colbert	Nov.	21	79 Dec. 12
Honeymoon Lane	Eddie Dowling	July	25	71 July 11
Huckleberry Finn	J. Coogan-Mitzi Green	Aug.	15	80 Aug. 1
Husband's Holiday	Olive Brook-V. Dshorne	Dec.	19	68 Jan. 2,'32
I Take This Woman	Gary Cooper-Carole Lombard	June	27	74
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec.	26	77 Dec. 19
Mad Parade	E. Brent-L. Tashman	Oct.	3	61 May 2
Man I Killed, The	L. Barrymore-P. Holmes-N. Carroll	Jan.	23,'32	94 Jan. 16,'32
Magnificent Lie	Ruth Chatterton	July	25	79 July 25
Monkey Business	Four Marx Bros.	Sept.	19	77 Aug. 1
Murder by the Clock	Wm. Boyd-L. Tashman	Aug.	8	74 July 4
My Sin	Tallulah Bankhead-March	Oct.	3	78 Sept. 19
Newly Rich	Mitzi Green-Jackie Searl (Also released as "Forbidden Adventure")	June	20	77 June 8
Night Angel	Nancy Carroll-Fred March	July	18	71 July 11
No One Man	Carole Lombard-Ricardo Cortez-Paul Lukas	Jan.	30,'32	
Once a Lady	Ruth Chatterton	Nov.	7	80 Oct. 17
Personal Maid	Nancy Carroll	Sept.	12	77 Sept. 12
Rich Man's Folly	G. Bancroft-Frances Dee	Nov.	14	80 Dec. 5
Road to Reno	Charles Rogers	Oct.	17	73 Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July	25	73
Secrets of a Secretary	C. Colbert	Sept.	5	75
Silence	Clive Brook-Peggy Shannon	Aug.	29	68 July 25
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug.	1	89 July 11
Sooky	Jackie Cooper-Robt. Coogan-J. Searl	Dec.	26	80 Dec. 12
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan.	9,'32	76 Jan. 16,'32
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov.	14	77 Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct.	10	68 Sept. 12
Up Pops the Devil	N. Foster-Carole Lombard	May	30	75
Wiser Sex, The	C. Colbert-Wm. Boyd	Feb.	26,'32	
Women Love Once	Lucas-Boardman-Tashman	July	4	73 July 4
Working Girls	Paul Lukas-Judith Wood-Buddy Rogers	Dec.	12	77

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Black Robe, The	Frederic March-Kay Francis	Feb.	19,'32	
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar.	11,'32	
Lives of a Bengal Lancer, The	Clive Brook-Phillips Holmes			
Miracle Man, The	S. Sndney-C. Morris	Mar.	19,'32	
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	4,'32	
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32	
Sky Bride	Judith Wood - Frances Dee-Richard Arlen			
Through the Window	G. Bancroft-E. Boardman			
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb.	5,'32	
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32	
Wayward	Nancy Carroll-Richard Arlen	Feb.	26,'32	

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Blind Marriage				
Lovebound	Marion Nixon - Neil Hamilton - Sally Blane	Dec.	10	
Sea Ghost, The	L. La Plante-Alan Hale	Nov.	1	64 Dec. 5
Sporting Chance, The	Wm. Collier, Jr. - Claudia Dell-James Hall	Nov.	21	69 Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct.	2	75 Sept. 12
Big Gamble, The	Bill Boyd	Sept.	4	63 Sept. 26
Big Shot, The	Eddie Quillan	Dec.	18	Dec. 12
Comman Law	Constance Bennett	July	24	77 July 25
Devotion	Ann Harding	Sept.	25	84 Sept. 26
Freighters of Destiny	Tom Keene	Oct.	30	60 Oct. 31
Partners	Tom Keene	Jan.	8,'32	
Rebound	Ina Claire	Sept.	18	91 June 13
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov.	20	87 Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept.	11	55 Oct. 24
Sweepstakes	Eddie Quillan-Marion Nixon	July	10	77 June 13
Tip Off, The	E. Quillan-R. Armstrong	Oct.	16	75 Oct. 31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Free to Live	Constance Bennett			
Lady with a Past	Constance Bennett	Feb.	19,'32	
Montana Rides	Tom Keene			
Panama Flo	Helen Twelvetrees	Jan.	29,'32	
Prestige	Ann Harding	Jan.	22,'32	
Saddle Buster	Tom Keene			
Timber Boss	Bill Boyd	Feb	12,'32	
Veneer	Helen Twelvetrees			Jan. 16,'32
Westward Passage	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Dur Children?	Erle Linden-Rochelle Hudson-Arlene Judge	Nov.	14	83 Oct. 17
Caught Plastered (Reviewed under the title "Full of Notions")	Wheeler-Woolsey-O. Lee	Sept.	5	68 June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov.	7	81 Sept. 5
Fanny Foley Herself	Edna May Oliver	Oct.	10	72 Aug. 15
Friends and Lovers	Lily Damita-Adolph Manjou-Erie Von Stroheim	Oct.	3	68 Aug. 15
Gay Diplomat, The (Reviewed under the title "Woman Pursued")	G. Tobin-B. Compson-I. Lebedeff	Sept.	19	67 Aug. 1
Girl of the Rio, The	Dolores Del Rio-Lee Carillo	Jan.	15,'32	69 Jan. 16,'32
High Stakes	Lowell Sherman-Mae Murray	Aug.	18	69 May 9
Lady Refuses, The	Betty Compson-John Darrow	Mar.	8	72
Men of Chance	Mary Astor-Ricardo Cortez	Jan.	8,'32	Dec. 19
Peach D' Reno	Woolsey-Wheeler	Dec.	25	63 Nov. 14
Public Defender, The	Richard Dix	Aug.	1	70
Runaround, The (Reviewed under the title "Waiting at the Church")	Kerr, Provost, Brian, Hines	Aug.	22	66 May 9
Secret Service	Dix-Shirley Grey	Nov.	14	68 Oct. 10
Smart Woman	Mary Astor-Rob't Ames	Sept.	26	68 Aug. 1
Three Who Loved	B. Compson - R. Ames - C. Nagel	July	3	78 June 13
Too Many Cooks	Bert Wheeler-Dorothy Lee	July	18	77 Aug. 22
Transgression	Kay Francis-Ricardo Cortez	June	27	69
Traveling Husbands	Evelyn Brent	Aug.	15	74 May 2
Way Back Home (Reviewed under the title "Other People's Business")	Phillips "Seth Parker" Lord	Nov.	13	81 Oct. 3
Woman Commands, A	Pola Negri	Jan.	1,'32	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	Dolores Oel Rio			
Girl Crazy	Wheeler-Lee-Woolsey	Mar.	5,'32	
Hold 'Em Jail	Edna May Oliver - Robert Woolsey-Roscoe Ates			
Ladies of the Jury	Edna May Oliver	Feb.	5,'32	64 Dec. 19
Lost Squadron	Richard Dix	Feb.	26,'32	
March of a Nation	Dix-Dunne			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
State's Attorney	John Barrymore - Helen Twelvetrees			
Symphony of Six Million	Irene Dunne-Ricardo Cortez			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil on Deck	Reed Howes-Molly D'Day	Jan. 1,'32	62	
First Aid	G. Withers-Marjorie Beebe	July 25	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10	65	July 18
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25	52	June 20
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4	62	Oct. 3
Monuted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4	63	Nov. 7

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardour Films	Dec. 4	76	Dec. 12
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Cain and Artem	Emil Gail	Sovinko			
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F			
		Gaumont-W & F		78	Nov. 7
Des Cabinet Des Dr. Larl Farl		George Schneider			
Das Rheimlandmaedel	Greti Berndt	Capitol	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	86	
Die Foerster Christi	Irene Elsinger	Trans-Ocean Film		94	July 5
Dolly Gets Ahead	Dolly Haas	Ufa Films	July 17	94	Aug. 1
Emil and the Detective	Fritz Rasp	Ufa	Dec. 18	75	Jan. 9,'32
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Explorers of the World		Raspin Prod't'nsns		82	Dec. 19
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Enemies of the Law	Mr. Nolan-J. Walker	Capital Films	July 21	69	July 18
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Glamour	Wardour Films	Seymour Hicks		73	July 4
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara	British Int'n't'l		91	Dec. 5
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Hern	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22
Heroes All		Imperial Films	Nov. 11	58	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of Amer.	Sept. 23	90	Ovt. 17
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kertner	Tobis Forenfilm	Sept. 18	81	Oct. 10
Killing to Live		Amkino			Dec. 19
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Law of the Tong	Phyllis Barrington	Willis Kent	Dec. 15	56	Jan. 9,'32
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Local Bad Man	Hoot Gibson	Allied Pictures			Jan. 16,'32
Love Storm, The	Fay Compton	British Int'n't'l.	Oct. 16	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Naples and Sorrento		Italian Star Film Prod.		78	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
Nur Am Rhein	Daisy D'Dre	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Pic.		72	Nov. 14
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Road to Hell		Pub. Wel. Films Films			July 4
Sally in Dur Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Shadow Between, The	Kathleen D'Regan-Godfrey Tearle	British Int'n't'l.		88	Sept. 19
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn aHrding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Sunshine Susie	Renate Muller	Gainsborough		88	Jan. 9,'32
Susanne Macht Drdnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. D'Sullivan-Betty Compson	Patrician Pic.			Nov. 14
Up for the Cup	John W Entwhistle	Gaumont-British.			Oct. 10
Viking, The	C. Starrett	J. D. Williams		72	June 20
Wild Horse	Hoot Gibson	Allied Pictures			July 11
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1	67	
Law of the Rio Grande	Bob Custer	July 20	58	Aug. 18
Son of the Plains, A	Bob Custer	May 15	60	July 11

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Band Man	Ken Maynard	Oct. 1	66	Aug. 15
Arizona Terror, The	Ken Maynard	Sept. 13	64	Oct. 17
Branded Men	Ken Maynard	Nov. 8	70	Dec. 19
Last Mile, The		Dec. 13		
Leftover Ladies	Claudia Dell-M. Rambeau	Oct. 18	69	Oct. 3
Morals for Women	Bessie Love-Conway Tearle	Sept. 6	66	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton	Sept. 6	64	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20	55	
Nevada Buckaroo	Bob Steele	Sept. 27	64	Dec. 12
Pocatello Kid	Ken Maynard	Dec. 6	61	Jan. 9,'32
Race Track	Leo Carrillo	Nov. 1	83	
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Riding Fool	Bob Steele	May 25	64	June 20
Salvation Nell	Graves-Chandler	July 1	85	July 11
South of Santa Fe	Bob Steele	Sept. 15	61	
Sunset Trail	Ken Maynard	Jan. 3,'32	62	
Two Gun Man, The	Ken Maynard	May 15	63	June 13
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29	72	Dec. 12

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Jan.	17,'32	
Luxury Girls		Mar.	30,'32	
Riders of the West	Bob Steele			
Silent Thunder		Apr.	17,'32	
Strangers of the Evening		Apr.	31,'32	
Those We Love		Feb.	14,'32	

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct.	17	80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec.	12	80	Nov. 7
Arrowsmith	Ronald Colman	Dec.	26	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan.	23,'32		
Corsair	Chester Morris	Dec.	19	75	Nov. 28
Palmy Days	Eddie Cantor	Oct.	3	80	Sept. 5
Scarface	Paul Muni	Nov.	28		
Street Scene	S. Sidney-W. Collier, Jr.	Sept.	5	80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Jan.	9,'32		
Tonight or Never	Gloria Swanson	Dec.	26	82	Nov. 14
Unholy Garden, The	Ronald Colman	Oct.	10	75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Greeks Had a Word for Them	Ina Claire-M. Evans-Blondell	Feb.	13,'32	
Kid From Spain, The	Lily Damita-Eddie Cantor			
Sons D' Guns	Lily Damita-Al Jolson			
Sky Devils	All Star	Feb.	6,'32	Jan. 12,'32

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas Bickford	Sept. 15	74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15	66	
Frankenstein	Colin Cline-Mae Clarke	Nov. 21	71	Nov. 14
Graft	Regis Toomey-Sue Carol	Sept. 21	54	Aug. 15
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12	78	Oct. 3
Homicide Squad	L.Carrillo-M.Brian-N.Beery	Sept. 29	69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec. 5	70	Nov. 28
Lasca of the Rio Grande	Leo Carrillo	Nov. 2	65	July 25
Last Ride	D. Revier-Frank Mayo	Dec. 28	63	
Mystery of Life	Clarence Darrow	Aug. 3	73	July 11
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	
Racing Youth	Slim Summerville-Louise Fazenda	Feb.	14,'32	63	Dec. 12
Reckless Living	Mae Clarke-Norman Foster (Reviewed under title "Twenty Grand")	Oct. 20	68	Sept. 12
Spirit of Notre Dame	Lew Ayres	Oct.	13	79	Sept. 26
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec. 26	91	Nov. 7
Up for Murder	Mae Clarke-Kent Douglass	June 15	70	
Waterloo Bridge	Ayres-Tobin	Sept. 1	81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Lady	Rose Hobart			
Ambition	Pat D'Brien-Claudia Dell			
Back Street	Rose Hobart			
Brown of Culver	Lew Ayres-Rose Hobart			
Cobblestones	Norman Foster-June Clyde			
Cohens & Kellys in Hollywood	G. Sidney-C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Impatient Malden	Lew Ayres-Mae Clarke			
Law and Order	Walter Huston-Lois Wilson	Feb.	7,'32	
Marriage Interlude	Tala Birell-Adolphe Menjou			
Michael and Mary	Edna Best-Herbert Marshall	Jan.	31,'32	78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb.	21,'32		
Oh, Promise Me					
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan.	3,'32	62	

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12	71	June 13
Blonde Crazy	James Cagney-J. Blondell (Reviewed under title "Larceny Lane")	Nov. 14	75	Aug. 22
Bought!	Constance Bennett-Ben Lyon	Aug. 22	83	July 18
Children of Dreams	Margaret Schilling	July 25	83	July 25
Expensive Women	Dolores Costello	Oct. 24	63	Nov. 21
Gold Dust Gertie	Winnie Lightner	June 27	68	May 9
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7	81	Oct. 31
Manhattan Parade	W. Lightner-Butterworth	Jan. 16,'32	77	Jan. 2,'32
Night Nurse	Barbara Stanwyck	Aug. 8	73	July 25
Public Enemy, The	Harlow-Cagney	May 15	96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10	70	Aug. 1
Side Show	Lightner-Butterworth	Sept. 19	86	July 4
Smart Money	Edw. G. Robinson	July 11	81	May 16
Star Witness, The	Walter Huston	Aug. 22	68	July 25
Under Eighteen	Marian Marsh-Warren William	Jan.	2,'32	81	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss				
Ferguson Case	Joan Blondell			
High Pressure	Wm. Powell-Evelyn Brent	Jan.	30,'32	Jan. 9,'32
Love on a Budget	Loretta Young-Norman Foster-Lightner-Butterworth			
Man Who Played God	George Arliss	Feb.	27,'32	
Mendel, Inc.	Smith & Dale			
Mouthpiece, The	Sidney Fox-Warren William			
Slice of Life	Charles "Chic" Sale	Feb.	13,'32	
So Big	Barbara Stanwyck			
Taxi!	Jas. Cagney-Loretta Young	Feb.	6,'32	68	Jan. 16,'32
Working Wives	Kay Francis			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated].

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 224	Aug. 1	1 reel	
C 225	Aug. 29	1 reel	
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
C 230	Jan. 7,'32		
EDDIE BUZZELL SPECIALTIES			
Blond Pressure	Oct. 16	1 reel	
Gall of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Last of Moe Higgins	May 22	1 reel	
Love, Honor and He Pays	Jan. 14,'32		
Red Man Tell No Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
KRAZY KAT KARTDONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Love Crazy			
Piano Mover	Jan. 4,'32		
Restless Sax, The			
Soda Poppa	May 29	1 reel	
Stork Market, The	July 11	7	
Svengarlic	Aug. 3	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury in Reno	July 6	10	
Laughing with Medbury in Turkey	Sept. 7	9	Dec. 5
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury in Borneo		1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Dct. 9		
Beach Party, The	Nov. 4	1 reel	
Blue Rhythm	Aug. 18	1 reel	
Delivery Boy	June 15	10	Oct. 24
Duck Hunt			
Fishin' Around	Sept. 14	1 reel	
Grocery Boy, The			
Mickey Cuts Up			
Mickey's Orphans	Dec. 9	7	Dec. 19
Mickey Steps Out	July 16	7	Dct. 3
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16		
Curses! Curses! Curses!	Aug. 20	1 reel	
Jazbo Singer	Nov. 9		
Little Beezer	July 5	8	
Monkeydoodles	Dct. 12	1 reel	
RAMBLING REPORTER			
Father Nile	May 11	1 reel	
Jersusalem, City of Peace	May 11	10	
Land Nobody Knows	June 27	9	
Land of Enchantment	July 31	1 reel	
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTODNS			
Dog Cather, The	Oct. 15	1 reel	
Chinatown Mystery	Jan. 4,'32	1 reel	
Little Pest, The	Aug. 15	8	
Scrappy Minds the Baby	Nov. 16	1 reel	
Showing Off		1 reel	
Sunday Clothes	Sept. 15	1 reel	
Yelp Wanted	July 16	1 reel	July 16
SILLY SYMPHDNIES			
Bird Store			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Dct. 3
China Plate	May 25	8	
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	
Midnight in a Toy Shop	July 3	1 reel	May 2
Spider and the Fly	Dct. 16	1 reel	Dec. 19
Ugly Duckling, The	Dec. 16	1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE CDMEDIES			
Cannonball, The Clyde	Sept. 16	19	Aug. 29
Half Holiday	Dec. 13	22	Dec. 5
Shopping With Wife	Feb. 7,'32	20	Jan. 9,'32
Taxi Troubles Clyde	Dct. 18	19	Dct. 24
BILL CUNNINGHAM'S SPDRTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
He-Man Hockey	Dec. 20	10	Jan. 9,'32
Inside Baseball	Dct. 11	9	
No Holds Barred	Sept. 6	9	
Speedway	Jan. 24,'32	9	
BURNS, WM. J., DETFCTIVE MYSTERIES			
Anthony Cape, The	Aug. 2	11	
Death Houshe, The	Aor. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	Dec. 5
Framed	May 10	10	
Mead Trial, The	June 21	10	
Starbrite Diamond, The	June 7	11	Dct. 3
Trap, The	May 24	11	Aug. 29
CAMED CDMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Honeymon Trio	Aug. 30	9	Sent. 26
Idle Roomers	Nov. 29	9	Oct. 24
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	Jan. 9,'32
That's My Meat	Dct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
GAYETY COMEDIES			
Foolish Forties Ford Sterling-June McCloy	June 28	21	June 6
HODGE-PDDGE			
All Around the Town	Feb 21,'32		
Highlights of Travel	Sept. 12	10	
Jungle Giants	June 21	11	
Money Makers of Manhattan	July 19	9	
Tidbits	May 24	10	July 11
Vagabond Melodies	Aug. 16	10	
Veldt, The	Dec. 20	10	Dec. 19
Wonder Trail, The	Oct. 11	10	

Title	Rel. Date	Minutes Running Time	Reviewed
IDEAL COMEDIES			
Lure of Hollywood Brooks-Chandler	July 5	20	June 27
Moonlight and Cactus	Jan. 10,'32	21	Dec. 26
Queenie of Hollywood Flynn-Brooks	Nov. 8	21	
Tamale Vendor, The Patricola-DeMontez	Sept. 6	20	Aug. 20
MACK SENNET BREVITIES			
Who's Who in the Zoo	Oct. 11	10	
World Flier, The	Sept. 13	9	Sept. 26
MACK SENNETT COMEDIES			
Albany Branch, The P. Kelton-T. Dugan	Aug. 2	6	July 4
All American Kickback	Nov. 29	20	Dec. 12
Cow Catcher's Daughter Clyde-Gribbon-Beebe	May 10	22	Apr. 4
Fainting Lover Clyde-Boteler-Dent	Aug. 16	18	
Ghost Parade Clyde-Gribbon-Beebe	May 24	22	May 2
Girl in the Tonneau	Jan. 31,'32		
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hoodler Sheriff	June 7	21	
Lady! Please!	Feb. 28,'32		
Monkey Business in Africa Clyde-Beebe	June 21	22	July 4
Movie Town Sennett-Beebe	July 5	17	
Poker Widows	Sept. 13	19	
Pottsville Palooka, The Gribbon-Granger	Dec. 27	21	Jan. 16,'32
Slide, Speedy, Slide D. Pollard-T. Dugan	July 19	18	
Too Many Husbands Clyde-Boteler	Aug. 30	21	
MACK SENNETT FEATURETTES			
Dream House	Jan. 17,'32	17	Jan. 9,'32
I Surrender Dear Bing Crosby	Seot. 13	22	
One More Chance Bing Crosby	Nov. 15	21	
MERMAID COMEDIES			
Keep Laughing	Jan. 24,'32	20	
Once a Hero	Nov. 22	19	Nov. 28
Up Pops the Duke Chandler-Bolton	Sept. 20	20	
RDMANTIC JDURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Dream World	July 5	9	Aug. 29
Harem Secrets	Oct. 4	10	Dec. 5
Outposts of the Foreign Legion	Dct. 18	10	Nov. 21
Peasant's Paradise	Nov. 15	10	Dec. 12
Road to Romance	Jan. 17,'32	10	Jan. 2,'32
TERRY-TDONS			
Aladdin's Lamp	Dec. 27	6	Dec. 12
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Dct. 31
Blues	June 28	6	July 4
By the Sea	July 12	6	July 4
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Day to Live, A	May 31	6	
Fried Chicken		7	Oct. 3
Her First Egg	July 26	6	
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	6	Dct. 24
Lorelei, The		6	Dec. 12
Noah's Duting	Jan. 24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb. 21,'32		
Spider Talks, The	Feb. 7,'32		
Summer Time	Dec. 13	6	
2000 B.C.	June 14	6	June 6
Villain's Curse, The	Jan. 10,'32	6	
TDRCHY			
Torchy Ray Cooke-Dorothy Dix	Dct. 4	22	Oct. 3
Torchy Passes the Buck	Dec. 6	22	Nov. 14
Torchy Turns the Trick	Feb. 7,'32		
TUXEDD CDMEDIES			
What a Head Duffy-Rondell	July 26	20	
VANITY CDMEDIES			
College Racket Glenn Tryon	June 14	20	June 6
For the Love of Fanny	Dec. 27	27	Jan. 9,'32
Freshman's Finish, The	Seot. 20	22	
Girl Rush, The	Dct. 25	21	Oct. 17
That Rascal	Feb. 21,'32		

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
6 The Wild West of Today	Sept 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wilde Life on the Veldt	Sept. 27	8	May 9
9 Dver the Viking Trail	Dct. 4		
10 India Today	Dct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Dct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Drient	Dec. 6		
19 Hanpy Days in Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	
22 Stmboul to Bagdad	Jan. 3,'32	8	
23 With the Foreign Legion	Jan. 10,'32	10	
24 Spreewald Folk	Jan. 17,'32	9	
25 Dver the Yukon Trail	Jan. 24,'32	8	
26 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIFNDS, THE			
Call A Coo	Sept. 12	20	
Kick Dff, The	Dec. 5	21	Dec. 5

Title	Rel. Date	Minutes Running Time	Reviewed
Let's Do Things	June 6	27	
Mama Loves Pape	Oct. 24	17	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	Dec. 12
One of the Smiths	May 23	26	
Panis Is On, The	Aug. 14	20	Aug. 15
Rough Seas	Apr. 25	27	June 6
Skip The Maloo	Sept. 26	21	
Tobasco Kid, The	Jan. 30,'32	21	
What a Bozo	Nov. 7	21	
DOGVILLE			
Big Dog House, The	Mar. 14	16	Aug. 8
Love Tails of Morocco	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28	15	Jan. 9,'32
Two Barks Bros	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Picatorial Pleasesures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 5
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Cradles of Creed	Feb. 6,'32		
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32	10	
Land of the Maharajahs, The	Aug. 22	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Melody Isle, The		9	Jan. 9,'32
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
FLIP THE FROG			
Africa Squeaks			Jan 9,'32
Jailbirds	Sept. 26	9	Nov. 21
Movie Mad	Aug. 29	9	
New Car, The	May 2	8	
Ragtime Romeo	July 25	8	Sept. 12
Stormy Seas	Aug. 22	9	
Village Specialist, The	Sept. 12	8	Dec. 12
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	Jan. 9,'32
Nanny	Nov. 14	8	Dec. 19
Roamin' in the Gloamin'	Seot. 5	10	Aug. 15
She's My Daisy	Dct. 10	9	Apr. 11
LAUREL & HARDY			
Any Did Port	Mar. 5,'32	21	
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	Nov. 28
Helpmates	Jan. 23,32	20	Dec. 12
One God Turn	Oct. 31	21	Nov. 21
NDVELTIES			
Desert Regatta			Jan. 9,'32
Jack Cooper's Christmas Party		9	Jan. 2,'32
OUR GANG			
Bargain Day	May 2	19	
Big Ears	Aug. 29	21	
Dogs is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
Dn the Loose	Dec. 26	20	
Pajama Party	Dct. 3	20	Nov. 7
Seal Skins	Feb. 6,'32	21	
War Mamas	Nov. 14	21	
SPORT CHAMPIDNS			
Athletic Daze	Mar. 26,'32	10	
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 16,'32	10	
Dlympic Events	Mar. 5,'32	10	
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Seot. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climate Chasers	July 11	1 reel	
ONE REEL ACTS			
Backyard Follies Haig Trio	Dec. 12		
Beach Nut, The Herb Williams	Dct. 3		
Cheaper to Rent Willie West & McGinty	Sept. 19		
Clinching a Sale Harry Rchiman	Aor. 18		
Close Farmony Boswell Sisters	Jan. 9,'32		
Fair Ways & Square Ways Eddie Miller	May 2		
Finn and Caddlie Borrah Minnevitch	Dct. 17		
Hudson and Its Moods Leslie Stowe-Speed Young	Aor. 11		May 12
Jazz Reporters	Nov. 21		
Charles Davis & Gang			
Lesson in Lovo, A Helen Kane	Sept. 26	11	Sept. 19
Lester Allen in Paris Lester Allen	Aug. 3		
More Gas Solly Ward	Dct. 24		
M'Lady Irene Bordoni	Mar. 28		
Musical Justice Rudy Vallee	Dec. 26	10	Dec. 26
My Wife's Jewelry Tom Howard	Aug. 22	11	Seot. 12
No More Hookey Haig Trio	Aug. 29		
Dh My Dperation Burns and Allen	Jan. 16,'32		
Dnce Dver, Light Burns and Allen	May 23		May 16
One Hundred Percent Service Burns and Allen	Aug. 1	10	Sept. 5
Pair of French Heels, A Mitchell & Durant	Nov. 14		
Pest, The Tom Howard	Mar. 14		

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Running Time	Reviewed
Puff Your Blues Away	Oct. 31	10	Nov. 28
Lillian Roth			
Quit Your Kickin'	Jan. 23,'32		
Red Oonahue			
Roaming	Nov. 28		
Ethel Merman			
Taxi Tangle	Dec. 19		
Jack Benny			
Tune Detective, The	Apr. 25		June 13
Dr. Sigmund Spaeth			
Two A. M.	May 2		
Tom Howard			
Via Express	July 4	10	Oct. 10
Tom Howard			
PARAMOUNT PICTORIAL			
No. 9—Harmonies of the Harp; Facts and Fancies in sports—Lowell Thomas.	May 16	1 reel	
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air	June 6	1 reel	
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June 27	1 reel	
No. 12—Michael Fokine — Africa, U. S. A. — Jesse Crawford	July 18	1 reel	
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug. 22	1 reel	
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ	Sept. 26	1 reel	
No. 2—Lowell Thomas — Something New in Dishes —Behind the Microphone.	Oct. 24	1 reel	
No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Nov. 28	1 reel	
No. 5—A Drink for Six Million—Educated Toes—The Pony College			
No. 6—Vincent Lopez—Jewels—Lowell Thomas			
SCREEN SONGS			
Alexander's Rag Time Band, And the Green Grass Grew All Around	May 9	1 reel	
Bety Co-Ed	May 30 / Aug. 1	1 reel / 1 reel	
By the Light of the Silvery Moon	Nov. 14	7	Dec. 19
Gallagher & Shean	Aug. 29	1 reel	
Kitty from Kansas City			
Rudy Vallee	Oct. 31	1 reel	
Little Annie Rooney	Oct. 10	1 reel	
My Baby Just Cares for Me.	Dec. 5	1 reel	
My Wife's Gone to the Country	June 13	6	Sept. 26
Russian Lullaby	Dec. 26	1 reel	
Show Me the Way to Go Home	Jan. 30,'32	1 reel	
Somebody Stole My Gal	Mar. 21	1 reel	
Sweet Jenny Lee	Jan. 9,'32	1 reel	
That Old Gang of Mine	July 11	1 reel	
You're Driving Me Crazy.	Sept. 19	1 reel	
SCREEN SOUVENIRS			
No. 1—Old Time Novelty	Aug. 15	10	Sept. 26
No. 2—Old Time Novelty	Sept. 12	1 reel	
No. 3—Old Time Novelty	Oct. 10	1 reel	
No. 4—Old Time Novelty	Nov. 7	1 reel	
No. 5—Old Time Novelty	Dec. 5	1 reel	
No. 6—Old Time Novelty	Jan. 2,'32	1 reel	
No. 7—Old Time Novelty	Jan. 30,'32	1 reel	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags	Jan. 2,'32	7	Dec. 26
Bimbo's Express	Aug. 22		Sept. 12
Bimbo's Initiation	July 25	1 reel	
Boop-Dop-A-Doop	Jan. 23,'32	1 reel	
Bum Bandit, The	Apr. 4	1 reel	
Dizzy Red Riding Hood	Dec. 12	1 reel	
Herring Murder Case, The.	June 27	1 reel	
In the Shade of the Old Apple Sauce	Oct. 17	1 reel	
Jack and the Beanstalk		1 reel	
Male Man, The	Apr. 25	6	Mey 23
Mask-a-Raid	Nov. 7	1 reel	
Minding the Baby	Sept. 26	1 reel	
Silly Scandals	May 23	1 reel	May 9
Twenty Legs Under the Sea.	June 6	8	Oct. 3
TWO REEL COMEDIES			
All Sealed Up	Mar. 18,'32		
Al St. John			
Auto Intoxication	Oct. 17		
Ford Sterling			
Big Splash, The	Jan. 17,'32		
Weismuller-Kruger			
Bullmania	Aug. 15		
Billy House & Co.			
Cab Waiting	June 20	17	May 16
Jack Benny			
Elmer Takes the Air	July 18		Sept. 12
Kruger-Assen Jordanoff			
Fur, Fur, Away	Oct. 3		Sept. 5
Smith & Dale			
Gents of Leisure	May 9		
Chester Conklin			
Headache, The	Mar. 14		June 13
Billy House			
It Ought to Be a Crime	Sept. 12		
Ford Sterling			
Lease Breakers, The	Sept. 5		
Oane & Arthur			
Mile. Iren, The Great	Nov. 7		
Al St. John			
Mysterious Mystery, The.	Feb. 12,'32		
Johnny Burke			
Nothing to Declare	Aug. 8		
Lulu McConnell			
Out of Bounds	Nov. 14		
Billy House			
Pretty Puppies	Jan. 2,'32		
Ford Sterling			
Put Up Job, A	Jan. 23,'32		
Dane & Arthur			
Retire Inn	Sept. 19		
Billy House			
Shove Off	Oct. 31		
Oane & Arthur			
S.S. Malaria	June 6		
Smith & Dale			
Socially Correct	Oct. 10		
Lulu McConnell			
Summer Daze	Apr. 15,'32		
Oane-Arthur			
(Reviewed under the title "In the Good Old Summer Time")			
13th Alarm, The	July 4		
Chester Conklin			
Thou Shalt Not	May 23		May 2
Billy House			
Twenty Horses			
Ford Sterling			
Unemployed Ghost, The	Dec. 19		
Tom Howard			
What Price Pants	Aug. 22		
Smith & Dale			
Where East Meets Vest	Nov. 28		
Smith & Dale			

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Running Time	Reviewed
AESOP'S FABLES			
Big Game	Aug. 3	8	
Cowboy Cabaret	Oct. 26	7	Dec. 26
Family Shoe, The	Sept. 14	7	Oct. 10
Fairyland Follies	Sept. 28	8	Oct. 31
Fisherman's Luck	June 13	10	July 4
Fly Guy, The	May 10	7	June 6
Fly Hi	Aug. 31	9	Oct. 10
Fun on the Ice	July 19	8	Aug. 8
Horse Cops	Oct. 12	1 reel	
In Outch	Nov. 9	1 reel	
Last Dance, The	Nov. 23		
Love in a Pond	Aug. 17	8	Sept. 19
Making 'Em Move	July 5	9	July 25
Pale Face Pup	June 22	9	July 4
Play Ball	May 24	10	May 30
Toy Time	Jan. 27,'32		
BENNY RUBIN COMEDIES			
Oumb Oicks	Mar. 21,'32	2 reels	
Full Coverage	Nov. 9	18	Nov. 14
Guests Wanted	Jan. 18,'32	18	Oec. 12
Julius Sizzer	Sept. 7	20	Sept. 5
Messenger Boy, The	June 29	22	July 25
Promoter, The	May 30,'32	2 reels	
CAMPUS COMEDIES			
Night Class	May 31	2 reels	May 16
Open House	Mar. 22	20	Apr. 11
CAPITAL COMEDIES			
Bare Knees	May 8	2 reels	Mar. 7
Half Pint Polly	May 3	2 reels	
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept. 14	11	Sept. 28
Woodrow Wilson's Great Oecision	Aug. 17	11	
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov. 16	2 reels	
Extra, Extra	Apr. 4,'32	2 reels	
Hot Spot, The	Sept. 14	18	Oct. 10
News Hound, The	Jan. 25,'32	2 reels	
Pete Burke, Reporter	June 6,'32		
That's News to Me	July 6	20	May 30
GAY GIRL COMEDIES			
Ducks and Drakes	Oec. 14		
Easy to Get	Dec. 7	18	Oec. 19
Gay Girl, The	June 27,'32		
Gigolettes	Apr. 18,'32	2 reels	
June First	July 27	20	July 4
Niagara Falls	June 27,'32	2 reels	
Only Men Wanted	Feb. 8,'32	20	
Riders of Riley	Oct. 26		
Take 'Em and Shake 'Em.	Sept. 28	20	
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings	July 12	11	July 18
Blue Grass Kings	June 20	1 reel	July 4
Canine Champions	Nov. 16	10	Oec. 12
College Grapplers	Jan. 27,'32		
Oiamond Experts	May 17	10	May 23
Oucks and Orakes	Oec. 14		
Floating Fun	Sept. 7	10	
Manhattan Mariners	Aug. 24	9	Oct. 24
Olympic Talent	Aug. 9	8	Sept. 12
Outboard Stunting	May 3	1 reel	May 31
Pack and Saddle	Oct. 19	11	
Pigskin Progress	Sept. 21	9	Oct. 10
Poise	July 27	9	Aug. 8
Riders of Riley	Nov. 2	1 reel	
Tennis Topnotchers	Apr. 4	1 reel	June 6
Timing	Oct. 5	10	
Uncrowned Champions	Nov. 30		
Younger Years	June 29	10	July 4
Water Bugs	June 6	10	May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept. 26	1 reel	
Flying Feet	Sept. 26	1 reel	
Hidden Ball, The	Sept. 26	1 reel	
Last Yard, The	Sept. 26	1 reel	
Touchdown	Sept. 26	1 reel	
Two Minutes to Go	Sept. 26	1 reel	
MANHATTAN COMEDIES			
Crashing Reno	Aug. 24	2 reels	Aug. 8
Oh, Marry Me	Nov. 2	18	Nov. 21
She Snooos to Conquer	June 22	20	June 20
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct. 26	18	Oct. 17
Oh, Oh, Cleopatra	Aug. 17	22	Aug. 8
Rule 'Em and Weep	Mar. 7,'32		
Stout Hearts and Willing Hands	June 15	20	May 30
Wide Ouen Spaces	Oec. 28	2 reels	
MR. AVERAGE MAN COMEOIES (EOGAR KENNEOY)			
Bon Voyage	Feb. 22,'32	2 reels	
Camping Out	Oec. 14	2 reels	
Giggle Water	4,'32		
Lemon Meringue	Aug. 3	20	June 6
Mother-in-Law's Day	Apr. 25,'32	2 reels	
Thanks Again	Oct. 5	20	Dct. 10
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RAINBOW CDMEOIES			
Against the Rules	June 6	19	May 23
RUFFTOWN COMEDIES (JAMES GLEASDN)			
Battle Royal	Feb. 29,'32	2 reels	
Doomed to Win	Oec. 21	2 reels	
High Hats and Low Brows	May 2,'32		
Slow Poison	Dct. 19	21	Oct. 24
Stealing Home	July 11,'32		
Where Canaries Sing Bass.	Aug. 10	18	Sept. 12
TRAVELING MAN CDMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept. 21	20	Sept. 26
Blondes by Proxy	Apr. 11,'32	2 reels	
Perfect 36	June 13,'32	2 reels	
Selling Shorts	Nov. 30	17	Nov. 7
Stop That Run	Feb. 1,'32	2 reels	
That's My Line	July 13	2 reels	
VAGABDND AOVENTURE SERIES			
Beneath the Southern Cross.	Aug. 24	10	
Children of the Sun	Dec. 21	1 reel	
Fallen Empire	July 27	10	
Land of Ghandi			
Song of the Voodoo	Oct. 19	9	Oct. 31
Through the Ages	Nov. 16	9	Oec. 19
Utmost Isle, The	Sept. 21	11	Oct. 3

RKO-RADIO PICTURES

Title	Rel. Date	Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug. 15	20	
Cowslips	Sept. 19	18	Jan. 2,'32
Ex-Rooster	Jan. 30,'32	19	
Hurray Call, A			
Many a Slip	Oec. 19	19	
Slip at the Switch, A			
HEADLINER SERIES	Mar. 22	21	Mar. 7
House Dick, The	Oct. 17	18	
Jimmy Save			
False Roomers	Oct. 10	20	
Clark & McCullough			
Scratch as Catch Can	Oct. 24	19	
Clark & McCullough			
Melo„ Orama, A	Nov. 6	20	Oec. 19
Clark & McCullough			
Trouble from Abroad	Aug. 22	20	June 20
F. Sterling-L. Littlefield			
LIBERTY SHORT STORIES SERIES			
Oouble Oecoy	Oec. 16	11	
Endurance Plight	Jan. 23,'32		
Ether Talks	Oec. 12	11	
Leading Citizen, The			
Stung	Nov. 15	10	Dec. 5
LOUISE FAZENOA SERIES			
Blondes Prefer Bonds	May 15	21	
MICKEY McGUIRE SERIES			
Mickey's Helping Hand	Dec. 19	18	
Mickey's Holiday			
Mickey's Sidelines	Oec. 26	19	
Mickey's Thrill Hunters	Sept. 19	18	
Mickey's Travels			
Mickey's Wildcats	Sept. 12	18	
NEO SPARKS SERIES			
Big Oame Hunting	Jan. 16,'32	20	Oec. 19
Strife of the Party, The	Oct. 17	16½	
Way of All Fish, The	Aug. 29	19	June 13
When Summons Comes	Feb. 20,'32		
NICK HARRIS OETECTIVE SERIES			
Facing the Gallows	Sept. 26	21	
Mystery of Compartment C, The	Oct. 31	21	
Swift Justice	Jan. 16,'32	21	
ROSCO ATES SERIES			
Clean Up on the Curb, The.	Sept. 12	20	June 13
Gland Parade, The	Sept. 26	20	Aug. 1
Lone Starved Ranger, The.	Aug. 8	20	July 25
Never the Twins Shall Meet	Feb. 13,'32		
Use Your Noodle	Oct. 31	20	
TOBY THE PUP			
Toby the Bull Thrower	June 7	7	May 27
TOM ANO JERRY SERIES			
Jungle Jam	Nov. 14	8	
Polar Pals	Oec. 19	7	
Rocketeers	Jan. 30,'32		
Swiss Trick, A	Oec. 19		
Trouble	Oct. 10	7	
Wot a Night	Aug. 1	8½	

STATE RIGHTS

Title	Rel. Date	Running Time	Reviewed
BRITISH INTERNAT'L			
Mystery of Marriage, The		20	
CAPITAL			
Land of the Shalimar		17	Nov. 21
CINES-PATTALUGA			
A Doll's Fantasy			Dec. 19
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
IOEAL			
Jerusalem—The Holy City		10	Sept. 26
Journey Through Germany, A		10	Jan. 9,'32
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy		10	Sept. 26
Hymie Jacobson			
LOUIS SIMDN			
Palmy Oaze		28	Dct. 24
B. M. POWELL			
Harem Scarem		9	Sept. 12
Travelogue			
MARY WARNER			
Glimpses of Germany		8	
Mosel, The — Germany's River of Enchantment		8	
Springtime on the Rhine		7	
Trier, The Oldest City in Germany		6	
PICTURE CLASSICS			
Kiddie Genius		9	Nov. 28
Out Where the West Begins		8	Nov. 21
Sightseeing in New York		17	Dec. 19
STEELE, JOSEPH HENRY			
Gaunt			Jan. 9,'32
TOBIS FDRENFILM			
Germany in 15 Minutes			Oct. 10
Melodie der Welt		30	Oct. 24
Songs of the Steppes		18	Oct. 10
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
WELSHAY			
Old Songs for New		9	Sept. 5
Bob Welsh			
WILLIAM, J. D.			
Nomadie, The		17	Dec. 12

SYNDICATE PICTURES CORP.

Title	Rel. Date	Running Time	Reviewed
ALICE SERIES			
Alice Rattled by Rats	May 1	6	
Alice's Mysterious Mystery	May 15	6	

TIFFANY

Title	Rel. Date	Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept. 26	9	Sept. 5

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
2—Wedge Play	Oct.	3	9
3—Kicking Game	Oct.	10	11
4—Deception	Oct.	17	10...Oct. 24
5—Forward Pass	Oct.	24	9...Oct. 10
6—Penalties	Oct.	31	11...Oct. 31
TIFFANY CHIMP SERIES			
7—Africa Squawks	July	15	18
8—Apeing Hollywood	Aug.	16	21
9—Cinnamon	Oct.	4	11
10—Skimpy	Nov.	8	18...Nov. 21
11—My Children	Dec.	28	18
12—Broadcasting	Jan.	31,'32	18
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 1—Lew Ayres	July	5	10...Sept. 5
No. 2—Elliot Nugent	July	19	11
No. 3—Ivan Lebedeff	Aug.	2	11
No. 4—Arthur Lake	Aug.	16	11
No. 5—Olson & Johnson	Aug.	30	10...Nov. 14
No. 6—John Boles & Helen Chandler	Oct.	11	9
No. 7—Roscoe Ates	Oct.	25	11...Dec. 5
No. 8—Monte Blue	Nov.	8	11...Nov. 21
No. 9—Pat O'Brien	Nov.	22	11
No. 10—Andy Clyde	Dec.	6	11...Dec. 12
No. 11—Marjorie White	Dec.	20	10...Jan. 2,'32
No. 12—Franklin-Pangborn	Jan.	3,'32	9
No. 13—John Wayne	Jan.	17,'32	11

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
All Wet	Feb.	1,'32	1 reel
Band Master, The	May	18	6...June 20
Champ, The	July	27	1 reel
Clown, The	Dec.	21	6...Jan. 16,'32
Fisherman, The	Dec.	7	7...Jan. 9,'32
Grandma's Pet	Jan.	18,'32	1 reel
Hare Mail, The	Nov.	30	1 reel
Hot Feet	Sept.	14	6...Oct. 10
Hunter, The	Oct.	12	6...Oct. 10
Mechanical Cow	Oct.	26	
In Wonderland	Jan.	4,'32	6...Dec. 5
North Woods	June	29	1 reel..July 11
Radio Rhythm	July	27	1 reel..Aug. 15
Stone Age, The	Nov.	23	1 reel
Sunny South, The	July	13	1 reel..May 2
Trolley Troubles	Apr.	20	1 reel
RED STAR SERIES			
The Cat's Paw	July	8	2 reels.Apr. 4
Hello Napoleon	June	3	2 reels.July 11
Howdy Mate	July	22	2 reels
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept.	7	18...Aug. 15
No. 2—Trapped	Oct.	28	23...Oct. 31
No. 3—Sealed Lips	Nov.	11	17...Nov. 21
No. 4—House of Mystery	Dec.	16	16...Jan. 2,'32
No. 5—The Red Shadow	Jan.	20,'32	2 reels
No. 6—Circus Showup	Feb.	17,'32	2 reels
SIDNEY-MURRAY COMEDIES			
Butter in Yegg Man	May	6	2 reels.Apr. 11
Models and Wives	Nov.	25	20
Stay Out, The	May	5	2 reels
SLIM SUMMERVILLES			
Let's Play	Apr.	29	2 reels.Aug. 8
Parisian Gaieties	June	17	2 reels.Aug. 8
SPORTS REELS			
Backfield Plays	Sept.	28	1 reel
Notre Dame Football			
Basket Ball Reel No. 1	Dec.	21	1 reel
Doc Meanwell			
Basket Ball Reel No. 2	Dec.	28	1 reel
Doc Meanwell			
Basket Ball Reel No. 3	Jan.	4,'32	1 reel
Doc Meanwell			
Carry On	Oct.	3	1 reel
Notre Dame Football			
Developing a Football Team	Nov.	2	10
Pop Warner Football			
Famous Plays	Sept.	21	1 reel
Notre Dame Football			
Football Forty Years Ago	Nov.	9	9...Oct. 24
Pop Warner Football			
Just Pals	Feb.	22,'32	1 reel
Babe Ruth No. 2			
Offensive System	Sept.	14	1 reel
Notre Dame Football			
Shifts	Sept.	7	1 reel
Notre Dame Football			
Slide, Babe, Slide	Feb.	15,'32	1 reel
Babe Ruth Series			
Soccer	Nov.	16	1 reel
Pop Warner Football			
Trick Plays	Oct.	26	1 reel
Pop Warner Football			
STRANGE AS IT SEEMS SERIES			
No. 9—Novelty	May	11	1 reel..July 4
No. 10—Novelty	June	8	10...July 11
No. 11—Novelty	July	6	1 reel
No. 12—Novelty	Aug.	31	9...Aug. 29
No. 13—Novelty	Sept.	15	9...Oct. 10
No. 14—Novelty	Oct.	12	1 reel
No. 15—Novelty	Nov.	16	1 reel
No. 16—Novelty	Dec.	28	1 reel
No. 17—Novelty	Jan.	25,'32	1 reel
No. 18—Novelty	Feb.	22,'32	1 reel
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day	Sept.	30	2 reels
Lloyd Hamilton			
Bless the Ladies	Dec.	9	2 reels
Summerville			
Fast and Furious	Oct.	11	19...Oct. 3
Daphne Pollard			
First to Fight	Sept.	2	4 reels.Aug. 8
Summerville			
Hollywood Halfbacks	Dec.	23	2 reels
Hotter Than Hait	Nov.	11	22...Dec. 5
Summerville			
Models and Wives	Nov.	25	2 reels
Sidney-Murray			
One Hundred Dollars	Sept.	16	2 reels.Aug. 29
Chas. Lawrence			
Out Stepping	Oct.	28	16...Nov. 7
Don Brodie			
Peekin' in Pekin	Dec.	30	2 reels
Summerville			
Robinson Crusoe & Son	Feb.	24,'32	2 reels
Lloyd Hamilton			
Running Hollywood	Jan.	27,'32	2 reels
Sea Soldiers' Sweeties	Feb.	10,'32	2 reels
Sold at Auction	Jan.	13,'32	18...Jan. 9,'32
Daphne Pollard			

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown		2 reels	June 6
No. 2—An African Boma		2 reels	July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14
NEW SERIES			
No. 1		8	Dec. 5
No. 2		8	Dec. 19
No. 3		1 reel	
No. 4		8	
BIG STAR COMEDIES			
No. 1—Lucky 13 Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up Walter D'Keefe		2 reels	
No. 3—Of All People Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives		18	Dec. 12
u Dr. Rockwell			
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson		18	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		9	
No. 4—Detectives Billy Hayes-Dave Gorcey		9	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music Ruth Etting		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls		2 reels	
HOW I PLAY GOLF—BOBBY JONES			
No. 1—The Putter		1 reel	Apr. 25
No. 2—Chip Shots		1 reel	Apr. 25
No. 3—The Niblick		1 reel	Apr. 25
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LOONEY TUNES SERIES			
SONG CARTOONS			
NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Doughboy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	
No. 5—Bosko at the Zoo		1 reel	
No. 6—Battling Bosco		1 reel	
MELODY MASTER SERIES			
No. 1—The "Big House" Party Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin' Rudy Weldoeft & Orch.		9	Dec. 19
No. 4—Horace Heidt and His Famous Californians		8	
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
THE NAGGERS SERIES MR. AND MRS. JACK			
NOVWORTH			
The Naggers at the Dentist		1 reel	May 2
The Naggers at the Opera		1 reel	
The Naggers at the Races		1 reel	Aug. 15
The Naggers' Housewarming		8	Sept. 8
The Naggers in the Subway		11	Aug. 8
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NOVELTIES			
Bigger They Are, The Primo Carnero		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
ONE REEL COMEDIES			
Baby Face Victor Moore			
Gold-Digging Gentlemen Al Klein-Joan Abbott			Aug. 22
I'll Fix It Kent-Lake			May 28
Lodge Night Phillips-Cox			May 16
Military Post, The Roberto Guzman			
Milky Way, The Neely Edwards			July 18
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Purely An Accident Brown-Kearns			May 18
Riding Master, The Poodles Hannaford		9	Dec. 26
Second Childhood		7	Dec. 26
Sitting Pretty Joe Phillips-Ruth Donnely			May 9
Strong Arm, The Harrington-D'Neil			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Just a Gigolo Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe			
No. 7—The Movie Album			
SPORTSLANT SERIES—TED HUSING			
No. 1		1 reel	Oct. 24
No. 2		9	Sept. 26
No. 3		1 reel	
No. 4		1 reel	
No. 5		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jane Winton		17	Dec. 19
No. 4—Symphony Murder Mystery, The Donald Meek-J. Hamilton		18	
TWO REEL COMEDIES			
Gigolo Racket, The Helen Morgan		20	Aug. 1
Meal Ticket, The Jack Pearl			June 13
23 Skidoo Lew Fields			May 2
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hoper			June 6
Good Mourning Eddie Foy-Dressler-White			Sept. 5
Silent Patrner, The Billy Gaxton			Aug. 15
Success Jack Haley		17	Sept. 5
WAYNE AND WHITE COMEDIES			
Good Pie Forever Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero Billy Wayne		7	Dec. 5
Inventor, The Billy Wayne-Thelma White		1 reel	May 16
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		1 reel	
No. 6—Northern India		1 reel	

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Galloping Ghost, The Harold Red Grange	Sept.	15	
Lightning Warrier, The Rin Tin Tin	Dec.	1	
Shadow of the Eagle	Mar.	1,'32	
Vanishing Legion, The Harry Carey-Edwina Booth	June	10	July 25

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Battling with Buffalo Bill Tom Tyler-Rex Bell	Nov.	28	Oct. 3
Danger Island Ken Harlan-Lucille Brown	Aug.	24	Aug. 1
Detective Lloyd Jack Lloyd	Jan.	4,'32	Jan. 16,'32
Heroes of the Flames Tim McCoy	June	2	

WABASH AVENUE

CHICAGO

Louis Machat, owner of the Cinema Art theatre, is reported negotiating for a lease on the Punch and Judy theatre, which, if successful, will see the house opened under a unique policy which Mr. Machat as yet has not disclosed. Mr. Machat made the Punch and Judy the talk of the town some time ago when he rebuilt it along new and novel lines and attempted to operate it as a reserve seat house at $2 top. The public failed to respond, however, and the house passed into other hands. Now Mr. Machat has another plan for this unusual playhouse.

▽

The old Rialto theatre, recently renamed the Loop End and switching from burlesque to vaudeville and feature pictures at the time, has once more reverted to burlesque and short subjects.

▽

Walter Floegel of the Pekin theatre, Pekin, Ill., was a visitor along Film Row last week.

▽

Bill Brumberg, RKO Radio branch manager here before the merger, has been named manager of the Radio-Pathe branch in Omaha. Eddie Phelps, who has been seriously ill for several weeks, has now recovered his health and is back with Radio-Pathe as country salesman.

▽

M. Van Praag, sales manager of National Screen Service, must be carrying plenty of charms with him, his friends here decided, upon learning that Van Praag left a Kansas City theatre lobby just in time to miss by a couple of minutes a "pineapple" outburst that raised plenty of havoc and might not have done Mr. Van Praag's health much good.

▽

The Hawthorne theatre has passed into new hands. The Vendome theatre on the South Side has been closed.

▽

Irving Mack managed to slip away for a bit of early vacation, hieing himself off to Waukesha, Wis., where he put in five days of rest and relaxation.

▽

Sol Edwards, assistant to Budd Rogers, of Educational-Sono Art-World Wide-Tiffany, was in Chicago to confer with Max Stahl, Educational branch manager, on the feature picture situation.

▽

The midnight preview of "Union Depot" at United Artists theatre last week brought out a packed house, despite the fact it rained more cats and dogs that night than it has since last spring.

▽

In addition to getting swell new offices in the Standard Oil building, Allied members are going to receive a pretty metal plaque to display on the box office, to emphasize their Allied membership.

HOLQUIST

207 Hungarian Houses Closed

Trade Commissioner George R. Canty reports from Europe that foreign press reports that the Hungarian film fund will be abolished are premature. According to the press abroad, 207 Hungarian theatres have closed, temporarily or definitely.

New Seattle Exchange Opens

The Cosmopolitan Film Exchange has opened offices in Seattle and will handle the product of Big 4, independent. D. C. and C. W. Millward are operating the exchange.

SHORTS ON BROADWAY

Week of January 16

B. S. MOSS'S BROADWAY

Outposts of the Foreign Legion	Educational
Jazzobo Singer	Columbia
No Holds Barred	Educational
Strange As It Seems	Universal

CAMEO

Bosko's Fox Hunt	Vitaphone
Strife of the Party	RKO Radio

MAYFAIR

Rocketeers	RKO Radio
The News Hound	RKO Pathe

PARAMOUNT

By the Light of the Silvery Moon	Paramount
Out of Bounds	Paramount

RIALTO

Minnie the Moocher	Paramount
Screen Souvenirs No. 6	Paramount
Close Farm-ony	Paramount

RIVOLI

Minnie the Moocher	Paramount

ROXY

Kings are Better	Columbia

STRAND

Junior	Vitaphone
Squaring the Triangle	Vitaphone
Javenese Journeys	Vitaphone

WARNER

Darn Tootin'	Vitaphone
Her Wedding Night-Mare	Vitaphone

WINTER GARDEN

Battling Bosko	Vitaphone
The Wise Quaker	Vitaphone
Hello Good Times	Vitaphone

Fighting Brazilian Tariff

Representatives of major companies, Hays office representatives and commercial attaches of the United States are concentrating their efforts in Brazil, especially, and Argentina and Chile, to bring about a downward revision of the extremely high tariff upon imported film. No definite action is anticipated for some time. Since the problem is purely a domestic one, definite action on the part of outside interests is somewhat difficult, it was explained by Major Herron of the Hays organization.

Publix in Southern Reversion

Publix, turning over more houses to independents in a management deal in the south, has recently completed the largest theatre deal in North Carolina's history, with more than two dozen houses valued at several million dollars involved.

Boy Friends at Work

Production has started in Hollywood on "The Knock-Out," latest Hal Roach Boy Friends comedy, with Eddie Morgan, newcomer, introduced. Henry Ginsberg, vice-president and general manager, has returned to the Coast after New York conferences.

Denies Radio City Report

Herbert Witherspoon, vice-president of the Chicago Civic Opera, has denied there is any truth to the report that his organization will render opera at New York's Radio City.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 33—"Al" Smith sounds Democratic party call—England defeats Germany on ice in Bavaria—Marathon dancers sleep on feet in Newark—Prohibition foes storm Congress—Culbertsons win bridge battle in New York.

FOX MOVIETONE NEWS—No. 34—Theodore Roosevelt, Jr., becomes new Philippines governor general—Congo visitors to New York take the air via radio—Massachusetts' official mechanical hen shows how eggs should be laid—Two bone crushing Europeans show how wrestlers wrestle—Paris youngsters have own barber shop—London welcomes the New Year in noisy fashion.

HEARST METROTONE NEWS—No. 232—London cheers up for the New Year—Philippine post for Teddy, Jr.—Germany's troops put on a show near Frankfort—Meet Uncle Sam's Olympic hopes—Gypsy girls play native music in Vienna—Wrestling goes collegiate with Sam Stein getting into action—Mechanical hen of Massachusetts shows how to lay an egg—Bison herd saved from blizzard in Yellowstone Park.

PARAMOUNT SOUND NEWS—No. 49—Florida outboard fans risk necks for sport's sake—Hawaiian investigation resolution proposed in Senate—"Mac" Smith wins Los Angeles open golf tournament—New French children's barber shop makes clipping a child's pleasure—Chancellor Bruening of Germany says, "No more payments"—Army fliers risk lives in daring parachute jumps.

PARAMOUNT SOUNDS NEWS—No. 50—100 escape death as Coast Guard cutter is rammed at sea—Governor Roosevelt asks presidential campaign "free from prejudice"—Pictures taken at the Vatican of the Sistine Choir in their first recital of the year—Los Angeles man attaches his trapeze to a blimp—German archeologist gives exclusive talk on pre-Egyptian culture—Winter Olympic teams set to go.

UNIVERSAL NEWSPAPER NEWSREEL—No. 6—Clever ruse wrings confession from murderer of Cincinnati child—Cuban peons share winnings of national lottery—Hundreds homeless as tornado sweeps Mississippi—News paragraphs—Streets run with beer as police raid Chicago garage hangout—Treacherous winds cause near-drowning of youth in California glider meet.

UNIVERSAL NEWSPAPER NEWSREEL—No. 7—Police rout defiant communists at New York city hall—Norse stars provide thrills at 1932 pre-Olympics Coiffure feathers to match gown, newest Paris edict—News paragraphs—Washington state prison "cafeteria" experiment amazes penal authorities—Record crowd sees opener at new Hialeah Park, Miami.

Theatre Companies Incorporate

Recent corporate activities at Wilmington, Del., include: Seaboard Theatres, Inc., to conduct theatres, etc.; National Film Ad Service, Inc., general advertising business; Globe Investment Company, to operate theatres and amusement places; Gregory Ratoff Theatrical Enterprises, Inc., general amusement business.

British Group in Radio City

A British syndicate, headed by Sir Francis John Stephen Hopwood, Baron Southborough, has taken a 20-year lease on a six story building to be erected in Radio City to house British clubs and banking, industrial and retail concerns. It will be known as the British Empire Building.

New Kodak Model Reported

Eastman Kodak will shortly announce several new Cine-Kodak models, including one which will retail for approximately $35, it is understood. The camera will be equipped with a regular 3.5 lens. It is also understood the laboratories will shortly issue a new projector for small film.

To Distribute in Ohio

Victor and Fred Schram have formed the Zenith Film Company, Cleveland, for distribution in Ohio of independent theatrical and non-theatrical films. They will handle the non-theatricals of Beacon Films, Inc.

CLASSIFIED Advertising



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ATTENTION!—Independent theatre owners and small circuits anywhere. New and used theatre equipment at a big saving. New and used sound-on-film talking equipment and accessories at bargain prices. Also used Simplex and Powers machines. New and used lenses, reels, rewinds, screens, etc., write your needs. Address Box 87. Motion Picture Herald, 1790 Broadway, New York, N. Y.

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1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

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TWO brand new Baird machines. D.C. motor drive, bargain. Address E. Brown, 90 Classon Ave., Brooklyn, N. Y.

UNUSUAL BARGAINS in factory rebuilt projectors, sound equipment, generators, rectifiers, reflector arc lamps, screens, opera chairs, etc., Projection machines repaired. Address Movie Supply Co., 844 South Wabash Ave., Chicago, Ill.

BEST VALUES IN OUR HISTORY—WE BUY, SELL OR TRADE—WHAT HAVE YOU?—Genuine G. E. Mazda Lamphouses, $49.75; Mazda Regulators, $29.75; Rebuilt Morelite DeLuxe Reflector Arcs, $99.85; Operadio Amplifiers, Model 272, $94.50; Used and Rebuilt Chairs, $75c up; Mellaphone Sound Heads, $69.75; Non-Sync Outfits, Double, $35.00; Acme SVE Portable Projectors, $54.50; Pacent Sound-on-Film Heads, $150.00; Powers 6A Projectors, Rebuilt, $74.50; Powers Mechanisms, Rebuilt, $54.90; Lenses, any focus, $9.75; Hertner Transverters, 50/100 amp., resistors, panel, rebuilt, $125.00; Rebuilt Ticket Machines, Four Unit, $79.50; Five Unit, $94.75; Guaranteed Rebuilt Simplex Mechanisms, $217.25; Automatic Reflector Arcs, $76.73; Peerless Reflector Arcs, $139.75; Holmes Projectors, $129.75. Write for list. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine. $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

Theatres For Sale

RECEIVER'S SALE—Completely equipped theater, Beaver Falls, Pa. 30 miles from Pittsburgh. City population 25,000. County 150,000. Built 1930. Most modern in architecture and equipment. Seating capacity 1400. Paramount contract. May be leased for 35 years. Sale of leasehold, furniture and fixtures Thursday, January 28th, 9 A.M. For details inquire of Beaver Trust Company, Receiver, or May & Bradshaw, Solicitors, Beaver, Pa.

For Sale

2—REBUILT double bearing intermittent movement, Simplex projectors, with five point pedestals and magazines, $650.00 pair. Address Box 112, Motion Picture Herald, 1790 Broadway, New York, N. Y.

ONE USED late model effect machine, $400.00. Address Box 113, Motion Picture Herald, 1790 Broadway, New York, N. Y.

BARGAIN—one used rebuilt Simplex Projector, $200.00. Address Box 114, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Position Wanted

LICENSED SOUND PROJECTIONIST wants a job. Address Fred Walker, 5858 S. Kedzie Ave., Chicago, Ill.

SOUND PROJECTIONIST AVAILABLE, 20 years experience. Any equipment, best references. Address George Felts, Buckhannon, West Virginia.

SOUND OPERATOR, electrician, wants a job. Will go anywhere. Address Walter Ingalls, New Hampton, Iowa.

THEATRE MANAGER with original publicity ideas. Competition my meat. Sound, vaudeville and stock experience. Age 39, married, family, salary and percentage. Prefer town over fifteen thousand. Address Wm. W. Everett, 4728 Kenwood Ave., Chicago, Ill.

THEATRE MANAGER—9 years' experience, 2 as general manager circuit, recently engaged in experimental theatre management operations for large "electric." A-1 references, age 32, married, salary secondary to opportunity to tackle hard job anywhere. Address Box 111, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Projector Repairing

MORE GOOD NEWS FROM S.O.S.: To keep our plant busy, we are extending Exhibitors our facilities to cut down operating costs. We repair and rebuild Projectors, Lamps, Generators, Rectifiers, Ticket Registers, Sound Heads, Amplifiers, Speakers, etc. All work done under direct supervision of former factory engineer employed by International Projector Corp., of fourteen years experience. Standard factory guarantee, relief equipment free. Prices, the lowest. S.O.S. CORP., Dept. K, 1600 Broadway, New York City.

PROJECTORS overhauled and repaired by experts, work guaranteed. Free inspection, reasonable estimates. Address Super Projection Laboratories, 1947—65th St., Brooklyn, New York.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

Equipment Wanted

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

Patents

PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.

PATENT YOUR IDEAS—send me your sketch or explanation for confidential advice. Z. H. POLACHEK, Registered Patent Attorney-Engineer, 1234 Broadway, New York.

Theatres Wanted

WANTED—Theatre to rent on a percentage basis. Address Box 107, Motion Picture Herald, 1790 Broadway, New York, N. Y.

YOU'RE GIVING BIGGER VALUE FOR THE SAME MONEY

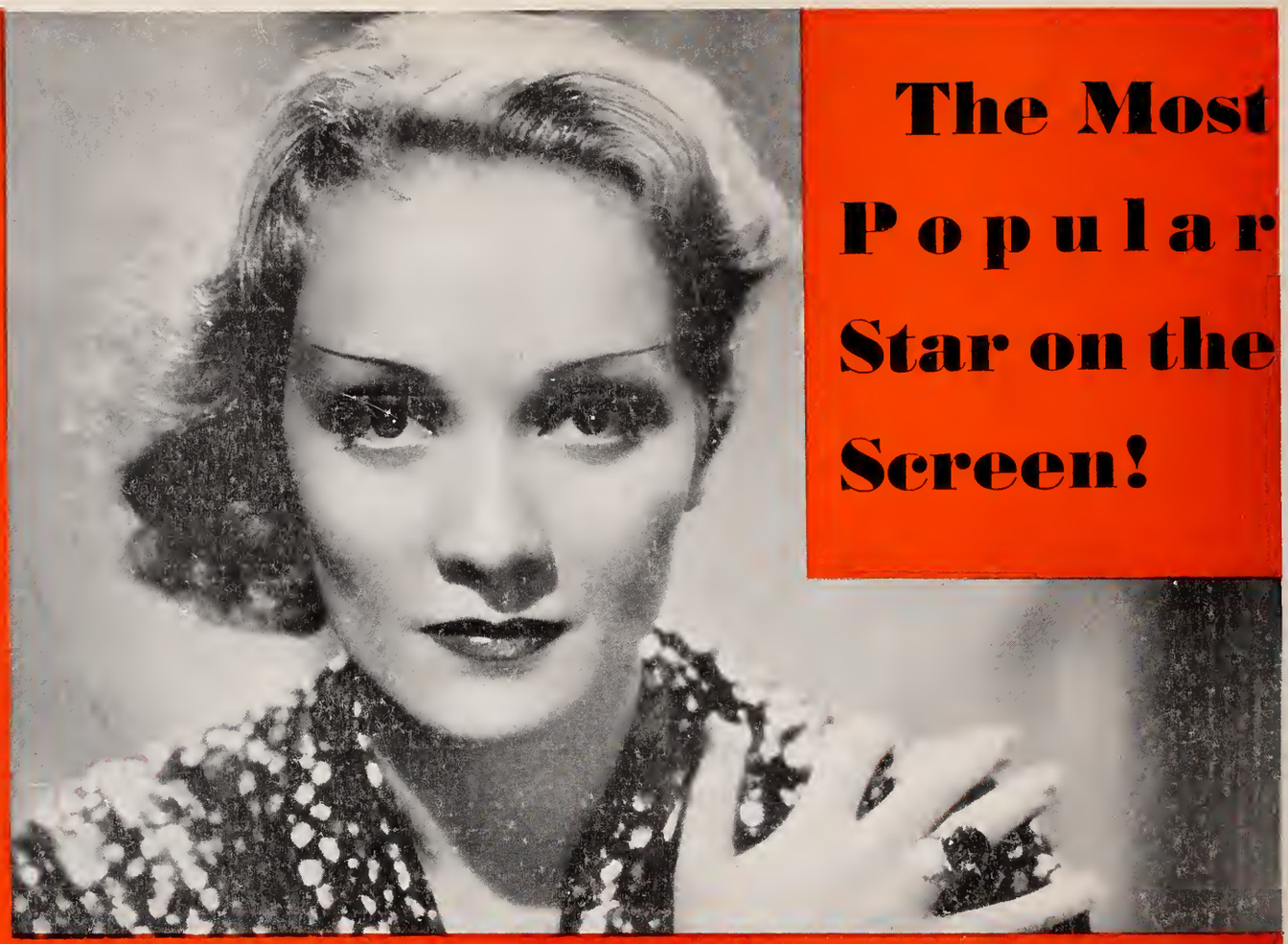
THE majority of current productions are being photographed on Eastman *Super-sensitive* Panchromatic Negative. Amazing in its qualities, limitless in its possibilities, this new film is bringing you better-directed, better-acted, better-photographed, better-finished pictures. In tune with the times, you are now able to give your patrons bigger value than ever . . . for the same money. And that fact is bound to mean better business for your theatre.

EASTMAN KODAK COMPANY

J. E. Brulatour, Inc., Distributors

New York Chicago Hollywood

MARLENE



The Most Popular Star on the Screen!

DIETRICH

Coming soon in a smash hit that will do more for your box-office than any picture you've had in years!

"SHANGHAI EXPRESS"

JOSEF VON STERNBERG Production with CLIVE BROOK
and big cast

PARAMOUNT

STANDING ROOM AGAIN

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

THEATRES OF THE UNITED STATES

Operating	14,750
Closed	5,350
Total	20,100
Sound Equipped Operating	13,223
Silent Theatres Operating	1,538

And Further Data on Page Ten

Vol. 106, No. 5 *Entered as second-class matter January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* January 30, 1932

RUPERT HUGHES' Best Selling Novel!



"NO ONE MAN"





A *natural* that'll put you back on the *Gold Standard!*

Gold! Gold! Gold! A golden haired beauty who had too much! . . . The man who married her for it . . . The man who loved her in spite of it! The story that brought plenty of gold as a magazine serial and best selling novel! The Paramount Picture that will make plenty of it for the exhibitor who wants it! *NO ONE MAN! Gold!*

CAROLE LOMBARD

RICARDO CORTEZ

PAUL LUKAS

PARAMOUNT

STANDING ROOM AGAIN!



I SEE BY the PAPERS

that

"name competition is keener than ever in front of Broadway theatres today"

(NEWS ITEM REPRINTED FROM
N. Y. MORNING TELEGRAPH, JAN. 25th)

Personalities yanked from the radio world to fill the breach that good product should fill! Crooners galore on the Main Stem! Stage names and Hot Jazz Bands! Up and down Broadway that's true —*with one notable exception!*

Can he keep it up?

PARDON US (*Laurel-Hardy*)
GUILTY HANDS (*Lionel Barrymore*)
THIS MODERN AGE (*Joan Crawford*)
NEW WALLINGFORD (*Haines, Durante*)
SUSAN LENOX (*Garbo, Gable*)
SIN OF MADELON CLAUDET (*Helen Hayes*)
CUBAN LOVE SONG (*Lawrence Tibbett, Durante*)
THE GUARDSMAN (*Lunt-Fontanne*)
POSSESSED (*Crawford, Gable*)
PRIVATE LIVES (*Shearer, Montgomery*)
MATA HARI (*Garbo, Novarro, L. Barrymore*)

Certainly!

THE CHAMP (*Wallace Beery, Jackie Cooper*)
HELL DIVERS (*Wallace Beery, Clark Gable*)
EMMA (*Marie Dressler*)
LOVERS COURAGEOUS (*Robert Montgomery*)
FREAKS (*Just You Wait!*)
TARZAN THE APE MAN (*Johnny Weismuller*)
ARSENE LUPIN (*John and Lionel Barrymore*)
not to mention
GRAND HOTEL (*Garbo, Crawford, Beery, John and Lionel Barrymore, Lewis Stone*)

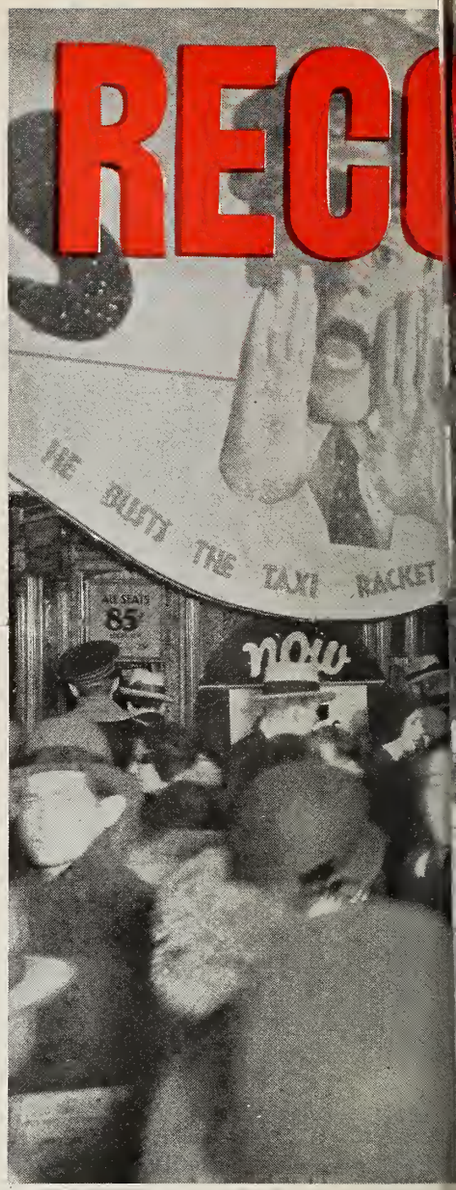
—all that the Capitol Theatre needs is

METRO-GOLDWYN-MAYER PICTURES

Ain't it the truth!

N.Y. STRAND REC





BEAT TERRIFIC STAGE-SHOW OPPOSITION
with straight picture policy! That's *picture* business! . . . . . .



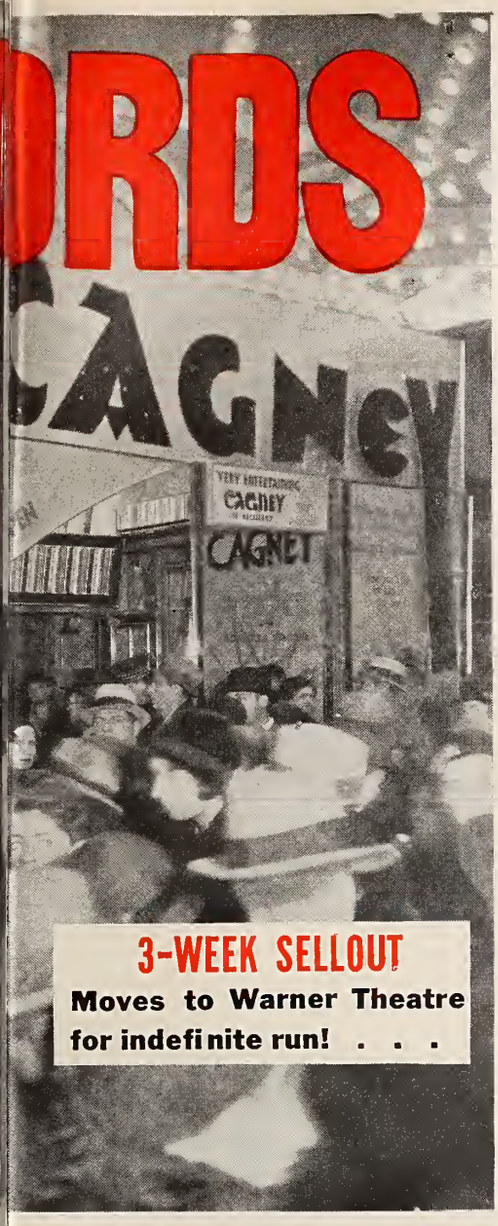
CAGNEY BOX-OFFICE HERO OF THE YEAR!
Set as a top-rank star draw! "Talk of town"..."one swell actor," said reviewers.

. . all on account of JAMES "TA

with LORETTA

3rd Smackover Hit of 1932 from WA

ORDS SMASHED!



3-WEEK SELLOUT
Moves to Warner Theatre for indefinite run! . . .

"STOOD THEM UP IN RAIN."—N.Y. SUN
Only ½ day of sunshine in first week—yet "Taxi!" drew turnaway crowds daily! . . . . . .



BUSIEST GIRL ON BROADWAY—
handling week-end intake every week-day in record 3-week run!



CAGNEY in "I AM A YOUNG"

WINCHELL LEADS CHORUS OF PRAISE
Screen critics exhaust alphabet of acclaim in unanimous hats-off reviews!

RNER BROS.! Watch Them Come!

Knock the "L" out of PAY DATES

with these FOX PICTURES . . .

The SILENT WITNESS

With LIONEL ATWILL, HELEN MACK, GRETA NISSEN, Weldon Heyburn, Bramwell Fletcher.

Released **Feb. 7th**

The GAY CABALLERO

With GEORGE O'BRIEN, VICTOR McLAGLEN, CONCHITA MONTENEGRO, Linda Watkins, C. Henry Gordon, Weldon Heyburn.

Released **Feb. 28th**

CHEATERS AT PLAY

With THOMAS MEIGHAN, CHARLOTTE GREENWOOD, William Bakewell, Ralph Morgan, Barbara Weeks, Linda Watkins, James Kirkwood.

Released **Feb. 14th**

AFTER TOMORROW

Frank Borzage production *with* CHARLES FARRELL, MARIAN NIXON, Minna Gombell, Josephine Hull, William Collier, Sr.

Released **March 6th**

SHE WANTED a MILLIONAIRE

With JOAN BENNETT, SPENCER TRACY, UNA MERKEL, James Kirkwood, Dorothy Peterson.

Released **Feb. 21st**

DISORDERLY CONDUCT

With SALLY EILERS, SPENCER TRACY, EL BRENDEL, Dickie Moore, Ralph Bellamy.

Released **March 13th**

JAN 29 1932 ©CLB 142492

MOTION PICTURE HERALD

Vol. 106, No. 5 January 30, 1932

ADVERSITY BREAKS BOUNDARIES

THESE days of grey skies in the amusement world are bringing to the motion picture a new, unwonted, but wholesome tolerance and broader vision among competitors and across international boundaries and seas. It will be many and many a year again before any Napoleon arises seeking control and dominance in the terms of the past. It is all most frankly admitted now that no one organization is equipped in creative resources to make more than a fractional contribution to the seasonal output of screen drama. It is even admitted that motion pictures of merit and earning power capable of recognition by the American exhibitor can be made otherwhere than Hollywood.

It required the pressure of adversity, the sting of some failures, the ruby illumination of considerable accountancy, to bring this breadth of vision.

At the peak of several cycles of the past there were those who sought to make all the pictures for all the theatres. One is reminded by the lines of the now almost forgotten Milton who wrote of those "sons of Belial flown with insolence and wine," and the fall thereof. Success is heady stuff. Once upon a time there was a cartel of picture makers called "the Patents Company crowd." Little independents like Zukor, Fox and Laemmle came along, and the answer was one of scorn, because "we have the know how." All the kings of the old "know how" have been fallen these many years, and some of those who came after fell, too, under the wreckage of arrogant ambition.

London, Berlin, Paris, Moscow, all are capitals in a world of creative thought. There are no boundaries, no tariffs, and no monopolies which can ultimately prevail to keep them from important expression in the medium of the screen for the screens of all the world, including America. In those ponderable commodities like wheat and steel, in such services as shipping, and in terms of gold and silver we have learned well enough that the supply is world supply and the market world market. Just now, in the developments becoming apparent within the last few weeks, there is the dawning of a recognition that the same laws must apply, regardless of the will of any man, any men, any corporation or group, also in the commerce of the speaking shadows.

Some forthcoming announcements of foreign product by important American distributors will very shortly reveal the trend, the coming of the inevitable.

△ △ △

SCIENCE TRIUMPHANT

LISTENING to the radio the other night the impressive thought came that as a result of something more than a century of research from the great Michael Faraday to Edison and DeForest we are now enabled to hear a banjo player around the world. But this week Science has achieved a new apogee. The solemn, vast and dignified Westinghouse Electric & Manufacturing Company officially reports on Form 10161, through the technical press editor, that an illustrated story is available giving the details of an investigation by Westinghouse engineers, using a color matching device, resulting in the decision that Jean Harlow's hair is a true platinum color.

Would that some super-radio might bring us back from the Beyond the comment of the late George Westinghouse.

△ △ △

KENT AND PARAMOUNT

THE very considerable attention of the press and filmland given to the announcement of the resignation of Mr. Sidney R. Kent from his post at Paramount Publix constitutes in itself an important recognition of his fourteen progressively successful years with that increasingly important organization. Mr. Kent is unique in the industry in the achievement of place in the uppermost stratum of the business sector of the industry functioning entirely as an employe, an investor of abilities.

To the vigorous Mr. Kent this somewhat spectacularly sudden movement will presently represent but an interlude in his career. To Paramount it is a part of the evolutions of a cycle of adjustment, a process which, in varying degrees, is now being undergone by every great American enterprise.

Important expression of policy is made by Paramount Publix in adjusting the executive personnel by the promotion of trained men from within the organization, in the instances of Mr. Emanuel Cohen and Mr. George Schaefer. In this there is a consistency with the policies of the sound older industries enjoying reputations of more conservatism than the amusement institution.

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INDIANAPOLIS CHEER

RETRENCHMENTS, broad and general as they are, have probably least affected expenditures for children. Mothers see to that. The reports of department stores and specialty shops in indicative lines tend to support this impression. Now comes word from R. R. Hesselding, manager of the Uptown and the Ritz theatres in Indianapolis, in a letter in which he remarks that the figures from both houses now show an increase in 1931 over 1930 in child patronage. Discussing Rita C. McGoldrick's monthly "Juvenile Show" department in MOTION PICTURE HERALD, he observes that juvenile business "doesn't just grow like Topsy, but on the contrary requires intensive application of the sort of entertainment and personal attention that every normal child expects without having to make a demand for it."

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating EXHIBITOR'S HERALD, founded 1915; MOTION PICTURE NEWS, founded 1913; MOVING PICTURE WORLD, founded 1907; MOTOGRAPHY, founded 1909; THE FILM INDEX, founded 1906. Published every Thursday by QUIGLEY PUBLISHING COMPANY, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovelstad*, Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific State Life Building, *Leo Meehan*, manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring*, representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt*, representative. *Member Audit Bureau of Circulations.* All contents copyright 1932 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. BETTER THEATRES (with which THE SHOWMAN is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of MOTION PICTURE HERALD. Other Quigley Publications: MOTION PICTURE DAILY, THE HOLLYWOOD HERALD, THE MOTION PICTURE ALMANAC, *published annually*, and THE CHICAGOAN.

WHAT THE PRESS SAYS

ABOUT OUR JOB

MR. RICHARD E. HAYS, motion picture editor of THE TIMES of SEATTLE, comes bravely to the defense of the motion picture and its share of responsibility to public morals, saying:

. . . With a daily audience of more than 20,000,000 men, women and children, the screen does have a definite responsibility to society, but it is silly and unjust to ask it to play exclusively the role of custodian of morals and of human nature. History and individual experience should remind us that the world had its crooks and drunkards, thieves and murderers, bad boys and bad girls in the usual proportion long before motion pictures were thought of. . . .

The screen should be credited with improving public taste in acting and literature, music and art, and generally with being a great constructive force in education. The world knows more about the world because of its cameras and screens. I take it that instead of ruining the youngsters of the land, with its plays depicting the excesses of flaming youth, the screen aroused mothers and fathers to a consciousness of the menace in the trend of modernism; and instead of teaching young America how to rob and shoot with its gangster films, it roused the country to action against lawlessness—if the recent great mass meeting in New York meant that city was aroused. . . .

To scrutinize the output for the year and give a thought to the constant improvement in the mechanics of picture making, is to find much praise.

▽

WHAT'S NEWS

THE ENQUIRER of CINCINNATI gets editorially annoyed about some aspects of some newsreel treatments, but makes the more common error of intelligent lay observers of thinking of the newsreel as a vehicle of news. It in the main can not be and only rarely is news presented on the screen. The newsreel is, by force of sheer commercial evolution, an amusement short based on events which have been in the news. The Cincinnati editorial follows:

As a potential means of bringing vivid impressions of news events to the public the motion picture newsreel is a splendid medium. For some types of event frequent in the news, the movie, with its graphic and kinetic qualities, is to be commended. But this is based on the assumption that the newsreel is not abused and not made to misrepresent the news.

Such unfortunate misuses of the newsreel are all too common. When we see an alleged picture of the "war" between Japanese and Chinese, in which both armies are advancing with swords flashing and bayonets fixed, and with broad grins on the faces of the soldiers, it is apparent that we are watching a posed picture, and not a news picture—fiction, and not fact.

When the Nipponese wielder of a tremendous sword stands poised at the summit of a Manchurian Bunker Hill, smiling into the camera while his "enemy" stands patiently ten feet away with guns held in readiness, there is something radically wrong.

Examples might be multiplied, and complaint might also be made of the inane comment after the manner of radio announcers destroying the vitality of the pictures with moronic "interpretation." These shortcomings are still the exception, but there is a well-defined tendency to ruin the potential usefulness of the newsreel by making it too simple, too obvious and too artificially staged. It is a tendency that ought to be checked, if the newsreel is not to become merely a banal ramification of Hollywood screen-fiction.

There is a vast divergence between what is important and what is interesting or exciting. Newspapers make their choice and variously such institutions as the New York Times or per contra the New York Graphic. The newsreel may on occasion purvey importance, but mostly it has to be just interesting. It is related to journalism about as the Sunday rotogravure section is.

This Week

14,750 theatres are operating in the United States; only 1,538 of them silent — Page 9

Negotiations completed, Skouras Brothers are ready to take over Fox West Coast and Schine circuits — Page 11

Adapted action dramas fare best in oversea markets; dialogue and sophisticated films most likely to fail, say foreign managers — Page 12

Will deport Queen Kelly after Stamford screening — Page 14

Industry awaits action of House ways and means committee after proposed admission tax is protested at hearing — Page 18

Emanuel Cohen and George J. Schaefer in new posts at Paramount — Page 20

British exhibitors appeal to American producers to make clean pictures—or lose — Page 22

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What the Press Says — Page 8
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NEW METHODS

PUBLIX OPINION, the official organ of Publix Theatres Corporation, published for its press representatives and managers, under the supervision of Sam Katz, in its issue of January 15 says:

A new day calls for new business methods. If nothing else, the last two years have delivered a knockout blow to routinized procedure. In merchandising, in manufacturing, in every form of commercial enterprise, there is marked concentration on new ideas and unusual angles. Show business has done its share of experimentation but no industry needed it more than ours, and no industry continues to need it as much as we do.

▽

LOS ANGELES SEX

THE DISPATCH of COLUMBUS in OHIO is editorially not a little out of patience with the municipal government of Los Angeles, as well as the government of these United States, in certain moral matters, thus:

Los Angeles has a suburb called Hollywood. Hollywood's chief industry is motion pictures, and if there is anything about sex that Los Angeles doesn't know—well, we'd like to hear about it just to satisfy a purely academic curiosity. But Los Angeles has banned Aristophanes' ancient comedy, "Lysistrata," on the grounds that it is immoral, and is going to make the venerable Nance O'Neil and her players answer a charge of giving an "indecent" performance, or something. The city of angels thus gives us a strange, but thoroughly American, exhibition of morality. Turning out thousands of feet of sexy film every week to be seen by impressionable youth and adults with low boiling point morals, it turns thumbs down upon a classic masterpiece to which only intelligent adults are attracted. For fallacious reasoning in this direction, the city has but one close competitor—the federal government, which bans classic literature at the ports, but permits pornographic periodicals to thrive within the borders.

▽

YES, SIR!

THE STATE JOURNAL of SPRINGFIELD in ILLINOIS has been reading a resolution adopted by Sigma Delta Chi, national professional journalistic fraternity, in which it denounced "misrepresentation of newspapers on the screen," and so the editor remarks in print:

. . . One of these days the Sigma Delta Chi brethren will settle down and realize that filmdom's screened estimate of the press is no worse than newspapermen's published opinion of various Hollywood residents.

14,750 THEATRES ARE OPERATING; ONLY 1,538 OF THEM ARE SILENT

Only 46 Theatres Closed in Canada, and All but Three Are in Small Towns or Villages; 775 Houses Wired

[By Canadian Correspondent]

A breath of encouragement is found in the official survey of theatre operating conditions throughout Canada, which shows that only 46 theatres are closed in all Canada, of which but nine are in Eastern Canada, that is, Ontario, Quebec and the Maritime Provinces. Comparatively, the most theatre darkness is found in the Prairie Provinces, which have been hard hit by the collapse of the wheat market and droughts. In Manitoba, Saskatchewan and Alberta, the total on the wrong side is 37 houses. Five out of the 78 theatres in British Columbia are also dark.

Only Two Closed in Ontario

These figures have dispelled the general talk that a large number of theatres have folded here and there in the Dominion. The powerful Province of Ontario heads the list with only two theatres closed out of a total of close to 300. There are only five marks against the Province of Quebec, while two theatres are dark in the Maritime area on the Atlantic Seaboard which comprises Nova Scotia, New Brunswick and Prince Edward Island.

With three exceptions, the theatres not operating are in small towns or villages where the going has been particularly tough because of falling prices of agricultural products. Vancouver, according to the report, has two closed theatres, the listed names being the Columbia and the National. Winnipeg is the only other large city with a dark house, this being listed as the Dominion theatre. Neither Montreal, with its million population, nor Toronto, boasting 900,000 people, has a closed theatre in their midst. These are the two largest centers of the Dominion. The total number of theatres in Canada is given as approximately 900.

Canada is apparently also well advanced in the matter of sound installations. The City of Toronto has 90 theatres, of which only one is silent. Further, a recent tabulation showed that 38 out of 284 theatres in the Province of Ontario are still silent and the number is constantly growing smaller.

99 Per Cent Seats in Wired Houses

Another way of sizing up the situation with regard to sound installations is the compilation with regard to the capacities of theatres, wired and otherwise. In Toronto, 99 per cent of the aggregate seating capacity of 73,038 is found in the wired houses. The capacity of all theatres in Ontario outside of Toronto is 123,352 seats and the wired theatres have 113,845 seats or 92.3 per cent. In the whole province, including Toronto, there are 196,390 seats and 95 plus per cent of these are found in the wired theatres, the total of the latter being 186,345 seats.

The smallest theatre in Ontario offering talking pictures is the Princess at Listowel, with 189 seats. The largest is the Imperial in Toronto, 3,444 seats.

Progress with sound installations in other provinces has been definitely substantial but the compilation for the rest of Canada is not yet ready.

It is known, however, that 775 theatres in all Canada have been wired and, with 20 other systems for censor boards and screening rooms, the total number of installations in the Dominion is 795. Film exchanges work on the basis of 900 theatres in the country all told; so it can be estimated that there are approximately 125 silent houses under the Canadian flag. By regions, the wired theatres are:

Ontario, 256; Quebec, 127; Manitoba, Saskatchewan and Alberta, 238; British Columbia, 78, and Maritime Provinces, 76.

Tinker Leaves On First Coast Visit

Edward R. Tinker, president of Fox Film, left New York for Hollywood this week on his first trip to the company's studios since becoming executive head of the organization. He was accompanied by Richard A. Rowland, a Fox vice-president, and Sol M. Wurtzel, who is in charge of Fox production during the three months' leave of absence which was granted Winfield Sheehan, following a physical breakdown.

Tinker plans to remain on the Coast for about two weeks and plans conferences with Sheehan while there. He will express to Sheehan the company's hopes for an early recovery.

W. C. Michel, executive vice-president of Fox Film, made the following statement yesterday:

"In view of the many misleading statements that have been widely published with reference to the validity of its contracts, the Fox Film Corporation wishes to say that the contract between it and James R. Grainger, vice-president and general sales manager in charge of distribution, has been authorized by the board of directors and Mr. Grainger has full authority to negotiate all contracts having to do with the distribution and sale of Fox pictures in the United States and Canada.

"We assume that these misleading statements have been inspired by the fact that a comparatively few employment contracts extending over a period of years have been disapproved by the board, although the great majority of such contracts were authorized and approved. Contracts entered into in the ordinary course of business are not affected by the action of the board."

Ohio MPTO Meet Next Month

The MPTO of Ohio will hold its eleventh annual convention on February 10 and 11, at the Deshler Wallick hotel, Columbus, according to P. J. Wood, business manager.

Total of 20,100 on Books of Distributors; 3,609 of Those Operating Play Disc Exclusively; 11,000 Film or Both

[See Chart on page 10]

Twenty thousand and one hundred theatres are listed on the books of national distributors, having a combined seating capacity of approximately 10,767,411.

According to figures supplied to Motion Picture Herald by the Film Boards of Trade, 5,339 theatres were dark at the end of 1931; the majority are small independent houses which were unable to install sound equipment and, with the inroads made in box-office receipts by nearby sound competition, were forced to close. Results of the exhaustive survey, for which each of the 31 Film Board secretaries supplied information, shows, therefore, that 14,750 theatres were actually in operation on January 1.

There are 13,223 sound-equipped theatres in the United States, 1,582 of which were reported dark at the end of last year. Of the total, 6,434 have sound-on-film equipment, 3,609 use disc only and 4,898 are equipped for sound-on-film-and-disc. This, it is believed, indicates the extent to which film has supplanted disc, which was declared out-styled by principal equipment and film interests more than one year ago. As the situation stands now, only 3,609 play disc exclusively as against approximately 11,000 which concentrate on sound-on-film.

Only 1,538 Silents Operating

In the accompanying chart is a recapitulation of the entire exhibition structure of the country, in cooperation with the Film Boards of Trade. The chart lists each key city territory separately, indicating states covered by each Board, and shows the total number of theatres in each section, the capacity, number of houses operating and closed, also the sound and silent theatres open and closed, and a reclassification of sound theatres according to type of equipment: film, disc or film-and-disc.

Throughout the entire country there were but 1,538 silent theatres operating on January 1. Five and one-half years ago, the first sound theatre was equipped in New York.

On an average, 1,000 theatres were closed at all times during 1931, which is considered by Board executives to be an unusually high average. As previously pointed out, sound is the basic reason given, plus generally disturbed economic conditions which existed last year.

Results of the countrywide checkup constitute the basis of statistical operation of all national distributors.

Between 75 and 85 per cent of all adult admissions are purchased between 7:30 and 8:30 p.m., according to the theatre analysis. It also is indicated that the average adult admission is ten cents lower than one year ago. A countrywide admission average was not compiled because of the many conflicting scales in existence.

THEATRES OF THE UNITED STATES

Territory (and States)	Theatres				Sound Theatres		Silent Theatres		Type of Sound Equip.		
	No.	Capacity	Open	Closed	Open	Closed	Open	Closed	Film	Disc	F & D
ALBANY (Upper N. Y., Western Vt. and Western Mass.)	569	241,000	326	243	298	58	128	185	118	85	139
ATLANTA (Ala., Fla., Ga., parts of Miss., S. C. and Tenn east of Tenn. River)	834	405,669	568	266	568	73	...	193	198	216	227
BOSTON (Me., Mass. except extreme western part, R. I., N. H. and all but extreme western part of Vt.)	1,152	794,427	899	253	786	79	113	174	472	105	209
BUFFALO (Western New York)	501	252,716	244	257	226	128	29	118	93	73	188
CHARLOTTE (N. C., S. C. and most of Tennessee)	413	169,869	339	74	322	26	17	48	144	93	111
CHICAGO (No. Ill., No. Ind. and Eastern Iowa)	1,052	585,617	772	280	685	50	87	230	238	137	310
CINCINNATI (Southern O. and parts of Ky., W. Va., Ind. and Va.)	1,441	452,313	1,021	420	656	87	365	333	304	199	240
CLEVELAND (Northern Ohio)	592	379,323	440	152	418	48	22	104	184	92	190
DALLAS (Texas)	914	423,210	573	341	568	83	5	258	282	199	170
DENVER (Col., west. Nebr., part of N. M., Black Hills of S. D., parts of Tex. and Wyo.)	527	196,157	372	155	325	35	47	120	194	85	81
DES MOINES (Parts of Ia., Ill.)	586	160,058	347	239	294	62	53	177	154	127	75
DETROIT (Lower Mich.)	546	391,704	472	74	470	45	2	29	278	84	154
INDIANAPOLIS (Most of Ind. and western Ky.)	440	257,841	205	235	189	56	16	179	231	90	103
KANSAS CITY (Kan. and western Mo.)	686	350,926	501	185	463	102	38	83	271	140	154
LOS ANGELES (Southern Cal. and parts of Ariz., Mex., Nev. and New Mex.)	608	426,554	466	142	447	29	19	113	157	26	293
MEMPHIS-LITTLE ROCK (Ark., northern Miss. and west. Tenn.)	249	111,173	180	69	180	29	...	40	84	74	51
MILWAUKEE (Most of Wis. and upper Michigan)	532	285,230	427	105	384	49	43	56	175	142	116
MINNEAPOLIS (Minn., west. Wis., parts of Ia., N. D. and S. D.	941	354,627	729	212	714	72	15	140	406	342	38
NEW HAVEN (Connecticut)	197	178,801	173	24	170	4	3	20	46	10	118
NEW ORLEANS (La., parts of Ala., Ark., Fla., Miss.)	487	215,037	323	164	308	30	15	134	106	121	111
NEW YORK (Long Island, Greater N. Y. City, N. Y. State as far north as Poughkeepsie, and northern N. Jersey)	1,175	1,244,581	980	195	978	63	2	132	429	64	548
OKLAHOMA CITY (Oklahoma)	393	185,511	350	43	336	29	14	14	192	112	61
OMAHA (Most of Neb., parts of Ia. and S. D.)	568	201,822	345	223	336	65	9	158	145	222	34
PHILADELPHIA (Eastern Pa., so. N. Jersey, Delaware)	786	664,659	732	54	714	15	18	39	342	62	325
PITTSBURGH (Western Pa. and part of West Va.)	768	370,258	649	119	528	81	121	38	214	184	211
PORTLAND, ORE. (Most of Ore. and parts of Cal., Ida. and Wash.)	195	91,782	160	35	160	17	...	18	77	34	66
ST. LOUIS (Southern Ill., east. Mo., part of Ky.)	683	306,188	502	181	443	31	59	150	227	165	82
SALT LAKE CITY (Parts of Utah, Ida., Mont., Nev., Ore., Wyo., Ariz., Wash., Colo. both Dakotas)	684	224,127	437	247	296	34	141	213	119	98	113
SAN FRANCISCO (Parts of Cal., Ore. and Nev.)	505	344,419	350	155	344	45	6	110	178	65	146
SEATTLE (Alaska and parts of Wash. and Ida.)	316	151,812	237	79	226	42	11	37	119	34	115
WASHINGTON, D. C. D. of C., Maryland, parts Del., Va., and W. Va.)	760	350,000* *(Estimate)	631	129	491	15	140	114	257	129	119
GRAND TOTALS	20,100	10,767,411	14,750	5,350	13,223	1,582	1,538	3,757	6,434	3,609	4,898

NEGOTIATIONS CONCLUDED, PAPERS READY IN FOX DEAL WITH SKOURAS

Brothers Will Take Over Management of Practically All Fox Theatre Properties, Totaling More Than 550 Houses

BULLETIN

Up to a late hour on Wednesday night, consummation of the deal whereby Skouras Brothers will operate and manage 550 Fox theatres depended entirely on the Skouras interests. The Fox corporation was in entire accord with all phases of the arrangement, and passed on the legal papers to Skouras with certain provisos, which Spyros Skouras immediately set about to fulfill.

Fox officials at the home office "had not heard" of a report whereby Harry Arthur and other Fox West Coast theatre executives would resign upon consummation of the deal with Skouras.

All details pertaining to two proposed deals between Fox Theatres Corporation and the Skouras Brothers have been agreed upon. Differences which arose during negotiations have been ironed out and papers have been drawn ready for signatures. Barring some unforeseen occurrence, the Skouras interests will relieve Fox of the management and operation of practically all Fox theatre properties, totaling over 550 houses along the Pacific Coast, in the North and Midwest and in upstate New York.

Many and divers premature reports preceded actual negotiations, which now have reached the point where the principals are "getting along nicely and are calling each other by their right names," according to one Fox official who said that actual details of both deals are being held closely, with but a few executives of each faction actually participating in the negotiations.

Not For Sale or Lease

It is understood that Skouras would obtain Fox West Coast, a circuit of 500 theatres in Arizona, California, Colorado, Idaho, Illinois, Iowa, Kansas, Missouri, Montana, Nebraska, New Mexico, Nevada, Oregon, Washington, Wisconsin and Wyoming, these houses being operated in three divisions: Midwesco, headquarters at Milwaukee; Midwest-Midland Theatres of Kansas City, and West Coast, operated from Los Angeles.

Skouras Brothers, it is said, would not advance any money for the properties, obtaining absolutely no ownership rights, which the Fox interests refuse to relinquish. President Edward R. Tinker, in commenting several weeks ago on the reported sale of West Coast, said that the corporation would not consider its sale or lease.

"TELL 'EM QUICK," WRIGLEY'S TENET

"Tell 'em quick and tell 'em often" was the keynote of the philosophy of salesmanship of William Wrigley, chewing gum manufacturer and member of the board of Paramount Publix, who died Tuesday at Phoenix, Ariz.

"You must have a good product in the first place, and something that people want, for it's easier to row downstream than up," Wrigley held. "Explain to folks plainly and sincerely what you have to sell, do it in as few words as possible and keep everlastingly coming at them.

"Advertising is pretty much like running a furnace. You've got to keep on shoveling coal. Once you stop stoking, the fire goes out. It's strange that some people's imagination can't compass this fact."

The Fox West Coast deal has been in the conversation stage for quite some time; only late last week did it reach the point where each asked the other to submit propositions "on paper."

Preceding negotiations for West Coast and Midwest properties. Skouras had been negotiating with Fox for the acquisition of the upstate Schine division of Fox Theatres. This deal probably will be signed simultaneously with the Coast operating agreement and will embrace almost identical terms. Both deals would become effective immediately.

Ludwig Assists Skouras

Skouras acquired 47 Fox theatres in the New York territory and obtained a small block of Publix theatres in the East on an operating agreement several months ago, following his sudden resignation as chief of the Warner theatre circuit, which followed disagreement over operation.

L. J. Ludwig will become first assistant to Spyros Skouras in the management of Fox West Coast Theatres, which Skouras Brothers are to operate after February 1. Ludwig resigned as Publix Central Division director during the week in what was described as "a friendly arrangement," in order to accept the Skouras post. He had been incharge of the former Finkelstein and Ruben theatres, and Iowa, Nebraska and Salt Lake territory for Publix.

Martin J. Mullin, Publix New England divisional director, has been named to succeed Ludwig, and will be established in the Publix home office. Other promotions bring Ralph G. Branton, New England divisional manager, into the post vacated by Mullin, and Ed Cuddy becomes district manager, succeeding Branton.

William Wrigley Dead; New Figure In Film Business

William Wrigley, Jr., financier and sportsman, died at Phoenix, Arizona, on Tuesday morning from acute indigestion. He was stricken suddenly one week ago.

Wrigley, who was born in Philadelphia on September 30, 1861, was chairman of the board of the Wrigley Company in Chicago, owner of the Chicago National League Baseball Club and a member of the board of directors of Paramount Publix Corporation, to which post he was elected in November, 1931, after he, John Hertz and Albert Lasker became interested in Paramount.

Wrigley's business career began in Philadelphia in 1882 with his father. He removed to Chicago and entered business for himself in 1891 under the name Wm. Wrigley, Jr. & Co., manufacturers of chewing gum. On Jan. 1, 1911, the plant of the Zeno Mfg. Co. was absorbed and the name of the corporation changed to Wm. Wrigley, Jr., Co., of which he was president.

He was a director of the First National Bank, Chicago; First Trust & Savings Bank, Chicago; Boulevard Bridge Bank, Chicago; Consumers Co., Chicago, and of Paramount; chairman of the board Bon Air Coal and Iron Corp., Tennessee; Wilmington Transportation Co., California; Santa Catalina Island Co., California; Chicago National League Ball Club; Angel City Baseball Club, Los Angeles.

Funeral services will be held at his Mt. Ada home at Catalina, where he will be buried.

Independents in New York Organize

Independent circuit operators in New York have banded together and formed the Theatre Owners Guild of New York, of which A. H. Schwartz, of Century Circuit; Frisch and Rinzler; Lee Ochs, Lawrence Bolenigno, Leo Brecher and George and Spyros Skouras are the sponsors.

The group will meet at luncheon once weekly for the purpose of cementing relationships which, it is hoped, will eventually lead to a strongly-knitted independent unit in the Metropolitan territory, enabling these independents to present a solid front in controversial matters in the industry, particularly with distributors.

Whether or not the group will agree to a cessation of price cutting and double featuring as is most pronounced in certain neighborhoods, could not be learned.

ADAPTED ACTION DRAMAS DO BEST OVERSEAS; "WISECRACK" FILMS OUT

Foreign Managers More Likely to Be Inspired Enemies of Sophisticated Pictures; And Football Pictures Don't Go

By SHERWIN A. KANE

How best to make American pictures intelligible to foreign audiences without incurring great expense in adapting them for the alien market is now, as in the days before sound, the first problem of the foreign departments of American distributors.

Action dramas, whenever not too pointedly "American" in theme, lend themselves most readily to inexpensive and facile adaptations for foreign versions. Naturally, pictures of this type—swift moving, spare on dialogue—are the particular delight of every foreign manager. They are easily translated into plentiful bookings and certain profits. Not so with those parlor dramas whose entertainment values are based primarily on sophisticated dialogue and the essentially American "wisecrack," or those which depend on dialogue rather than action to advance the plot. Foreign managers are more likely to be the inspired enemies of pictures of this type than are censor boards and Parent-Teachers' associations.

Football Dramas Fail Abroad

The only exceptions to this classification are found among those action pictures which are built about purely American institutions. The group of football dramas released this fall, for example, were better than average box office performers in this country, yet not one of them brings so much as a smile to the face of a foreign manager invited to try to sell them abroad.

Somewhat similar pictures, a few of which were in the way of being recognized as film triumphs in domestic markets here, came to ignominious ends abroad. Not the least of these was the Dempsey-Tunney fight picture, acquired for European distribution by Universal and delivered on the Continent before cables from America describing the encounter could possibly have been forgotten by readers. Universal's feat was regarded as being little short of an achievement, so you may be able to picture the surprise of the company's foreign manager, abroad at the time, when he was asked, immediately upon ending a lengthy and inspired sales talk on the earning possibilities of the film, just who Dempsey and Tunney were. The question was put to the manager by one of the European representatives, obviously chosen by his fellows as a spokesman for them all.

"Where's the Rest of It?"

"Dempsey," the astounded executive answered patiently, "is the former world's heavyweight champion. Tunney is the new champion who beat him. Here is your picture of the fight; the only one which will be released in Europe."

The foreign representatives were still perplexed.

When seven foreign governments abandoned the gold standard only one more problem was added to the many already confounding the foreign departments of American motion picture distributors. Mr. Sherwin A. Kane, of the staff of MOTION PICTURE HERALD, *browsing about Broadway, learned that what with such matters as the oversea patron's likes and dislikes on subject matter, dialogue, the great American "wisecrack," revolutions, and increased taxation, to name a few, the lot of the foreign manager is perplexing at best. Hence the accompanying article.*

"But your picture is just a fight," protested the group's spokesman, at last. "Where's the rest of it? What were they fighting about? What did they get for it?"

The Dempsey-Tunney fight picture, it may be observed in passing, was not a box office champion of Central Europe.

As for Stage Adaptations—

Pictures which have achieved excellent grosses internationally have been those which, in addition to possessing "action which tells the story," have been based on story formulas which are universally comprehended—the comedy of "City Lights," the human trials of "All Quiet on the Western Front," the adventure of "Hell's Angels," and the music of many of those productions of which American audiences tired two years ago, but some of which continue in popularity in many corners of the earth even now.

Pictures which have failed in foreign markets likewise fall into readily identified groups. Either they are pictures which depend on dialogue rather than action to advance the story, or they are built around peculiarly American characters and institutions. Adaptations from the modern American stage have provided a goodly number of the pictures which, although they may have been far above average in box office performance here, showed the least impressive earnings elsewhere.

"The Royal Family of Broadway" is regarded as a good example of the type of picture which is difficult to sell in foreign markets. It involves not only dependence on dialogue, rather than action, for its movement but it also was built around distinctly American characters and institutions, unintelligible, for the most part, to aliens. Paramount, we are informed, made no attempt to sell the picture to any but English speaking audiences, and the picture's earnings outside of America were unimpressive.

Similar characteristics are to be found in such pictures as "Strictly Dishonorable," "Front Page," "Five Star Final," "Private Lives." All are aimed so directly at American audiences that their international appeal is negligible and likewise their probable earnings in foreign markets. In the case of such pictures, producers can hope only to realize production costs and profits in America. If they were to be financial failures here, foreign revenues to be obtained from them never would be sufficient to overcome the domestic losses. Fortunately, dramas of the kind which fail to show a profit in the American market alone are not numerous.

Lavishness of Settings Is Definite Asset in Film Abroad; Dialogue and Localized Themes Likely to Spell Downfall

Various practices are employed by foreign managers in gauging the potential value of pictures in foreign markets and in planning the least costly adaptations necessary to make them intelligible to alien audiences. One system followed with considerable success by one foreign manager involves screenings of the company's pictures without sound. In this way, any phase of the picture which is not explained by the action alone is readily identified, and titles are inserted at only such points. Thus adaptations are made only where required, and the cost of preparing a picture for foreign markets is kept at a minimum.

The lavishness with which even the average American picture is staged, a feature often assailed by critics within and outside the industry, definitely proves its investment worth in world markets. Hollywood's output owes its world supremacy, in large, to the prodigality of its production habits. This was clearly demonstrated when American studios, seeking an economically sound plan of producing multi-linguals, attempted to supply world markets with talking pictures in a variety of languages which were produced on the slenderest of appropriations. The result was that, in spite of the fact that Hollywood offered complete talking pictures in native languages, alien film audiences refused to buy the more cheaply made productions, and indicated their preferences by patronizing the standard American releases with English dialogue instead.

An International Advantage

Compared with the unpretentious settings of foreign offerings, American pictures continue unchallenged as the most elaborate and colorfully staged productions available to world markets. On this basis alone, an American picture holds an international advantage over the competition, whatever it may be. The world demand for Hollywood's pictures has made it possible for them to be delivered profitably in spite of exorbitant foreign taxes, tariffs, quotas, and a miscellany of confining trade and financial legislation in virtually every foreign land. More, it has produced an important part of that revenue which goes to make possible the superior and lavish productions which no studios but Hollywood's can begin to regard as standard. Without those markets there would not be available the $200,000 or $500,-

WAIVED GOLD STANDARD IS PROBLEM

(Continued from preceding page)

000 now expended on even the average Hollywood production.

Picture quotas and tariffs imposed by many countries are foreign department problems ranking next in importance to those presented by dialogue and foreign version adaptations. Still another problem, increasingly vexing since world markets became unsettled, has had to be faced by foreign departments. This problem embraces foreign exchange and came into new prominence recently with disturbed monetary values and with the enactment of legislative measures by foreign governments in their attempts to stabilize their own currency.

Abandonment of the gold standard by Britain, Norway, Sweden, Denmark, Japan, Australia, and Portugal resulted in immediate fluctuations in the currency of those nations with consequent perplexities for everyone dealing in those markets. Few exporters attempt to gamble on foreign exchange, as this form of speculation is frowned upon by stockholders and most directorates. Of late years, still another influence has lessened the amount of gambling on foreign exchange done by exporters. This has been the economic situation at home which has increased company cash requirements and made it impossible for most to permit their foreign revenues to remain in the countries of origin in the prospect of an upturn in exchange rates. Consequently, most exporters return their monetary balances to America immediately, accepting prevailing exchange rates even though they may entail losses. The recent depreciation in sterling is estimated to have resulted in a loss to American exporters of about 20 per cent of their British revenues alone. Losses on other exchanges have been correspondingly significant.

Return Balances at Once

The American film industry has suffered, of course, along with other exporters. The balance sheets of American film companies are as sensitive to world events affecting the foreign exchange market as are those of oil, automobiles, and farm machinery. Every motion picture distributor who sells to Britain benefits from as remote an incident as a shipment of gold from the Bombay bullion market to the Bank of England, with its consequent rise in the exchange rate of sterling. Inversely, they accepted their losses when Britain abandoned the gold standard and the pound depreciated on the world exchanges.

Likewise, the sensitive South American currencies react to countless internal disturbances, and these reactions immediately are apparent in the balances of South American exporters. The not infrequent revolutions to the south of us have been a temporarily disrupting influence on South American monetary values on numerous occasions. One republic in particular, not so long ago, witnessed one revolution follow another with such amazing rapidity that the home offices of picture companies gained the impression from the reports of their local representatives that the country was in an almost continuous state of warfare.

A Slim Chance!

If the average man, woman or child cared to bet on himself as a possible star in motion pictures before he packed the amateur theatrical makeup and took the train for Hollywood, he would have to give odds of something like 4,000,000 *to one, it is indicated by Rex Bailey, Radio casting director on the Coast. The industry when operating at peak production, uses only* 5,000 *extras, he estimates, which leaves some* 120,000,000 *people out of luck. Not more than one in* 10,000 *of the studio newcomers he daily interviews show feature player possibilities, Bailey figures. He says there are approximately* 25 *"stars" in Hollywood. "Think carefully," Bailey warns all embryonic screen luminaries, before buying that ticket. After all, climate isn't everything!*

No sooner was one revolution reported settled, than a cable flashed the news of another just begun. All the while, picture earnings within the country suffered, and what little revenue was forthcoming to distributors was further depreciated by the lowered rate of exchange. Evidently convinced that in such a situation his company needed a little encouragement, the resident Metro-Goldwyn-Mayer representative sent the following cablegram to his home office:

"Patience. Good prospect of revolutions beginning on Monday hereafter. Means no interference with weekend theatre business."

"It's an Ill Wind—"

However, depreciated currencies occasionally are advantageous to distributors, particularly those who have periodic financial obligations to meet abroad. Obviously, when payments are made abroad in a depreciated currency, fewer American dollars are represented than would be the case when the foreign issue was at par. Thus, those companies which are now paying for theatre acquisitions abroad are able to profit by depreciated foreign exchange rates through applying the profits of foreign operations to those payments, instead of returning foreign revenues to America and accepting the loss in exchange.

Situations of the kind offer an excellent alternative to taking either a loss or a gamble on exchange rates. The uncertainty of the gamble was forcefully demonstrated to one major distributor, tempted by the recommendation of its London office to hold the company's money on deposit in England following abandonment of the gold standard, as the belief in London at the time was that sterling would suffer only a temporary recession as a result of Britain's action. Fortunately, the distributor followed the customary procedure of returning its money to America immediately, for the pounds continued to register depreciation.

The effect of exchange rate fluctuations on picture companies' earnings may be estimated from the experience of one large distributor who last year showed a 25 per cent gross increase over the previous year on operations in England; despite that, due to the decline in the pound, the company's net for the year was only equal to the net for the preceding year when a much smaller gross was shown.

Attempts to stabilize currencies abroad have led to a variety of legislation of a kind to perplex the already sorely tried film exporter. Increased taxes and new tariff regulations have been inaugurated by many countries, and others prohibit the removal of moneys from the country by alien controlled enterprises. Australia, one of the foremost film markets for American distributors, enforces such a restriction. Revenues originating in Australia, however, may be cleared by transfer to London, on which there is no ban, and from London to America, as England has not enacted legislation of the kind. The process involves payment of additional interest charges and circuitous and often delayed shipments.

Chile and Austria likewise prohibit the withdrawal of moneys by alien enterprises, although the situation in Austria is of less significance as most American exporters agree there is no money to be taken from Austria in any event.

The Mexican Situation

One of the most formidable actions which film exporters have to face today is the prospect of an imposition of a prohibitive duty on American pictures by Mexico. Action on the proposal has been deferred to April 1, but film distributors agree that if it is enacted the duty will make it impossible to do business in Mexico.

The threat of taxes, new or increased, on American films abroad is a constant one to all film distributors. Particularly in the present state of worldwide economic unrest, American motion pictures are inevitably the first to be singled out for taxation by revenue-seeking governments. The common belief abroad is that all of Hollywood's output is made exclusively for America and a fair profit is realized on domestic distribution. Whatever film revenue is obtained outside America, foreign legislators believe, represents clear profit, and as such is the target of any and all revenue measures.

In fact, however, foreign sales more often than not represent not an additional or excess profit but the actual difference between producers' profit and loss. In this light, foreign markets are of prime importance and any and all legislation affecting them is of vital significance to the entire industry.

Heads SMPE Meet Committee

N. D. Golden, assistant chief of the motion picture division, department of commerce, has been appointed chairman of the Washington arrangements committee, by W. C. Kunzmann, chairman of the convention committee of the Society of Motion Picture Engineers, whose annual spring meeting is set for the capital, May 9 to 12.

TO DEPORT QUEEN KELLY AFTER STAMFORD TRIAL

Famous Swanson-Kennedy Production Screened Without Publicity in Up-Country Theatre and Goes to Export

"Queen Kelly," a Gloria Swanson production of hectic history, dating back to the summer of 1928, and originally undertaken under the management of Joseph P. Kennedy, has been at last completed and will be offered in the foreign market. It is held unlikely that it will be offered to exhibitors in the United States.

The picture has had a highly involved backstage career, flitting from studio to studio and corporation to corporation with endless treatments and doctorings by numerous experts, in operations which have ranged from Hollywood, California, to Mombasa in British East Africa.

Shown Without Publicity

"Queen Kelly" was revealed for its first public inspection, without advance publicity, at the Stamford theatre, in Stamford, Conn., last Tuesday evening.

The production shown is a salvaged version of what probably constitutes one of the industry's most pretentious and most expensive failures. It is a non-dialogue picture with a synchronized musical score. The production is definitely "dated." In its production aspects, including direction and acting, it is old-fashioned. Its written titles are reminiscent of the feeble and inept work of the early days of picture making. Gloria Swanson's efforts may be construed as a libel upon her reputation.

Apparently a Patched Fragment

Erich von Stroheim is charged upon the screen with the guilt of direction. While it is understood that von Stroheim appeared in one or more of the several versions of "Queen Kelly" which have been produced, he does not appear in the picture as shown. The socalled von Stroheim touch is variously illustrated in the revealed version, largely in incidents set in scenes of ridiculous splendor—and in incidents of bad taste, obscenity and perversity.

The revealed "Queen Kelly" is apparently a patched fragment of the vast quantities of footage which were made at a cost totaling in the neighborhood of a million dollars and upon which were lavished the talents of a long list of prominent writers, directors and technicians. The picture could be disposed of as simply futile and unimportant were it not for the profane and insulting handling of many persons and things which are commonly respected.

Test of Audience Reaction

It is understood that the "Queen Kelly" footage became the property of Gloria Swanson in a settlement of affairs which was negotiated some time ago with her former manager, Kennedy, and that she has looked to the United Artists corporation for distribution of the subject in event that it should be considered to qualify for release. It is understood that United Artists does not consider the subject fit for distribution. The Stamford preview was arranged as a test of audience reaction.

"Queen Kelly" was conceived as the first ambitious project of the new cycle in the career of Miss Swanson when in the summer of 1928 Kennedy organized Gloria Productions, Inc., as the star concluded her relations with the Art Cinema Corporation and Joseph M. Schenck.

Story Authored by Von Stroheim

Miss Swanson had been dissatisfied with the dramatic material which she had been given and in a search for a suitable story for her first Gloria production, "Queen Kelly" was turned up. The story was authored and owned by von Stroheim, then under contract to P. A. Powers, for whom he had produced "The Wedding March." Von Stroheim would not sell the story without his services. Swanson insisted on the story. Powers wouldn't relinquish von Stroheim without some arrangement to repay Powers for advances to von Stroheim. Ultimately a deal was worked out between Kennedy and Powers for von Stroheim, and although von Stroheim and Swanson were recognized as a dangerous temperamental combination, plans went forward for the picture.

The production was originally scheduled to start about August 1, 1928, but differences between Swanson and von Stroheim over the details of the story and with the producer over cost led to innumerable delays. In the succeeding months virtually all the executive and writing personnel of FBO Studios and Pathe Studios, at one time or another, took a hand in the construction of the story, and before it went into production, a long array of story minds had contributed to it, including William LeBaron, Benjamin Glazer, Paul Bern, William Sistrom, Maurice Revnes and Ralph Block. In this interim the transition began into sound pictures, but a decision was made to shoot "Queen Kelly" silent and Kennedy dispatched his right hand man, E. B. Derr, to Hollywood to produce the picture. Soon after the picture was started, Kennedy sold his interest in FBO Pictures to Radio Corporation and the production was shifted from FBO Studios to Pathe Studios.

African Portions Discarded

It was late in March of 1929 before the production of the picture was completed at the studios and at that time it was stated that the negative investment was approximately $920,000.

At the instance of von Stroheim, negotiations were had with Martin Johnson, then in Africa, to shoot several thousand feet of atmosphere material and some elaborate harbor sequences. This film was delivered, but all of the African portions of the story, once dominant in the script, were ultimately discarded.

There ensued weeks of effort to cut and edit the hundreds of thousands of feet of negative into a picture that could be safely released but before that was accomplished dialogue pictures had been so thoroughly established that it was decided that any further expense in completing "Queen Kelly" would be futile and the picture was shelved pending a determination of the permanence of dialogue production.

Conferences for New Studio Wage To Be Continued

Settlement of wage scales for organized studio workers is about half completed and an amicable settlement is believed to be near following a series of conferences in New York, according to Pat Casey, motion picture producers' labor representative. Several more conferences between Casey, production executives and President William S. Elliott of the I. A. T. S. E. will be held in New York, with a final meeting to be held in Hollywood during the second week in February.

Studio craftsmen employed by Universal, Educational, Paramount, Fox, Warners, M-G-M and RKO are affected by the negotiations in progress. All crafts were asked to accept a wage reduction of $1 per day, but have refused. An alternative offer has been made by several studio brotherhoods to accept a reduction of 50 cents per day on the condition that high-salaried stars, writers and directors be given proportionate reductions.

Urges Public Give Credit to Industry

Declaring pictures a most important instrument in the cause of world peace, Harry M. Warner urged greater efforts be expended by the public to understand producers' problems, in an address delivered this week at the 25th annual banquet of the Washington, D. C., Chamber of Commerce. The occasion marked the first public showing of "Washington," the Warner Brothers' short subject being issued in conjunction with the Bicentennial celebration of the birth of George Washington. The Washington Chamber of Commerce cooperated with Warners in the production of the subject.

Stating that the picture had been made for national as well as international understanding of the man, Washington, Warner declared that the film would have a wide foreign distribution. He added that it had been produced in the face of objections on the part of certain stockholders, to satisfy whom Warner had himself guaranteed the picture against showing a financial loss to the company.

Decrying unreasoning criticism of motion pictures and the industry, Warner made a strong plea for tolerance and urged that credit be given the industry for its achievements as well as criticism of its shortcomings.

"People seldom consider the good that is done by any agency serving the public, but are quick to criticize and discover errors," Warner said. "Why not consider the good the motion picture industry has done and is doing, for a change?"

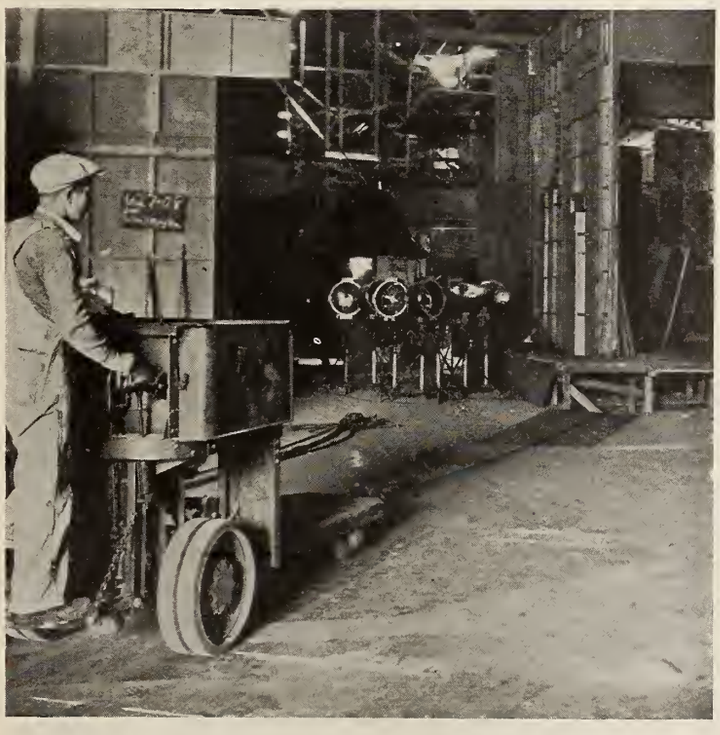
THE CAMERA REPORTS



KIDS AGAIN. (Left) Appearances to the contrary, Irving Thalberg, M-G-M production executive, and his wife, the M-G-M star, Norma Shearer, as among those present in guises out of their own past at a "Kiddie Party" given by a sister M-G-M celebrity, Marian Davies.

RECOVERED. (Right) Pola Negri as she arrived in New York from Hollywood the other day, now declared entirely well again following an illness that threatened to halt her second screen career. The Polish star, who left the screen about three years ago, returns in RKO-Radio's "A Woman Commands."





A "TRICK" ELEVATOR. Used at the Warner Brothers studio for conveying between three stage levels. The electric truck is attached to a cable, and the latter to the elevator placed behind the staging.



THOSE OLD CUSTOMS. Be they Spanish or otherwise, they help make staying home a pleasure. Here is Ruth Hall showing how she doesn't feel about those inspectors in Warner's "Union Depot."



AMBITION. An informal study of James Schnozzle Durante contrived as the eminent M-G-M nose specialist was discovered instructing himself in finance while dunking breakfast in his palatial home.

MAKING OPERATIC SHORTS. (Below) Rehearsal, symbolized in a group pose by members of the Kendall-de Vally Operalogues company producing two-reel operas for Educational release. Shown are Madame Sugi Machi, Japanese prima donna (left); Antoine de Vally (standing); Willow Wray, mezzo-contralto (and sister of Fay Wray); and Gerald Kendall, secretary of the unit.





SIGNED. Harry Barris, song writer and entertainer, who has been signed by Al Christie for Educational's Vanity comedies.

IN HOLLYWOOD. (Below) One among many curious lands to be visited on the modern studio lot without annoyance of passports. This peaceful replica of troubled China is to be found in Movietone City. The laughing lady waiting for a street car—believe it or not—is Cecilia Parker.



CLOSE-UP. Loretta Young submits, with justified confidence, to the intimate gaze of the camera in a new portrait from the Warner Brothers studio, where she has a featured role in "Play Girl."



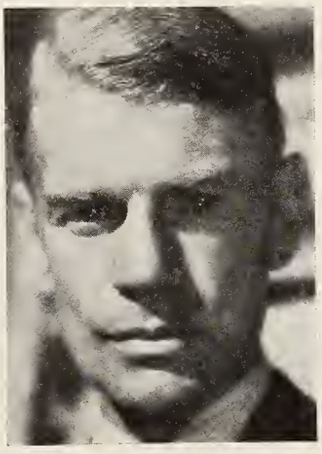
IN BRITISH FILM. (Below) Old lace in a modern setting, with Youth exemplified in Dorothy Bartlam, star of the new British International production, "Fascination." Like other British International films, this picture is distributed by the recently formed B. I. P. of America, subsidiary of the English producer which is establishing a complete exchange system in this country.



TROTSKY AS AN EXTRA. (Below) Part of a film from the motion picture's most distant days—so distant that in it Leon Trotsky, later a power in Soviet Russia, now an exile, appears as a $5-a-day extra. The film is included in Warner Brothers' quaint Vitaphone short, "The Movie Album."



MAKEUP ART. The classic face of John Barrymore as to be seen in M-G-M's "Arsene Lupin." This is the film in which both John and Lionel Barrymore will for the first time appear together.



DIRECTED. James Whale, who held the megaphone on Universal's new Lew Ayres production, "Impatient Maiden."





SNAPSHOT. In which the photographer took Ramon Novarro just as he came. The M-G-M star, whose latest role is in Greta Garbo's "Mata Hari," is shown striding across the M-G-M lot—maybe lunchward.

INDUSTRY AWAITS COMMITTEE'S DECISION AFTER HEARING ON TAX

Problems Within Industry Are Voiced; Pettijohn Returns to Capital With Further Briefs in Denial of Some Statements

The fate of threatening federal admission tax legislation for theatres remains in the hands of the House ways and means committee, which late last week listened to arguments of industry leaders against proposed taxation. Charles C. Pettijohn, general counsel of the MPPDA, returned to Washington this week to file additional briefs in the industry's fight against admission levy of 10 per cent on tickets over 10 cents, as recommended at the opening of Congress by Andrew Mellon, secretary of the treasury, backed by the Hoover Administration.

It is understood that the additional information filed by Pettijohn was in answer to questions put to representatives of the industry at last week's tax hearings by members of the committee and for which the required information was not available at the initial hearings. Denials and corrections of allegedly misleading information, said to have been given members of the ways and means committee by certain industry leaders during the hearings, were also contained in the briefs.

Censure Allied Representatives

The attitude taken at the hearings by representatives of Allied States Association is reported to have drawn the censure of other industry interests also represented at Washington. That Allied spokesmen devoted too much of their time on the stand to an airing of problems within the business and offered little co-operative effort in the attack on the threatened taxation were criticisms made by several of those who attended the hearings. Allied, in turn, has censured other leaders for their tactics at the hearings.

An indication of the extent of criticism leveled at Allied is contained in the following communication to MOTION PICTURE HERALD from Ed Kuykendall, chairman of the board of directors of the MPTO of Mississippi, Arkansas and Tennessee, and an important worker in the ranks of the national MPTOA:

"I have just appeared before the ways and means committee of the House of Representatives in opposition to the proposed tax on admissions advocated by the secretary of the treasury and have attended the hearings on the subject before the committee.

"After the smoke of battle has cleared away and I have given some thought to the remarks made by various industry witnesses to the committee, I cannot help but feel a certain regret for some of the things that were said. The outstanding objection of the whole hearing, in my mind, was that some people in this industry are so small and unable to look at a tax problem as a common cause, that they persisted in bringing in our industry quarrels that should remain within the industry, and be settled within the industry.

"I, of course, have particular reference to the gentleman who was so indiscreet as to bring up certain subjects that could not in any way help our cause and only served to cloud the issue. By promoting a discussion of block booking, unfair treatment by the producers and various and sundry other complaints he had to make, he did much to convince the committee that this industry was not a unit in anything, not even in this tax hearing which might mean the closing of hundreds of theatres throughout the country. This discussion had no place at any hearing on admission taxes, and these people were not big enough to submerge their own personal feelings and interests when so much is involved.

"I wonder if, some day, we will be able to hold hearings and public meetings without our family troubles being aired in the presence of the public which is always looking for something derogatory rather than commendable about us.

"There is no doubt in my mind that we made a most profound impression upon the committee and I could go home entirely happy in this if it were not for that ugly jarring note that crept into the hearing purely as a matter of playing cheap politics and I am convinced that the man who said these things knew that it could not benefit us as an industry on this particular hearing.

"We are going to have a convention in Washington and we are going to have, as our guests, many members of Congress. We are going to be on parade, so to speak, on this occasion. I hope that none of us will be unmindful of this position and that we will conduct ourselves in such a manner that they can find nothing objectionable to say about us after we are gone.

"I enjoyed immensely meeting personally the many fine fellows we have in the motion picture industry. There was a most wholehearted response from most of the industry in protest of this obnoxious nuisance tax. In the final analysis, one cannot help but realize that there are many big, fine men and women in the motion picture industry and we are bound to make progress as time goes by."

Allied Advises State Leaders

Almost simultaneously there emanated from national headquarters of Allied at Washington, the following communication which was sent to state leaders of Allied:

"To All Leaders:

"At the hearing before the ways and means committee on the proposed admission tax Allied was represented by Messrs. Myers, Samuelson, Cole, Yamins, Blum, Herrington, Branch, Block, Nolte, Garman, Goldberg, Pacey, and numerous exhibitors from surrounding territory. During the statement by Mr. Lightman members of the committee introduced the subjects of block booking, protection, film rentals and the like, and clearly indicated their sympathy for the independent theatre owners. Mr. Myers, being fourth on the list, dwelt on the inability of the independent exhibitors to absorb the tax in view of falling attendance and the fixed nature of their expenses, and on the impossibility of passing the tax on to their patrons in view of the fact that the theatres had been compelled to cut their prices in order to hold their patronage at all.

"It appearing that the remainder of the hearing would be consumed before the next Allied speaker was reached, Mr. Myers advised the chairman that other Allied speakers would relinquish their time provided Mr. Yamins was heard in answer to Messrs. Pettijohn and Lightman in the matter of film rental, block booking, etc.

"Thereupon Mr. Yamins was heard out of turn and corrected the statements that the producers were no longer enforcing block booking; that film rental constituted only 25 per cent of the gross receipts, and that protection merely held back a fifteen cent house a short while after a picture had been played in a deluxe house. On the latter point the Publix protection schedule in Boston was introduced, showing that theatres with low admission prices have to wait from five to six months before pictures are made available for the subsequent run. So interested was the committee in Mr. Yamins' exposition of industry practices that the committee voluntarily extended his time.

"Congressman Celler, testifying for the legitimate theatres, took occasion to express the hope that nothing would be done to injure the little theatres, but his references to the producers showed no such solicitude.

Allied Reports Undercurrent of Feeling Favoring Sweeping Inquiry; 50 Cent Limit Proposed If Tax Isn't Avoided

Sees 50 Cent Exemption

"The impression gained from the attitude and expressions of the committee is that they have no intention of levying a tax on admissions of 50 cents and under. This does not mean that the battle has been won, and the independent exhibitors will have to keep up their good work if they are to escape the tax. Your representatives at the hearing were unanimously of opinion that if the committee reports a bill along the line indicated, it should be supported, but that, in the meantime leaders and exhibitors would have to continue their efforts to avoid any tax on independent theatres.

"Mr. F. J. McWilliams of the Wisconsin Allied Association, submits the following excellent suggestion:

"'My plan is one which has been tried and tested and always found to work effectively. Select a responsible Allied member operating in the home town of each member of the committee and instruct him to arrange a mass meeting of every theatre owner in that Congressional district. Those present to be impressed with the necessity for immediate action. Instructions to be given that each man present wire his representative voicing his objections to the admission tax and saying why. Each man to influence as many as possible of his home-town merchants, business associates, bank, newspapers, etc., and to sell the idea of having one and all wire or write the representative protesting the imposition of an admission tax. The local papers, in which the exhibitors are advertisers, to be induced to write an editorial against the tax, and the local exhibitor to see that copies of these editorials are forwarded to the Representative at Washington.'

"There appears to be no reason to center attention on the committee, as it will doubtless make a report in a week or so, but Mr. McWilliams' method could be employed in enlisting the sympathy and interest of all Congressmen and Senators to advantage.

"Allied scouts who took occasion to visit their representatives during their stay in Washington report an undercurrent of feeling that the attitude of the ways and means committee presages a sweeping congressional investigation of industry organization and practices. You

THREE GROUPS PRESENT TAX PROTEST

(*Continued from preceding page*)

will be duly informed of any further development along this line."

Allied followed its initial communication to Allied leaders with the following general statement to all members:

"The hearing before the ways and means committee on the proposed admission tax demonstrated both the wisdom and efficacy of Allied's policies in dealing with threatened adverse legislation.

"Their presentation of the facts was courteous and they offered no gratuitous advice as to how to run the country.

"As a result the way was smoothed, and the committee throughout the hearing evidenced a full understanding of industry conditions and complete sympathy with the independent theatre owners.

"All branches of the industry were not equally happy in their handling of the matter and it was necessary to overcome considerable resentment stirred up by film salesmen who had sent in innumerable copies of a form letter telling Congress in a most offensive way how to cut down the cost of government so as to avoid the necessity of raising additional revenue.

"Just what the genius who composed that letter sought to accomplish is a mystery to Allied leaders; but in needlessly offending the men who wield the taxing power he rendered the industry a distinct disservice.

Refers to "Ballyhoo"

"The spokesman for the industry and the representatives of the MPTOA arrived on the scene accompanied by a contingent of camera men, publicity men, reporters, etc.

"It was obvious that one purpose was to oppose the tax and another was to exploit certain personalities and possibly to add a little to the ballyhoo for the forthcoming MPTOA meeting in Washington.

"The result was to get much space in both the trade and lay press, but at what cost to the cause can only be imagined.

"One result was to provoke a sarcastic editorial in the *Washington Post* on Sunday, January 24, referring to Mr. Pettijohn's crying act for the industry.

"Members of the committee evinced great interest in such industry practices as block booking, protection, film rentals, etc., and the answers given by various spokesmen afford an interesting contrast when placed in parallel columns." At this point, Allied offers a detailed paralleling of statements made by its representatives and those by other leaders.

"The foregoing comparative statement," says the Allied unit, "shows the fundamental differences between a truly independent organization and one that is financed chiefly by the producer-owned chains.

"The trade press recently has carried numerous threats of a membership drive aimed at independent exhibitors in Allied territory. Allied will meet any such campaign with renewed aggressiveness and the resumption of her expansion program under the leadership of her new officers.

"Although Allied has not found it necessary to suggest anything in the nature of a compromise on the bill, indications are that the exemption will be lowered to admissions of 50 cents and under.

"If such a measure is reported, it is the consensus of Allied opinion that it should not be opposed. It will represent the earnest efforts of the ways and means committee to do justice to all branches and further opposition might result in further lowering the exemption to the injury of the great body of independent theatres.

"Moreover, it is believed that such exemption will be fairer to all branches than a lower one, since those who pay higher admissions can better afford the tax and a lower exemption would tend to close the independent houses and further restrict the market for film.

"It is hoped that all branches will see the wisdom of this course."

Says Tax Would Close Thousands

Declaring that the proposed tax of 10 per cent on all admissions in excess of 10 cents would force the closing of thousands of theatres throughout the country, and citing the fact that nearly 5,000 houses have been forced to close in the past two years because of depression, Pettijohn led the fight against the Mellon theatre tax before the Ways and Means Committee.

Opposition to the tax was based on three grounds: first, because it strikes at the essential recreation of millions of workers and farmers; second, because it treats the necessities of the poor as if they were the luxuries of the rich, and third, because of the terrific burden it would impose on the theatre owner, Pettijohn told the committee.

In addition, he said, it would cost the Government one-third of the revenue from the tax to collect it and it would cost the exhibitors as much to handle it.

Faced with a burden which threatened to close the doors of a large percentage of the country's theatres, representatives of the industry pleaded before the Ways and Means Committee to such effect that practical assurance was given that every effort will be made by that body to avoid the imposition of the Mellon admission tax and, if a lowering of the present $3 exemption cannot be prevented, any tax imposed will not hit houses with an admission scale below 50 cents.

30 Exhibitors Attend

Twenty-five per cent of the theatres of the country were dark on January 1, the committee was told; those that have thus far survived are either "in the red" or close to the borderline between profit and loss; admission prices have been drastically reduced in many communities; efforts to attract patronage have gone beyond the limits of "showmanship," and imposition of the proposed tax on admissions in excess of 10 cents would undo all that has been accomplished toward keeping audiences at a reasonable size.

There was no divergence of opinion along general lines among the film representatives. The gist of their argument was that the theatres cannot absorb the tax and if it is passed along to the public, patronage will fall off tremendously. Estimates of the number of houses that would be forced to close if the tax was imposed ran as high as 60 per cent in some sections.

Arguments against the tax were submitted by the three large groups—the MPTOA, the MPPDA and Allied States.

A room full of exhibitors—30 or more—faced the committee when it convened. By arrangement, the number of witnesses was limited and the main arguments were presented by Ed. Kuykendall of Columbus, Miss., and M. A. Lightman of Memphis, Tenn., for the MPTOA, C. C. Pettijohn for the Hays organization, and Abram F. Myers of Washington and Nathan Yamins of Fall River, Mass., for Allied.

Attendance in his own houses has declined 41 per cent in less than two years and he had been operating without profit for 18 months, Kuykendall declared in opening the exhibitors' presentation. His situation, he said, is analagous to that of the smaller exhibitors as a whole.

Explaining the cause of the industry's present precarious situation, Kuykendall said that interest in silent pictures waned with the advent of radio on a large scale around 1925 and 1926. The houses took considerable punishment, but were able in part to recoup themselves with the introduction of sound pictures. That development, however, necessitated heavy expense, and many theatres installed equipment only a year or so ago, just as depression began to make itself felt.

A federal admission tax would be the final burden, Kuykendall indicated, pointing out that state taxes on admissions or seating prevail in practically all parts of the country, together with license and other imposts.

Following Kuykendall, Lightman discussed the educational value of the motion picture, depicting the cultural loss that would follow the closing of houses and describing the efforts of the exhibitors to assist in unemployment relief and in local movements of all sorts as part of their contribution to the Government.

The 50 cent exemption was first suggested by Lightman who, in answer to questions by members of the committee, agreed that if the tax could not be entirely avoided, it should start at "not less" than 50 cents.

Myers Deplores Block Booking

Estimates that the mortality among exhibitors might go as high as 60 per cent in the event of tax imposition were made by Myers, who declared that most exhibitors are barely getting by. The block booking situation was introduced by Myers, who declared that one of the cause of the small exhibitors' unsatisfactory condition was the necessity of buying en bloc.

This theme was enlarged upon by Yamins, who declared that the very fact that there is only a limited number of high-grade producers —and that every house feels it must carry their product—has given them a monopoly which makes the forcing of block booking easy. Now, he complained, it is often necessary to book shorts and newsreels in order to get desired features.

The treasury department's attitude on admission tax was developed for the committee in a memorandum prepared by Assistant Secretary Ogden Mills in which it was declared:

"The treasury's estimate of $135,000,000 of additional revenue to be collected through a tax of 10 per cent on admissions in excess of 10 cents represents largely collections on admissions to moving picture theatres. As far as I know, there are no data showing the distribution of theatre admission according to price ranges. I understand, however, that, taking the country as a whole, by far the greater portion of admissions to moving picture theatres is at prices ranging from 25 to 40 cents. If this be true it is clear that to place the exemption at 35 cents would be to relinquish a large part of the increase which is estimated on the basis of the treasury's proposal. A 50-cent exemption would further decrease the estimate.

"Some indication of the effect of changes in exemptions is given by collections data for past years. On this basis it appears likely that if the exemption were to be increased from 10 cents, as proposed by the treasury, to 35 cents, the additional revenue which the treasury estimates now at $135,000,000 would be reduced by about 50 to 55 per cent, indicating $61,000,000 to $67,000,000 as compared to $135,000,000 for the fiscal year 1933. Were the exemption to be placed at 50 cents, the treasury's present estimate would be reduced by 65 to 70 per cent, and the probable amount of additional collections would be from $40,000,000 to $47,000,000 as compared with $135,000,000."

EMANUEL COHEN AND SCHAEFER TAKE NEW POSTS AT PARAMOUNT

Eastern Sales Section Reapportioned Into Two Divisions with J. J. Unger in Charge of One, Stanley B. Waite the Other

Emanuel Cohen, production executive, has been elected a vice-president of Paramount Publix Corporation and simultaneously George J. Schaefer, Eastern sales chief, was named sales manager, succeeding Sidney R. Kent, who resigned suddenly last week as vice-president and general manager in charge of sales. Paramount filled the posts vacated by Kent within 24 hours after his dramatic resignation.

Cohen's promotion to a vice-presidency was followed immediately by his election to the directorate. He came to Paramount in 1927 as editor-in-chief of the company's newsreel, a post he occupied at Pathe in 1926 and 1927. In 1927, Cohen also took over supervision of short subjects and since then his production duties have expanded to the point where he now has an important voice in production and studio matters at large.

Cohen was born in Hartford, Conn., on August 5, 1892, and was graduated from City College in June, 1912. He is a member of the National Press Club, Explorers' Club, Society of Motion Picture Engineers, the Judeans, Commodore, Athletic, and Briarcliff Lodge and holds the rank of major in the Signal Corps, U. S. Reserves. He was decorated with the order of Commendatore dell' Ordine della Corona d'Italia.

From 1912 to 1914, Cohen was a writer, concentrating on policies and economics. In 1914 he joined Pathe News as associate editor, holding that post until late 1915 when he was appointed editor of the *News* and *Review*, also directing shorts until 1927, when he joined Paramount.

Schaefer's appointment to succeed Kent in charge of sales had been expected. He became a candidate for the position because of his close association with Kent and Kent's method of operating. Insiders say that Kent had been grooming Schaefer to step into his post—if and when he left Paramount.

First With Lewis J. Selznick

Schaefer is a native of Brooklyn. He was born on November 5, 1888, and was educated in the Brooklyn public schools and at Heffley Institute. His business career began when he joined an automobile manufacturing concern, resigning in 1914 to become secretary to Lewis J. Selznick, with whom he was associated until 1916, when he was named assistant sales manager of World Film Company. In the following year he was promoted to district manager and in 1920 joined Paramount as booker at the New York exchange. In 1921 Schaefer was elevated to the district managership of New England territory, and in 1926 was named Eastern district manager, the position he held until last week. He is a member of the BPOE, Kingston, N. Y.

Alfred J. Richard has been handling Paramount News since Cohen assumed more important production duties in the organization several months ago. He is expected to continue in that position.

In New Paramount Positions



Emanuel Cohen



G. J. Schaefer



J. J. Unger



S. B. Waite

Reports on the West Coast of an impending shakeup in the ranks of Paramount's studio executives were set at rest by B. P. Schulberg, Paramount production chief at Hollywood, who said that Mike Levee, executive manager, and Al Kaufman, associate producer, would remain at their present posts with a "slight readjustment" in their duties. It was declared that Levee would assume new duties, while Kaufman would be given other responsibilities.

Immediately following Schaefer's promotion, he announced the appointment of J. J. Unger and Stanley B. Waite to the posts of division managers of the Eastern sales division, which has been divided into two parts. Unger's division will include districts 2, 3 and 4, comprised of New York, Brooklyn, New Jersey, Albany, Buffalo, Philadelphia, Washington, Columbus, Cleveland, Pittsburgh and Cincinnati.

Waite will have districts 1 and 7, which include Boston, New Haven, Maine, Atlanta, Memphis, Charlotte, Jacksonville, New Orleans, Dallas and San Antonio.

Unger, who has been district manager of the New York and New Jersey territory, has been with the Paramount sales organization for eight years. He joined the company in 1924 as branch manager of New York and Brooklyn. Unger is a native New Yorker and a graduate of City College. Before joining Paramount he held sales positions with General Film Company and First National Pictures.

Stanley Waite went to Paramount in 1927 as sales manager of short features and Paramount News. Previous to that he was with Pathe as manager at Boston for two years, central division manager for two years, and home office sales representative. He was born in Menominee, Mich., and attended Yale University and the University of Michigan. Previous to entering the motion picture business he managed a fiber plantation in South America for two years, was salesman for machinery manufacturers, and spent three years in the World War as a first lieutenant in the Second Division, participating in all engagements.

A. J. Richard Is Expected to Continue Handling the Paramount News; Levee Remains Studio Executive Manager

Kent Considering Offers

Following his resignation, Kent moved his belongings from the Paramount home office to "Room 710 at 67 Wall Street, New York City. Telephone: Whitehall 4-0040," from which point, a spokesman for him said: "Mr. Kent is considering many offers." Kent and his new and unnamed associates at Wall Street refused to discuss these "offers," although Broadway again linked his name with many important film corporations, among them Radio and Columbia.

The suddenness of Kent's resignation, which followed a "session" with Paramount's finance chairman, John Hertz, prompted Kent to insert the following personal message this week in advertising columns of trade publications:

"You no doubt have read of my resignation from the Paramount Publix Corporation. Because I am leaving the city for a brief rest it has been impossible to communicate with many of my friends in the motion picture industry.

"Therefore, I am taking this means of expressing to them my very great appreciation for the loyalty and the warm personal friendship they have shown toward me during the 14 years of my service with Paramount.

"To the leaders of exhibitor organizations, to the thousands of individual theatre owners all over the country, to the executives of producing and distributing organizations, to the heads of the various labor groups, to those producers with whom I have been thrown in close contact, and to all the other fine men and women in this industry whom I am proud to call my friends, I write this note of thanks and gratitude for the pleasant relations which have been my good fortune for the last 14 years."

Kent will remain in New York to complete his plans for the future.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Grantland Rice's contractual relationship with the Van Beuren Corporation may, or may not, weather the storm in which differences between both factions have cast it. If Rice and the company are successful in patching up a tilt now current, Van Beuren will continue to make Rice's "Sportlights" for RKO release, in line with a contract which will not expire until May 1, 1933. On the other hand, if an amicable settlement is not made, Rice is expected to look elsewhere for distribution of the sport subjects which Jack Eaton produces.

▽

Ben Miggins, European director of Movietonews, and now in New York, received a cable from Fred D. Leslie, his technical director over there, in which Miggins expected to read of another Movietone "scoop."

It was! Leslie reported the birth of Fred, Junior, to Mrs. Leslie at the American Hospital at Nieully, near Paris. Mother, baby and dad are reported doing nicely.

▽

Some of the outstanding exhibits in the forthcoming New York kennel show will be sponsored by Cliff Boyd, who manages Keith's at Cincinnati. Cliff is president of the leading kennel club at "Cincy" and an acknowledged authority on pedigreed dogs, of which he owns half a hundred or more.

▽

The New York chapter of the League of American Pen Women met at the Fifth Avenue Hotel on Monday to consider "clean pictures," and how to make them. Terry Ramsaye, speaking at the luncheon, remarked that "the best way for an ambitious pen woman interested in making clean movies to get a chance at Hollywood is to first write a successfully dirty story for the book publishers."

▽

Voluntary salary reductions were "suggested" to the higher executives of one film company. Some of the boys took them graciously, others refused.

One $750-a-week sales executive whose position had been recently reduced declined to accept a penny of reduction, but he compromised by cutting his secretary $5 weekly.

The head of another department who declined to accept a cut "settled" by eliminating two $18-a-week girls.

▽

Here's one for Ripley. John McCormack, manager of Neth's State at Columbus, Ohio, is authority for the story that for the third time in the last two years, an automobile wheel has come off a passing car, rolled for a considerable distance and crashed through the same display frame in the theatre lobby.

▽

Irene Rich, screen player now on a vaudeville tour, had an unusual experience at RKO's Downtown in Detroit this week when a woman patron, seeing a feminine "plant" advance from the orchestra to the stage, crawled over the orchestra railing and footlights to reach Irene during the star's comedy skit. The stage manager pulled the woman into the wings where she kicked and fought loose and again approached Miss Rich in full view of the audience. Again she was forceably taken into the wings and finally ejected from the theatre. She immediately purchased another ticket, and when she entered the foyer, attendants practically carried her to the women's room, where she confided to the house manager that she merely wanted Irene's autograph. She got it and then departed peacefully.

ALEXANDER GOTTLIEB, of Publix, and praise agent at the Paramount on Broadway, passes along a study on the mortality of light bulbs which it appears has considerable to do with circuit overhead.

It costs the Paramount nearly $10 every time Mr. and Mrs. Jesse Crawford strike a certain low note on the stage consoles. (The moral is obvious.)

This unusual expense item arises out of the fact that the low vibrations of the larger pipes destroy the filaments in the bulbs, of which there are 300,000 in the theatre. The average life of each bulb, some genius has figured to be 1,000 light hours and about 600 have to be replaced weekly at an average cost of $25 a day.

The greatest mortality, Alex continues, takes place in the arch of the organ pipe chamber and the nearby proscenium arch. Half of the replacements take place in these two spots. Normal vibrations also account for a respectable proportion of the broken bulbs, all of which is undoubtedly appreciated by the makers of Edison Mazdas.

▽

Isroy Norr, public relations counsel to the Hays office, among other activities is a collector of first editions of works which have influenced human thought. Among them are Bacon's "Novum Organum" and "Darwin's "Origin of Species," so, one may fancy, the better to understand monkey business from the publicity point of view. Ouspensky's "Tertium Organum" would probably be as useful for the purposes of hectic 1932.

▽

Remember the name of Max Shoolman, a banker of Boston, who one day soon may become an important factor in one of the more prominent picture concerns.

▽

The father of Paramount's newest European arrival, Sari Maritza, is Major Walter Nathan, chairman of the Peking Syndicate which controls coal mines and railroads in China; so, you see, "Sah-ree" is interested only in a career for art's sake.

▽

One of the unexplainable mysteries of Providence occurred the other day when Harry Terte, the receiver, and Harry Schwimmer, attorney for the receiver and plaintiffs in the recent receivership suit against Dickinson Theatres at Kansas City, narrowly missed death when a bomb wrecked the Midland theatre. Terte and Schwimmer were within a few feet of the explosion, which caused considerable damage to the Dickinson property.

▽

Amateur song writers—and would be amateurs—bombard the offices of one music publisher with compositions at the rate of 100 each week, and out of approximately 5,000 submitted last year, only three songs were accepted even for limited use.

Seventy per cent of the writers describe their offerings as another "Blue Heaven" or "Goodnight Sweetheart."

▽

MGM's home office—headquarters of versatility personified—has turned out another recruit to the literati in the person of Halsey Raines, of Howard Dietz' staff of publicists.

Mr. Raines is the author of a burlesque on the Lenz-Culbertson match of a few weeks ago, and which Sollinge Publishing Co. will market immediately as "The Bridge *Battle* of the Century."

A choicely spectacular litigation by an author alleging a conspiracy and breach of contract is now brewing, with many ornamental details. It will be sprung in New York courts at the opportune moment, presently. The suit will involve large names and charge remarkable intrigue. It will be sure-fire publicity, and a long shot to win, and in any event will carry with it a great moral lesson, as they say, about writing letters.

▽

Certain factions in the East are admittedly "fed up" with the tactics of certain union interests and are now building up a "war chest" which, it is said, will be expended in a bitter fight to the finish.

▽

Take Pola Negri's word for it—Hollywood has "grown up." It's all due to the talkers, Pola told a reporter when she alighted in New York the other day from the Coast.

Pola had been abroad for quite some time and when she arrived in Hollywood a few weeks ago, she discovered that the little cinema city, once the home of hokum and the cradle of ballyhoo, has come under the rule of the intelligentsia. Dramatic sophistication is the keynote, reports Miss Negri.

▽

If we are to believe the *Film Review*, of London, "British producers in one short year have smashed to pieces the propaganda that taught exhibitors and public alike the impossibility of England making any picture equal in box office value to the films that come from America."

▽

There are 375 different uses of photoelectric cells and sound vacuum tubes. The numerous diversified uses extend through saving lives, providing them with entertainment, detecting social menaces, availing them of safety devices to destroying cities.

▽

Frank Arnold of NBC tells us that television merely awaits the call of the public. Frank apparently is unaware of the attitude toward television which is held by officials of RCA, parent company of NBC. They believe that commercialization of the new ether factor depends more on further positive laboratory development beyond present attainments, and when ready television will be marketed—public or no public.

▽

Reports in New York have credited Al Lichtman, vice president in charge of United Artists sales, with joining Warner Brothers in an important executive post. Another story stated that Lichtman might join RKO. Both reports Lichtman denied.

"I am not going any place," he said.

▽

There is evidence that the public has begun to take notice of the oft-repeated warnings from the center of production at Hollywood that Miss United States—and the Missus as well—would find the supply of jobs far outnumbered by those demanding them.

Dave Allen, general manager of Central Casting Bureau, notes that the number of girls seeking work in motion pictures decreased in 1931. At the same time, the number of men applicants has shown a marked increase. This Allen attributes to unemployment.

There are more than a thousand extras now available for all the various parts appearing from time to time, and all these are known to be fitted for the roles, Allen said.

BRITAIN APPEALS TO HOLLYWOOD TO KEEP FILMS CLEAN—OR LOSE

Exhibitors of England Stand Solidly in Line With HERALD Plea for Stringent Adherence to Production Code of Ethics

By W. H. MOORING, London

London is this year to be the venue of the International Cinema Congress, at which it is expected almost every country in Western civilization will be represented. So far there is no indication that U. S. A. will participate in the Congress, which is fixed for May 30 to June 4. In view of many pressing problems upon which Europe—Britain in particular—would like to be assured of American cooperation, something should be done to make this an occasion for "clearing the air."

An Opportunity for America

Congresses, in the usual way, are not functions which appeal to the true man of business: their immediate utility is not always apparent. But in this instance particularly, the opportunity is one which should not be missed by U. S. A. in view of present trends affecting Anglo-American relations in the field of entertainment.

There is, for instance, the outstanding situation arising from the K. R. S. attitude—understood to have the full approval of the big executives in America—towards the attempt to launch a cooperative booking plan for independent British theatre owners. In view of the fact that a large membership has been enrolled by the Cooperative Society, a few explanations direct from a representative American might help to assuage a growing feeling that the distributors here are against combines only when they do not happen themselves to have hold of the reins.

Censorship Issue Urgent

A still more pressing question affects censorship. This is daily growing more and more urgent.

I have spoken to many exhibitors on the matter, and they are solidly in line with MOTION PICTURE HERALD'S plea for a stringent adherence to the Code. The tendency on the part of the larger American concerns—imitated to a large extent by the British producer—to respect the terms of the Code only when it suits themselves, is likely almost immediately to have its direct effect on the box office.

America should appreciate that the British Board of Film Censors, a non-statutory body supported by trade contribution, although by no means unassailable as regards its mechanical assembly, at present classifies such films as it cares to certify, into two categories. The "A" class, according to recommendations in a recent Home Office governmental circular, should be deemed fit for exhibition to adult audiences, and to juveniles under the age of 16 if accompanied by responsible guardian. The "U" class is held fit for general exhibition to all classes without condition as to age.

But the final decision regarding conditions under which the censors' certificate shall operate locally, depends upon local licensing authorities, to whom National Government has long since deputed far-reaching powers. Some months ago an influential local body, operating in Liverpool, right in the center of a belt of thickly cinemaized country, decided to fly in the face of recent Home Office advice, and to regard all "A" films as totally unfit for juveniles to witness, whether or not they are accompanied by adult guardians or parents.

They attached this condition to cinema licenses which they issued. The whole industry was shaken up, for this meant not only a heavy loss of child patronage, but a severe depletion also of general attendance. It was obvious that parents unable to take their children with them to the show might patronize other forms of entertainment or find cinemas in adjacent territories where no such condition obtained.

Exhibitors' Appeal Fails

The C. E. A. appealed to the licensing magistrates, who remained adamant; meanwhile agitation among educational and welfare organizations for the extension of the condition to other districts grew menacingly.

The C. E. A., contemplating legal process to challenge the magistrate's right to ignore Home Office recommendations, was advised by Sir John Simon, eminent K. C. and now a member of Government, that they had no hope of success if they did so. Consequently the matter quietly was dropped, and the trade built its hopes on the good sense of other local authorities.

During the past week three other bodies of local magistrates have adopted the Liverpool condition, and there is now widespread agitation against children in any district being permitted to see "A" films under any condition.

And Others May Act

The cinema industry, already hard hit by heavy taxation and the general industrial situation, is threatened with a further source of leakage. It is almost impossible to estimate the probable loss to the whole industry if this "dry rot" spreads, but it is certain to be many thousands of pounds a year, even if matters remain as they are at the moment, and it is almost certain they will not, for publicity daily is turning the attention of further local bodies to the condition which first started in Liverpool.

How can America help? I am no believer in the dictum that America is to blame for every ill from which the world may suffer. But in this instance she must take her share of the blame, although that share happens to be a big one. MOTION PICTURE HERALD has deplored what once was described as the "Sin and Success" series of films which have dodged the American Code within the past year or so.

Sees Irreparable Harm

The executives of the American studios will live to appreciate that this policy is a fight against tendencies which, if persisted in, cannot fail to do irreparable harm to Hollywood, if not to the motion picture as a world entertainment force.

At least this is so in regard to England. In this country we do not like our children to follow the courses of prostitution, even though degradation is followed by salvation and the vicarious atonement of love. We do not even like our children to digest the codes of honor (?) peculiar to Chicagoan gunmen, or to listen to "smut," however deftly put over by use of double entendre.

Not Prudes, But—

As a race we are not prudes, but in the mass we are possessed of an inborn sense of delicacy, and we draw a limit. That limit has long since been passed by the leading American concerns, and "Code" would be a good word for them to ponder. The British Censor has already made his representations; he has also expressed himself by cutting—almost to death—such pictures as "Susan Lenox—Her Fall and Rise," which had to be retitled here "The Rise of Helga." Exhibitors have expressed themselves positively on such films as "Susan" and "Under Eighteen," where prostitution is suggested as a possible means of escape from drudgery. Too many British girls have to face drudgery, and there are already too many "unfortunates." "Waterloo Bridge," to quote examples, went just as far as the British public will stand for.

If U. S. will keep down the "sin," her British distributors will be able to send up the "success." And if a fairly clean level of entertainment can be assured, escape from new conditions can be effected in part on this side, by the classification of a greater proportion of films under the "U" instead of the "A" category.

If anyone in U. S. A. is in doubt concerning the popularity of such a move, with British theatres, let the Hays organization send over a man capable of testing feeling at the forthcoming Congress.

Why not Will Hays himself? It is too long he has been regarded as a man with a grudge against Britain. Why cannot he forget the past and take up with the future?

Four Groups of Local Licensing Magistrates Make Sweeping Decision to Bar Children From Many Pictures; Up to America

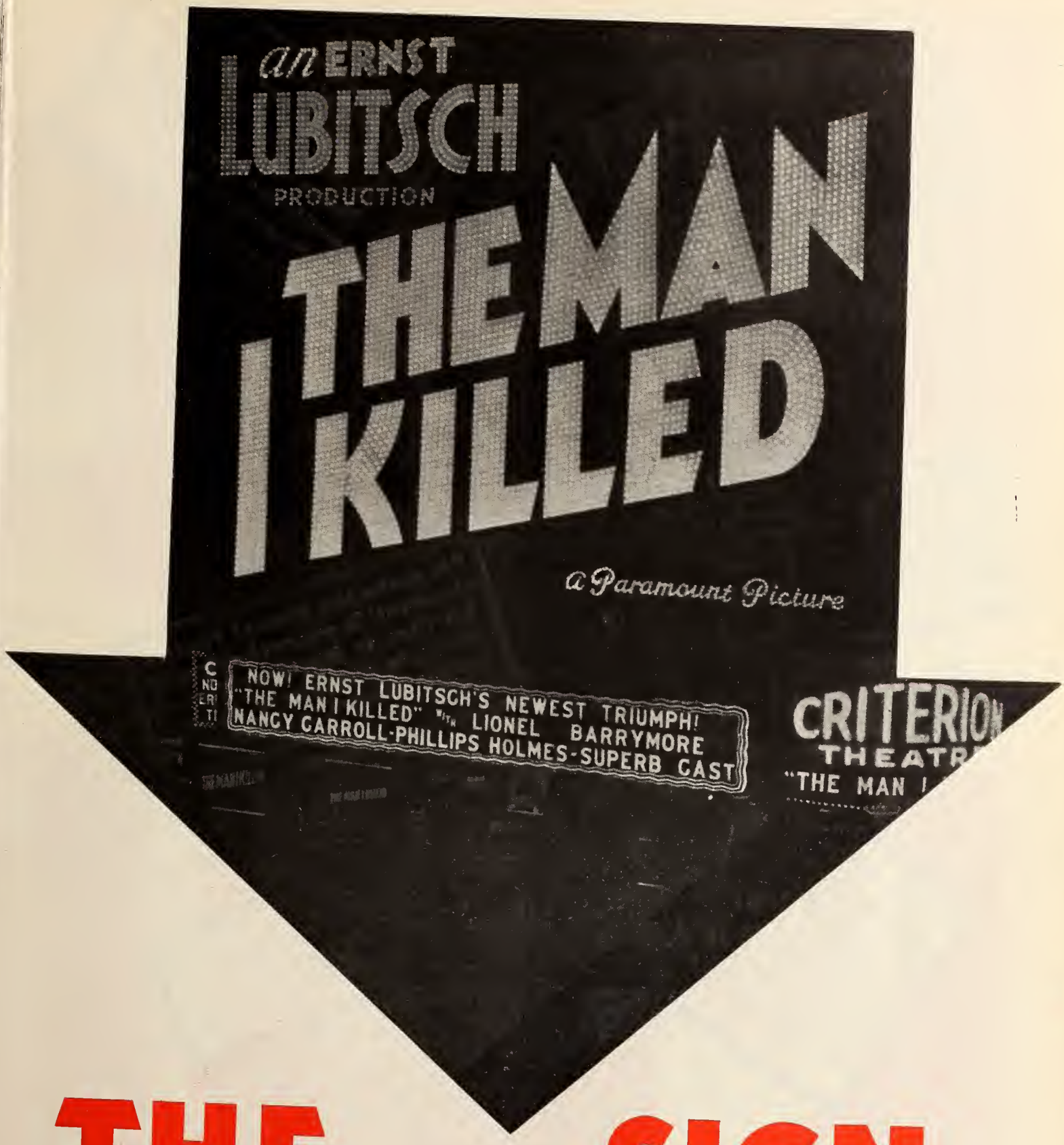
Philadelphia Art Alliance Sponsors "Arrowsmith" Shows

The Philadelphia Art Alliance, with a membership of 20,000, is sponsoring the Philadelphia showing of United Artists's "Arrowsmith."

The move is seen as inaugurating a policy on the part of the organization of manifesting a real interest in film productions as it has done for some time in the work of the legitimate stage.

Publix Sued for $500,000

The Casco Amusement Company has filed suit in Boston federal court against the Paramount-Publix Corporation on a charge of monopolistic interference with Casco's Sanford, Me., house. Damages of $500,000 are asked.



THE SIGN OF GOOD TIMES


"The Man I Killed', as fine and fascinating a picture as these jaded eyes have seen in a century of weeks."
—Louis Sobol, N. Y. Eve. Journal
"Entirely different... Lubitsch's production is quite brilliant. Many in last night's audience gave it the tribute of tears."
—Rose Pelswick, N. Y. Journal
THE
"Human and truthful ...Fashioned with sincerity and great care ...photographed with admirable artistry."
—N. Y. Times
"It stabs the heart! It stirs the soul! It sears the brain! All that is best, all that is finest is contained in this deeply affecting drama."
—N. Y. American
I KILL
"The great Lubitsch's greatest production... it demonstrates that Lubitsch is exquisite and that Lionel Barrymore is the greatest of all actors."
—N. Y. Mirror
"Serious, worthwhile drama."
—Motion Picture Daily
"The Man I Killed' excells ... terrifically effecting ... a truly convincing human drama."
—N. Y. World-Telegram

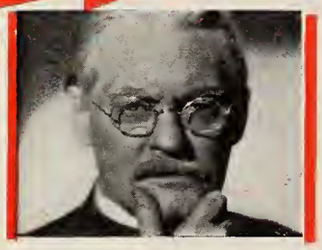

MAN
LED
"A lasting credit to Lubitsch . . . to Paramount . . . to the great industry it represents!"
—Film Daily
"It is absorbingly real."
—N. Y. Eve. Post
"Deeply impressive... 'The Man I Killed' treats skillfully of a different theme... it goes on to tell its story always holding interest."
—Daily News
"It is the best work Lubitsch has provided . . . direction is genuinely masterful. It is definitely superior cinema."
—N. Y. Herald-Tribune
"Brilliantly directed, it is a highly commendable work...an exceptionally fine film...deeply touching. I urge attendance."
—N. Y. Sun
"A picture like 'The Man I Killed' is only encountered once in years of movie-going. Don't miss it if you can."
—Karl K. Kitchen, N. Y. Eve. Sun
"One of the most arresting, compelling, dramatic film plots I've viewed in a few cinema seasons. Will leave no audience unmoved."
—N. Y. Graphic

The Greatest Dramatic Hit Ever Produced. Now thrilling Broadway. S.R.O. from the Start at $2 Criterion Theatre.

ERNST LUBITSCH'S

THE MAN I KILLED

From the play by Maurice Rostand and the adaptation by Reginald Berkeley



LIONEL BARRYMORE

"is fine ... acting at its best"
—N. Y. Sun



NANCY CARROLL

"One of the finest performances of her career"
—N. Y. World-Telegram



PHILLIPS HOLMES

"In a splendid moving performance"
—N. Y. News

PARAMOUNT

STANDING ROOM AGAIN

RKO-Franklin Deal Unlikely; Beck Inactive

Little probability of a deal materializing between RKO and Harold B. Franklin for managing direction of the former Orpheum theatres is seen by representatives of RKO who were willing to comment on the current report that Franklin would further discuss such a contract with Hiram Brown in California. Franklin left New York for the Coast early this week.

It was pointed out at the RKO home office that assignment of Franklin to the direction of the Orpheum group would entail a split-up of the RKO circuit and a division of authority between Franklin and Joe Plunkett. Neither eventuality is given serious consideration by RKO home office executives. It was admitted, however, that some discussion of a post for Franklin had occurred, prompted by suggestions from RKO stockholders in the West and Midwest, where the former Orpheum theatres are located. Approximately one-third of the houses are closed and factions of western stockholders have urged that they be reopened. RKO is reported to have been unwilling to accede to Franklin's terms.

Martin Beck, former head of the Orpheum circuit, who controls 49 per cent of the stock of the RKO Palace Theatre, New York, has relinquished the active directorial authority over the Palace which he assumed less than a month ago. Operating policies inaugurated by Beck at the Palace failed to improve the theatre's grosses after a brief try-out, and the RKO executive withdrew from active participation, permitting the theatre's former policies to be reinstated.

Radio To Handle Sales in Canada

Eight Radio Pictures exchanges in Canada will distribute Radio and RKO Pathe product in the Dominion beginning with the release of the 1932-33 product, probably in June. Regal Films, Ltd., which handles the distribution at present, has a contract calling for product distribution up to and including the 1931-32 releases, according to P. C. Taylor, managing director in Canada for RKO. This contract will not be renewed.

The RKO sales staff in the Dominion will be augmented if conditions warrant such a step, said Taylor. The market there is equally as good potentially as in the United States for short subjects, which, under the RKO Pathe name, will also be released in Canada by Radio. The difficulty, however, as pointed out by Taylor, is the alarming increase of double-featuring throughout the country, which will mean, if it continues as appears likely at the moment, will result in inability to successfully market short subjects and in correspondingly lower rentals on features.

Numerous theatres in Canada are closing, but for the most part they include "silent" houses, whose owners have not the necessary funds to provide sound equipment installations.

FILMS IN EDUCATION CONFERENCE THEME

Specialized Pictures Are Discussed at Conference of Board of Review; Judge Davies Presides at Meeting

The eighth annual conference of the National Board of Review of Motion Pictures opened in New York last Thursday to discuss "Special Functions of the Motion Picture in Recreation and Education." Delegates attended a private screening at the Warner home office in the morning and gathered Thursday afternoon at convention headquarters in the Hotel Pennsylvania where Judge John R. Davies, Board chairman, formally opened the initial session, a discussion pertaining to "Functions and Uses of the Motion Picture in Education." Dr. Louis I. Harris, of the executive committee, presided and the speakers included:

Dr. Wallace W. Atwood, President, Clark University: "How the Specialized Motion Picture is Being Developed"; Miss E. Winifred Crawford, Director of Visual Education, Montclair, N. J., Schools and Instructor, Visual Education, State Teachers College, Montclair: "What the Motion Picture Means to Visual Education"; Mrs. Marguerite E. Schwarzman, Director, Children's Laboratories and Instructor, New York University Institute of Education: "Vitalized Learning in Science"; Miss Rita Hochheimer, Acting Director of Visual Instruction, New York City Board of Education: "The Motion Picture as a Teaching Device in the New York Public Schools."

On Thursday evening, members attended a demonstration of specialized films for teaching, at the Fox home office on Tenth Avenue. Several subjects in the Fox Movietone "School Series" were presented under guidance of Glen Griswold, vice-president of Fox, and Mrs. Grace Allen Bangs, director of the Women's Bureau of the Fox Educational Department.

Discussions were resumed at the Pennsylvania on Friday morning when LeRoy E. Bowman, of the Child Study Association and a member of the executive committee of the National Board launched a discourse on "The Education of Public Opinion Regarding the Specialized Motion Picture." Speakers were:

Prof. Kirtley F. Mather, Department of Geology, Harvard University: "Testing Responses to Experimental Specialized Films"; Mr. F. S. Mathewson, Supt. of Recreation, Union Co. (N. J.) Park Commission: "The Specialized Use of Motion Pictures in Public Recreation"; Mrs. Eva d'B. Hansl, Staff Association, White House Conference: "The Motion Picture and Parent Education"; Mrs. R. R. Purcell, Motion Picture Chairman, New York Parent-Teacher Association: "The Interest of the Parent-Teacher Association in Motion Pictures."

The highlight of the two-day conference was the luncheon on Friday. At the dais were Jean Harlow, Nancy Carroll, Frau Dhyrenfurth, Robert Shippey, Mary Kennedy, John M. Casey, censor of Boston; Judge John Davies, Board president; Terry Ramsaye, Morris L. Ernst, jurist and principal speaker, who discussed censorship of the screen; Deems Taylor, music critic, Leslie Howard, Theresa Helburn, of the Theatre Guild and others. Judge Davies presided and in his introductory remarks regarding speakers and the Board's activities, mentioned Wilton Barrett, executive secretary, as being THE National Board.

Several hundred clubwomen who are affiliated with the Board in one way or another and who traveled to New York from points far and wide looking for helpfulness with their local motion picture and reviewing problems at the regular board sessions and at the annual luncheon, were somewhat surprised when they heard Theresa Helburn, of the Theatre Guild, tell them that "movies are bad, because they destroy the habit of theatre-going!" The theatre Guild is an organization sponsoring plays for New York and for a limited number of road showings.

They also heard Morris L. Ernst, jurist, say that "movies are an outlet for the sadism that is in most of us!"

Friday afternoon, following the luncheon, there was a demonstration of the educational talking pictures of Erpi., with W. A. Bach, manager of the non-theatrical department presiding.

Raise $15,000 To Continue Battle

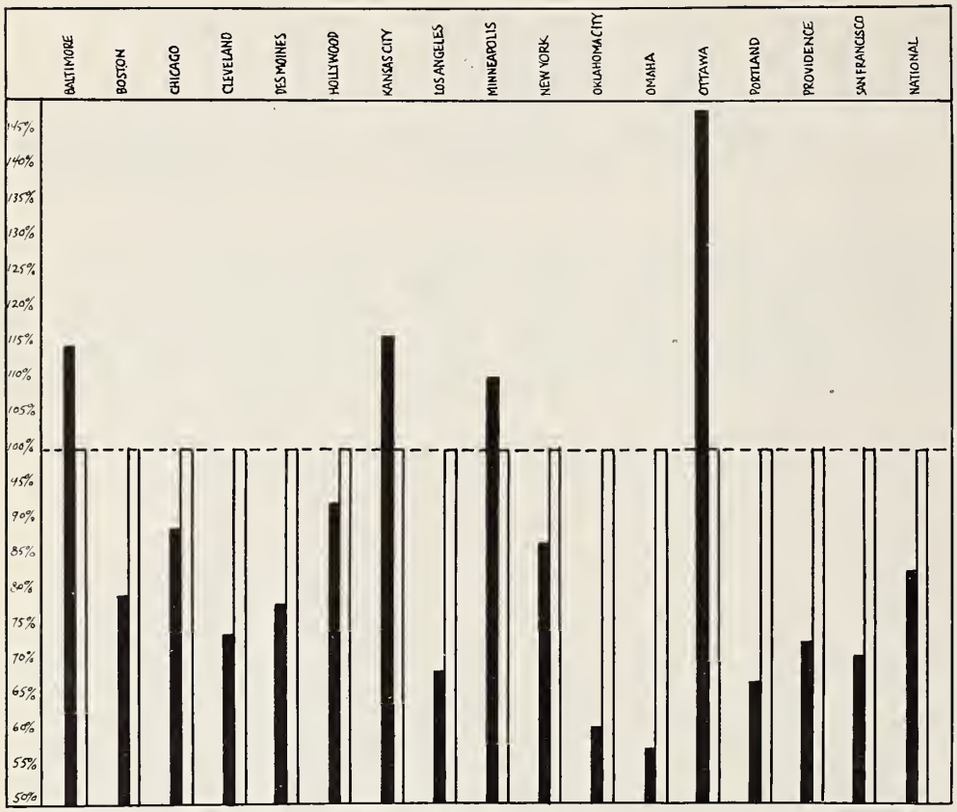
The Iowa and Nebraska independent theatre owners, branch of Allied States, in recent convention in Omaha, voted to raise $15,000 to continue their legal action against alleged monopolistic business practices of the major producer-distributor companies.

Allied officers in attendance demanded that the producers be "chased out of the exhibition end of the business," suggesting that they turn their attention to the making of better pictures. The Nebraska and Iowa organizations formally merged.

Of immediate interest to the combined group is the prosecution of the action known as the Youngclaus suit, named after William N. Youngclaus, Madison, Nebr., owner, who is described as carrying on a battle for existence by small town exhibitors.

Clifford L. Niles, Anomosa, Iowa, was elected president of the combined unit; W. H. Ostenberg was chosen vice president. Directors elected were: Harry E. Schiller, F. C. Luchsinger, Ludy Boston, Thomas Brown. Retaining directors' posts are N. C. Rice, Ernest Ellsworth, Harry Hiernsteiner.

Lester Martin was re-elected secretary and treasurer.



Box office receipts for the week ended January 2, as compiled by MOTION PICTURE HERALD, are contrasted with the receipts for the same week last year, in the above graph. The heavy black columns represent receipts in the designated cities for the week this year, while the 100 per cent verticals are the receipts in the same week last year. Reference to the "National" column shows that the average for all the cities for the week this year was 83 per cent of the average for the same period in 1931. The graph also demonstrates that the represented theatres of only four cities exceeded the business they did in the same week last year.

Capital Seat Bill Passes In Senate

Legislation regulating Washington motion picture houses was passed by the Senate on Tuesday with little debate and without a record vote and now goes to the House of Representatives.

The bill was introduced by Senator Carey of Wyoming and is designed to prevent misrepresentation by theatres of the availability of seats and requires the houses to install signs in box office windows which will show whether seats are available, in addition to having oral announcements by an employee, as at present.

A provision in the bill prohibiting the sale of tickets when no seats were available was eliminated through the efforts of A. Julian Brylawski, president of the District of Columbia association of theatre owners. Decided opposition to this provision was offered by Brylawski and other theatre men at a hearing on the bill last week, it being pointed out that audiences come in waves and that for a short time each day the houses are crowded, but that it is rarely impossible to secure a seat before the end of a performance.

As now written, the bill is held to be of negligible harm to the theatres.

Women Act After McGoldrick Talk

Preliminary plans for the formation of a women's committee for Friday night "family motion pictures" in New Rochelle, N. Y., have resulted from a talk which Rita C. McGoldrick, editor of the School and Screen department of MOTION PICTURE HERALD, gave recently before representatives of the League of Women's Organizations in the city.

Mrs. McGoldrick, who is also chairman of the motion picture bureau of the International Federation of Catholic Alumnae, said, "I have spent 10 years trying to improve motion pictures, and I have come to the conclusion that I could spend 10 years more trying to improve audiences." She explained that in the last analysis it is the audience which holds the final decision on the type of picture to be shown. The producers are business men, she said, and will give the public what it wants; they will produce the kind of picture that has box-office appeal.

The speaker cited examples of films of acknowledged merit which failed at the box-office, while others, not nearly as noteworthy, were great successes financially. Mrs. McGoldrick noted numerous examples of the great success achieved with the "family night" showings.

General Theatres Holders Establish Protective Group

A protective committee has been formed for the 6 per cent 10-year convertible debentures of General Theatres Equipment, Inc., of which $29,950,000 are outstanding. The committee is said to be working in anticipation of a possible default on the April 1 interest payment, though there has been no default as yet. The bonds are currently selling on the New York Stock Exchange at less than their annual coupon rate.

The committee is composed of Arthur Peck, of Harper & Turner, Philadelphia; Harry S. Durand, Mackay & Company, New York; Conrad H. Poppenhusen, of Poppenhusen, Johnston, Thompson & Cole, Chicago. Marvyn Scudder, New York, is committee secretary, and Wollman & Wollman and Albert G. Starr are its counsel.

It is understood the committee will proceed with plans for a readjustment, though details of its plan have not been disclosed. Debenture holders have been notified that they may deposit their debentures on or before April 15, 1932, with the Manufacturers' Trust Company, which has been designated as the depositary by the committee.

Hays Office Denies Nagel Censor Talk

The why and wherefore of Conrad Nagel's authority to tell the public that the Hays organization favors a federal motion picture censorship board has developed into a deep, dark mystery.

Nagel, it appears, is touring the country in connection with a vaudeville act and in many key cities he is understood to have addressed representatives of women's organizations at luncheon. In connection with a current engagement at Loew's in Cleveland, Nagel spoke before 150 women from practically every organization in the town and told them that a federal censorship board would be welcomed by the Hays organization, because it would eliminate the paradox of a picture being all right for the morals of one state and harmful for the morals of another. To this the Hays organization issued a general denial. That association has not—and does not—favor federal censorship, nor any other type of censorship, for that matter, said an executive of the MPPDA, who appeared at a loss to explain the source of Nagel's authority to say otherwise.

Personal prejudice controls censorship in its present method of operation, Nagel told the clubwomen. He advised the group that "Hollywood does everything to improve pictures, but artistic successes have proven box office failures."

"Prestige" Opens February 12

"Prestige," the RKO Pathe Ann Harding vehicle, which was directed by Tay Garnett, is scheduled to open in Hollywood on February 12.

Naming Alperson Successor Awaits Return of Morris

E. L. Alperson, former general sales manager for Warner-First National, and Edward Peskay, resigned on Tuesday as Eastern division manager for the Warner theatre circuit, are planning jointly to enter the exhibition field in the Middlewest, it was learned late Wednesday night. Any negotiations for Alperson to join Spyros Skouras are reported off.

The duties of Edward L. Alperson, who suddenly resigned last Thursday as general sales manager of Warner-First National, a post he assumed last October 23, are temporarily being handled by Major Albert L. Warner, treasurer, pending the return of Sam E. Morris from Europe in three or four weeks. A successor will probably be appointed at that time.

Alperson's future plans are uncertain. Claiming that he has discussed no propositions, he plans a vacation of several weeks in Florida or Cuba. He is expected to leave the home office at the end of this week. Reports, however, are to the effect that he will join Skouras Brothers, though Spyros Skouras has denied them. Reports have him returning to film buying, with which he was formerly occupied.

The personnel arrangement in force before Alperson resigned, is expected to be maintained, with Gradwell L. Sears in charge of sales in the West and A. W. Smith in the East.

With the reorganized distribution department described by the company this week as "functioning smoothly," a release order of seven new Warner pictures has been revised and two new pictures designed as specials are being added to the program. The additions, both of which will be sold individually, are Ruth Chatterton's "The Rich Are Always With Us" and "The Crowd Roars," starring James Cagney and Joan Blondell.

Revision of release dates includes: "The Man Who Played God," February 13; "Slice of Life," February 5; "Playgirl," March 12; "Beauty and the Beast," March 19, and "It's Tough to be Famous," March 27.

"Chic" Sale in Personal Appearances

"Chic" Sale starts a personal appearance road tour at Warner theatres on January 29 when he will open at Pittsburgh, followed by Washington on February 20, then Philadelphia and other Eastern keys. The Leo Morrison organization, which handles Sale and other stars, this week signed Joe Rivkin as Eastern representative.

Abe Schnitzer at Warners

Abe Schnitzer, former RKO short subject sales head, has moved over to the Warner home office, attached to the sales staff.

GUILD DENIES MOVE TO MAKE PICTURES

Points to Sale of Film Rights to "Strange Interlude," "Reunion in Vienna" and "R. U. R.," As Its Best Screen Material

The New York Theatre Guild within recent weeks has disposed of motion picture rights to three of its best known plays, the Guild announced in denying reports from the West Coast that it again was considering entering into motion picture production.

Picture rights to "Strange Interlude" and "Reunion in Vienna" have been sold to Metro-Goldwyn-Mayer, and Paramount has acquired the rights to the Guild's "R. U. R." Norma Shearer, it is understood, will be starred in "Strange Interlude," while Alfred Lunt and Lynn Fontanne will make "Reunion in Vienna," in which they are appearing currently in New York. It will be their second Metro picture, their first having been "The Guardsman."

The Guild offices described the three plays which were sold within the past two weeks as among their best potential picture material, and pointed out that had the Guild any intention of entering into picture producton it would not have disposed of any of them. In addition, a spokesman for the Guild said that its annual production quota of six plays for New York and five for the road utilized the Guild's entire attention and facilities, and that the present Guild organization could not be adapted to picture production.

About two years ago the Guild carried on some negotiations with several picture companies by which the Guild would have provided scripts, casts and direction, with the production organization, providing the studio facilities and financing, had the production plans been consummated. They were abandoned after only preliminary discussion. No revival of those negotiations has taken place or is in prospect, it was said at the Guild offices.

The reports of the Guild's plans to enter picture production emanated from Los Angeles and were carried on financial news wires.

American Newsreel Will Start in March

The American Newsreel, a new bi-weekly issue which will be edited and announced by Lowell Thomas, will make its first appearance shortly after March 1, according to an announcement made this week by Harry A. McCorry, vice-president in charge. Charles Kranz is general sales manager.

Reports that the newsreel would be supplied its footage by Kinograms were denied at the new organization's offices in the General Motors Building, New York. Kinograms controls a large film library, which has been in disuse since the organization went into receivership early in December. In denying the Kinograms report, it was stated that American Newsreel will obtain its footage from its own organization, augmented by open market purchasing from free lance cameramen where advisable. A camera staff of about 30, located at strategic points here and abroad, already has been organized and will be enlarged before the initial distribution of the reel, it was said.

Lowell Thomas, who will give the running dialogue for the reel, is best known at present as the radio voice of the *Literary Digest* through conducting the daily broadcasts for that publication. He is the author of a number of books on modern history, a former newspaperman of wide experience, fiction writer, magazine editor and lecturer.

Nebraska Court Holds Copyright Law Applicable

Motions by J. H. Hungerford, of Friend, Neb., to dismiss complaints filed by Fox and Metro for infringements of copyright arising out of unauthorized holding over of pictures, upon the ground that the matters were purely contractual and the copyright law was not applicable, were denied by Judge Thomas C. Munger of the U. S. District Court for the District of Nebraska.

Sol Brill Is Dead After Long Fight

Sol Brill, one of the most widely known exhibitors in the Greater New York territory, died at his New York home Wednesday following a lengthy illness.

Brill, who had been an exhibitor for 27 years, opened his first theatre in 1905, in Brooklyn. A New York circuit was rapidly built up thereafter with acquisitions of other theatres in Brooklyn and in Manhattan. He was operating 15 houses.

Four Branch Offices Open For New Trailer Company

Four branch offices have been opened up for distribution of Supreme Screen Service trailers. The offices are in New York, Philadelphia, Washington and Detroit. The firm has animated trailers with voice, music and sound effects, the subjects running from 90 to 130 feet.

Lester Martin in New York

Lester F. Martin, secretary and treasurer of the Allied Theatre Owners of Nebraska, Cooperative, Inc., arrived in New York this week for a brief visit.

FROM HOLLYWOOD

By LEO MEEHAN

Directors of the newly formed Independent Film Producers Association met this week in the offices of Phil Goldstone to map out a definite program of procedure and draft a form of bylaws for governing the organization.

The board, consisting of M. H. Hoffman, C. C. Burr, Ralph Like, Larry Darmour. Morris Schlank, Phil Goldstone, Nat Levine, Al Mannon and Burton King, decided to present a solid front against the ills of the industry affecting the independent producer. Chief among the problems confronting the industry, according to beliefs of the association, is the matter of labor pay adjustments. While the independents are not so deeply concerned over this as large companies, they have adopted the attitude of "watchful waiting" on the outcome of negotiations between the Association of Motion Picture Producers and the unions.

▽

Women's clubs, colleges and high schools are soliciting motion picture directors, writers and studio executives to address their groups and classes for enlightenment on motion picture technique and other phases of making motion pictures. Al Rogell recently addressed more than 500 students of the Hollywood high school; Rouben Mamoulian spent a morning in giving a lecture on the making of pictures before the Motion Picture Conference of the California Federation of Women's Clubs.

▽

Sol Lesser, now engaged in producing for the independent market, has employed Edward Ralph as production manager and Tom Geraghty to head the editorial department. Carl Heim is film editor; Wedgwood Nowell in charge of sound recording, E. H. Messer, auditor, and Florence Ryan in charge of the research department.

Lesser just completed his first feature based on the fishing expeditions of Zane Grey, titled "Zane Grey's South Sea Adventures."

▽

Mack Sennett is winding up final preparations to film "Mack Sennett's Road Show," which promises to be the most pretentious production yet attempted by this veteran producer.

According to present plans, the production will be released in 12 reels and contain an all-star cast of the outstanding screen comics available.

▽

Ramon Novarro, one of the screen's romantic lovers for many years and lately noted for his prowess as an opera singer will soon be seen on the screen as a football hero if MGM adheres closely to the Francis Wallace novel, "Huddle."

▽

Sam Rork has made no definite tieup with Columbia for the release of his proposed Clara Bow pictures but instead is dickering with RKO for a unit working arrangement similar to that held by Charles Rogers.

If the Rork deal goes through, it will substantiate past rumors of RKO going in for independent unit production similar to that operated by First National prior to selling out to Warner Brothers.

▽

HEARD HERE AND THERE: A wisecracking spectator at the Riviera Polo grounds yelled out, "There goes somebody's option," as Darryl Zanuck fell off a horse. . . . John McCormick, former husband of Colleen Moore, is talking to Dave Selznick for an associate producer berth at RKO. . . . Bing Crosby's short made by Mack Sennett under the title "I Surrender Dear" stands to net the producer a quarter million. . . . MGM has decided to give "Freaks" the acid test by trying it out at a showing in San Diego. . . . Despite economical pressure at the Fox Hills studio, work is under way on construction of a huge swimming pool, planting of a pretentious botanical garden and transplanting of executive bungalows from the Western avenue site.... Renaud Hoffman, veteran producer and director, plans to resume independent production by making a series of outdoor features starring a police dog.... Orders have been issued to all department heads at Radio studios to limit supper checks to 75 cents. . . .

While Bob Shuler takes in a gross of $2,000 on the burlesque funeral of his Radio Station, the nut on the show was $75. . . . Executives of the Paramount lot honored B. P. Schulberg with a luncheon on his fortieth birthday. . . . Chic Sale, like other screen names, is seeking vaudeville engagements to occupy his time between pictures at Warners and RKO. . . . Barbara Stanwyck also is scouting for a suitable playlet to tour the footlights. . . . Vina Delmar is back in town with a desk at MGM to write an original story for Joan Crawford. . . .

Lou Wertheimer invades Palm Springs with a night club, first of its kind to be attempted at this growing popular desert resort. . . . C. C. Burr is to enter the feature length production field with a war story to be distributed by Monogram. . . . Marie Dressler may become a National radio star in addition to her screen work if present negotiations are consummated. The deal calls for one broadcast a week over the NBC network. . . . Radio is making surgical sequences of "Symphony of Six Million," the last word in authenticity by employing a recognized surgeon, registered interns, orderlies and anesthetists to provide the atmosphere. . . . Tom Mix is finally back in the saddle and is making his first picture for Universal. . . .

Mae Clarke and Lew Ayres will be costarred in "Night Club" by Universal. . . . Donald Cook's salary for a part in "So Big" at Warners was more than they wanted to pay so he declined the offer in favor of Hardy Albright, who took the job for less. . . . J. G. Hawks, former screen author, has organized an independent company for making feature length productions. The staff consists of Reginald Barker, Charles Stallings, Percy Hillburn and Robert Kern. The product will carry the trade name "Adventure Films." . . . Mitzi Green has followed the footsteps of Rin-Tin-Tin in going on the NBC network endorsing and ballyhooing Nestle's food. . . .

Milliken Answers British Charges

Associated Press this week reported a cable from London to the effect that a magistrate named K. T. Metcalfe, who had three boys up before him, stated:

"These infernal American films are doing more harm than anything else. They are pernicious. They are worse than drink or betting on horses and dogs. They are ruining little chaps like these."

Immediately there was issued by Carl E. Milliken, secretary of the MPPDA, a statement in defense of American film exports to Great Britain. Milliken said:

"Over and over we have investigated statements similar to this and in no specific instance have we ever been able to find that American motion pictures induced crime in minors or adults.

"The very success abroad of American films makes them a natural target. Well informed British opinion, however, is represented by such comments as that of Colonel Joseph Wedgwood, members of the committee of the House of Commons, in reference to a charge similar to that of Magistrate Metcalfe:

"No, sir, that's all wrong. American morality on and off the films is quite all right. They are the most straight-laced people in the Universe. Anything that gets put over in America we shan't criticize from the standpoint of morality."

"Philip Snowden, distinguished English statesman recently said:

" 'It would be a lamentable thing if the United States stops sending films."

"It is interesting to note that Australian censor board reports show fifty per cent more cuts in British films than in American films and that a committee of the Indian Parliament completely cleared American films of any deleterious effect on Indian morals.

"As is well known in this country, punishment always follows crime in American motion pictures and the penalties of wrongdoing are clearly portrayed. Distinguished psychologists in great number have agreed that the result coincides with our careful intent in the matter."

Freuler to Visit Exchanges On His Trip to the Coast

John R. Freuler, president of Big 4, will make a complete swing of his affiliated exchanges when he leaves New York, probably at the end of this week.

Freuler's ultimate objective is the West Coast where he plans to spend some time with Burton King, Big 4's production supervisor, completing arrangements on the present schedule and in lining up stories, names and studio facilities for 1932-1933.

Edward L. Klein, who handles Big 4 product on the European Continent, has been appointed foreign representative for Big 4 for the British Isles on the new series of Westerns and melodramas.

Klein has left Paris for London.

Takes RKO Advertising Post

Bob Garey, former manager of the Omaha Paramount, has been named RKO advertising manager for the Omaha division. Stanley Brown, Publix Omaha district manager, succeeds Garey.

Millions are waiting



to see *her*

MARLENE DIE



Standing Room Again

TRICH

"SHANGHAI EXPRESS"



Directed by

JOSEF von STERNBERG

with

CLIVE BROOK

ANNA MAY WONG, WARNER OLAND, EUGENE PALLETTE



DIETRICH! The most popular star on the screen, bar none! In one of the biggest money-makers you've had in a long time. Love! Thrills! Excitement! Dietrich as the fans want her . . . in a new *love-warm* mood! Plus a timely story—leaping from the front pages every day! Plus superb direction of von STERNBERG. Get ready for big dough with Dietrich!

Here IS Box Office!

PARAMOUNT

THEATRE RECEIPTS

Theatre receipts from key cities of the country here register a fair recovery from the previous week's total. For the calendar week ending January 23, the total reached $2,467,120, marking an increase of $51,359 over the preceding calendar week, ended January 16, when a total figure of $2,415,761 was recorded. Listed in the last report are 182 theatres in 30 key cities, while 183 theatres, also in 30 cities, were represented in the preceding compilation. Three new high individual figures are indicated in the present record, and two new low individual figures, which compares favorably with one new "high" and seven new "lows" for the week ended January 16.

(*Coplright, 1932: Reproduction of material from this department without credit to Motion Picture Herald expressly forbidden*)

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Mata Hari" (MGM) (6 days)	12,218	"Private Lives" (MGM) (6 days)	10,781	High 1-24 "Reducing"	$18,500
							Low 12-26 "Unholy Garden"	4,980
Leland	1,350	20c-25c	"The Rainbow Trail" (Fox) (3 days)	1,960	"Good Sport" (Fox) (3 days)	1,850	High 5-2 "Strangers May Kiss"	8,100
			"The Devil Plays" (Chesterfield). (3 days)	1,690	"Surrender" (Fox) (3 days)	1,690	Low 12-26 "Ex-Flame"	2,900
Ritz	1,146	25c-35c	"Under Eighteen" (W. B.) (3 days)	2,140	"Frankenstein" (U.) (6 days)	3,800	High 10-31 "East of Borneo"	4,950
			"Woman from Monte Carlo" (F. N.) (3 days)	1,710			Low 12-26 "Compromised"	2,350
RKO Palace....	4,000	25c-60c	"Forbidden" (Col.) (3 days)	8,100	"Girl of the Rio" (Radio) (3 days)	8,400	.....	
			"The Secret Witness" (Col.) (3 days)	8,880	"Ladies of the Jury" (Radio) (3 days)	8,100		
Strand	1,900	35c-50c	"Ladies of the Big House" (Para.) (6 days)	7,990	"Strictly Dishonorable" (U.) (6 days)	7,700	High 10-24 "Susan Lenox"	10,350
							Low 12-26 "Rich Man's Folly"	5,175
Baltimore								
Europa	267	25c-50c	"The Five Year Plan" (Amkino) (6 days)	1,590	"The Blonde Nightingale" (German) (6 days)	600	High 10-12 "Two Hearts in Waltz Time"	2,200
							Low 11-30 "Immortal Vagabond"	450
Hippodrome	2,250	25c-50c	"Age For Love" (U. A.) (6 days and Sun midnite show)	12,000	"Suicide Fleet" (Pathe) (6 days and Sun. midnite show)	15,500	.....	
Keith's	2,500	25c-50c	"Forbidden" (Col.) (6 days)	5,600	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days-2nd week)	6,320	High 4-9 "Bachelor Apartment"	16,080
							Low 1-17 "Abraham Lincoln"	4,800
Loew's Century	3,076	25c-60c	"Working Girls" (Para.) (6 days)	20,500	"Two Kinds of Women" (Para.) (6 days)	20,500	High 4-11 "Tailor Made Man"	30,000
							Low 12-26 "Safe in Hell"	16,900
Loew's Parkway	987	15c-35c	"Tonight or Never" (U. A.) (6 days)	4,000	"Mata Hari" (MGM) (6 days)	5,100	High 1-3 "Follow the Leader"	5,500
							Low 1-10 "Lottery Bride"	3,100
Loew's Stanley.	3,532	25c-60c	"Ladies of the Big House" (Para.) (6 days)	17,000	"Emma" (MGM) (6 days)	25,000	High 4-11 "Strangers May Kiss"	33,500
							Low 12-12 "The Big Parade"	10,400
Loew's Valencia	1,487	25c-35c	"Tonight or Never" (U. A.) (6 days)	2,900	"Mata Hari" (MGM) (6 days)	3,800	High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
New	1,600	25c-50c	"Dance Team" (Fox) (6 days)	9,000	"Stepping Sisters" (Fox) (6 days)	7,500	High 1-10 "Man Who Came Back"	18,000
							Low 11-21 "Smart Woman"	6,000
Rivoli	1,982	20c-40c	"3 Wise Girls" (Fox) (6 days)	5,100	"The Secret Witness" (Col.) (6 days)	4,200	High 1-10 "Criminal Code"	10,000
							Low 11-14 "Bad Company"	3,000
Boston								
Keith's	2,800	25c-65c	"Forbidden" (Col.)	20,000	"Girl of the Rio" (Radio)	20,000	High 12-5 "Frankenstein"	27,000
							Low 11-7 "Platinum Blonde"	17,000
Keith-Boston ..	2,500	25c-50c	"The Secret Witness" (Col.)	20,500	"Unexpected Father" (U.)	19,500	High 1-10 "Danger Lights"	22,000
							Low 12-26 "The Deceiver"	16,500
Loew's Orpheum	3,100	25c-50c	"Mata Hari" (MGM)	23,000	"Private Lives" (MGM)	20,000	High 1-24 "Hell's Angels"	31,500
							Low 7-11 "Indiscreet"	18,000
Loew's State ..	3,700	25c-50c	"Hell Divers" (MGM)	23,500	"Tonight or Never" (U. A.)	21,500	High 4-11 "City Lights"	25,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan ...	4,350	35c-75c	"Two Kinds of Women" (Para.)	36,000	"Under Eighteen" (W. B.)	35,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Olympia	2,500	25c-50c	"The Rainbow Trail" (Fox)	14,000	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	14,000	High 1-3 "Blue Angel"	18,000
							Low 12-26 "X Marks the Spot"	10,000
Scollay Square .	1,800	25c-50c	"Dr. Jekyll and Mr. Hyde" (Para.)	13,500	"Ladies of the Big House" (Para.)	12,500	High 1-17 "Right to Love"	25,000
							Low 12-26 "His Woman"	9,500
Uptown	2,000	25c-50c	"The Rainbow Trail" (Fox)	13,000	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	13,000	High 9-26 "Monkey Business"	15,000
							Low 12-26 "X Marks the Spot"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Tonight or Never" (U. A.)	22,500	"Mata Hari" (MGM)	31,800	High 3-28 "My Past"	39,500
							Low 7-4 "I Take This Woman"	19,000
Century	3,000	25c-35c	"The Rainbow Trail" (Fox)	6,300	"Over the Hill" (Fox)	7,900	High 2-14 "Cimarron"	25,600
							Low 4-4 "Mother's Cry"	5,900
Great Lakes ...	3,000	25c-50c	"Frankenstein" (U.) (2nd week)	9,800	"Frankenstein" (U.) (1st week)	29,500	High 8-8 "Politics"	35,100
							Low 12-26 "Flying High"	9,100
Hippodrome	2,100	25c-50c	"Under Eighteen" (W. B.)	21,000	"Husband's Holiday" (Para.)	15,000	High 2-14 "Free Love"	26,300
							Low 12-26 "Good Sport"	11,800
Hollywood	300	20c-40c	"Pagliacci" (Cavallo) (35c-50c)	950	"Viennese Nights" (W. B.)	1,400	.....	
Lafayette	3,300	25c-35c	"X Marks the Spot" (Tiff.) (25c)	9,700	"The She Wolf" (U.)	8,700	High 4-11 "Ten Cents a Dance"	24,100
							Low 12-19 "Leftover Ladies"	6,400
Charlotte								
Broadway	1,167	25c-50c	"Nice Women" (U.) (3 days)	3,000	'Safe in Hell" (F. N.) (3 days)	4,000	.....	
			"The Speckled Band" (First Division) (3 days)	5,000	"Manhattan Parade" (W. B.) (3 days)	4,000		
Carolina	1,441	40c-50c	"Hell Divers" (MGM) (25c-50c—3 days)	7,000	"Emma" (MGM) (3 days)	7,000	.....	
			"Tonight or Never" (U. A.) (25c-50c—3 days)	6,000	"Dr. Jekyll and Mr. Hyde" (Para.) (3 days)	6,000		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Two Kinds of Women" (Para.)..	67,000	"Forbidden" (Col.)	40,000	High 1-23-32 "Two Kinds of Women"..	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Emma" (MGM)	31,000	"Dr. Jekyll and Mr. Hyde" (Para.) (3rd week—5 days)	9,000	High 2-7 "Doorway to Hell"	38,170
							Low 12-26 "Guilty Generation"	21,000
Oriental	3,940	35c-85c	"Dance Team" (Fox)	28,000	"Manhattan Parade" (W. B.)	27,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"Her Majesty, Love" (F. N.)	26,000	"Unexpected Father" (U.)	22,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"Forbidden" (Col.)	12,000	"X Marks the Spot" (Tiff.)	16,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Way Back Home" (Radio)	14,000	"Strictly Dishonorable" (U.) (2nd week—4 days)	9,500	High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"Mata Hari" (MGM)	36,000	"Cock O' the Air" (U. A.)	13,000	High 3-21 "City Lights"	46,562
							Low 1-16-32 "Cock o' the Air"	13,000
Cincinnati								
Keith's	1,600	25c-40c	"The Guilty Generation" (Col.)..	4,850	"The Big Parade" (MGM)	6,150	High 11-14 "Sidewalks of New York"..	3,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Age for Love" (U. A.)	27,000	"Husband's Holiday" (Para.)	23,096	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"Two Kinds of Women" (Para.)	9,686	"Tonight or Never" (U. A.)	10,400	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"The Speckled Band" (First Division) (4 days)	2,397	"Forgotten Women" (Monogram) (3 days)	1,330	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"The Devil Plays" (Chesterfield) (3 days)	1,291	"Partners" (Pathe) (4 days)	2,470	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Mata Hari" (MGM) (7 days and Sat. midnite show) (2nd week)	9,673	"Mata Hari" (MGM) (7 days and Sat. midnite show) (1st week)	15,600	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Ladies of the Big House" (Para.) (7 days and Sat. midnite show)	14,650	"Hell Divers" (MGM) (7 days and Sat. midnite show)	25,000	High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Dr. Jekyll and Mr. Hyde" (Para.) (4 days)	2,685	"Delicious" (Fox) (4 days)	2,665	High 6-6 "Connecticut Yankee"	5,970
							Low 8-22 "Honeymoon Lane"	2,500
			"Woman from Monte Carlo" (F. N.) (3 days)	1,445	"Working Girls" (Para.) (3 days)	1,435		
Ufa	400	30c-50c	"The Mystery of Life" (U.) and... (2nd week) "Dolly Macht Karrier" (Ufa)	1,800	"The Mystery of Life" (U.) and (1st week) "Das Alte Lied" (Tobis)	3,000		
Cleveland								
Allen	3,300	25c-50c	"Emma" (MGM)	25,000	"Mata Hari" (MGM)	23,500	High 8-8 "Politics"	26,000
							Low 4-9 "Ladies' Man"	12,000
RKO Hippodrome	3,800	25c-50c	"Strictly Dishonorable" (U.)	12,000	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	12,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"This Reckless Age" (Para.)	23,000	"Girl of the Rio" (Radio)	21,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"Husband's Holiday" (Para.)	22,000	"The Cheat" (Para.)	17,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"Age for Love" (U. A.)	5,000	"Ben Hur" (MGM)	6,700		
Warners' Lake	800	25c-50c	"Safe in Hell" (F. N.)	4,000	"Under Eighteen" (W. B.) (6 days)	3,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Tonight or Never" (U. A.)	16,000	"Mata Hari" (MGM)	19,000	High 8-8 "Politics"	25,000
							Low 12-26 "Husband's Holiday"	12,500
Huff'n's Aladdin	1,500	35c-75c	"Dance Team" (Fox)	7,500	"The Big Shot" (Pathe)	6,000	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huff'n's Rialto	850	20c-50c	"Around the World in 80 Minutes" (U. A.)	7,500	"Ambassador Bill" (Fox) (3 days)	1,500		
					"Frankenstein" (U.) (4 days)	2,200		
Huffman's Tabor	1,900	25c-50c	"Stepping Sisters" (Fox)	7,000	"Are These Our Children?" (Radio)	7,500		
Paramount	2,000	25c-50c	"Two Kinds of Women" (Para.)..	8,000	"This Reckless Age" (Para.)	8,000	High 3-21 "City Lights"	14,000
							Low 11-28 "Men in Her Life"	5,500
							High 1-10 "Hell's Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Des Moines								
Des Moines	1,600	25c-60c	"Delicious" (Fox)	11,250	"Private Lives" (MGM)	10,500	High 9-26 "Monkey Business"	12,000
							Low 9-12 "American Tragedy"	6,000
Orpheum	2,000	25c-50c	"Men of Chance" (Radio) (4 days)	5,000	"Girl of the Rio" (Radio) (3 days)	4,500	High 2-14 "Cimerron"	18,000
			"Consolation Marriage" (Radio) (4 days)	4,000	"Heaven on Earth" (U.) (4 days)	2,200	Low 1-9-32 "Strictly Dishonorable" and "Secret Service"	5,500
Paramount	1,700	25c-60c	"Tonight or Never" (U. A.) (4 days)	6,000	"This Reckless Age" (Para.) (4 days)	5,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"Charlie Chan's Chance" (Fox) (3 days)	5,500	"Two Kinds of Women" (Para.) (3 days)	4,000	Low 1-16-32 "This Reckless Age" and "Two Kinds of Women"	9,000
Strand	1,100	20c-35c	"Surrender" (Fox) (4 days)	2,500	"Rainbow Trail" (Fox)	3,500	High 3-21 "Trader Horn"	7,000
			"Secret Witness" (Col.) (3 days)	1,200			Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-75c	"Girl of the Rio" (Radio)	17,000	"Strictly Dishonorable" (U.)	25,000		
Fisher	2,300	25c-60c	"Manhattan Parade" (W. B.)	17,000	"False Madonna" (Para.)	22,000		
Fox	5,000	25c-50c	"Dance Team" (Fox)	31,000	"Good Sport" (Fox)	25,000		
Michigan	3,000	25c-75c	"Two Kinds of Women" (Para.)..	30,000	"Forbidden" (Col.)	34,000		
Paramount	3,450	25c-60c	"Emma" (MGM) (2nd week)	20,000	"Dr. Jekyll and Mr. Hyde" (Para.) (3 days-3rd week)	4,000		
					"Emma" (MGM) (2 days—1st week)	6,500		
United Artists	2,000	25c-75c	"Mata Hari" (MGM) (2nd week)	20,000	"Mata Hari" (MGM) (1st week)	30,000		
Hollywood								
Chinese	2,500	50c-$1.50	"Hell Divers" (MGM) (4th week)	17,953	"Hell Divers" (MGM) (3rd week)	15,000	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Egyptian	1,771	50c-75c	"Husband's Holiday" (Para.) (25c-50c)	3,631	"Delicious" (Fox) (2nd week)	3,000		
Pan. Hollywood	3,000	35c-65c	"Tonight or Never" (U. A.)	10,500	"Devotion" (Pathe)	9,000	High 1-10 "Sin Takes a Holiday"	19,000
							Low 11-7 "Monkey Business"	8,123
W.B. Hollywood	3,000	35c-50c	"High Pressure" (W. B.)	14,000	"Taxi" (W. B.)	21,000	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Corsair" (U. A.)	3,500	"Rainbow Trail" (Fox)	5,000	High 3-7 "Abraham Lincoln"	9,500
							Low 12-26 "Husband's Holiday"	3,000
Loew's State	2,700	25c-50c	"Maker of Men" (Col.)	7,000	"Emma" (MGM)	12,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Ladies of the Big House" (Para.)	8,500	"Tonight or Never" (U. A.)	9,500	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Ladies of the Jury" (Radio)	7,000	"Girl of the Rio" (Radio)	2,000	High 2-14 "Cimarron"	18,000
							Low 1-16-32 "Girl of the Rio"	2,000
Indianapolis								
Apollo	1,100	25c-50c	"Manhattan Parade" (W. B.)	4,500	"Stepping Sisters" (Fox)	4,000	High 6-13 "Daddy Long Legs"	10,000
							Low 12-26 "Surrender"	3,300
Circle	2,600	25c-50c	"This Reckless Age" (Para.)	7,000	"Ladies of the Big House" (Para.) and "Around the World in 80 Minutes" (U. A.)	7,500	High 2-14 "Cimarron"	13,000
							Low 8-22 "Traveling Husbands"	4,000
Indiana	3,300	25c-50c	"Forbidden" (Col.)	12,000	"Peach O'Reno" (Radio)	13,000	High 1-17 "Her Man"	25,000
							Low 1-9-32 "Woman from Monte Carlo"	10,800
Lyric	2,000	25c-50c	"Maker of Men" (Col.)	10,000	"X Marks the Spot" (Tiff.)	8,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Emma" (MGM)	11,000	"Corsair" (U. A.)	8,000	High 5-2 "Trader Horn"	22,000
							Low 12-19 "Flying High"	7,000
Kansas City								
Apollo	1,400	35c	"Mystery of Life" (U.) (9 days)	4.000				
Liberty	1,200	25c-50c	"Under Eighteen" (W. B.) (7 days and Sat. midnite show)	5,000	"Rainbow Trail" (Fox) (7 days and Sat. midnite show)	5,500		
Mainstreet	3,049	35c-50c	"Girl of the Rio" (Radio) (7 days and Sat. late show)	15,000	"Strictly Dishonorable" (U.) (7 days and Sat. midnite show)	18,000	High 1-9-32 "Peach O' Reno"	25,500
							Low 1-10 "Criminal Code"	14,500
Midland	4,000	25c-50c	"Hell Divers" (MGM) (7 days and Sat. midnite show)	30,400	"Emma" (MGM) (7 days and Sat. midnite show)	26,000	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Dance Team" (Fox) (7 days and Sat. midnite show)	12,500	"Ladies of the Big House" (Para.) (7 days and Sat. midnite show)	15,000	High 9-26 "Monkey Business'	19,000
							Low 5-16 "Ladies Man"	8,000
Uptown	2,200	25c-50c	"X Marks the Spot" (Tiff.)	5,000	"Working Girls" (Para.)	4,500	High 1-10 "Girl of Golden West"	8,000
							Low 1-16-32 "Working Girls"	4,500
Los Angeles								
Fox Criterion	1,652	35c-65c	"Emma" (MGM)	20,990	"Delicious" (Fox) (2nd week)	6,000	High 5-9 "Secret Six	27,100
							Low 1-31 "Royal Family Bway"	7,000
International	2,000	25c-75c	"Sonadores De La Gloria" (Spanish) (2nd week)	3,000	"Sonadores De La Gloria" (Spanish) (1st week)	4,000	High 1-10 "El Hombre Malo"	8,000
							Low 12-26 "Furusato"	1,000
Loew's State	2,418	35c-65c	"Charlie Chan's Chance" (Fox)	15,000	"X Marks the Spot" (Tiff.)	20,000	High 10-25 "Susan Lenox"	39,000
							Low 1-23-32 "Charlie Chan's Chance"	15,000
Orpheum	2,750	35c-65c	"Frankenstein" (U.) (3rd week)	17,000	"Frankenstein" (U.) (2nd week)	15,500	High 1-9-32 "Frankenstein'	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"Two Kinds of Women" (Para.)	16,000	"This Reckless Age" (Para.)	9,000	High 10-31 "Beloved Bachelor"	41,000
							Low 1-16-32 "This Reckless Age"	9,000
RKO	2,700	35c-65c	"The Guilty Generation" (Col.)	14,000	"A House Divided" (U.)	9,000	High 1-9-32 "Men of Chance"	22,100
							Low 1-16-32 "A House Divided"	9,000
United Artists	2,100	35c-65c	"Sky Devils" (U. A.)	7,000	"Cock O' the Air" (U. A.)	9,562	High 9-26 "Monkey Business'	32,000
							Low 8-1 "Honeymoon Lane"	4,500
W. B. Downtown	2,400	35c-50c	"Taxi" (W. B.)	11,000	"Sherlock Holmes' Fatal Hour" (First Div.)	11,000	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Taxi" (W. B.)	9,000	"The False Madonna" (Para.)	11,000		
Milwaukee								
Alhambra	2,660	25c-50c	"The Unexpected Father" (U.)	9,200	"Strictly Dishonorable" (U.) (2nd week)	7,000		
Garden	1,150	25c-50c	"X Marks the Spot" (Tiff.)	8,300	"Son of India" (MGM)	7,500		
Palace	2,587	25c-60c	"Dr. Jekyll and Mr. Hyde" (Para.)	9,500	"Possessed" (MGM) (2nd week)	9,000		
Riverside	2,180	25c-60c	"The False Madonna" (Para.)	14,500	"Girl of the Rio" (Radio)	14,800		
Strand	1,406	25c-50c	"Stepping Sisters" (Fox) and "Lightnin' Flyer" (Col.)	7,000	"The Phantom of Paris" (MGM) and "Heartbreak" (Fox)	7,200		
Warner	2,500	25c-60c	"Woman from Monte Carlo" (F. N.)	13,500	"Under Eighteen" (W. B.)	10,200		
Wisconsin	3,275	25c-60c	"Private Lives" (MGM)	15,000	"Ladies of the Big House" (Para.)	13,500		
Minneapolis								
Aster	812	20c-25c	"Unholy Garden" (U. A.) (3 days)	700	"Safe in Hell" (F. N.)	1,500	High 3-21 "Father's Son"	2,000
			"Leftover Ladies" (Tiff.) (4 days)	700			Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"West of Broadway" (MGM)	2,500	"Surrender" (Fox)	2,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Mata Hari" (MGM)	24,000	"Private Lives" (MGM)	24,000	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
Pantages	1,500	25c-50c	"The Guilty Generation" (Col.)	3,500	"Cock O' the Air" (U. A.)	3,500		
RKO Orpheum	2,900	25c-50c	"Men of Chance" (Radio)	13,000	"Girl of the Rio" (Radio)	16,500	High 12-14 "Cimarron"	30,000
							Low 12-26 "Secret Service"	12,000
State	2,300	25c-50c	"Dance Team" (Fox)	8,500	"Manhattan Parade" (W. B.)	7,000	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Manhattan Parade" (W. B.) and "Surrender" (Fox)	13,000	"The Cheat" (Para.) and "Sooky" (Para.)	12,000	High 1-10 "Just Imagine"	18,000
							Low 12-25 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Homicide Squad" (U.) and "Friends and Lovers" (Radio)	5,000	"Marius" (Para.-French)	4,500	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	25c-75c	"West of Broadwap" (MGM)	15,000	"Road to Singapore" (W. B.)	14,500	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

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WITNESS

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"Private Lives" (MGM)	16,500	"Delicious" (Fox)	17,000	High 2-21 "Man Who Came Back"	19,000
							Low 12-26 "The Yellow Ticket"	10,500
Princess	2,272	25c-65c	"Peach O'Reno" (Radio)	12,000	"Tonight or Never" (U. A.) (2nd week)	12,500	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Honor of the Family" (F. N.) and "My Sin" (Para.)	4,300	"Five Star Final" (F. N.) and.. "Local Boy Makes Good" (F. N.)	4,500	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide"	3,000
New York								
Astor	1,120	50c-$2.00	"Hell Divers" MGM) (5th week)	15,208	"Hell Divers" (MGM) (4th week)	18,177	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Capitol	4,700	35c-$1.50	"Mata Hari" (MGM) (3rd week)	84,052	"Mata Hari" (MGM) (2nd week)	89,414	High 1-9-32 "Mata Hari"	110,466
							Low 12-19 "Flying High"	48,728
Criterion	850	50c-$2.00	"The Man I Killed" (Para.) (5½ days)	9,400			High 1-3 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	8,077	All Newsreel	8,254	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Gaiety	850	50c-$2.00	"Arrowsmith" (U. A) (6th week)	10,611	"Arrowsmith" (U. A.) (5th week)	12,591		
Mayfair	2,300	35c-85c	"Way Back Home" (Radio) (4½ days)	4,000	"Girl of the Rio" (Radio)	16,300	High 12-12 "Frankenstein"	53,800
							Low 11-7 "Consolation Marriage"	11,000
			"Panama Flo" (Pathe) (6½ days)	11,000				
Paramount	3,700	40c-$1.00	"Two Kinds of Women" (Para.)	51,400	"This Reckless Age" (Para.)	45,300	High 2-7 "Firm and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.00	"Forbidden" (Col.) (2nd week)	15,300	"Forbidden (Col.) (1st week)	21,700	High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Dr. Jekyll and Mr. Hyde" (Para.) (3rd week)	27,300	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	37,700	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 12-19 "The Struggle"	14,100
Roxy	6,200	35c-$1.50	"Dance Team" (Fox)	73,800	"Stepping Sisters" (Fox)	53,000	High 1-2-32 "Delicious"	133,000
							Low 12-26 "Maker of Men"	49,100
Strand	3,000	35c-85c	"Taxi" (W. B.) (2nd week)	39,981	"Taxi" (W. B.) (1st week)	51,276	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"Safe in Hell" (F. N.) (3rd week)	11,612	"Safe in Hell" (F. N.) (2nd week)	11,500	High 1-3 "Viennese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With the Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"Union Depot" (W. B.) (1st week)	38,000	"Manhattan Parade" (W. B.) (3rd week)	6,000	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Under Eighteen" (W. B.)	4,500	"Peach O'Reno" (Radio)	5,800	High 2-7 "Illicit"	11,000
							Low 12-26 "Flying High"	3,600
Criterion	1,700	10c-50c	"Two Kinds of Women" (Para.)	6,000	"Mata Hari" (MGM)	7,800	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Safe in Hell" (F. N.) (3 days)	500	"Reckless Living" (U.) (3 days)	500	High 1-24 "Under Suspicion"	7,200
							Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
			"The Guilty Generation" (Col.) (4 days)	600	"The Big Shot" (Pathe) (4 days)	800		
Mid-West	1,500	10c-50c	"Strictly Dishonorable" (U.)	6,500	"Over the Hill" (Fox) (6 days)	4,200	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Men of Chance" (Radio) (25c-50c)	12,250	"Girl of the Rio" (Radio)	13,000	High 2-14 "Cimarron"	25,550
							Low 12-19 "Homicide Squad"	11,500
Paramount	2,900	25c-60c	"Delicious" (Fox)	7,850	"Private Lives" (MGM)	7,000	High 6-20 "Daddy Long Legs"	12,000
							Low 11-28 "His Woman"	6,000
World	2,500	25c-40c	"Over the Hill" (Fox) and "Expensive Women" (W. B.)	6,150	"Blonde Crazy" (W. B.) and.. "The Yellow Ticket" (Fox)	5,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"The Guardsman" (MGM) (3 days)	1,800	"Devotion" (Pathe) and "Paris" (revival) (3 days)	1,750	High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"	3,700
			"The Ruling Voice" (F. N.) and.. "Song of the West" (W. B.-revival) (3 days)	1,700	"Honor of the Family" (F. N.) (3 days)	1,550	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"The Champ" (MGM) (6 days)	8,700	"Frankenstein" (U.) (6 days)	9,000		
Centre	1,142	15c-60c	"Her Majesty, Love" (F. N.) (6 days)	5,700	"Way Back Home" (Radio) (6 days)	5,300	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"The Dreyfus Case" (Col.) (6 days)	3,900	"Ben Hur" (MGM) (6 days)	3,100	High 5-9 "Trader Horn"	7,000
							Low 8-1 "Speckled Band"	2,300
Regent	1,225	15c-60c	"Suicide Fleet" (Pathe) (3 days)	3,300	"Sin of Madelon Claudet" (MGM) (3 days)	3,100	High 1-23-32 "Suicide Fleet" and "Dance Team"	6,200
			"Dance Team" (Fox) (3 days)	2,900	"This Reckless Age" (Para.) (3 days)	2,500	Low 12-26 "Cuban Love Song" and "His Woman"	3,900
Rideau	1,000	10c-35c	"Alexander Hamilton" (W. B.) and "Viennese Nights" (W. B.) (3 days)	1,900	"Mad Genius" (W. B.) (3 days)	1,500		
			"Surrender" (Fox) (3 days)	1,800	"Lasca of the Rio Grande" (U.) (3 days)	2,000		
Philadelphia								
Arcadia	600	50c	"The Champ" (MGM) (6 days)	3,600	"Corsair" (U. A.) (6 days)	2,400	High 1-3 "Laughter"	5,000
							Low 1-9-32 "West of Broadway"	2,000
Boyd	2,400	35c-75c	"Ladies of the Big House" (Para.)	17,000	"Mata Hari" (MGM) (6 days-3rd week)	15,000		
Earle	2,000	25c-65c	"Three Wise Girls" (Col.) (6 days)	21,000	"The Secret Witness" (Col.) (6 days)	22,000	High 1-2-32 "Makers of Men"	27,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"Stepping Sisters" (Fox) (6 days)	21,000	"The Rainbow Trail" (Fox) (6 days)	26,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Under Eighteen" (W. B.) (6 days)	4,000	"Strictly Dishonorable" (U.) (6 days)	6,000	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Private Lives" (MGM) (6 days-2nd week)	15,000	"Private Lives" (MGM) (6 days-1st week)	20,000	High 12-5 "Possessed"	26,000
							Low 8-8 "Woman Between"	7,500
Mastbaum	4,800	35c-75c	"Peach O' Reno" (Radio) (6 days)	44,000	"Manhattan Parade" (W.B.) (6 days)	45,000	High 1-2-32 "Her Majesty Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	15,000	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days-1st week)	25,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"The Speckled Band" (First Div.) (6 days)	8,500	"Suicide Fleet" (Pathe) (2 days-2nd week)	2,000	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Dance Team" (Fox)	7,500	"Dr. Jekyll and Mr. Hyde" (Para.)	3,900	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-50c	"Ladies of the Big House" (Para.) (25c-60c)	14,000	"The False Madonna" (Para.)	12,600	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"Forbidden" (Col.)	3,800	"X Marks the Spot" (Tiff)	4,800		
RKO Orpheum	1,700	25c-50c	"Men of Chance" (Radio)	10,500	"Girl of the Rio" (Radio)	11,700	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-60c	"Emma" (MGM) (2nd week)	7,500	"Emma" (MGM) (1st week)	10,200	High 1-10 "Hell's Angels"	12,500
							Low 12-5 "Corsair"	3,000
Providence								
Loew's State	3,800	15c-50c	"Hell Divers" (MGM)	18,500	"Emma" (MGM)	20,000	High 2-7 "Inspiration"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"Dance Team" (Fox) and "Pleasure" (Artclass)	10,000	"Good Sport" (Fox) and "Stepping Sisters" (Fox)	10,200	High 1-16-32 "Good Sport" and "Stepping Sisters"	10,200
							Low 12-26 "Her Majesty Love" and "Under Eighteen"	5,100
Paramount	2,300	10c-50c	"Two Kinds of Women" (Para.)	8,900	"Dr. Jekyll and Mr. Hyde" (Para.)	12,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Ladies of the Jury" (Radio)	4,200	"Girl of the Rio" (Radio)	5,200	High 1-10 "Criminal Code"	14,000
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Nice Women" (U.) and "The Big Shot" (Radio)	2,300	"Consolation Marriage" (Radio)	2,600	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Private Lives" (MGM)	8,500	"Dr. Jekyll and Mr. Hyde" (Para.)	9,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Dance Team" (Fox)	5,500	"Manhattan Parade" (W. B.)	4,300	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"Men of Chance" (Radio)	11,000	"Girl of the Rio" (Radio)	14,000	High 2-14 "Cimarron"	28,000
							Low 2-21 "Millie"	10,000
Tower	1,000	15c-25c	"Around the World in 80 Minutes" (U. A.)	2,000	"Surrender" (Fox)	2,000	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Ambassador Bill" (Fox)	13,300	"The Yellow Ticket" (Fox)	13,100	High 8-15 "Daddy Long Leggs"	16,750
							Low 12-19 "Susan Lenox"	12,000
Filmart Foreign Talkies	1,400	35c-50c	"3 Days in the Guardhouse" (German)	2,500	"The Five Year Plan" (Amkino) (2nd week)	2,000		
Fox	4,600	35c-60c	"Dance Team" (Fox)	31,000	"This Reckless Age" (Para.)	30,000	High 1-3 "Lightning"	70,000
							Low 12-26 "Husband's Holiday"	29,000
Golden Gate	2,800	35c-65c	"Men In Her Life" (Col.)	12,000	"Heaven on Earth" (U.) (9 days)	16,500	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Girl of the Rio" (Radio)	7,500	"Way Back Home" (Radio)	8,000	High 12-12 "Frankenstein"	23,000
							Low 11-14 "Consolation Marriage"	5,000
Paramount	2,670	25c-60c	"Emma" (MGM)	34,500	"The Champ" (MGM) (10 days-2nd week)	27,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Cock O' the Air" (U. A.) (9 days)	10,000	"Tonight or Never" (U. A.) (6 days-3rd week)	6,200		
Warfield	2,700	25c-60c	"Stepping Sisters" (Fox) (35c-60c)	19,500	"Good Sport" (Fox)	20,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 10-10 "Wicked"	16,000
Warners	1,385	35c-50c	"High Pressure" (W. B.)	9,500	"Sherlock Holmes' Fatal Hour" (First Div.)	9,000	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c	"Woman from Monte Carlo" (F. N.)	4,500	"Under Eighteen" (W.B.)	4,000		
Fifth Avenue	2,750	25c-75c	"Dance Team" (Fox) (35c-75c)	12,000	"Emma" (MGM)	16,000	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Liberty	2,000	10c-25c	"The Lady Who Dared" (F. N.)	6,000	"Chinatown After Dark" (Action)	6,000	High 1-10 "The Lash"	11,500
							Low 12-26 "Forgotten Women"	5,500
Music Box	950	25c-75c	"The Beloved Bachelor" (Para.) and "U. S. C.-Notre Dame Game" (Sono-Art)	6,000	"Sin of Madelon Claudet" (MGM) (2nd week)	5,500	High 2-28 "City Lights"	14,000
							Low 3-28 "My Past"	5,500
Paramount	3,150	25c-35c	"Good Sport" (Fox) and "False Madonna" (Para.)	8,500	"The Rainbow Trail" (Fox) and "Working Girls" (Para.)	10,000	High 1-10 "Paid"	18,000
							Low "Good Sport" and "False Madonna"	8,500
RKO Orpheum	2,650	25c-75c	"Girl of the Rio" (Radio)	13,000	"Men of Chance" (Radio)	13,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,44(	15c-75c	"Manhattan Parade" (W. B.) (6 days)	18,000	"The Cheat" (Para.) (6 days)	18,500	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Private Lives" (MGM) (6 days)	16,000	"Corsair" (U. A.) (6 days)	14,000	High 4-18 "City Lights"	22,000
							Low 12-19 "Ben Hur"	9,500
Shea's	2,600	30c-75c	"Consolation Marriage" (Radio) (6 days)	15,000	"False Madonna" (Para.) (6 days)	14,500	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c 75c	"Frankenstein" (U.) (6 days-3rd week)	8,500	"Frankenstein" (U.) (6 days-2nd week)	14,000	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"Chinese Bungalow" (British) (6 days)	9,500	"Surrender" (Fox) and "Around the World in 80 Minutes" (U. A.) (6 days)	13,000	High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights in a Barroom"	8,300



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THRONGS FORCED HOLDOVER AT STRAND!

In SHOWMANSHIP it's WARNER BROS.!

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the oustanding pictures—second, reviews of information

"THE MAN I KILLED," while unquestionably a great piece of direction and acting, is altogether too actionless to roll up S.R.O. records for the outlying spots. Big towns should flock to see it and get by with big grosses but the smaller towns and cities won't take to it the same way.

The title is worth a million dollars for selling purposes. 'Most any conceivable gag will fit it like a glove and even though we sounded a warning about its business possibilities for the smaller spots, it at least offers you a title that can be responsible in no small measure for getting 'way above the average business. The larger cities won't find the going rough and can lay their plans accordingly, but the smaller towns should capitalize on that title as much as possible, selling it so strong that it will get the engagement off to a flying start, which may result in a far better gross than ordinarily might be expected.

Three outstanding performances, besides Lubitsch's direction, make this one of the finest pictures released, from the artistic angle. Lionel Barrymore is marvelous and he is ably seconded by Nancy Carroll and Phillips Holmes. Others in the cast are O.K. but not of value for selling purposes.

In "audience value" the class of patronage appreciating the better things in screen entertainment will vote it a hundred per cent. The story holds you from start to finish. The director's style of making a dramatic scene convincing without resorting to action is splendid, but may not be appreciated by the customers on Main Street.

"The Man I Killed" will go down as one of the best pictures of the year, but we doubt whether it will shatter any records for country-wide receipts. Not much use for kids, but anywhere else OK. Make that title bring them flocking to your theatre. Strong selling should be a great factor in determining your final figures at the b.o.

▽

"CHARLIE CHAN'S CHANCE" is our opinion of what the average theatre-goer of today wants in the way of entertainment. It is interesting, absorbing and not too heavy. The characters are likable and natural, and you are kept on edge trying to figure out who really killed the victim.

Title strength depends on whether you've played any of the previous "Chan" pictures. If so, use them as a basis for your present campaign, plus, of course, the many worthwhile slants bearing on this particular picture. But even if the title is strange to your community you can build up a splendid newspaper series via your advertising that ought to click at the box office.

Names are plentiful and certainly some of them should mean something in your house. There are Warner Oland, H. B. Warner, James Kirkwood, Marian Nixon and Linda Watkins. But go easy as to Linda; her part is too light to warrant billing.

Mystery pictures always have held a fascination for the majority of patrons and here you have one that is well done and holding up the mystery until the very end. Love interest is just strong enough to make it worth while, but real interest centers around Chan and his solving of the riddle. Shots of cross-Atlantic telephone conversation between the Scotland Yard detective in New York and his headquarters in London are likewise interesting.

Nothing objectionable for the kids; on the contrary the detective angle will appeal to them. OK also for Sunday. It's just a matter of selling this one to do real business. Get behind it and give it all you've got. It will more than satisfy them after they buy a ticket.

▽

"COCK OF THE AIR." Why Howard Hughes should release this for a Broadway run is a mystery. Had he been at the Rialto on Times Square and listened to some of the comment while the picture was being projected he, too, would have wondered why.

The title might be worked up because of its air slants, but we advise going very easy. If you start selling them on the idea that they'll see a great picture they'll never forgive you the deception. Sell it for what it is—a crazy picture with a couple of laughs. Maybe a good Laurel and Hardy, rating split honors in your billing, will save the day. About the only idea it conveys is that a woman made a monkey out of the army and the war.

▽

"NO ONE MAN," we regret to advise, is just mediocre screen fare. Paramount's penchant for stories about divorcees, idle rich and over-luxurious sets is a mistake. The small town still thinks the over-wealthy life as portrayed on the screen is a lot of bunk.

The title can be played around with to create interest, but to do so may require an objectionable slant. While they give a fairly good account of themselves in the picture the various names have little b.o. appeal for the marquee.

Most spots are cautioned to screen this one before framing a campaign. This may avoid touching on angles that are not healthy for your particular town; on the other hand, it may reveal selling angles that can help you get it across to at least average business.

N.G. for kids or Sundays. Wherever else used it will require plenty of help in the way of selling and support.

—CHARLES E. LEWIS

▽

Steady Company

Comedy-Drama

(Universal)

(Seen in Hollywood)

Universal kicks over the traces of tradition in presenting "Steady Company" without the aid of a star or less prominent box office name to put it over. In this instance the producers have succeeded in delivering all around screen entertainment, it was indicated by the reception given its first public showing at the Fairfax theatre recently.

While the picture succeeds in telling a simple story of youth's conquest for love, the usual construction of plot is sacrificed in characterizing a small group of people involved in a short chapter of life, and in doing so, one's interest becomes attached to the actions of the characters more than guessing what the final outcome of the story will be.

Henry Armetta dominates the entire picture by what was termed a superb portrayal of the Italian shoemaker, and J. Farrell MacDonald was praised for his short but very effective performance of the down and out prize fight champion, which leaves the balance of the acting honors to be divided between Norman Foster, June Clyde and Zasu Pitts. Miss Clyde gives one of the best dramatic performances of her career, it was thought, which does much to counterbalance the delightful and hilarious comedy elements of the picture. Norman Foster was not called to exert himself in acting his part of the truckdriving aspirant for pugilistic fame, but instead secured the most out of the part by acting his natural self. As for Zasu Pitts, she brought down the house with laughs by her usual characterization of the spinster, each time she appeared on the screen.

As for the technical side of the production, Edward Luddy received praise and credit for making his characters live their parts and by bringing out the little characteristics that one would observe had he lived with them. Novel situations aid the picture in sustaining interest.

The photography in this offering was thought rather below par.

Produced and distributed by Universal Pictures Original screen story by Earl Snell. Directed by Edward Luddy. Photographer, Charles Stumar.

CAST

Jim ..... Norman Foster
Peggy ..... June Clyde
Dot ..... Zasu Pitts
Tony ..... Henry Armetta
Hogan ..... J. Farrell MacDonald

Cock of the Air

(United Artists)

War-time Comedy

Howard Hughes takes to comedy here, with one or two aerial sequences and Chester Morris in the uniform of an American aviation officer in the war, to maintain the implication of the title.

Morris is the heart-crushing hero who meets his waterloo in the person of the little but splendidly clothed Lilli de Rosseau, French actress, played by Billie Dove, who, incidentally, does not receive top billing and publicity in press material.

The comedy and slight story opens with a rather amusing situation. A conference of ambassadors in Paris decide, with much pomp and ceremony, that Billie must depart from Paris, since her attraction is such that generals of the high command leave the front and suffering troops to escort her to teas and the like. She goes to Italy and much footage of carnival scenes in Venice. There too, comes Morris, on duty but mostly concerned with the opposite sex. They meet; Morris, we must understand, falls completely under the spell of the actress and she leads him on in an unmistakable manner.

What he wants, and what she refuses to give him, is all too obvious, but only by suggestion. When she learns that an understudy in Paris has been captivating audiences in her role as Joan of Arc, she persuades Morris to fly her back to the French capital, though it makes him AWOL. His orderly, played by Matt Moore, who offers much of the comedy, follows in another plane, and presents some fairly effective comedy in the air. Billie had told Morris, when he had avowed his love, that she wanted a champaigne cocktail at a French hotel. She gets it, and several others, until the pair finish the job by indulging in

some rough and tumble and general slapstick in the suite he had engaged.

Following the direction in a note she leaves, he goes to an address, finds it the stage door of a theatre, and discovers his unknown as a famous actress. She comes into the dressing room clad in the armor in which she had played her last scene, and the picture ends, as expected.

A few of the lines were thought to be clever; a few of the situations were thought to be amusing and drew laughs at the New York Rialto, but on the whole the story was termed insubstantial, and there was little or no opportunity for real histrionic effort in any direction.

Produced by Howard Hughes. Distributed by United Artists. Directed by Tom Buckingham. Story by Robert E. Sherwood and Charles Lederer. Dialogue by Charles Lederer. Editor, W. Duncan Mansfield. Cameraman, Lucien Andriot. Sound, Frank Grenzbach. Musical score, Alfred Newman. Release date, January 23, 1932. Running time, 80 minutes.

CAST

Lieutenant Roger Craig.....Chester Morris
Lilli de Rosseau.....Billie Dove
Terry .....Matt Moore
Col. Benjamin Wallace.....Walter Catlett
Captain Tonnino.....Louis Alberni
1st Italian Girl.....Katya Sergeiva
2nd Italian Girl.....Yola D'Avril
Irate Woman.....Vivian Oakland
French Ambassador.....Emile Chautard
Lilli's Companion.....Ethel Sutherland
Lilli's Maid.....Peggy Watts

U. S. C.—Notre Dame

(Sono Art-World Wide)

Football Classic Screened

Harry Beaumont, Sam Wood and Si Masters went out to South Bend, Ind., one Saturday afternoon last fall and took with them a pair or so of cameras and the necessary sound recording equipment. It was a memorable day in the annals of football for the season of 1931, recently deceased, because the southern California lads, surprisingly and smashingly turned the tables on a Notre Dame outfit long thought completely invincible. The score was 16-14, and the Western boys deserved it, sporting history records.

In five reels which are packed with the sort of football action and reaction which delights the heart and thrills the head of the average football fan, of which there are reputed to be many extant, the three cinematic gentlemen recorded all the speed and fury of the game, from the whistle which started the fuss to the gun which called a halt.

In particular are shown all the scoring plays, and those which directly led to scores. Well and unquestionably does the film record attest the superiority of the California team on that Saturday, at least in the final quarter. Vividly and in detail is seen the savage, smashing attack which would not be forestalled, and which resulted in the California victory. Atmosphere of a truly authentic nature is amply supplied by the cheering multitudes who were present in tumultous numbers. The synchronization was aptly described as of excellent quality. Braven Dyer handles the accompanying announcing assignment in good style.

Discarded Lovers

(Tower Productions)

Mystery

A new independent producing company, Tower Productions, of which Joseph Simmonds is president, offers here its first cinematic effort, a mystery, thought well sustained in the matter of suspense situations and the complicated manner in which suspicion falls upon some five or six different people in the course of the plot. It was thought favorably to compare with the similar productions of major producers.

Fred Newmeyer handled the direction in what was thought to be an able manner; the cast, composed of well known and capable feature players, did its part, it was noted, in a sincere and satisfactory fashion. Numerous coincidences which spot the unfolding of the yarn, do not detract in any great measure from the interest.

Natalie Moorehead plays the film actress, seen in the opening sequence on the studio set. Her lovers, past and present, upon whom the shadow of guilt falls, include a director, scenario writer, an ex-husband, a reporter. Following an affair subsequent to the completion of production, Miss Moorehead is found murdered in a parked automobile. J. Farrell MacDonald, as the chief of detectives, takes charge of the case. Ensue complications not dissimilar to the general run of this type of film story. The reporter offers to solve the mystery if the completed picture is screened in the presence of all those involved in the case. A sequence pictures the small and select audience sitting tense as the picture is shown. One in particular seems greatly agitated, until finally he, incidentally the least suspected, breaks out with a highly melodramatic confession, which was thought to have weakened the film as a whole.

Produced and distributed by Tower Productions. Directed by Fred Newmeyer. Author, Edward T. Lowe. Dialogue by Edward T. Lowe. Adapted by Arthur T. Hoerl. Edited by Charles Hunt. Cameraman, William Hyer. Recording engineer, Carson Jowett. Release date, January 20, 1932. Running time, 59 minutes.

CAST

Irma Gladden .....Natalie Moorehead
Chief Sommers .....J. Farrell MacDonald
Valerie Christine .....Sharon Lynn
Bob Adair .....Russell Hopton
Rex Forsythe .....Jason Robards
Warren Sibley .....Robert Frazer
Sergeant Delaney .....Fred Kelsey
Mrs. Sibley .....Barbara Weeks
Andre Leighton .....Roy D'Arcy

Bridegroom for Two

(B. I. P. America)

Farce Comedy

B.I.P. America, distributing in this country for British International Pictures, which produces at its studios, Elstree, outside London, offers a farce comedy, which was thought to be clever, amusing and highly entertaining.

It is a humorous complication of two brides and one bridegroom, tied in a matrimonial knot. Gene Gerrard plays the unfortunate groom and Muriel Angelus and Rita Page the actual bride and the almost bride, respectively.

When Gerrard awakes on his wedding morning with a bad hangover, he is not a little surprised to find a girl, Miss Angelus, in his bed and producing a marriage certificate to prove her implication. His supposed-to-be is a gold digger whose father is forcing the marriage as the result of a harmless kiss that wasn't. Dennis Wyndham, pugilist, bursts in and proclaims Miss Angelus his girl. The two fight, roll off a balcony into the water and are last seen going down for the third time.

Police arrive and an inquiry, in the form of a seance, ensues. Gerrard returns, dripping wet and hides in a closet. Wyndham does likewise and hides in the cellar. Wrapped in a sheet, Gerrard goes down for a bottle or two and Wyndham flees screaming, as the seance is broken up in consternation.

The truth is revealed finally and George decides he will stick with his unexpected wife, until he finds several thousand dollars mysteriously disappeared. He accuses Miss Angelus, and the girl dashes out of the house, returning to her former job as a cabaret performer. Wyndham, still her friend, discovers that the gold-digger's father had appropriated the cash, and a reconciliation in amusing fashion concludes the film.

Produced by British International. Distributed in United States by B.I.P. America. Directed by Richard Eichberg. Story by Fred Thompson and E. Paulton. Adaptation, Walter Mycroft, Frederick Jackson.

CAST

The Bridegroom .....Gene Gerrard
The Bride who was .....Muriel Angelus
Her Mother .....Margaret Yarde
Her Father .....Frank Stanmore
Her Fiance .....Dennis Wyndham
The Butler .....Henry Wenman
The Bride who wasn't .....Rita Page
Her Father .....Ronald Frankau
The Detective .....George Gee

The Deadline

(Columbia)

Western

The youngsters usually like the subject matter and the manner of performance of this type of western, which, however much it may be cut to an elderly pattern, yet seems ever to please the future man, and, incidentally, a certain number of present men.

Buck Jones again plays the upstanding man of the West, out to straighten a bad situation, both from the standpoint of community well being and that of Buck's rather weakened romance. That the air is quite clear at the conclusion in an expected manner, hardly detracts from the entertaining method of accomplishment.

Thought to have handled himself in a particularly appealing style is young George Ernst, playing the orphan, befriended by the romance-sustaining Loretta Sayers, and lending major support to Buck in repairing his damaged pursuit of happiness.

Jones is permitted to leave prison on probation, having been wrongfully accused of a murder. Returning to his home town, he finds a welcome most conspicuous by its absence. He refuses to see his sweetheart, and determines to settle accounts by bringing in the party guilty of the crime for which he had been accused. Robert Ellis makes a rather interesting villain, what with holding up stage coaches laden with gold and similar exploits. A former jailmate of Buck's joins with Ellis and a clue is obtained thereby. After a letter of introduction opens the way further, Jones very easily clears the unpleasant situation of its unpleasantness, and then takes the opportunity to straighten accounts with Miss Sayers.

Produced and distributed by Columbia Pictures. Story, dialogue and direction by Lambert Hillyer. Assistant director, Mack Wright. Cameraman, Byron Haskin. Film editor, Maurice Wright. Release date, December 3, 1931. Running time, 58 minutes.

CAST

Buck .....Buck Jones
Helen .....Loretta Sayers
Coleman .....Robert Ellis
Lefty .....Edwin J. Brady
Grady .....G. Raymond Nye
Otto .....Knute Erickson
Jimmy .....George Ernst
Chloride .....Harry Todd
Shores .....Jack Curtis
Cassidy .....James Farley

No One Man

(Paramount)

Drama

Paramount has here adapted for the talking screen Rupert Hughes' novel, "No One Man," with Carole Lombard as the all-too-wealthy young woman who, not knowing exactly what she wanted in the way of a husband, undertook a series of experiments until she found, not so much the man she wanted, as a realization that she had been playing a game rather than looking at life in a serious vein.

Paul Lukas in this instance plays the quiet, polite and always polished transformer, in the role of the foreign doctor, which compensates for his slight accent. He, rather by his obvious sincerity than forceful tactics, causes Miss Lombard to see the error of her frivolous way. The word "sincerity" might aptly be applied to his performance, it was indicated.

The audience at the New York Paramount gave every evidence of having been well entertained by the adaptation and quite satisfied with the work of Miss Lombard, blonde and attractive; Lukas, Ricardo Cortez, as the young man of wealth and physique who marries Miss Lombard after her divorce and then exhibits no slightest sense of honor or respect for the girl; and Juliette Compton as the willowy object of Cortez' attention, particularly after his marriage to Miss Lombard. Others, in less conspicuous parts, who nevertheless were thought to have handled themselves well were: George Barbier as Miss Lombard's father; Virginia Hammond, who, as the mother, amused the audience with her insufferable gushing; Arthur Pierson, as the divorced husband, seen

THE GREATEST FOOTBALL GAME IN HIS

SHOWN FROM WHISTLE TO

UNIV. SO. CALIF.-

UNIV. SO. CAL.	0	0	0	16	-16
NOTRE DAME	0	7	7	0	-14

THRILL PILED ON THRILL AS VICTORY WAS DRAMATICALLY WON IN THE LAST QUARTER!

Directed by

HEARTLY (HUNK) ANDERSON, Coach of Notre Dame, and HOWARD JONES, Coach of University of Southern California.

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"A mop-up . . . startling $31,000" (says Variety) at LOEW'S STATE THEATRE, Los Angeles

And already packing them in for many other key city first runs.

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NOTRE DAME GRIDIRON CLASSIC

A FEATURE OF FEATURES

IN 5 REELS

One of the greatest clashes in the records of all sportdom now ready for those millions of football fans who hung breathlessly over the radio as Baker of U. S. C. sent the pigskin spinning across the bar for the most dramatic victory in modern athletic competition—and Notre Dame's first defeat in three years.

Play by play of the never-to-be-forgotten game—slow motion shots that throw every detail of line play, runs and passes into bold relief.

Individual feats of such All-American stars as Schwartz, Baker, Pinckert, Yarr, Shaver. All dramatically described and explained by Braven Dyer.

No more tense, thrill-packed drama has ever been shown on the screen than the sensational comeback of U. S. C. from the brink of defeat to a breath-taking victory as the last seconds of the game tick away.

A nation of enthusiastic football fans await the showing of this spectacular production.

A "NATURAL" FOR QUICK ACTION!



Distributed by

SONO ART WORLD WIDE

In Canada and U. S. except New England, Wisconsin, Illinois, Indiana, California, Arizona, Nevada, Washington, Oregon, Hawaii

in only a sequence or two; Frances Moffett as Miss Lombard's maid, who, attempting suicide, brings about an excuse for the reconciliation of Miss Lombard and Lukas after she had left him standing on the station when she changed her mind suddenly and married Cortez instead. A small, but rather entertaining bit of comedy relief was supplied by Irving Bacon as the small town license clerk who is awakened for the marriage and proceeds to dilate on marriage in general and this couple, or trio in particular.

Cortez, on a cruise with his wife and the rest of the family, including Miss Compton, is suddenly siezed with a heart attack, just after Miss Lombard has professed her newly awakened love for Lukas and told Cortez she cannot go on with him. Cortez dies, conveniently removing himself from the scene, and making way for the marriage of the transformer and transformed.

Produced and distributed by Paramount. Directed by Lloyd Corrigan. Adapted by Percy Heath. From the Rupert Hughes novel, "No One Man." Screen play by Sidney Buchman and Agnes Bran Leahy. Cameraman, Charles Lang. Release date, January 30, 1932. Running time, 74 minutes.

CAST

Penelope Newbold.....Carole Lombard
Bill Hanaway.....Ricardo Cortez
Dr. Karl Bemis.....Paul Lukas
Sue Folsom.....Juliette Compton
Alfred Newbold.....George Barbier
Mrs. Newbold.....Virginia Hammond
Stanley McIlvaine.....Arthur Pierson
Delia.....Francis Moffett
License Clerk.....Irving Bacon

Sunset Trail

(Tiffany)

Western

Ken Maynard tracks down the crooked bank president, who with the aid of his equally crooked followers, plan to force the attractive young ranch owner to sell out, in this latest western and rather melodramatic effort for Tiffany. The bank president has the idea that he will make a real killing by a quick turnover with the ranch property.

Maynard, hard riding, handsome, and able to shoot with either hand, succeeds in nailing the banker before he is able to accomplish his end, though before the conclusion, Maynard's pal is killed and the youngster he adopted is very badly wounded. Ruth Hiatt as the other half of the romance and the owner of the ranch was thought to have offered a pleasing portrayal.

The fans who like this sort of film will probably enjoy the riding, shooting and fist-battles with which the picture abounds. The beautiful western mountain country forms a splendid scenic background for the narrative. Frank Rice, Philo McCullough, Buddy Hunter and Dick Alexander were thought capable in the supporting roles. The younger element of the population should enjoy it.

Produced and distributed by Tiffany Productions. Directed by B. Reaves Eason. Story by Ben Cohn. Release date, January 3, 1932. Running time, 62 minutes.

CAST

Jim.....Ken Maynard
Molly.....Ruth Hiatt
Taterbug.....Frank Rice
Weiler.....Philo McCullough
Buddy.....Buddy Hunter
One Shot.....Dick Alexander

Docks of San Francisco

(Action Pictures)

Melodrama

Action presents, via Ralph M. Like, another melodramatic effort, which, though truly fashioned according to the pattern of its type, nevertheless offers a certain amount of entertainment, it was thought, for that portion of the film public which is known to prefer its cinematic entertainment along melodramatic lines.

Mary Nolan, blonde and rather attractive, plays the lead as the young girl who has so far strayed from the well known path as to hold up sailors, after they are paid, along the San Francisco docks, knowing no other company than that of a notorious dive where she reports for orders from the man for whom she works, John Davidson. When she tells him she is going straight, he agrees, says he will go with her and sets a date and place for their meeting and marriage.

Having no intention of keeping his word, he stages a bank robbery for that evening, but the police have been tipped off. Most of the gang is killed, but Davidson and several others escape with one bag of money. Cornered, he drives to the spot where the girl, with her pal, Marjorie Beebe, is waiting, and tosses her the money. She creeps into the car of a novelist, Jason Robards, who had knocked out Davidson on a visit to the dive the previous night, and at the point of a gun forces him to take her to the mountain cabin where he was bound to finish a story.

Davidson and the gang trail them, and a gun battle, with the two besieged in the cabin, takes up numerous very active feet of the film.

Robards is shot, and the girl, seeking to summon aid by escaping to the nearest village, is seen and badly wounded by Davidson. Police arrive in time to save the life of Robards and finish off the gangsters with a bomb, well tossed. The promise of sunshine and fresh air which Robards had offered Miss Nolan vanishes and the gun-girl dies with him beside her, indicating, in a conclusion not quite according to the pattern of the usual melodramatic fadeout, that crime cannot pay.

Produced by Ralph M. Like and Action Pictures. Distributed by Action Pictures on State Rights market. Directed by George B. Seitz. Supervised by Cliff Broughton. Story and adaptation by H. H. Van Loan. Editor, Ralph Dixon. Photographer, Jules Cronjager. Recording, James Stanley. Release date, January 15, 1932. Running time, 60 minutes.

CAST

Belle.....Mary Nolan
John Banning.....Jason Robards
Rose.....Marjorie Beebe
Vance.....John Davidson
The detective.....William Haynes
Max.....Max Davidson

SHORTS

Politics

(Vitaphone)

If They Like Him

George Jessel is this comedy short, as the manager of a politician seeking an office. The lines are funny, and of course Jessel puts them over. If the folks like Jessel's particular brand of humor, they will extract numerous laughs from the short. At the end Jessel has to ask another politician to assist him in passing his mother through Ellis Island.—Running time, 18 minutes.

Voice of Hollywood

(Tiffany)

Fans Will Like It

Personalities of rather more, than less, importance in the world of the screen have their brief moments unconventionally before the camera in this number, with most of the interest, naturally, pointing in the fan direction. Fortunately, and for once, it is not at a premiere. Farina is master of ceremonies in the studio with John Wayne as announcer and Thelma Todd as Miss Information. Presented are George Bancroft, El Brendel, Jackie Cooper, Lupe Velez, Gary Cooper.—Running time, 11 minutes.

Ladies! Please!

(Educational)

A Few Laughs

A Sennett comedy effort, which possesses a few laughs even though the lines are anything but new and the situations have been done and done again. The cast includes Arthur Stone, Dorothy Granger, Helen Mann, Walter Long, Bud Jamison. Del Lord directed the piece.—Running time, 18 minutes.

Broadcasting

(Tiffany)

The Chimps

Tiffany's most versatile animal actors, the chimps, have much to do with radio broadcasting in this particular effort, which is rather amusing, to say the least. They are vastly annoyed at the renditions of one Rudy Valoo, chimp crooner, who makes love, insistantly, to one already promised to another by her father. A clever ruse brings about the uniting of the girl and her Rudy. Clever, these chimps.—Running time, 18 minutes.

Toy Time

(RKO Pathe)

Fair Cartoon

Two mice take the spotlight in this number of the Aesop Fable series. One leads the way for his sweetheart as they enter a toy shop at night. The toys have a great time, the two mice enjoy it, and the audience, especially the youngsters, will perhaps do likewise. The male sings "Good Night, Sweetheart" to end the short.—Running time, 8 minutes.

Her Wedding Nightmare

(Vitaphone)

Amusing

When Thelma White decides to get married, she takes heavily constructed Fanny Watson with her as companion. The honeymoon is spooky, which adds to the merriment vastly appreciated by assembled patrons at the New York Strand. Miss Watson, partly by reason of her build, perhaps, succeeds effortlessly in extracting numerous hearty laughs from the audience. Running time, 17 minutes.

Peg Leg Pete

(Educational)

Weak Cartoon

A Paul Terry-Toon animated cartoon, which exhibits little of the cleverness that might be expected from the pen of an animated artist. The bit moves slowly at best and seems to be quite devoid of those qualities which make for entertainment in the short subject line.—Running time, 6 minutes.

Strife of the Party

(Radio)

Fair Comedy

Ned Sparks spills the beans when he is forced to entertain a guest while his wife is busily engaged attempting to put over a match for her sister. As it happens, the particular guest is badly afflicted with reaching hands, and before he leaves he manages to clean out the pockets of the assembled guests with neatness, dispatch and thoroughness.—Running time, 18 minutes.

Mechanical Cow

(Universal)

Fair Cartoon

A fairly entertaining cartoon featuring Oswald, the animated Universal Rabbit. A mechanical cow plays foil for Oswald, and it is not only able to give milk, but actually aids him in escaping from the menace of a gang with designs on both him and his animated sweetheart. A few laughs and fair enough.—Running time, 6 minutes.

Ex-Rooster

(RKO Pathe)

They'll Like Chic

Chic Sale again in one of his humorous sketches. This time a farm setting provides the background, with the irrepressible Chic as general nuisance. His pet rooster causes more trouble than any rooster is worth, but in the end the bird takes the honors at a poultry show.—Running time, 20 minutes.

"IT STUNS!"

"IT'S DARING--DIFFERENT!"

"IT THRILLS!"

"IT'S BOX-OFFICE!"

Carl Laemmle presents

EDGAR ALLAN POE'S

MURDERS IN THE RUE MORGUE

with

BELA LUGOSI
of "Dracula" fame and

SIDNEY FOX
of "Strictly Dishonorable"

Directed by Robert Florey
Produced by Carl Laemmle, Jr.





JOIN THE REST OF THE TRADE IN CELEBRATING CARL LAEMMLE'S 26th ANNIVERSARY JUBILEE!

YOUR PUBLIC

by RITA C. McGOLDRICK

This department, "Your Public," growing more articulate as it recognizes its growing strength through organized activities, has been expressing itself in a very interesting fashion through the papers of the country during the past several weeks. And the expression is extraordinarily emphatic. The public, as the giant customer of the motion picture, has, with a grand indifference to the professional critics' findings, made its own selections of the best pictures of 1931.

There were 77 per cent feature pictures and 72 per cent short subjects recommended in 1931 by one or more of the following public previewing groups:

General Federation of Women's Clubs
International Federation of Catholic Alumnae
Daughters of the American Revolution
Los Angeles Women's University Club
Young Men's Christian Association

FEATURES

Reviewed	438	
Recommended	338	77%
Not recommended	100	23%

Of the 338 recommended, 177 were recommended for the family and 161 for adult audiences. 79 of those recommended for the family were deemed especially suitable and entertaining for children between 8 and 12 years.

SHORT SUBJECTS

Reviewed	867	
Recommended	627	72%
Not recommended	240	28%

Of the 627 short subjects recommended, 564 were for family audiences and 63 for adult audiences.

These figures tell the story of a finely systematized and business-like service on the part of the public groups. In total they reviewed 1,303 pictures. These had to be reported most carefully, in a written analysis, to their various chairmen for compilation and record. The findings of these national groups become highly significant. They represent an accurate barometer reading of general conditions. It will be an encouragement to every person connected with the motion picture industry to learn that in this year of the gangster, the glorified sex play and the hurriedly made short feature, there were still enough good films to win a rating of a 75 per cent endorsement. This is *good news!* It is a cheerful prognosis for the future.

Kansas Editors Speak

Recently fifteen worthwhile pictures in Kansas failed to win public support. The editor of *The Caldwell* in Kansas wrote an editorial in open letter form to parents stating that he proposed to print installments of recommended pictures which he would gather from the monthly lists of endorsed pictures distributed by national groups. The *Topeka (Kansas) Capital,* devoting an editorial to this message remarked about the plan of public group cooperation:

"Such an unofficial censorship, if it can be so termed, is much to be preferred to official censorships. . . . It is true that producers are not to be commended for turning out injurious pictures on the ground that they are apparently, from box-office receipts, what the public desires. They have some responsibility in elevating public taste. But when this is said it is to be said also that the public taste can be benefited by constructive cooperation on the part of those who demand something better. . . . Producers, critics and public all have a part to play in elevating the general standard of motion picture entertainment."

A Mother Speaks

"A Mother," writing to the *Lyons (Kansas) News,* about the proposed censorship in that state, says, with refreshing good sense:

". . . I suppose I'm on the wrong side of the fence on this proposition, but I contend that we are not helping our children to learn how to fight the evil in the world by tying a black cloth over their eyes and telling them the evil is not there. We don't fool them for a minute. Our children will learn more evil from a foulmouthed, profane man on the streets, than from a movie. Censor out the cigaret smoking women on the screen, and they will see it in our own little city. . . .

"Where the real trouble lies, is in the fact that the mothers say, 'Here's a dime—you may go to the movies.' (And get out of the way.) How much better to say, 'Let's go to the movies.'"

A Father Disagrees

A Hood River, Oregon, father wrote to the *Hood River News*:

"Recently to round out a perfect day the writer took a youngster to a movie and the attractive scenes, artful acting and modest voices of the supposed hero and heroine led one on in their plot, which presented salaciousness most captivatingly. There is only one way to describe this, and that is: 'It's pretty raw'."

Newspaper Co-operation

There seems to be a growing number of newspapers which present regularly lists of recommended pictures of their own, something of the character of the public groups' lists. The *Cleveland Plain Dealer,* the *Detroit (Mich.) News* and the *Brooklyn Daily Eagle* have already demonstrated the place the lay newspaper may occupy in the field of public influence on better motion pictures.

Now comes the *Minneapolis (Minn.) Journal* whose work in this connection is referred to in an article in that paper of January 5th, stating that the College Women's Club, in an effort to procure better motion pictures for Minneapolis, will make a study of various advance reviews which appear in the *Journal* and in other publications outside of the city. It is proposed to send this list when complete to parent and teacher organizations and other groups in the city, which would enable them to select the right type of entertainment for their children.

The *Christian Century* is now running a list of approximately a dozen films a week recommended as suitable entertainment. The *International Journal of Religious Education,* Chicago, Ill., is also publishing recommended lists of pictures. These religious publications get their evaluations from the National Film Estimate Service of Chicago.

The International Federation of Catholic Alumnae announces that thirteen radio stations and 163 newspapers are now carrying, in whole or in part, its weekly broadcasts on better pictures and its monthly endorsed list.

That Oddity: Public Taste

Within the past week we have seen RKO Radio's clean and wholesome picture "Way Back Home," which was endorsed for *"School and Screen"* service in Motion Picture Herald, registering a spectacular failure at the Mayfair theatre on Broadway, New York. In four days the picture earned $4,000 at the box office. The company withdrew it, replacing it with "Panama Flo," which the critic of *The Daily Mirror,* in entire agreement with the reviews of some of the national organizations, classified as "a glorification of girls of ill fame."

In the newspapers of the same date we read an account of Alida True Rodgers' report of "Way Back Home," featuring Seth Parker, which appeared in the *Concord Monitor* of Concord, N. H. She says of it:

". . . Dr. Allen Stockdale, formerly of Boston, now pastor of the oldest Congregational church, Washington, D. C., devoted a Sunday evening to a resume of this production. A filled church re-lived with him the high lights of the narrative. . . .

"It is the best story since 'The Old Homestead.' . . . Would that public sentiment might clamor for more of this type of comedy so satisfying to a jaded world."

The *Railway Carmen's Journal* of Kansas City, Mo., picked up and printed *Parents' Magazine* article, "Most Movies Unfit for Children." After reading the data sent him, the editor expressed the opinion that the item "did not contain a correct appraisal of motion pictures." This *Railway Journal* editor adds:

"In my opinion there has been a decided improvement in pictures made recently. A few days ago it was my privilege to attend the showing of the picture 'Delicious' and another entitled 'Sooky.' . . . I think the public is fed up on this triangle love stuff and gangster movies and the sooner the movie picture industry realizes it, the better I think it will be for all concerned."

So much for public taste! It is an odd and mercurial quantity. One might wish that in this age of the silver screen's expression we had a Mark Twain to write an essay on "Taste, and Its Reactions."

THIS DEPARTMENT OFFERS YOU

A selection of the month's best pictures. . . .
A HERALD *Service. . . .*
Report of weekly radio broadcast on news and notes of the studios, and a review of the week's best pictures. . .
Helpful literature for those making public addresses. . . .
Information on censorship. . . .
A motion picture study program. . . .

SCHOOL AND SCREEN
and
JUNIOR SHOW
a monthly service for schools and theatremen.

Letters of introduction to club leaders in your locality.
Detailed information on the formation and development of Junior Motion Picture Clubs.
A postal card will bring you any one, or all, of these pamphlets without cost.

WHAT!

A 'WESTERN' WITH A STORY IN IT?



BELIEVE IT OR NOT, TOM

MIX has a story! A real, enthralling, gripping story. A story that is believable. A story from the trenchant pen of Max Brand. A story which in book form was a knockout but which in screen form is even greater and grander.

DESTRY RIDES AGAIN

A STORY FOR BIG TIME

HOUSES as well as for little ones. Tom Mix is framed by a cowardly jury. His blood boils. He serves his time, but he swears to come back and call on those jurors one by one. He does. Can you imagine what the audience will do? Can you see Tom Mix getting all the worst of it and then—all the best of it? Can't you see an audience exhausted with delight? Get busy. The contracts and the dotted lines are all ready for

YOU and TOM MIX!

(and TONY, too)

Universal

TECHNOLOGICAL

SMPE ACTIVITIES

The Serious Problem of Film Mutilation

Viewing with much concern the great loss which the motion picture industry sustains each year due to the spoiling of motion picture film during projection, the Society of Motion Picture Engineers has set about determining the causes of this mutilation of film and the means to be taken for overcoming it. This problem involves at the same time a study of the so-called methods of "processing" green film preparatory to the first run, and closely connected with it is the method of treating the film to preserve the picture and sound track surface from dirt and scratches.

As is well known, under the action of the heat radiated by the light source of the projector and the pressure of the guides against the film, small amounts of emulsion may be scraped off the green film and collect on the guides, increasing the friction between the film and the gate, and requiring a greater pull on the sprocket holes and causing unsteadiness of projection.

Various methods of lubricating the film so as to overcome these difficulties have been devised, some of which have seemed quite satisfactory, but as the mutilation of film still continues, it remains to be found out whether the methods are not so satisfactory as they seem to have been, or whether the continued mutilation is due to failure to apply the methods, either properly or at all.

The projection Practice Committee of the SMPE reports that the situation is quite serious, involving a loss to the industry of perhaps hundreds of thousands of dollars each year. The work begun by this Committee is to be continued in great detail by the Committee on Development and Care of Film, and it is to be hoped that a solution of the problem will be available in the near future. Some of the work done on this problem during the past several years has been ably described in the Transactions and Journal of the Society by J. G. Jones, J. I. Crabtree, C. E. Ives and O. Sandvik.

Past work seems to indicate that molten wax, when used for lubricating the edges of film, is likely to cause considerable trouble if not applied correctly, but when it is applied correctly, is quite satisfactory. Both paraffin and machine oil have been used for lubricating the film, although paraffin is preferred on account of the smaller tendency it shows toward spreading and accumulating dust. Sufficient lubrication is obtained if the lubricant is applied along each edge of the film which comes into contact with the pressure springs in the projector gate, and it is not necessary to lubricate the entire surface of the film.

Only the slightest amount of lubricant is necessary to obtain adequate lubrication, the quantity required being so small that even if a slight amount does encroach upon the sound track, no appreciable ground noise would be created.

The objection to the use of wax in the past has been the lack of a means of accurately controlling the amount of wax deposited upon the film. Generally too much wax was applied, and upon becoming heated and upon cinching the film in the roll it would spread to the sound track.

Recent developments of waxing machines have adopted the method of applying the wax as a solution in a volatile solvent such as carbon tetrachloride, which was applied by means of applicator discs, over which the film was passed, so that a narrow band of the lubricant was deposited along the edges of the film. This system was adopted on account of the ability to control the viscosity of the solution, and consequently the quantity of wax-deposited solution of known concentration on the edges of a film moving at a known rate by discs of given width and controlled speed of rotation.

Formerly it was thought advisable to coat the entire surface of the film with a wax, such as carnauba, which is somewhat harder than paraffin, and which protects the emulsion surface from scratches and does not gather dust particles as easily as the softer paraffin. In view of the greater care with which film is now handled in the laboratories, it may be that the carnauba treatment is not so necessary as it was.

Theatre Architecture and Motion Pictures

Recognizing the important relation which subsists between the architectural design of the theatre and the possibility of presenting high-quality motion pictures in a theatre and the ability of patrons to view them comfortably and to derive from them the utmost enjoyment and rewards in return for their having paid the fee of admission, the Society of Motion Picture Engineers is initiating a plan of cooperation with the American Institute of Architects with the view of improving in future developments the conditions under which motion pictures are displayed.

The present-day motion picture theatre is the result of an evolution from the socalled legitimate theatre, which, in turn, evolved through the centuries from the early days of the histrionic art. As the motion picture is young compared with the art of acting, it is to be expected that the present-day theatre represents merely an adaptation of the legitimate theatre to the presentation of motion pictures.

In other words, the industry has taken the original theatre, and, with hardly any fundamental alterations in the structure, has introduced into it the motion picture. However, the industry has grown to such a state of importance that it is now imperative that a theatre be designed *around* the motion picture; that it be designed primarily *for* the motion picture, and in accordance with the principles involved in projecting it.

The requisite properties of such a theatre are quite well known; apart from the architectural style, relating mainly to the aesthetic and certain utilitarian features, it must possess good sight-lines, permitting a clear view of the screen from all points in the house; it must provide a sufficiently low location for the projection room, so as to permit the projection of pictures free from the distortion caused by large angles of projection; the acoustical properties of the theatre must be good, reverberation must be controlled, sound pockets avoided, and the sound must be capable of penetrating with adequate intensity to all parts of the house; the physical comfort of the patrons must be provided for, both with regard to the posture which their bodies must assume in order to view the picture with ease and with regard to various other physiological factors.

These are some of the problems, the solution of which is of importance both to the architect and to the motion picture engineer; they are of more than academic interest to them—they possess an economic importance which should not, in these days of economic readjustment, be underestimated. For, in the final analysis, the theatre architect must be as intimately concerned with the receipts of the box-office as the motion picture engineer, and it is in the box-office that these factors display their proximate effects.

Past issues of the Journal of the SMPE have included papers dealing with all these various problems, but it was not until the last year or so that the necessity and appropriateness of interesting the architect in this work was fully realized. The motion picture engineer knows what is required in order to display motion pictures to the best advantage, but he does not know how to design buildings; the architect knows how to design buildings, but may not know what acoustical, visual, and other properties the building should have in order to do this.

Preliminary meetings between representatives of the Society of Motion Picture Engineers and of the American Institute of Architects have already been held, and the industry may look forward to the accomplishment of a great deal of constructive work in this direction which will be of inestimable value to the entire industry.

B.I.P. AMERICA

MAKES AN ANNOUNCEMENT OF IMPORTANCE TO EXHIBITORS

THE film industry is confronted with a shortage of worth-while product. The fact that B. I. P. AMERICA will release twenty-four quality feature productions during 1932 is of outstanding importance to every exhibitor whose policy is the presentation of high-class entertainment to his patrons.

Each of these productions has been especially created to appeal to discriminating American audiences; each is one hundred percent box-office. And —the complete program provides an ideally balanced selection of dramas, comedies and musicals.

8 FROM B.I.P. AMERICA SIGNED SEALED AND DELIVERING!

BRIDEGROOM FOR TWO
A riotous, rollicking comedy of too many brides.

THE FLYING FOOL
A daring drama with a plot woven in the skies.

THE GABLES MYSTERY
A spine-tingling, baffling mystery thriller.

●

MY WIFE'S FAMILY
A rib-tickling comedy in which "in-laws" become "outlaws".

FASCINATION
A new kind of wife who offers to share her husband with his new love.

CARMEN
A splendid, convincing screen version of Bizet's famous opera.

MEN LIKE THESE
A tensely dramatic story of seven brave men trapped in a submarine.

THE SHADOW BETWEEN
A distinctly different drama of imperishable love.

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WABASH AVENUE

CHICAGO

Dave Dubin, local manager of Columbia Pictures, is back at his desk, looking a trifle pale and carrying less avoirdupois, but none the less full of the same enthusiasm and vigor. Dubin spent three weeks in a Minneapolis hospital recovering from a serious operation. There were a couple of days, says Dubin, when "things didn't look so good." But—Came the Dawn—and convalescence for Dave.

▽

A plot is underfoot to install some type of electric alarm device in Aaron Saperstein's new private office which will give exhibitors, salesmen and folks with an ax to grind the signal that they have had sufficient time to unburden their grief, problems and history after a reasonable hearing.

▽

Le Roy Alexander, pioneer film man, heads British International Pictures, a new Film Row exchange. Associated with him on the sixth floor at 845 S. Wabash avenue is Charlie Miller. Alexander is handling 24 features for the American market and is already under way on a sales campaign for the first 10.

▽

Herb Washburn, formerly with RKO and Picture Classics, has joined National Screen Service and will handle the city territory.

▽

Add to the evils of double featuring. Ludwig Siegel tells this one: A man and wife, scanning the posters in front of the Lindy theatre, discover they have seen one of the pictures, approach the box office and give the cashier a swell sales argument on why both should be admitted for the price of one, since they are not interested in one of the fillums. Or—they'll take a pass for the next change of program.

▽

The Avon theatre on Fullerton avenue has been taken over by Sandman and Friedman.

▽

Johnny Mednikow is breezing along the Row again, having returned from a two weeks' call among Indianapolis exhibitors in the interests of Master Arts organlogue.

▽

After all the honors heaped upon Aaron Saperstein recently, some one figured that the Saperstein domestic existence might have become unbalanced and as a consequence the wives of local exhibitors last week staged a luncheon at the Auditorium hotel in honor of Mrs. Saperstein.

▽

A number of changes in the Midwest territory has been effected by National Screen Service. Sam Westcott, formerly in Wisconsin, has taken over the state of Iowa. Bert Riesman, formerly in Indianapolis, takes over the Badger state. The Indianapolis and Louisville territory is now under the direction of Gus Carrick. Murray Starr, formerly of Salt Lake City and recently of Illinois, is placed in charge of Nebraska.

▽

Will Rogers should meet up with Chicago's flying ambassador, Jack Miller. Returning to town in a heavy fog the other day, Miller and his pilot lost their bearings. Miller looked over the side of the plane and spied a ribbon of water. "That's the Des Plaines river," he said. "Now we're on Mannheim Road. This is Lake street. To h—— with your compass. From now on we are flying by streets. You're in my backyard now."

HOLQUIST

SHORTS ON BROADWAY

Week of January 23

CAMEO
- Bosko's Fox Hunt..... Vitaphone
- Strife of the Party..... RKO Radio

CRITERION
- Old Songs for New..... Paramount
- Paramount Pictorial ..... Paramount

MAYFAIR
- Guests Wanted ..... RKO Pathe
- Slim Figures ..... RKO Pathe
- Ugly Duckling ..... Columbia

PARAMOUNT
- Unemployed Ghosts ..... Paramount
- Russian Lullaby ..... Paramount

RIALTO
- Ole Man Rhythm..... Paramount
- My Baby Just Cares for Me ..... Paramount
- The Arabian Shrieks..... Paramount

RIVOLI
- Minnie the Moocher..... Paramount

ROXY
- Curiosities ..... Columbia
- Voice of Hollywood..... Tiffany
- Speedway ..... Educational

STRAND
- Junior ..... Vitaphone
- Squaring the Triangle.... Vitaphone
- Javanese Journeys ..... Vitaphone

WINTER GARDEN
- Battling Bosko ..... Vitaphone
- The Wise Quacker..... Vitaphone
- Hello Good Times..... Vitaphone

Howard White Shifted

Howard E. White, manager of the Seattle Paramount for Fox West Coast, has returned to Los Angeles where he will be associated with the purchasing department. Tom Olsen is temporarily taking White's place.

Cooper Hunting Big Game

Gary Cooper, on leave of absence from Paramount, is heading an expedition into the big game country of Africa, where he will spend a month, according to cable advices. He will return to Hollywood in March.

To Use Aluminum for Center

It has been definitely decided that the exterior finish of the buildings comprising the Rockefeller midtown New York cultural center will be of limestone and aluminum, contracts having been let to the Aluminum Company of America.

Complaints Change Air Voice

"Jimmy" Starr of the *Herald-Express* of Hollywood is replacing Radie Harris on radio hour over station KHJ because of numerous protests made by film people against Harris' comments.

Sophie Tucker in Buffalo

Sophie Tucker has been booked by Micheal Shea for a personal appearance at Shea's Buffalo during the week of February 5.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 35—Hail queen of winter at Yosemite Park ice carnival—Surf kids get set for lively season at Miami Beach—Fire walkers do penance in Japan—Roosevelt stirs "victory" dinner of Democrats at New York—Racing resumes at Hialeah Park, Miami—Son of Ethiopian Emperor sees French cadets in maneuvers.

FOX MOVIETONE NEWS—No. 36—World's largest airship ties up to ship mast—Racing dogs flash their form at Miami—Senator Walcott explains federal financial plans—Feather hats are now in style—Western winter drives buffalo into shelter—Bavarians go high in mountains to greet winter.

HEARST METROTONE NEWS—No. 234—Sky queen Akron anchors at sea—Ice fire brigade gets into action in European town—World War chief, General Pau, goes to final rest in France—Far-off Bali shuns peace parleys—United States comes to aid of starving elks in Yellowstone Park—Hearing music at Germany's great opera house in Hanover—Mrs. Hattie Caraway first women elected senator to succeed husband—Fast dogs show their speed at Miami racetrack.

HEARST METROTONE NEWS—No. 235—Mussolini brings dead city to life—Schmeling agrees to defend title against Sharkey—Scientists study old age cure in monkey paradise—India gives Ghandi big welcome home—Meet some future Olympic stars—"Capone" brewery gets the ax in Chicago—Ski jumpers set new records in Indiana.

PARAMOUNT SOUND NEWS—No. 51—Norway's aces win ski event at Midwest winter sport meet—Senatorial champions talk for and against prohibition—Akron ties up to ship anchored at sea—Youngsters in Chicago hospital hear 9-year-old violin master, Grisha Goluboff—Army fliers fight famine threat on Indian reservation in Arizona—Judge Ben Lindsey, veteran family court judge, gives advice to women in Los Angeles.

PARAMOUNT SOUND NEWS—No. 52—Storms lash coast of Britain—United States delegates leave for Geneva and disarmament parley—Max Schmeling signs for return bout with Jack Sharkey—Sammy Stein, 200-pound wrestler, shows New York orphans how—President Hoover signs two billion dollar reconstruction bill—Belgian road menders hit the right note with new street paving methods—Japan hammers deeper into China.

UNIVERSAL NEWSPAPER NEWSREEL—No. 8—Five-day recess restores normalcy to Urbana, Ill.—News paragraphs—Ethiopian prince receives high honors on visit to France—Lion replaces doll in affection of three-year-old at Long Beach, Calif.—Japanese firemen demonstrate skill in Tokyo display—Army fliers succor snowbound Indians on Arizona reservation.

UNIVERSAL NEWSPAPER NEWSREEL—No. 9—Coast Guard speeds to rescue victims of new Mississippi flood—Food and fuel given jobless in new Grand Rapids relief plan—Displays of military strength hailed by Emperor of Japan—Railway crews defy big snows in Colorado—United States renews war on Chicago beer kings—Modern city razed to uncover ancient Italian ruins—Fishing strike ties up tuna industry in California—Famed athletes vie in mountain tourney for ski cup.

Educational Producing Several

Educational comedies in work at the present time include: "It's a Cinch," Mermaid; "Listening in," another Al Christie. At the Sennett Studios, "Confessions of a Golfer" has been changed to "The Flirty Sleepwalker." A new Andy Clyde comedy, tentatively titled "The Temporary Butler," is also in work.

Roach Studios Net $91,750

Report of Hal Roach Studios for the 57 weeks ended August 29, 1931, reveals a net profit of $91,750. This compares with a net of $61,776 for the 12 months ended July 26, 1930.

Sound Slows Animated Output

The RKO Van Beuren Corporation, producers of Aesop Fables, animated cartoons, and other shorts, turn out 26 Fables each year, in sound, compared to an annual production of 52 in the days of the silent. A Grantland Rice Sportlight crew has gone west to film winter sports.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

More Work and Less Fretting!

EVERY time there is a rumor of widespread changes in one or more of the national circuits we are bound to get several dozen letters from showmen working for the outfits in question as to what we think will happen to them.

We, naturally, like to feel that these boys lean on us for some expression of opinion when the weather looks cloudy and changing. But the only sensible advice that anyone can offer when a feeling of unrest and indecision is in the air is to "sit tight and mind your own business."

Anticipating what the new operators will do would require the services of an unusually good fortune teller and we for one have no faith in such fakirs. And anyone else who can honestly claim to know what is going to happen is just as big a fakir.

It would seem that every man working for an outfit about to be reorganized, or any other word that suits the occasion, should concentrate and work harder than ever to keep his house in the black and operating efficiently all the way down the line. Spending valuable time worrying can only bring disaster when the new bosses make their first visit. It will be reflected in your business, your own attitude and the general appearance of your theatre and your staff.

So, forget all about rumors and go about your job of keeping that theatre of yours running nice and smooth and plugging for business as much as ever. If anything, make up your mind that those new bosses will find you a crackerjack showman and a competent business man from every angle. They may have need of such confidence from different men in their new organization and naturally first impressions go a long ways towards establishing what may be a corking promotion for you.

* * *

Many towns find themselves handicapped by reason of the present lack of enthusiasm among the merchants to tie-up or cooperate on business promotion slants. In fact, any number of members have cited this as the reason for not doing much in the way of local advertising campaigns.

Such a condition is undoubtedly bad for everybody concerned, not only the theatre but the merchants too. Therefore we can only urge every showman confronted with this problem to do everything within his power to recreate interest in cooperative campaigns for the benefit of the tradespeople and the theatres.

Much can be done to stimulate interest again providing you go about it in the right way and do not attempt to kid those merchants into believing that prosperity is just around the corner. They've probably been listening to that line for months until they are tired of it. Better to show a more sympathetic attitude and show them that you not only understand their present problems but are in the same boat and just as much up against it as they are.

Don't cry with them, in that sense of the word, but try to make them understand that it is a prevalent condition and one that can best be attacked with a solid front. Point out the wisdom of concentrated effort all along the line. Show them that stirring up interest in sales will be bound to meet with some measure of success if tackled in a big way and tending to direct attention to the present low prices in all the stores.

Your newspaper editor and advertising manager should be the first to line up behind you a hundred per cent. They too must learn that concessions are in order and should be willing to give unlimited space to further any campaign to bring about buying in the community. Co-operative pages should be worked out so that they are not an expensive burden to the already overburdened merchant.

Much can be accomplished by the theatre man who takes the lead in pulling his own town out of its "dumps" and getting them to see the sense of plugging, especially in the way of sales and advertising. To lie down in the rut with the rest of the town won't do you or your theatre much good and will certainly drive the customers to nearby towns where there are some indications of life and business pep.

This is a problem for theatreman and businessman alike. They should tackle it shoulder-to-shoulder and between such a group there ought to come some genuine improvement in local conditions. You as the representative theatreman of the town ought to take the lead. It will reflect much to your credit when things start to look up like the good old days.

* * *

It seems strange after writing so many things about accomplishments that we should suddenly find ourselves writing a "farewell" to a showman and a friend who passed away only an hour ago. . . . J. B. Hardy might have found life much longer and far more sweeter had the breaks been coming his way . . . but fate decreed otherwise, and in his quest for happiness and a chance to be near his wife he gave up a pretty good job and followed her to New York. . . . The rest of the story is all too brief . . . serious illness laid him low and after a few weeks he finally faded out of this picture. . . . "God Rest Your Soul," Hardy. . . .

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Dick must have had Ed Wynn on his mind when he drew this cartoon. The inquiring gent is a perfect facsimile of that well-known stage comedian and just the type to innocently ask foolish questions. Have you a little Ed Wynn in your town? Haven't we all!!!

HARRISON CREATED TRADE WITH A GOOD ATMOSPHERIC LOBBY

Inner and outer lobbies were arranged in such a manner that a most realistic atmosphere was created for "Spirit of Notre Dame" by J. P. Harrison, manager of the Waco Theatre, Waco, Texas.

In the inner lobby was a panel consisting of a large blackboard about five by seven feet and worked up in the form of a scoreboard. At the top, the scoreboard was worked in; copy reading as follows, "Notre Dame vs. Army in the first full-length motion picture football romance." The line-up for both teams was listed under the score card. The game with the Army was listed as this is the outstanding game in the picture.

Stills were tacked in a neat arrangement on the panel in circular still frames and football togs, helmets, shoes and other equipment were placed in front of the panel.

The front also presented an attractive display. The sidewalk directly in front of the theatre and extending the full length of the marquee was marked off to represent a football field including goal posts at either end of the field. The field was marked off into 10-yard lines and the distance between the lines figured out exactly with the title that we wished to paint on the sidewalk "The Spirit of Notre Dame." The title of the picture was painted across the field in pink letters; the field having been painted green and the lines marked off in white.

Two daily announcements were made over the local broadcasting station. In addition to these announcements, a radio contest was held on the opening day of picture as Baylor University (a Waco institution) was playing an important game on that day. The play by play analysis was not given from the field, but was coming in over the local station by wireless. A score guessing contest resulted. This was plugged every few minutes with the picture and theatre getting plenty of plugs.

The above may suggest angles for adaptation to other pictures or the information can be filed away for use next season when Club members are searching for appropriate atmosphere for a football picture. Harrison did a good job and is to be congratulated. We'll hope to hear more about his work.

TWO TIE-UPS AIDED FRED V. GREENE SELL A NEWSPAPER PICTURE

Two tie-ups conspicuously figured in the campaign made on "Five Star Final" by Fred V. Greene, Jr., manager of the Irving Theatre, Wilkes-Barre, Pa.

He arranged with the proprietress of a beauty shop to hold a hair-dressing show on the theatre stage, in which fifteen models appeared with different styles of coiffure. The show opened with an overture after which the Madame made a brief introduction on the apron. The stage set was an upright piece with an oval opening just large enough to disclose the upper portion of the girl's body, the girl standing on a platform. The traveler was fastened just above the frame which was backed with a set piece and then the lower corners were pulled back making a V-opening, or rather an inverted V-opening-disclosing the girl with two stage spots as well as the booth spot on her. Each model was given a thirty-second introduction by her employer, in the middle of which the traveler opened and the model slowly turned around. The entire show lasted about eight minutes and skipped along at a fast pace.

His other tie-up was made with the local telephone company which loaned one of its new six-foot high 'phones, presumably a papier-mache affair, for display in the lobby. A tag on the 'phone read, "Two of the Biggest Things Today—The Telephone and Five Star Final."

It happened that a local boy played a small part in the picture than this fact was given lots of publicity over the air from a local broadcasting station and by local newspapers. This boy also sent a telegram in reference to picture, which was enlarged and used as an advance and current display for the lobby.

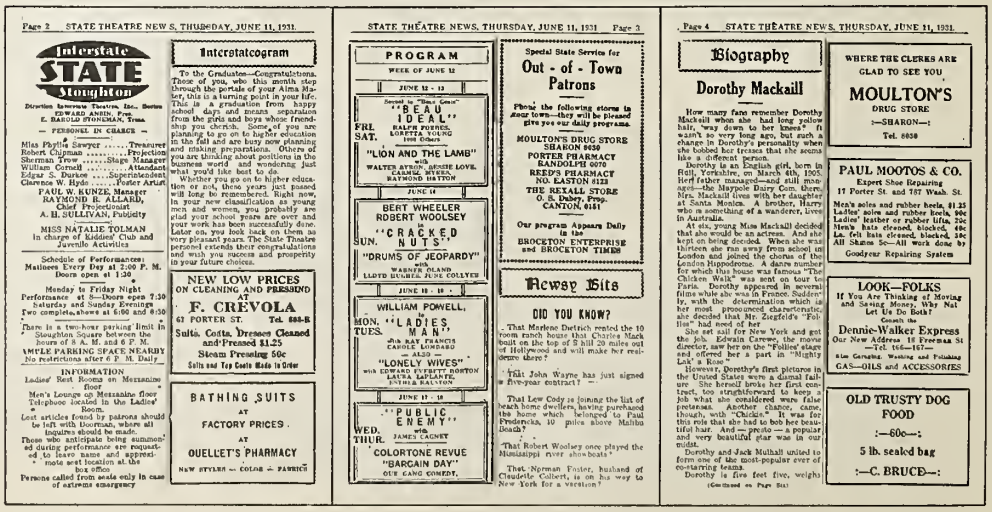
Greene's hair-dressing caught on well with the audience and entire expense of same, including pay for extra musicians, newspaper ads and other sundry items, was defrayed by the beauty shop. Many of our members have caught the interest of women patronage by staging one of these affairs, some preferring to hold the show on the mezzanine in order to give closer views of the exhibition and to provide a more intimate touch to the occasion; however, the show put on by Greene undoubtedly made a good flash and it's fast pace used up very little time. We saw your old friend Morris Rosenthal the other day, Fred, and he sends along regards. Keep the Club posted on Wilkes-Barre doings.

A 'NEWSY' PROGRAM!

Once again we had to dig into the files to find the sort of program called for by another member who is getting ready to start publishing one of these interesting little house organs.

Paul Kunze of the Interstate Circuit turns this one out for the State Theatre in Stoughton, Mass., and finds it very useful for broadcasting not only his current and coming attractions, but, news of the various pictures, announcements for his large kiddie club and other items of current interest and importance to him and his theatre.

Emphasis is placed on the week's attractions by setting them in a special box on page three. Balance of copy, including the paid ads (making this program self supporting) are distributed throughout the rest of the two-fold newsette.


Page 2 STATE THEATRE NEWS, THURSDAY, JUNE 11, 1931

Interstate STATE Stoughton

Direction Interstate Theatres, Inc., Boston
EDWARD SMITH, Pres.
E. HAROLD STONEMAN, Treas.
— FERDINAND GRACE —
Manager

Miss Phyllis Sawyer ..... Treasurer
Robert Chipman ..... Projection
Sherman Tyrer ..... Stage Manager
William Cornell ..... Attendant
Edgar S. Durion ..... Superintendent
Clarence W. Ryde ..... Poster Artist
PAUL W. KUNZE, Manager
RAYMOND B. ALLARD, Chief Projectionist
A. H. SULLIVAN, Publicity
MISS NATALIE TOLMAN in charge of Kiddies' Club and Juvenile Activities

Schedule of Performances:
Matinees Every Day at 2:00 P. M.
Doors open at 1:30.
Monday to Friday Night Performance at 8—Doors open 7:30
Saturday and Sunday Evenings two complete shows at 6:00 and 8:30
There is a two-hour parking limit in Stoughton Square between the hours of 8 A. M. and 6 P. M.
AMPLE PARKING SPACE NEARBY
No restrictions after 6 P. M. Daily

INFORMATION
Ladies' Rest Rooms on Mezzanine floor
Men's Lounge on Mezzanine floor
Telephone located in the Ladies' Room.
Lost articles found by patrons should be left with Doorman, where all inquiries should be made.
Those who anticipate being summoned during performance are requested to leave name and approximate seat location at the box office.
Persons called from seats only in case of extreme emergency

Intercstatcogram

To the Graduates—Congratulations. Those of you, who this month step through the portals of your Alma Mater, this is a turning point in your life. This is a graduation from happy school days and means separation from the girls and boys whose friendship you cherish. Some of you are planning to go on to higher education in the fall and are busy now planning and making preparations. Others of you are thinking about positions in the business world and wondering just what would like best to do.

Whether you go on to higher education or not, these years just passed will long be remembered. Right now, in your new classification as young men and women, you probably are glad your school years are over and your work has been successfully done. Later on, you look back on them as very pleasant years. The State Theatre personel extends their congratulations and wish you success and prosperity in your future choices.

NEW LOW PRICES ON CLEANING AND PRESSING AT
F. CREVOLA
61 PORTER ST. Tel. 668-R
Suits, Coats, Dresses Cleaned and Pressed $1.25
Steam Pressing 50c
Suits and Top Coats Made to Order

BATHING SUITS AT FACTORY PRICES AT
OUELLET'S PHARMACY
NEW STYLES — COLOR — FABRICS

STATE THEATRE NEWS, THURSDAY, JUNE 11, 1931 Page 3

PROGRAM
WEEK OF JUNE 12
JUNE 12 - 13
Second to "Silent Canon"
"BEAU IDEAL"
FRI. SAT. RALPH FORBES, LORETTA YOUNG and Others.
"LION AND THE LAMB"
with WALTER BYRON, RENEE LOVE, CARMEL MYERS, RAYMOND HATTON
JUNE 14
BERT WHEELER ROBERT WOOLSEY
"CRACKED NUTS"
SUN. in
"DRUMS OF JEOPARDY"
with WARNER OLAND, LLOYD HUGHES, JUNE COLLYER
JUNE 15 - 16
WILLIAM POWELL, in
MON. TUES. "LADIES MAN"
with KAY FRANCIS, CAROLE LOMBARD and ALSO —
"LONELY WIVES"
with CLIVE BROOK, DORTON CLARKE, LAURA LAPLANTE, LYDELL PEARSON
JUNE 17 - 18
"PUBLIC ENEMY"
with
WED. THUR. JAMES CAGNEY
COLORTONE REVUE
"BARGAIN DAY"
OUR GANG COMEDY.

Special State Service for
Out - of - Town Patrons
Phone the following stores in Stoughton—they will be pleased give you our daily programs.
MOULTON'S DRUG STORE
SHARON 9430
PORTER PHARMACY
RANDOLPH 0070
REED'S PHARMACY
NO. EASTON 0123
THE REXALL STORE
O. B. Daley, Prop.
CANTON, 0161
Our program Appears Daily in the
BROCKTON ENTERPRISE and BROCKTON TIMES

Newsy Bits

DID YOU KNOW?

That Marlene Dietrich rented the 10 room ranch house that Charles Mack built on the top of 3 hill 20 miles out of Hollywood and will make her residence there?

That John Wayne has just signed a five-year contract?

That Lew Cody is joining the list of beach home dwellers, having purchased the home which belonged to Paul Frederick, 10 miles above Malibu Beach?

That Robert Woolsey once played the Mississippi river show boats?

That Norman Foster, husband of Claudette Colbert, is on his way to New York for a vacation?

Page 4 STATE THEATRE NEWS, THURSDAY, JUNE 11, 1931

Biography

Dorothy Mackaill

How many fans remember Dorothy Mackaill when she had long yellow hair, way down to her knees? It wasn't so very long ago, but such a change in Dorothy's personality when she bobbed her tresses that she seems like a different person.

Dorothy is an English girl, born in Hull, Yorkshire, on March 4, 1903. Her father managed—and still manages—the Marpole Dairy Co. Mrs. Mackaill lives with her daughter at Santa Monica. A brother, Harry who is something of a wanderer, lives in Australia.

At six, young Miss Mackaill decided that she would be an actress. And she kept on being decided. When she was thirteen she ran away from school in London and joined the chorus of the London Hippodrome. A dance number for which this house was famous "The Chicken Walk" was sent on tour to Paris. Dorothy appeared in several films while she was in France. Suddenly, with the determination which is her most pronounced characteristic, she decided that Mr. Ziegfeld's "Follies" had need of her.

She set sail for New York and got the job. Edwin Carewe, the movie director, saw her on the "Follies" stage and offered her a part in "Mighty Lak' a Rose."

However, Dorothy's first pictures in the United States were a dismal failure. She herself broke her first contract, too straightforward to keep a job what she considered were false pretenses. Another chance, came, though, with "Chicken." It was for this role that she had to bob her beautiful hair. And — presto — a popular and very beautiful star was in our midst.

Dorothy and Jack Mulhall united to form one of the most-popular ever of co-starring teams.

Dorothy is five feet five, weighs

(Continued on Page Six)

WHERE THE CLERKS ARE GLAD TO SEE YOU
MOULTON'S
DRUG STORE
:—SHARON—:
Tel. 0050

PAUL MOOTOS & CO.
Expert Shoe Repairing
17 Porter St. and 787 Wash. St.
Men's soles and rubber heels, $1.25
Ladies' soles and rubber heels, 90c
Ladies' leather or rubber lifts, 20c
Men's hats cleaned, blocked, 40c
Ld. felt hats cleaned, blocked, 30c
All Shoes 5c—All Work done by Goodyear Repairing System

LOOK—FOLKS
If You Are Thinking of Moving and Saving Money, Why Not Let Us Do Both?
Consult the
Dennie-Walker Express
Our New Address 18 Freeman St
—Tel. 116—167—
Also Carpeting, Washing and Polishing
GAS—OILS and ACCESSORIES

OLD TRUSTY DOG FOOD
:—60c—:
5 lb. sealed bag
:—C. BRUCE—:

COOMBS MADE MODEL OF AIRSHIP TO FIT ON TOP OF AN AUTO

Occasionally we have an inquiry as to the making of a "stock" dirigible airship and from time to time we've passed along the desired information. Now comes along a few words from J. C. Coombs, manager of the Palace Theatre in Post, Texas, who furnishes a brief description of one he made up for the exploitation of the picture "Dirigible."

Coombs' airship will fit any model Ford and can be attached in 10 minutes. It weighs about 30 pounds, is fashioned so it revolves and keeps its nose to the wind at all times. The small photo will give you an idea of how it was attached to the forward and upper structure of the auto. When exploiting the picture mentioned, he borrowed the siren off the local fire wagon and made some racket over a radius of 40 miles around Post.



While we haven't been able to give detail of manufacture of Coombs' ship, we're sure he'll favor any Club member with the desired information. Generally, these affairs are made from light woodstrips and canvas and then treated with some sort of waterproof paint. Borrowing the fire department's siren is quite a gag if you can get away with it. Maybe the chief in his town has an extra one in case of an emergency. At any rate, thanks to this Round Tabler for his contribution. We'll be looking for others.

GIRL TAKING PHOTOS IN WINDOW WAS GOOD SALES AID TO NOBLE

The stunt of engaging an attractive girl for the taking of photographs through a store window proved effective for Ralph Noble, manager of the Capitol Theatre, Little Rock, Ark.; so effective, in fact, that police had to be called from time to time to clear away traffic in front of the store. Photos taken were developed and placed in the theatre lobby and the people who identified themselves were given guest tickets.

Additional effort included the give-away of 1,000 photographs of Jackie Cooper in the children's department of a big store, carrying the line: "Meet Me and My Pal Wallace Beery at the Capitol; and the holding of a stage wedding on the closing night, during which a huge cake donated by a local baker was cut and distributed.

We haven't had the pleasure of recording show-selling activities of Ralph Noble for quite some time and hope that he will resume his place among the regular contributors to this department. Regarding his stage wedding we'd like to hear details of same and if any new angles were injected in the stunt.

"The Showman's Calendar"

FEBRUARY

6th	Ramon Novarro's Birthday Aaron Burr's Birthday—(1756) Massachusetts Ratified U. S. Constitution (1788)
7th to 13th	Boy Scout Week
7th	Charles Dicken's Birthday—(1812) First Telephone made by Thos. Watson for Bell (1875)
8th	Charlie Ruggle's Birthday
9th	Nebraska admitted to Union (1867)
10th	Ash Wednesday
11th	Daniel Boone's Birthday—1734
11th	Thomas Edison's Birthday—1847
12th	Abraham Lincoln's Birthday—1809
14th	St. Valentine's Day
14th	Admission Day in Arizona—1912
15th	John Barrymore's Birthday N. J. Abolished Slavery—1804 Destruction of Maine—1898
16th	Al Jolson's Birthday
17th	Mary Brian's Birthday
17th	1st telephone exchange opened in San Francisco, Cal.—1878
18th	Adolph Menjou's Birthday
18th	Jefferson Davis inaugurated President of Confederacy—1861
22nd	Washington's Birthday—1732 Start of Washington Bi-Centennial Celebration
24th	Revolution of Baire (Cuba)
26th	"Buffalo Bill" (William Cody) born—1845
27th	Henry Wadsworth Longfellow's Birthday—1807 First Railroad Charter—1827 Joan Bennett's Birthday
29th	Leap Year

Better Theatres' First Pick
in "TALKING SCREENS"
The New
SARASONE
The Screen of Perfection For Sound & Projection
Flame-Proof, seamless, amplifies and clarifies vision and sound, is priced direct from the maker at 50% savings to you!
Manufactured by Draper Bros., Canton, Mass.
Distributed by Sarasone Screen Co.
Tremont Theatre Building, Boston, Mass.
Address all communications to Sarasone Screen Co.

MILT KRESS ACTIVE SELLING HIS SHOWS IN MERIDIAN, MISS.

Included among the recent activities of Milton Kress, manager of the Saenger Theatre, Meridian, Miss., was a revue, a give-away of four Playboy Ponies, and a tie-up for publicity at an American Legion wrestling show.

On the opening night of a new picture, he presented "Hits and Bits," a revue of the best numbers of eight past occasions he staged as "Merchants' Vodvil Nights." Each merchant contributed enough money to defray cost of this show, including printing and distribution of heralds. The added attraction ran fifty minutes.

The four playboy ponies were placed on display in the lobby inside a "corral," with straw on the floor and appropriate copy on cards explaining the nature of the give-away.

His food matinee was held on a Saturday morning and more than 1,000 kiddies attended the show, each bringing some article of food in lieu of admission. In all two truck loads were received and later donated to needy people. The local newspapers gave the stunt front page mention for five days in advance.

When he played "Champ," he arranged for an announcement to be made between every number on a wrestling card staged by the American Legion, figuring that the theme of the picture would carry appeal for the average patron at the bouts. This was later borne out at the box office.



There's a cut along with this little account of Kress' doings and we want all of you to take a good eyefull. Has our Meridian representative an idea of atmosphere? We'll say he has! Those galloping play-boy ponies are enclosed in a corral, have straw under their feet an' everything. 'Course, there really should be a stable boy in attendance but we can't expect all the trimmings. Okay Milton! Let's hear more.

Publix-Iowa Changes

Changes affecting the Publix-Iowa division are as follows:

Jack Roth has been appointed city manager in Des Moines, succeeding Willard Moore at the Paramount Theatre.

In the Arthur Stolte division, Frank Kennebec has been placed in charge of exploitation and publicity with headquarters at New Zealand, and his place at the LeClaire in Moline has been taken by John C. Black, who was formerly in charge of the Strand at Waterloo.

C. W. Peterson, formerly of the Casino, Marshalltown, is filling Black's position.

HOLD UP GROSSES DURING LENT!

In those communities where Lent generally cuts into your usual business it will require a lot extra effort to keep your grosses somewhere up around normal. If you permit your house to dip into the red you may find it one tough job to pull it out again before the summer warm weather chases your customers to the great open spaces of the beach and country.

In working out your future activities keep your mind focused on Lent and what will help your house to remain profitable. Get through those six weeks O. K. and you'll be able to roll up plenty of reserve for the bank balance during the hot days.

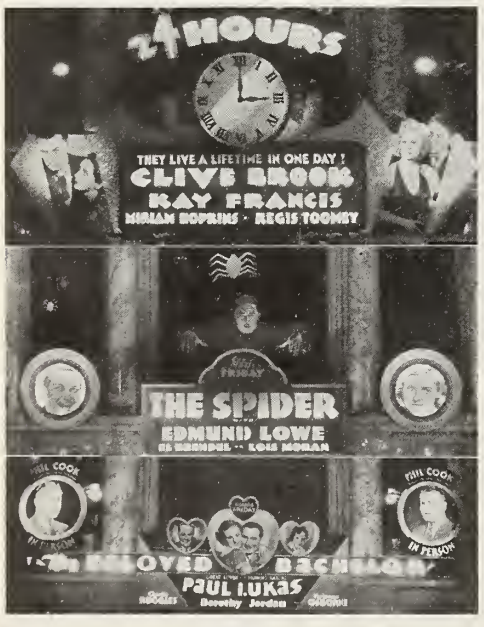
The early Lent this year ought to work out better for your theatre than were it to fall a little later. First, you run into it while you are firing on all cylinders; second, it's over before the spring weather arrives in earnest and gives you a chance for staying up in the large gross class.

Keep the ticket machine clicking but save some of your best efforts for the six weeks of Lent. You'll need lots of activity to carry you through in grand style. Lying down will be disastrous to you and your theatre.

FLOYD BELL USING LARGE INNER LOBBY TO SELL HIS SHOWS

We've often had occasion to call attention to the excellent use made by Floyd Bell of the large inner lobby of the Metropolitan Theatre, Boston, and the accompanying photographs will convey a further idea of how this part of the house is made to serve as a publicity medium for coming attractions.

Note the attractive scheme of display fashioned for "24 Hours," with the appropriate catch line, huge clock and cutouts on each end. Then take a glance at the spiders and webs constructed for "The Spider," flanked with large heads of stars. This is followed by a photo of a display made for "Beloved Bachelor," in which several heads were arranged on heart-shaped board.



Bell's work has always been interesting to Club members and we are glad to have an opportunity of presenting examples of his up-to-the-minute showmanship. Naturally, not every manager has the large space available to Floyd but he certainly utilizes it to most excellent advantage and we feel that other members can carry out his ideas on a smaller scale.

We know that Bell must have arranged an elaborate celebration over the holiday season and Club headquarters will do its utmost to secure detailed information to pass along to his fellow showmen.

PARKES MADE DEALS WITH NEWSPAPER AND BAKER FOR GIVEAWAY

Two successful give-aways, one with a newspaper and the other with a leading bakery, were recently put over by A. Brown Parkes, manager of the Capitol Theatre, Scranton, Pa.

He arranged with the newspaper to feature "Shoppographs," in conjunction with "Do Your Xmas Shopping Early, during the entire month of December. The staff photographer went on the streets every day and took a picture of some lady doing her shopping. The picture appeared in the paper the following morning and entitled that lady to two guest tickets and $1 in cash. The newspaper furnished the cash.

His tie-up with the baker resulted in the give-away of a brand new Ford sedan, to be given away on the stage of the theatre on a night agreed upon. Until then the Ford was displayed in the lobby of the theatre with appropriate cards on it. 200,000 heralds, one half explaining details of the give-away and the balance devoted to the current picture at the Capitol, were issued for distribution by bakery in loaves of bread. The entire expense of the deal was absorbed by the bakery.

Both of Parkes' stunts appear to have been corking ones for all concerned. His deal with the newspaper obtained a lot of valuable publicity, and in return the paper secured a good circulation booster. The bakery tie-up not only assured a packed house on the give-away night, but obtained a wide range of publicity on current attractions over a long period, all at no expense to theatre. When it comes to promotion Parkes is right on the heels of his brother showman down in Scranton, Will Cosgrove. More power to both of these Round Table members, and we'll hope to learn further about their work.

BIRTHDAY GREETINGS

Sam J. Aaron
K. L. Adams
Nat Arnold
Alvah Barber
Bernard N. Bisbee
Joseph W. Crockett
Ben Gross
G. Otto Hartsoe
J. M. Hirshblond
Albert Knopp
Dan E. Krendel
W. A. Lee
John F. MacKenzie
Clarence J. Olbrich
N. J. Reed
G. W. Sampson
Isser Singerman
Lloyd E. Sinclair
Edward Spengeman
George F. Strandt
Harry Wade
Ernst Williams
Herman G. Wilson
T. S. Yeoh

ATTRACTIVE MONTHLY CALENDAR ISSUED BY TOOLEY IN RED BLUFF

Along with this description appears a reproduction of a monthly calendar-program issued by W. E. Tooley, manager of the State Theatre, Red Bluff, Calif. So many compliments have been paid this Club member as to general attractiveness of this piece of work that we're passing it along for the benefit of others.

As it was a December issue, it featured a message for the New Year. The border work was printed in green and all cuts and copy in calendar proper were done in red. Note that in each space for dates he jockeyed in two small cuts to illustrate current picture offerings. The reverse side plugged a Xmas give-away of a radio. The reverse side also carried a postal permit for the calendar to be folded and mailed in regulation style.



Now that Red Bluff has seen the Xmas season safely pass and has hopes of dry weather, we'll anticipate further news concerning Tooley's show selling at the State; that is, just as soon as California shovels itself out of the snow. We just couldn't resist that little dig, W. E., for we haven't had enough over this way to make a snowball so far this season.

Worcester, Not Lynn

In the Jan. 16 issue of this publication we erred in stating that Abe Wasserman was the assistant manager of the Olympia Theatre, Lynn, Mass. Abe is not there but at the Olympia in Worcester, where he holds the job of assistant. He was formerly at Lynn. Accept our regrets, Abe, and let us know what you are doing for show-business these days.

Full Steam Ahead

A recent check-up made by the Film Board of Trade in New York City reveals that 1050 out of the listed 1100 theatres in the New York zone are operating full time.

Theatres closed over long periods have been reopened during the past few months and it has been apparent for some time that even houses yielding but a fair return have been at a premium and eagerly taken over by optimistic showmen.

GAGS ARE BUT GAMBLES TODAY, NEWSPAPERS SAFE—JAMEYSON

Now for number four in the series: "Is Exploitation and Advertising Necessary?" This time we offer the views of two men who should certainly know what they are talking about. H. E. Jameyson is at this writing director of advertising and publicity for the Fox West Coast Theatre located in the Midwest. His knowledge of show-selling is perhaps second to none and during the last few months he has become well known on our Club pages. Some of his exceptional newspaper ads have attracted wide comment and now let him speak for himself on this all-important subject. Showmen in all sorts of spots will find his article hits right in the centre of the bull's eye for their own situations. Jeff Lazarus of the West Coast airs his brief views as well. Succeeding articles will cover a wide range of showmen from small as well as large cities, thereby giving the small town slant just as much attention as the key cities. This is important, due to the necessity for getting accurate opinions from every conceivable type of theatre and location.

TOUGH ON THE STOMACH!

In the course of my life I have viewed a number of things that produced in my consciousness a feeling of awe. Among these was a certain dusky gentleman who could dispose of a case of soda pop, a chicken or two, ground glass, nails, safety razor blades and miscellaneous hardware and then top the whole repast off with a watermelon.

Across the United States there are several chains of unique business organizations which operate without the use of advertising. In a world geared up to and completely "sold" on advertising these institutions are quite remarkable exceptions.

But the man who views the gastronomic feat of the colored gentleman to whom I referred above and attempts to duplicate it is quite apt to do considerable damage to his interior decorations, and the business man who attempts to emulate the non-advertising chain store should tread carefully.

Advertising plays a definite part in the modern scheme of things, exceptions to the contrary notwithstanding.

I presume there are isolated theatres across the land that can "get by" without using advertising. To say there are no such theatres is to make a very broad statement. However, I think it is entirely safe to say that an improvement can be made in the business of any theatre by the judicious use of advertising.

Please note the word "judicious."

In my own case, when I depart from newspaper advertising I do so with considerable anxiety. Not that other mediums and methods are not good, but so many of them are doubtful that they come dangerously close to being injudicious.

NOT STUNTS—BUT ADVERTISING!

I refer particularly to trick ballyhoos and numerous sorts of outdoor advertising. When a man spends money on such forms of advertising he must make some careful advance calculations. He is out on a somewhat uncharted path. He has a great element of chance to consider.

In newspaper advertising a man's course is fairly well charted, both as to expense and return. He knows to a penny how much he will be spending. He has a fairly accurate knowledge of the number of people he will reach with his message. In other words, he is not shooting in the dark.

"SHOOT THE WORKS?"

In the old days of prosperity we could "shoot the works" on any kind of a gag or stunt. If it failed to "click" nobody was worried. Big box office statements covered our errors in judgment just like the sod covers a doctor's mistakes.

But today it is different. A little mistake made in the manner of spending our advertising dollar looms up large on our weekly reports.

I am not opposed to "stunts" that are predicated upon a fairly accurate knowledge of the possibilities of attracting interest and patronage. But I am unalterably opposed to the "gag" worked up just for the purpose of "doing something." These loosely conceived, loosely executed schemes are dangerous and costly. Too many men in this business are "stunt conscious." I'm not impressed with any stunt, no matter how flashy or clever it seems, until I see the box office statement. I regret to say that a glimpse of the daily receipts does not always match the glowing reports of the stunt.

DON'T SHOOT AIMLESSLY!

Another thing: a successful hunter doesn't blaze away aimlessly. He bunches his shots. He puts them where he feels they are going to do the most good.

With lowered grosses we have of necessity been forced to reduce advertising costs. Today we do not have as much money to spend. To me it seems foolhardy to scatter our limited funds over the entire range of advertising. I have urged concentration of fire. As a result we have confined practically our entire advertising budget to our theatre lobby, our screen and the newspaper. Today we are using almost as much newspaper space as formerly and when we feel justified in spreading our wings a bit we do it in the pages of our papers. We feel that by following this course we are eliminating the element of chance as much as possible.

NEVER A SURE THING!

Of course, advertising can never be reduced to a "sure thing." There is about it something akin to gambling. We know that sometimes a dollar spent on some stunt comes marching home at the head of a whole procession of other dollars. But we have also learned that these occasions are rather rare. We've had too many disappointments. As a result we send most of our advertising dollars out to sea on the good ship "Newsprint." Sometimes we hit a rock, run into a storm, or go aground, but in the great majority of cases we reach port safely, if not always serenely.

JEFF LAZARUS' SLANT!

Until just recently, Jeff Lazarus was division manager and director of publicity for the Hughes-Franklin Theatres on the Coast. His long connection with theatres and advertising qualifies him to pass these few brief remarks about the question under discussion. We'll be hearing more from Jeff soon.

Would Be a Paradise!

Should there be some place, such a Showman's Paradise, as a theatre playing all hits, nothing but guaranteed box-office successes, such as "The Champ," "Skippy" and "Daddy Long Legs," fifty-two weeks out of the year, then what would happen would be this: after a couple of months people would learn that every time they go to that theatre they find a tremendous success, so they would keep going.

All the Way to China

But if I had such a theatre and such hits, I would take advantage of it by advertising very heavily and would build another theatre alongside the first one to take care of the overflow. By the second year, with the hits continuing, I would need a third theatre to take care of the overflow, and so on for as long as I lived; and before long, the overflow would be extending from here to China and I would have to build that number of theatres to take care of it.

When you consider, however, the number of "Champs" there are each year, you realize that you don't have "all hits," and then you begin to find the necessity for dragging people in to see the pictures—frequently, these days, against their will—and of course you need advertising for that. Then the pictures aren't as good as they should be and you have to add something to your show so that you can face your public after you've charged them sixty-five cents; and then whatever you've added to your show, you have to advertise that, too.

Then in spite of all your efforts you have one week in which every damn thing in the show is terrible and your public is practically off of you for life; and then the first time you have something that's fairly entertaining, you've got to advertise like the very devil to get them back in.

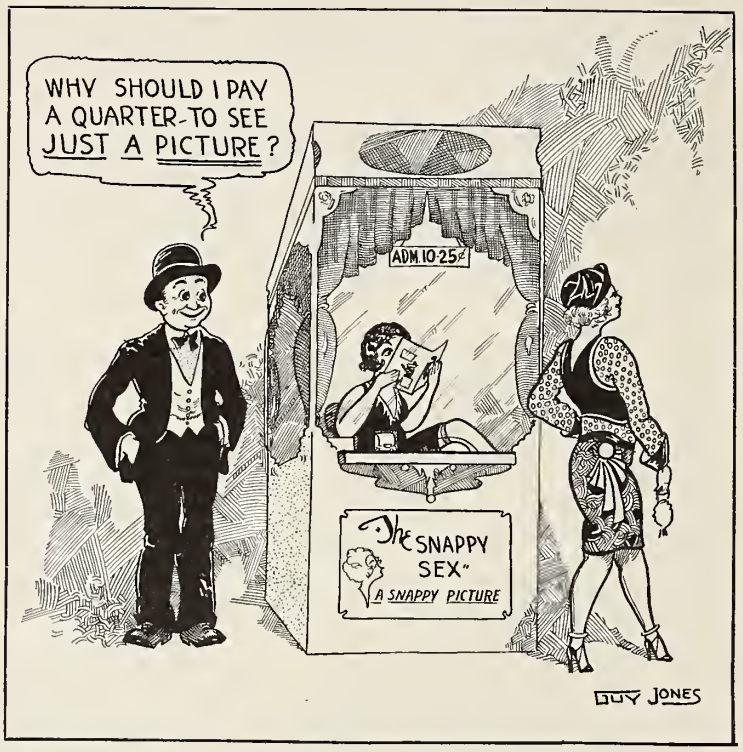
All in all, I think I'll stick to advertising my shows.

NEXT WEEK!

The fifth article in this series will be from Vic Gauntlett, for many years one of the leading ad men of the Northwest. When Vic expresses himself on anything pertaining to show-selling you can wager your last dollar that it will be well worth reading.

Keeping Up With The Times!

By GUY JONES



This "wise-cracker" is a familiar character in many towns and cities. Guy Jones compares the relative values of the sex appeal in the picture and the exaggerated flapper, including the cashier who seems to be ballyhooing the current attraction.

MINTON MADE A DEAL FOR TWO TIE-UPS AT NO COST TO THEATRE

Distribution of 5,000 heralds by airplane and 2,000 more in parking lots formed part of the campaign made on "Flying High," by J. V. Minton, manager of the Shea Theatre, Erie, Pa.

It was advertised that certain heralds, when identified with marks posted on the "Flying High" airplane in the lobby, would permit the holder to witness a showing free of charge. Copy on the herald instructed the holder to be sure to take it to the Shea Theatre.

The turtle gag was also used for an effective window display on the above mentioned picture. Letters spelling out the title were placed on the backs of ten turtles in the window of a Pet Shop, along with a large card which read, "Watch These Turtles—and When They Form a Line Spelling the Words Flying High, Come Into the Store and Notify the Manager. You Will Receive a Free Ticket."

Although both of these gags have been mentioned before it is noted that Minton put them over without any cost to the theatre. He tied up with an Air College for use of the airplane and secured the window gratis from the proprietor of the Pet Shop. As far as we know right now this is the first time we have had the pleasure of recording any of his activities in show-business. Now that we've started the ball a-rolling, we hope that he will continue on the active list.

Depkin Gets Second Run

Bernard Depkin, well known theatre man, has acquired the Grand Theatre in Grand Salem, Va., and will open it under a second run policy. It is rumored that the Skouras interests have a look-in on the deal.

MANY SALES ANGLES USED IN LONDON TO SELL "PALMY DAYS"

London has long since learned all the motions of motion picture exploitation, as was evidenced anew at the opening of Eddie Cantor's "Palmy Days" at the Dominion Theatre. For the Goldwyn feature was given an opening as flashy as was the case in New York.



The Dominion is one of London's largest cinemas, and, with true American initiative, it was transformed overnight for the Cantor opening. The front of the house was covered by a gigantic electric sign bearing Eddie's head and proclaiming the picture to the world. And every inch of the lobby was given over to telling displays of the picture. To add a fantastic touch, there were also displays of Carmo's Circus, which is playing at the Dominion.

Chief among the Cantor displays was a bakery in the lobby, conducted by five girls garbed like the bakery girls in the picture. These ran doughnut machines and sold thousands of doughnuts daily, as well as giving away samples at the end of each performance to departing audiences.



A "shot" of one side of the attractive foyer as it was dressed in circus attire for "Palmy Days." Note the cutout figures as well as the free doughnut counter on the mezzanine.

At the opening the house was packed with an audience ranging in age from nine to ninety, and it gave a great reception to Eddie's insane antics. Among the guests were 150 kilted boys and girls from the Royal Caledonian Schools at Bushey (Herts). Headed by their own drum and bagpipe band, they marched to the theatre from Euston Station carrying banners which read: "We are going to see 'Palmy Days' at the Dominion." At the other end of the age-list were Chelsea Pensioners and inmates from several charitable organizations.



Here's the view of the lobby looking towards the street. The circus idea is carried out to fit the rest of the display. Cantor and his comical cutout have the big spot though

As was the case with the New York opening, further openings in England will be pepped up as the result of national tie-ups. In the London opening, for example, the Waffles Products, Ltd., tied in with the picture and will do likewise in several cities of England. Others tied in with the picture are "Palm Toffee," "Ever-Ready Razors," Underwood Typewriters, His Majesty's Gramaphone Co., two music publishers, National Cash Register and the Marks and Spencers and Woolworth stores.

The job was put over, for the most part, by R. E. Strode, exploitation man, and Robb Lawson, publicity man, of United Artists Corporation, Ltd., in London. They did it so well that several newspaper and magazine writers in the English capital are writing them up.

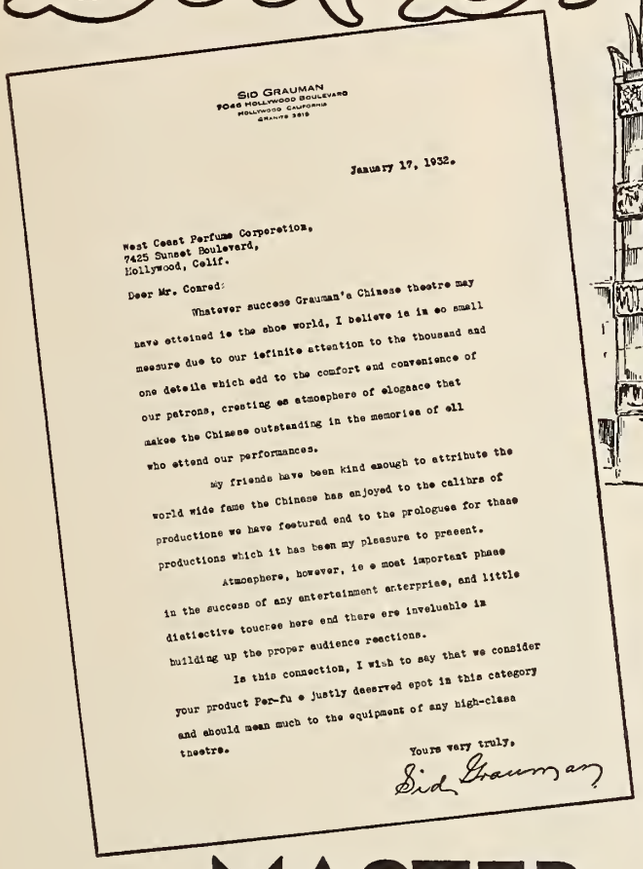
Sunday Troubles

Managers Fred Kislingbury, Nathan Mintz, Russell Terhune and Joseph Sicardi, all of Plainfield, N. J., are experiencing difficulties with the Sunday closing law. If you don't believe it—just ask them—!

PLEASE NOTE!

Managers who contemplate any form of contest, prize competitions or schemes of any kind in connection with which the mails are to be used are advised to ascertain whether such matter is admissible to the mails in view of the fact that the postal laws prohibit the mailing of matter relating to schemes or enterprises for the award of prizes or distribution of money or property by lot or chance, drawings, guessing contests, lucky number contests, etc., and should submit to their local postmaster details and full particulars of such schemes in order to avoid violation of the lottery laws.

Sid Grauman



SID GRAUMAN
6262 HOLLYWOOD BOULEVARD
HOLLYWOOD, CALIFORNIA
GRANITE 2810

January 17, 1932.

West Coast Perfume Corporation,
7425 Sunset Boulevard,
Hollywood, Calif.

Dear Mr. Conrad:

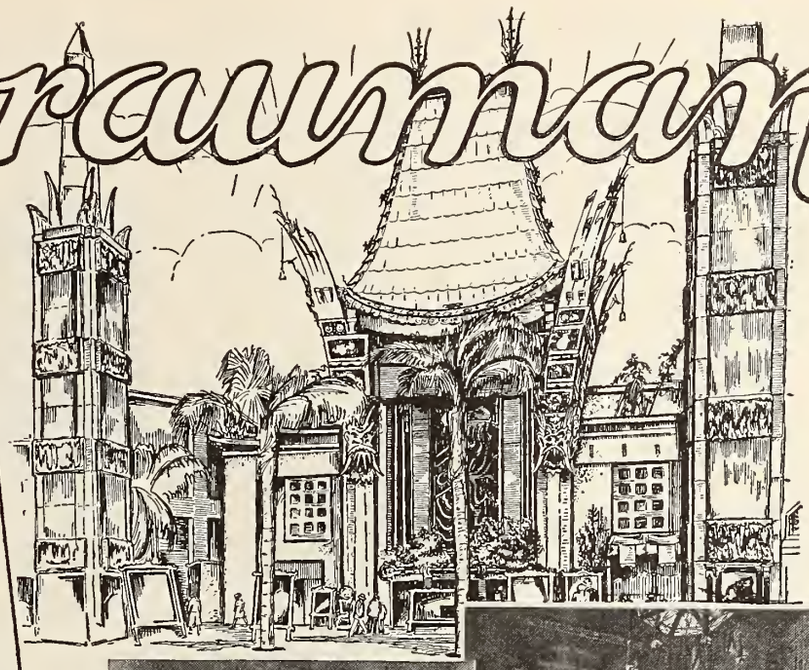
Whatever success Grauman's Chinese theatre may have attained in the show world, I believe is in so small measure due to our infinite attention to the thousand and one details which add to the comfort and convenience of our patrons, creating an atmosphere of elegance that makes the Chinese outstanding in the memories of all who attend our performances.

My friends have been kind enough to attribute the world wide fame the Chinese has enjoyed to the calibre of productions we have featured and to the prologues for these productions which it has been my pleasure to present.

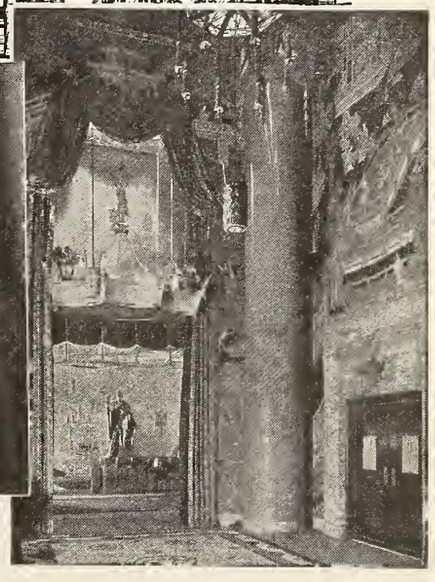
Atmosphere, however, is a most important phase in the success of any entertainment enterprise, and little distinctive touches here and there are invaluable in building up the proper audience reactions.

In this connection, I wish to say that we consider your product Per-fu a justly deserved spot in this category and should mean much to the equipment of any high-class theatre.

Yours very truly,
Sid Grauman







MASTER SHOWMAN

INDIVIDUAL—artistic—pioneering—Sid Grauman the master showman. The name Sid Grauman carries a meaning—a background in the show business that is fascinating. As a personality, Grauman radiates an aura of idealism that inspires those about him with the fantastic creativeness that fills his very being.

He is a genius non-pareil—the show houses he has created and built — the stage extravaganzas he has directed, have been acclaimed by the world and justly so, for each production has the touch of the master.

Sid Grauman uses and endorses Per-fu, as do other owners and managers of leading theatres throughout the world.

Write for information about the low cost of deodorizing your theatre with Per-fu, the solidified perfume that creates an atmosphere of freshness mildly scented with the odor of beautiful flowers.

WEST COAST PERFUME CORPORATION

7425 SUNSET BLVD. HOLLYWOOD, CALIF.

YOUR NEAREST DEALER OR

NATIONAL THEATRE SUPPLY COMPANY

OFFICES IN ALL PRINCIPAL CITIES

PER-FU IS A FACT NOT AN EXPERIMENT

"EXPLORERS" HAS MANY SLANTS!

Exploitation Possibilities Exceptional For Novel Adventure Picture!

The New York Campaign on "Explorers of the World" offered a test case of what could be done with a special type of production that contained neither movie stars or a famous story written by a great author. Here was a film containing the expeditions of six famous explorers to various parts of the world and, for the most part, unknown on Broadway. A careful examination of the promotable assets contained in this film revealed countless angles.

Six-In-One!

First of all, there was the main idea of the picture which was different in that it represented a combination of six separate expeditions in one picture—a novel departure which was unique in its way. Then there was the fact that each one of these explorers was a picturesque personality loaded with endless human interest and whose lives were objects of boundless curiosity to a mass of "stay-at-homes," and lastly there was the fact that adventure pictures had already been well established in public favor as a type of entertainment well worth seeing.

A very effective advance barrage of publicity in the form of five full page stories, individually featuring the lives and adventures of the explorers appeared in prominent papers preceding the opening. This was followed by further feature stories in other newspapers dealing with the further experiences of these men. It was all "live news" that was interesting both to the papers and to the people who bought them.

Then a most original "teaser" advertising campaign broke five days before the appearance of the large advertisements. These were most successful in piquing curiosity and securing interest.

A few days prior to the opening a special press luncheon was given at which the explorers were present and motion picture critics were invited. Later on, a special showing was given at the theatre to a large group of officers representing numerous women's organizations ranging from the D.A.R. to the General Federation of Women's Clubs.

Organization Tie-Ups!

At another time a special showing was arranged for the officials of national organizations like the Y.M.C.A. and the Boy Scouts. From most of these groups, letters of spontaneous praise were received giving the picture a nation-wide endorsement which could be utilized to the good of the picture in other cities.

There was a most colorful lobby display constructed outside of the theatre which artistically dealt with various phases and aspects of the picture. It was so vividly made up that it was generally surrounded by groups of passers-by. Inside the lobby of the theatre was stationed a gigantic bear that was electrically operated and which had almost lifelike movements. Near this was a display case containing strange curios gleaned from the various expeditions. A cut-out figure of a jaguar was mounted underneath the marque and this looked as though it was about to leap on those passing below. It had the effect of making people look up along with looking sideways at the outside lobby display, thereby attacking their attention from all angles.

Atmospheric Effects!

An effort was made to make every nook and corner, in and around the treatre, atmospherically suggestive of the production itself. Everything was made to tie in with the film and in this way audiences were bundled into a mood and kept in it until the end of the performance.

When you play a "different" picture you must expect to sell it "different" from the usual run of product. With an attraction like "Explorers of the "World" you have something that can be tied in with schools, libraries, educational organizations, etc. In this article, P. K. Thomajan tells how they handle a portion of the big campaign used to start the picture off on its "two-a-day" run in New York. Before long your theatre may be playing this picture and possibly some of the campaign can be revamped for your town or city. Look it over and note what Thomajan accomplished.



P. K. Thomajan

A special souvenir program was created which contained the stories of the lives of these explorers along with tales of their most thrilling experiences. Radio broadcasts were arranged over national stations in which the Explorers discussed their experiences individually or in a group.

This was all part of the effort to make these personalities familiar to all stratas of the public, which were potential audiences for the film.

Special Matinees, Too!

A special matinee was given for the Boy Scouts at reduced prices and another to Macy's (department store) Boys Club. Then an interesting card was prepared for posting on the bulletin boards of the local schools. This was followed up by advertisements and stories in the New York High School and college papers.

Inasmuch as every one of the explorers happened to be lecturers and authors, many of their thought-crystals were distributed through the various newspaper columns. The Rotograveure sections untilized the more sensational scenes for reproduction. And, one of the explorers was booked into the Stern Bros. Little Theatre for a most interesting lecture to a huge kiddie audience—and all the walls of the little theatre carried a mass of scenes from "Explorers of the World."

Window displays were lined up with the bookshops featuring the books authored by the explorers.

A giant Emperor penguin, brought back by Laurence M. Gould from Little America, was placed in a nearby window and attracted perpetual crowds about it.

The Public Will Come!

All these different things conclusively show that a picture does not have to be a Hollywood product in order to be given a successful presentation to the American public—but there must be an aggressive initiative and a picturesque technique of presentation—and it was by doing so, that a picture like "Explorers of the World" came out of obscurity into the bright lights of Broadway and for four weeks enjoyed a most successful run.

It only goes to show that for a really different picture the public is more than willing to GO out of the way to see it.

Baltimore Project

Frank Price, Jr., at one time in charge of the Rivoli Theatre, Baltimore, is head of a new firm which has under way plans for a new 1,200-seat house at Gwynn Oak Junction. Arthur Price, who operates the Aurora Theatre, and C. L. Kelly are also interested in the company.

MONTIEL USED STAR MEMORY STUNT WHEN SELLING A PICTURE

To exploit "Rich Man's Folly," Ricardo Montiel, manager of the Saenger Theatre, Mobile, Ala., effected a tie-up with a local newspaper to arouse interest through fans' knowledge of the star's role in other pictures.

Six pictures of Bancroft appeared in advance, one each day, and prospective patrons were asked to look at the picture, search their memory; use the tip printed below the photo and decide in which photoplay the actor played the particular role. Solution of all six photos, accompanied by a 100-word essay on what role was best liked by the writer, and why, made the reader eligible for one of 10 awards.

That this stunt found a great deal of response among readers of the paper was evidenced by the number of replies received. Thanks to Montiel for making it possible for us to pass the information along to other Club members, and we'll be looking for further examples of his show-selling down in Mobile.

HUWIG IN CHARGE OF NOVEL ATMOSPHERIC HOUSE IN BALTIMORE

We've had occasion before this to mention the Valencia Theatre, Baltimore, Md., managed by Jack Huwig and known as "a theatre atop a theatre." The accompanying illustration will give readers some idea of what it looks like. This house was planned by John Eberson, famous for his "atmospheric design," and was one of the first of these houses to be opened in the East. In this instance the ceiling has a pronounced curve, side panels are decorated with the usual ferns, plants, etc., and a Moorish motif prevails. The reproduction will be too small for you to see the Eberson pigeons, but they're there; also, the twinkling stars. This auditorium was built above the Century Theatre.



We're sorry that a small photo, such as we are able to reproduce here, will not do full justice to Huwig's claims as to general attractiveness of the Valencia. But it is impossible to show detail of an Eberson house without resorting to a profusion of color. However, we thank him for going to the trouble of digging up this view and hope that he will send along some dope on what incentive he's using to lure patrons to his aerie.

DR. FRANK BOUCHER CALLED ON PATIENTS IN WINCHESTER, VA.

In line with his recent work as doctor of bad or sad situations relating to motion picture theatres, it is noted that Dr. Frank Boucher has been sitting up night and day with a couple of ailing patients down in Winchester, Va. Due to his skillful diagnosis and prescriptions, we are pleased to record that the convalescent stage was safely reached and passed and that the subjects are now on the verge of strutting out without nurses.

After defeating a move made by an opposition house to garner patronage through a reduction in admission by beating it at its own game, attention was turned to a few business boosters. It was found that two organizations, the Memorial Association and the Retail Grocers' Association, both had plans for the giveaway of articles. The hospital benefit amounted to over $1,000 worth of coveted gifts and the committee was prevailed upon to hold the affair at the theatre. The Grocers' first prize of an expensive radio was augmented by second and third awards of monthly passes to one of the two theatres. A special sale of a well-advertised brand of toilet soap was used for a lead article at the stores represented in the tie-up.

In conjunction with the cut in admission Boucher and his assistants promoted a full page ad in the leading local paper. A special edition was then run off, imprinted on the front page in red, for distribution throughout the town. Other box office boosters, such as a Scout's Club, for the start off of a Buffalo Bill series, a "Dunkers' Club," and special heralds, etc., all helped liven up the theatre situation in Winchester.

One of the theatres, the Colonial, has Warren Slee at the helm, and we're sure that many members will recall his contributions to this department when he was located in another town. When it comes to a tough job, Warren has what it takes to overcome obstacles, and we know that he will continue to render a satisfactory job wherever he may be. We're glad to hear from Frank Boucher and some of his gang again and will be on the lookout for more dope as he makes calls on his patients.

TIE UP WITH WINTER SPORTS!

Just as football and baseball provide good cooperative angles in conjunction with your theatre's activities, so does basketball, hockey and other winter sports.

Managers are urged to sponsor inter-community games and possibly offer a silver cup for a play-off of the best two teams within the drawing area of the theatre's patronage. Score cards and other tie-ups can be worked out as well with local sporting goods shops paying for the printing in return for their ad on the material distributed.

Inviting the local teams to your theatre on a specified night and introducing them from the stage will also help build goodwill and foster a friendly feeling between the theatre and these various local teams.

Where ice skating is popular some advertising gags should be worked out at the lake or rink to attract attention to the theatre or some particular picture.

POSTER ART FOR THE THEATRE



Here is the first offering from Jerry Mills to our helpful poster art series. This one, at first glance, appears radical, but that effect is due to the reduction in size. We can assure you that when made up in its full size (one sheet or more) it is a magnetic poster for this well known screen star. We hope Jerry will follow with others.

BAIR'S KNOT STILL HOLDING AND TRADE IS NOT TOO TOUGH

Once again we are able to report that despite the nationally advertised depression business continues to move along out in East Liverpool, Ohio, where E. E. Bair manages the American Theatre. Times not just as they used to be, to be sure, but not too bad. As E. E. once remarked, "When you get to the end of your rope, tie a knot in it and hold on." And that sounds like pretty good advice.

Of course there have been moves out his way to provide help for the needy and the American has done its share in this respect. When articles recently contributed to two benefit performances arranged by principals and teachers of the various schools and Bair were counted, it was revealed that a total of 2,530 individual offerings were on hand. Among these were 396 girls' dresses, 46 coats, 79 hats and 6 skirts. There were also 14 women's coats among the lot. Almost a like assortment of men's wearing apparel were also included on the long list. Among the items of food were more than 1,000 cans of various articles of food. Quite a collection, eh what?

Maybe by this time the question of Sunday movies for East Liverpool has been straightened out, but when we last heard it had become quite a bone of contention between the good citizens of that town. Following an election when a small majority of voters decided in favor of Sunday shows, the opposition demanded a recount, which, when finally tabulated, showed that the measure won out by a majority of 55 votes. That's running rather close, to our way of thinking, but then they say a miss is as good as a mile. So unless further disturbances have occurred to upset motion picture men in this community, it is taken for granted that theatres are now open on Sundays.

Bair's ads are always interesting and we note that he recently ran one captioned, "A remark at the box office." Then the head read, "Well, Thanks for That!" and copy went on to state that any individual or organization that helped Mr. and Mrs. Public stretch their dimes into dollars were as welcome as sight of land to an ocean liner. And that was why Mr. and Mrs. Public were giving thanks to the American Theatre for offering first run attractions at a price within the reach of everyone; that it was a "shopper's market and that the wise shopper would go to the American, etc."

Activities of this Round Tabler are always interesting to report and we're glad to again pass along news of what Bair is doing in his town. By this time other slants on showmanship have undoubtedly come up for his consideration and we'd like to be let in on what has taken place. In the meantime, we and his fellow showmen wish him the compliments of the season.

CUTOUT SIGN LETTERS GAVE STRIKING EFFECT!



Above photo shows two excellent examples of how the cutout sign letter can be designed to give striking and artistic effect. These signs were used over the marquee of the Ritz Theatre, Columbia, S. C., where City Manager Robert B. Talbert and assistant, Edwin C. Hough, have created a reputation for being live-wire showmen. These two are a working team, not only in getting out attractive fronts but in securing gratis space in the newspapers. Forty inches per picture is their regular achievement.

ADVERTISE FEATURE STARTING TIME!

There is a decided tendency on the part of the patrons of theatres to try and avoid walking in on the middle of a feature. Some get the impression that each day's feature starting time remains the same. They are not expected to understand about difference in footage, extra shorts, special trailers and sometimes a complete reversal of your schedule due to an extraordinarily long feature.

Stressing the starting time of your feature, particularly the last feature at night, will be welcomed in almost every theatre. It encourages patrons to make the last show, where they might have passed it up thinking they were too late. It also gives them a chance to arrive at the theatre sometime just prior to the start or after the finish of the main attraction.

It means handling more paid admissions, because you get them at the breaks and avoid making them stand up in the back of the theatre or in the lobby. This, too, is a tough slant and will be eased up considerably where the rush occurs before the feature goes on.

Feature starting times should be noted conspicuously in your newspaper ads, on your programs and most certainly in front of the theatre or the box office.

PERRIN PROMOTED A DE LUXE GIVE-AWAY THAT BOOSTED TRADE

Approximately two hundred dollars worth of merchandise was promoted for recent give-away nights staged by C. T. Perrin, manager of the Sterling Theatre, Greeley, Colo.

There were three nights in all and in additions to cash awards made on each occasion, one patron had the distinction of adding an electric washing machine to his wife's collection of household utensils.

20,000 tickets were distributed by the merchants to persons making purchases. The tickets were tied-in with any one of the Gift Nights, including the washing machine.

According to information received from a number of Club members, give-aways have proved a means of helping many a house over tough spots in the week and apparently Perrin's experience is not an exception. Promotion of an article such as an electric washing machine is something to excite the cupidity of the average customer and this Round Tabler is to be congratulated for obtaining such a desirable article.

HOWARD WAUGH AND NEWSPAPER TIED-UP FOR AN ESSAY GAG

The best letter on "Should a Girl Marry While Under Eighteen" proved a good attention-getter from the public and secured front page mention every day in advance for Howard Waugh, manager of the Warner Theatre, Memphis, Tenn., when this Round Tabler sold "Under Eighteen."

As the result of the newspaper tie-up letters were received each day and published on the front page. Three awards were offered by the paper and the theatre management. Ten tickets to see the picture were offered for the fourth prize. There were sixteen additional awards of two tickets each to a performance. The judging committee consisted of a film critic, a member of the local Chamber of Commerce and C. A. McElravy, manager of the Auditorium.

Through devious means we are able to pass along information concerning Howard Waugh, sometimes known as "Old Doc Memphis Himself." At any rate, it is gratifying to know that he is still in the business of vending shows and it's almost unnecessary to state that he knows about all there is to know about putting over novel tie-ups, of which the above is a good example. So long for this time, "Old Walrus" (another nom de plume) and don't forget your fellow showmen.

LASSMAN SENDS CLUB SOME SHOW BUSINESS NEWS FROM TROY, N. Y.

News of show business up in Troy, N. Y., is to a large extent dependent upon the good offices of Garry Lassman, manager of the Lincoln Theatre in that city, and it is our duty to report that much of his time of late was taken up with the celebration of Victory Month, a recent Warner drive of considerable proportions. However, he's up for air now and we are at liberty to tell you all something about what went on a month or so ago.



Part of his advance campaign included the running of a special trailer to let patrons know just what attractions were in store for them during the "month." Then the whole city was sniped with special Victory one-sheets, three-sheets and window cards. The month was divided into four "weeks" so that advertising could be centered on certain special attractions.

The first week was called "Surprise Week" and offered surprise attractions in the way of short subjects. The second week was "Over the Top Week," when exceptional pictures were offered. During this week Lassman arranged a special lobby display depicting trench warfare, a photo of which appears on this page. The third week was "Legion Week," during which all Legion officers and Gold Star mothers were invited to be guests of the theatre. Considerable newspaper publicity resulted. The fourth and last week started a contest that ran well into the succeeding month.

This contest was built around the popularity of working girls and 58 girls qualified as entrants. The winner was determined by distribution of ballots to patrons, allowing them to vote for anyone they had in mind. Patrons appeared very interested as to securing ballots and the girls contacted their personal friends for votes.

What was in store for the winner is interesting enough to mention and is evidence of this Club member's promotional ability. As a starter, the leading apparel shop in the city donated a winter coat, frock, shoes, hose, underwear, gloves, hat and purse; in fact, everything to make a little girl shout with glee. Next she was presented with round-trip tickets for herself and chaperone on the Greyhound buses to and from New York City. While in New York she was the guest of the New Yorker Hotel for three days and during that time was entitled to see shows in any Warner theatre. When all these privileges were bestowed, the winner made a personal appearance on the Lincoln's stage.



Not so bad for a poor little working girl, was it boys? But it was a corking contest and helped Lassman put his month over with an extra bang. Troy being largely a factory city, it was smart business to pull off a stunt of this kind. And all the articles mentioned above, including printing of ballots, were promoted without any cost to the theatre.

That small photo you see, with a girl registering "amazement" in a projection booth, was a little publicity stunt put over by Garry on the occasion of getting his new sound equipment. This picture appeared in the roto section of the Sunday paper, along with a generous caption. To further publicize this event, 20,000 special heralds were distributed house to house.

We and all his fellow Club members are glad to know that this Round Tabler is getting along so famously in his comparatively new environment. The last time we heard from him it was evident that he had gotten in with the city department in view of all the parades he was getting away with. Now we note that he has made himself solid with the newspaper boys. So it looks as though everything is going along good.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

IN-BETWEEN YOUR BIG ADS YOU STILL NEED GOOD ONE COLUMN ADVERTISING!

Will these help—?

THE BIGGEST SHOW IN DETROIT

FOX

11 a.m. to 5 p.m. 25c | 3 p.m. to Close 50c | Children 15c Anytime

A 4-STAR SMASH!
A Picture To Win Your Heart
JAMES DUNN and **SALLY EILERS**
Sweethearts of "Bad Girl," in
"DANCE TEAM"
Chap. 11, Mystery Thriller
Fox Movietone News

STAGE
FANCHON & MARCO'S
Tenth Anniversary Show
"GREETINGS" IDEA with DEL CHAIN LAMBERTI
"Dancing Down a Decade"
STAN MEYERS Jazzmonic Rhythm Kings

BYRD

NOW!
LAST TIMES THURSDAY
JACK HOLT
RALPH GRAVES
IN THE COMEDY MYSTERY
"A DANGEROUS AFFAIR"
STARTING FRIDAY
"STRICTLY DISHONORABLE"
PAUL LUKAS, SIDNEY FOX, LEWIS STONE, LEWIS MEEKER

BROOKLAND
LAST TIMES TODAY
IRENE DUNNE
—IN—
"Consolation Marriage"
Thurs. / Fri. RICHARD DIX in "SECRET SERVICE"

BLUEBIRD
TODAY-TOMORROW
REX BELL
—IN—
"FORGOTTEN WOMEN"
WITH
MARION SHILLING
EXTRA—ROSCOE ATES COMEDY

STANLEY
STARTS FRIDAY!
GREATEST SHOW ON EARTH
FRED **BRADNA**
RINGMASTER FOR THE COMBINED-RINGLING BROTHERS BARNUM & BAILEY
CIRCUS
20 · ACTS · 20
100 · PEOPLE · 100
Elephants · Lions · Horses
20 · CLOWNS · 20
On the Screen
DOUG FAIRBANKS JR
JOAN BLONDELL
in
"Union Depot"
First National & Vitaphone's Adventure Romance at the
CROSSROADS of THE WORLD!

Don't Let Anything Keep You from Seeing This Wonder Picture!
CLARK **GABLE**
WALLACE **BEERY**
in
"HELL DIVERS"
with
Conrad Nagel
Cliff Edwards
Dorothy Jordan
Marjorie Rambeau
John Miljan
Plus
LOU FORBES and his Music
Lee Barton Evans
Theo Pennington
On the Stage in a Musical Surprise
"HERBIE" at the Organ
SAENGER

Shows like this are seldom seen outside of New York ! !

OVER the HILL
JAMES DUNN
SALLY EILERS
MAE MARSH
12 Big Acts 12
Fox News Tomorrow's Stars featuring
BERNIE & WALKER
Wanda Allen & Mary
Aldine Bundle & Gladys
Aldine Reyes & Allen
Bell, Perry Chiles & Dorothy
Holland, Daniel Nelson
OVERTURE
Fox Theatre Band
Lelde & Band
Al Evans and other features
Saturday Marie DRESSLER in M-G-M's "EMMA"
FOX

ENRIGHT
Starts Tomorrow
A Saucy, Spicy Romance!
STRICTLY DISHONORABLE
Universal's Adaptation of the Prize-Winning Stage Play
Featuring
PAUL LUKAS
SIDNEY FOX
LEWIS STONE
ON STAGE
The Charming Screen Star of "No, No, Nanette," "Song of the Flame."
Bernice **CLAIRE**
IN PERSON
Heading
Five Big-Time Acts of
VAUDEVILLE
—With—
DAVE VINE
Celebrated Comedian and Others

THOUSANDS ACCLAIM THE BEAUTY, CHARM AND TALENT OF IRENE RICH . . . . RECORD-BREAKING SUPPORTING SHOW . . . . . DETROIT'S GREATEST ENTERTAINMENT . . .

DOWNTOWN
W. ADAMS AT GRAND CIRCUS PK.
VAUDEVILLE
IRENE RICH *in Person*
Stars of the "Scandals"
BERNICE & EMILY
Broadway's Dancing Darlings
FRED SANBORN
with Judson Cole
Eddie Stanley *in "Jest & Jester"* Pepito & Co. *Famous Spanish Clown*
DEL DELBRIDGE
on the screen
Dolores **DEL RIO**
LEO CARRILLO
in
"GIRL OF THE RIO"
35¢ to 3 50¢ to 6:30

WILMER & VINCENT'S
COLONIAL
Barbara **STANWYCK**
BEAUTIFUL and OAMNEO! She clutched at happiness—at fun—at romance . . . she sought a love the world denied her—so who could blame her if she stopped at nothing—not even murder to get what was—
FORBIDDEN
STARTS SATURDAY
INCOMPARABLE STAR
H. B. WARNER
in "THE MENACE"

NATIONAL

His Latest and Greatest Picture, packed with action and romance.
Don't miss this mighty tale of courage.
JACK HOLT
in
MAKER MEN
Starts Sat. Doug. Fairbanks Jr *in "Union Depot"*

BIJOU
Last Times Tonite "Guilty Generation"
STARTS TOMORROW
HIS WOMAN
— GARY COOPER
CLAUDETTE COLBERT
With Hollywood's Very Newest Star, who will make you love him.

BROADWAY
ENDS TOMORROW NITE
EDDIE DOWLING
The "Rainbow Man" Himself
'HONEYMOON LANE'
Fri.-Sat. BUSTER KEATON "Sidewalks of New York"

SIDNEY **FOX**
THAT DELIGHTFUL LITTLE STAR OF STRICTLY DISHONORABLE
NICE WOMEN
with
FRANCES DEE
ALAN MOWBRAY
RUSSELL GLEASON
CARMEL MYERS
Mickey Mouse
News
Comedy
25¢ 35¢
CAPITOL

Now Playing
"OVER THE HILL"
with
James Dunn
Sally Eilers
11 Till 1, 15c: 1 Till 6, 25c
SAENGER
GLOBE

THEATRE OF THE STARS
LOEW'S Rochester
SAMUEL GOLDWYN *presents*
GLORIA **SWANSON**
in
"TONIGHT OR NEVER"
based on
DAVID BELASCO'S GREAT STAGE SUCCESS
"UNITED ARTISTS PICTURE"
J. Gordon BALDWIN Organist
STAGE SHOW
at the Capitol Theatre, N.Y.
Lou's ROCHESTER Band
"JADE"
with
ROSS and EDWARDS
Rodion Dancers
Sanami & Michi
Kitaro Japs
Chester Hale Girls
25c 'til 1pm Ex. Sun. and Hol.

FULTON
TODAY THROUGH WEDNESDAY
Her Greatest Triumph!
TALLULAH BANKHEAD
in **The Cheat**
She Risked Her Reputation That She Might Prove Her Love

A Publix Theatre!
Keith's GEORGIA
JAckson 2961
GLORIA SWANSON
In Belasco's spicy stage hit
TONIGHT OR NEVER!
Vaudeville!
JOE LAURIE JR.
Bernard & Norris
Christenson Bros.
RAY HUGHES & Pam

CASH IN ON NATION-WIDE BRIDGE MANIA!

Fred Meyer Tried the Gag Out In Milwaukee by Tying Up With a Newspaper and It Went Over Big

One of the most colossal publicity splurges accorded any event in recent years took place a few weeks ago when Eli Culbertson and Sidney Lenz, contract bridge battlers deluxe, held their tilt in New York City for the mythical championship of this popular game of cards. Both morning and evening newspapers devoted columns of space to the event, hands were illustrated and analyzed, and running accounts of the rubbers were related by the principals. In turn these stories were syndicated and published in newspapers all over this country.



Wise showmen are cashing in on the wide interest aroused by this tournament and one of the first examples brought to our notice concerns the activities in this respect by Fred S. Meyer, enterprising managing director of the Alhambra Theatre, Milwaukee, Wis.

Tear sheets from a leading local paper in his town indicate that a tie-up was made by theatre and newspaper to give fans a chance to demonstrate their ability and to instruct others in the points of the game, in conjunction with showings of a trick bridge hand picture made by Lenz. To begin with, a story set forth the advantages of entering the tourney, stating that attractive awards and guest tickets to the next week's show would figure in the outcome. The hands featured in this short were reproduced in the paper and readers asked the following questions: How should the hands be bid? How should they be played? It was required that answers be filed with the bridge editor of the paper on a stated date.

Featured In Ad!

To further stimulate the idea a portion of all display ads running at that time was devoted to focussing attention on the tourney. The reproduction shown here reads, "Extra! Extra! Sidney Lenz—Highlights on Bridge. The Great Card Wizard Plays a Difficult Hand for a Grand Slam. Try It Yourself. (Before you Forget) Card Tables in Our Lounge."

It will be recalled that two systems were supposedly at stake when Culbertson and Lenz engaged in battle, the official and Culbertson's. Details are not given concerning the opposing hands picture in the newspaper and on the screen but it is taken for granted that they were played according to the favorite system adopted by these two bridge experts. The newspaper followed through to the end with stories of the progress of the tourney, stating that scores of answers had been received, and attempted brief analyses of the hands. A final, long column story listed the names of the winners and gave full descriptions of the plays made during the game.

The larger photo on this page shows a foursome under way in the lounge room of the Alhambra, with the players endeavoring to play the hands seen on the screen before forgotten. A slide called attention that the lounge had been fitted up for convenience of patrons who wished to try out the hands and many of them took advantage of the opportunity.

Try Luck at Trick Lenz Bridge Hands



—By a Wisconsin News Staff Photographer.

AT ALHAMBRA THEATER

A bridge room in the lounge of the Alhambra theater has been fitted up for trying out the Lenz contract bridge hands which are being shown in reels on the screen of the Alhambra theater this week. Contract bridge fans, after viewing the hands on the screen, are invited to play the hands in the lounge before they are forgotten. Above is a foursome of fans, playing one of the trick hands. Left to right, they are Rose Leshin, Vi Calkins, Mariane Adler and Arthur W. Jopke.

A FEW SIDELIGHTS!

There was something almost Barnumesque about the handling of the recent tilt between Culbertson and Lenz. Either both of these luminaries are dyed-in-the-wool showmen or else the whole affair was capably engineered by a master hand at the game. In any event, the stunt was and still is a live topic and one not to be overlooked where the theatre box office is concerned.

Country-wide publicity attending and following this affair revives the idea of staging a tournament between local clubs, school fraternities, etc., in the lounge of the theatre, providing, of course, that such space is available. There are a number of short subjects on the market for use with a move of this kind.

However, what appears as a golden opportunity might turn out to be a boomerang unless careful consideration is given local situations. It certainly wouldn't be smart business to create such a yearning for bridge that the resultant parties would be the means of keeping patrons away from the theatre—and that could happen.

Whatever is done should be attempted solely in conjunction with some activity that involves the theatre; either in connection with the showing of some short subject pertaining to the game, as in Fred Meyer's case, or by the combination of a tieup such as he made in connection with the booking of a short. Attention is then focused on the theatre, not the home, with attendant results at the box office.

It was like Fred Meyer to get aboard the band wagon in vogue and extract whatever he could from that which was taking public fancy at the time. He sensed the wide interest in contract and, with his finger always on the pulse of the community, pushed a little short subject to the extent of making it figure conspicuously in box office receipts.

The Main Point!

True, there's nothing new about theatre card parties, for this stunt has been pulled any number of times by smart showmen who were making an attempt to build up patronage from women on certain days of the week. The main point we are trying to get across is that hundreds of thousands of lines have been used to publicize contract bridge in every state in the union, and that it behooves every member of this organization to get behind the biggest thing that has come along in some time and extract from it all that is possible in the way of a box office stimulant. Don't forget the angle of the text books that have been published by experts in the game. These might in some manner be brought into a tourney as awards to deserving players. There is also the possibility of tying up with distributors for free distribution of coffee, cakes, etc., for the players who take advantage of your invitations to use the theatre lounge as a bridge room.

In conclusion, however, careful consideration might well be given the local bridge situation. If the public is still all "het up" about the game, then a bridge attraction at the theatre becomes a natural; on the other hand, if interest has subsided it might not be well for the theatre to promote anything that would lead to outside competition. This is all up to the discretion of the showman who contemplates action along these lines. A number of managers have proved that such a move, properly applied, can benefit the box-office. We would like to hear from Club members who experiment with the box office potentialities of this stunt.

PERSONALITIES

JOHN P. MASON writes us that his new address, in fact, not so new at that for he's been silent for a long time, is the Bellerose Theatre, Bellerose, L. I., N. Y., a de-luxe house under supervision of C. P. Winkelman, general manager of the Playhouse Operating Co.

▽

A. EUGENE WILSON, formerly assistant manager of the Strand Theatre, Des Moines, Iowa, has been made manager of the Casino Theatre, a Publix house in Marshalltown, Iowa. It's a promotion.

▽

JAMES G. EDWARDS, for the past two years with the East Bay division of the Golden State Circuit, is now in charge of the Hayward Theatre, Hayward, Calif.

▽

O. H. PHILLIPS, formerly in charge of the Strand Theatre, Cairo, Mich., has been made manager of the Family Theatre, **Flint**, Mich.

▽

JOHN J. RE VOLT, Jr., has purchased a half interest in the Alcazar Theatre, Dothan, Ala. Miss Hattie Mizell owns the other portion. Re Volt has had many years experience as manager of various theatres in the South.

▽

WAYNE BAXTER, formerly secretary of the RKO Orpheum Theatre, Salt Lake City, Utah, has been promoted to the post of assistant manager of that house.

▽

M. E. SCHREIBER, owner of the Royal Theatre at Wisner, Neb., has taken over operation of the Paragon Theatre in Pilger, Neb.

▽

F. W. HORRIGAN, of Camas, Wash., has taken over management of the Globe and Rameseum Theatres in Albany, Ore., formerly owned by W. B. Kenworthy of the Globe Amusement Co. Horrigan also operates the Granada in Camas, and the Mission in Vancouver.

▽

KEITH McCORMIC has been retained as manager of the Liberty Theatre, Sunnyside, Wash., following purchase of this house by the Mercys of Yakima.

▽

MARTIN MULLIN, Publix division director in New England for some time, has been named division director for Publix in the Northwest. Ralph Branton, former division manager succeeds to Mullin's old job.

▽

EDWARD CUDDY is the new division manager in New England territory. He was formerly a district man in western Mass. Charles Spragg, of Rhode Island, succeeds to Cuddy's former position.

▽

CHARLES BRAUN, formerly manager of the Modjeska and Garfield theatres, Milwaukee, is one of the three persons behind a new theatre project in Hartford, Wis.

▽

P. K. HERRINGTON has purchased the Dream Theatre, Chehalis, Wash., from Kerns Spears.

▽

R. E. STIVERS has reopened the O. K. Theatre, Enterprise, Ore. The house has been dark for some time.

▽

WILLIAM COLLINS is rebuilding his theatre in Elvins, Mo., recently damaged by fire.

CHARLES SMITH has been appointed manager of Shea's Colonial Theatre, Akron, Ohio.

▽

F. W. WILLIAMS has tendered his resignation as manager of the Paramount Theatre, Marion, Ohio. Baker Miller, an Indiana theatre man succeeds to the job.

▽

J. F. McKINNEY has taken over the Osceola Theatre, Osceola, Mo.

▽

DAVID LEFF is the new lessee of the Arcade Theatre, Morgantown, West Va.

▽

H. J. DALY has been placed in charge of the Croswell and Family Theatres, Adrian, Mich.

▽

MILO OWEN formerly operator of the Garrick Theatre in Milan, Mich., has taken over a house in Ecorse, Mich.

▽

HARRY ROUDA is the new manager of the Halfield Theatre, Chicago, Ill.

▽

CLEON SKINNER has been named manager of the Capitol Theatre in Lansing, Mich., taking the place of H. J. Daly, recently transferred to Adrian, Mich.

▽

J. A. HARVEY is the new owner of the Exeter Theatre, Exeter, Calif.

▽

LEE YOUNG has succeeded James Resley as manager of the Isis Theatre, Lynchburg, Virginia. Young is now at the helm of the State Theatre in Columbia, S. C.

▽

N. E. RISTEY, theatre operator at Hayfield and Concord, Minn., has taken over the Rex Theatre in Owatonna from Henry Nelson. He has renamed it the State and will install new equipment.

▽

E. R. RUSHING is the new manager of the Strand and Iowa Theatres, Des Moines, Iowa, with Lawrence Parrett as assistant. Rushing has been with Publix for nine years. The Strand, damaged by fire a few weeks ago, has been entirely overhauled.

▽

DANIEL ROCHE, who hails from Louisiana, has purchased the Lou-Mou Theatre at Bowling Green, Mo., from Cecil Maberry, builder of the house and a well known exhibitor personality. Roche will also operate the Strand at Vandalia. Maberry has returned to Louisiana.

▽

H. A. LARSEN, of Hanover, Kan., has taken over lease on the Isis Theatre, Hanover, Kan., from R. E. Berner, who has owned and operated this house for the past 15 years.

▽

JACK ROTH has been appointed city manager for Publix in Des Moines, Iowa.

▽

HERB GLAZIER, manager of the Granada Theatre, Milwaukee, Wis., recently entertained burglars to the extent of $105 worth of real money.

▽

WALTER F. SCHWARTZ, manager of the Uptown Theatre, Youngstown, Ohio, also had the painful experience of passing over fifty bucks to a couple of hold-up men a couple of weeks ago.

GEO. W. SUMNER, operator of theatres in Olney and Weatherford, Tex., and traveling representative for a sound equipment concern, has taken over the Texas Theatre, Seymour, Tex., from W. M. Huskinson. H. C. Johnson will act as relief manager when Sumner is away.

▽

NILES BROTHERS have opened the Niles Theatre, a new house in Anamosa, Iowa.

▽

E. T. MATHES, co-owner of the Avalon Theatre, Bellingham, Wash., has reopened his theatre following extensive renovating and revamping of sound equipment.

▽

ALLEN MEYERS has taken over the Dickinson Theatre in Osawatomie, Kan. He formerly operated a house in Slater, Mo.

▽

H. E. RAM, formerly at the Temple Theatre in Ithaca, N. Y., has succeeded J. A. Alexander as manager of the State Theatre in Glenville, Fla. Ram has taken a lease on the house.

▽

W. A. FRITZ has taken over the Star Theatre in Sioux Rapids, Iowa.

▽

JOHN HOEFT has taken over and reopened the Pastime Theatre in Horicon, Wis.

▽

FRANK LEINO is the new manager of the Harvester Theatre, Corcoran, Calif.

▽

CHARLES F. JOHNSON has been placed in charge of the reopened Paramount Theatre in Miami, Fla. The name has been changed to Roxy.

▽

SAMUEL BESSVINICK is the new assistant manager at the Capitol Theatre, Miami, Fla., succeeding Mark Schwartrand, who has been transferred to the Biltmore.

▽

A. G. LARSON has been placed in charge of the Palace Theatre, Mason City, Iowa, replacing J. M. Heffner who is now at the Strand.

▽

AL STERLING is the new manager of the Harlem Opera House, New York City, succeeding Nat Waller.

▽

LARRY STEIN has hooked up with the Warner theatre publicity department in Chicago, Ill. Al Sobler, head of this department, is back on the job again following a recent attack of illness.

▽

FRANK PRATT is the new manager of the Red Mill Theatre, Los Angeles, Calif. The name of this house has been changed to Whittier Boulevard.

▽

W. P. McFARLAND has taken over the Anawalt Theatre, Anawalt, West Va.

▽

M. R. LOWRY, manager of the Rockland Theatre, Nyack, N. Y., is also in charge of the reopened Broadway Theatre, which has been closed for several years.

▽

S. R. DUKE and John Saintsing have taken over the Whiteway Theatre in Selma, Ala., and have changed the name to Carolina.

▽

H. F. KINCEY and R. B. Wilby, heads of the Publix-Kincey interests, have acquired the Strand and Montgomery theatres in Spartansburg, S. C.

WATCH YOUR BOOKINGS CLOSER!

From personal observation and watching bookings as they appear on the many programs received at Club headquarters, we note a seemingly disinterested style of assembling shows that certainly can't be making the patrons of some theatres very happy.

Any good showman knows how important it is to include the proper assortment and selection of surrounding short subjects to round out a program possessing the essentials for real entertainment. Even where double feature policies are in order, this same indifference is noted by the bookings of two features similar in theme or grouping two dramas or two comedies, where one of each would have made a perfect program.

Look over each change of pictures and by careful reference to the Herald's feature and short booking chart, reviews, etc., you can soon determine whether you have a good show. That will give you time to make a change should one be necessary. But don't wait until the show is on your screen to find that it's lacking in something or other. This little reminder is meant as much for the circuit managers as the men who operate their own theatres. Circuit men are always permitted to suggest changes for the improvement of their shows.

JOHN WATT PUT OVER GOOD DEED CAMPAIGN AS A RELIEF MEASURE

Club members who have yet to organize for a relief campaign will no doubt be interested in a plan carried out by John Watt, manager of the Empress Theatre, Penticton, B. C. Although somewhat lengthy it can be reduced to suit different situations.

It was called a "Good Deed Campaign" and the following requirements are necessary to put it over: Campaign membership cards; ribbon badges; envelope stickers; large thermometer cutouts; newspaper publicity; awards to campaign members; a Xmas tree, or some other emblem fitting the occasion, and a large crew of enthusiastic youngsters.

In order to arouse enthusiasm at the start, Watt created a "battle song" and a "town song," both of which were printed in the local newspaper and shown on the screen in advance of campaign. Prizes were offered for the best "battle cry," which was as follows: "Zis Boom-Zis Boom-Zis Boom-Bah; We're Behind the Big Drive, Rah-Rah-Rah; Rip-saw, Rip-saw, Rip-saw-Zang; We're the Empress Good Gang. Chick-a-boo, Chick-a-boo, Chick-a-boo, Chang; Let's Put It Over With a Bang, Bang, Bang."

Each member of the campaign wore a ribbon badge, and carried a bunch of cards for distribution to home-owners, store keepers or anyone who could be considered a likely prospect for a gift of some kind. In return for the gift, each boy or girl offered to do some chore or render some sort of service to the donor.

Three distinct drives were made, the first featured by a bid for canned goods and jars of fruit; the second, new or old clothing, and the third was given over to a collection of toys and general foodstuffs.

The donor was asked to note on the card what article he or she had given the campaign member, who, in turn signed his or her name on the back of the card before handing same back to the theatre management. To encourage competition each child was given credit for the number of cards turned in. Subscriptions were asked from local merchants and residents to cover expense attached to providing awards for the youngsters, who were graded according to number of cards returned. The campaign was begun on Dec. 1st and lasted until Dec. 19, and on Dec. 26 a Xmas tree was erected for the occasion of distributing the awards.

As to publicity, the newspapers carried front page stories giving details of the drive; stickers were distributed to every office, store and organization; churches announced the campaign from pulpits; cutout thermometers, with copy reading, "Let's shoot the mercury up until it bursts the glass," were used to record progress; and all fraternal organizations, clubs, women's clubs, etc., were contacted to aid and see that gifts suffering from age, misuse, etc., were put in shape for the occasion.

The entire campaign cost the theatre $10, its share in the fund collected for the purchase of awards for the campaign membership, which was limited to 75. All accessories were promoted without cost to the theatre. The drive resulted in three truckloads of articles, all handed over to an organization known as the Central Relief Committee.

No need to be unduly pessimistic when matters appear to be taking a turn for the better but there are some folks who seem to think that this relief business has just started. That being the case, some of our members may be planning another benefit show, or there may be a number who have not yet put the first one over, and in either event Watt's plan of campaign may offer some interesting suggestions. Considering the slight cost attached his theatre certainly must have benefited to a marked degree.

BERKHEIMER MADE A MODEL GRIDIRON FOR RECENT SPORTS FILM

Here's a photo of an advance window display arranged by M. E. Berkheimer, manager of the Fox-Kiva Theatre, Durango, Colo., that attracted as much or more attention than anything attempted along these lines in that town. It was used in connection with "Spirit of Notre Dame" and is a complete gridiron in every respect. Note that the field is marked off from goal to goal, and the arrangement of the miniature players as they tussle for possession of the ball. Posters and stills make up the balance of the display. While the photo does not do full justice to the display it will serve to put across the idea.



The above is a good one to tuck away in the file for use when next football season arrives, for at that time there is sure to be the usual crop of pictures featuring this popular sport. Thanks to Berkheimer for making it possible for us to get a line on his activities. We will be looking for further evidence of his work. In the meantime, lots of luck to this Round Tabler during the coming season and we'll be looking for further information on what he is doing in show business to put his house over the top.

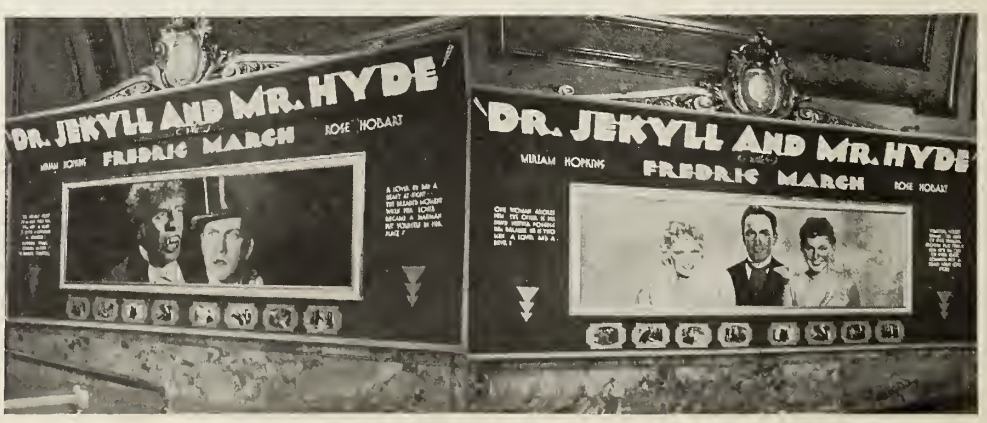
LABY'S EFFECTIVE LOBBY DISPLAY!

In connection with one of the recent so-called "Horror" pictures, "Dr. Jekyll and Mr. Hyde," contrasting lobby displays were most effectively used by George Laby, manager of the Washington Street Olympia Theatre, Boston, Mass.; so effectively, in fact, that the displays were thought to be a contributing factor to obtaining the highest weekly gross over the period of a year.

The accompanying photo speaks for itself. At the left, note the famous "Doctor" in characteristic poses of himself and other self, treated from the "horror" angle. At the right are featured characters representing the romantic side of the picture. The displays were built larger than usual in order to obtain the panoramic effect here illustrated. We think it quite attractive.

Regarding the large gross piled up during the engagement of this picture, it is only just to give credit to fame of story, principals, etc., and the newspapers helped tremendously with free cuts and stories. However, Laby's striking lobby display must also be given its share of the glory.

We are indeed glad that he sent information on the above along, for there's good reason to believe that the industry is in for several pictures of this type and his idea is one that can be used on others. No need to tell you to keep up the good work, George, for you will. But don't forget to keep your Club posted, for many a Round Tabler has found your ideas to his liking.



GET ABOARD THE BAND WAGON!

WILLIAM CAMPOPIANO manages the Majestic Theatre in West Springfield, Mass., and it's a pleasure for us to record that he, too, has become a member of this organization. Just as soon as he can find time he's going to gather up some data from a pigeon hole in his desk and shoot along an account of that last stunt that went over big in his town. We'll be on the lookout for this, Bill, so don't disappoint your brother showmen.

———*Wear Your Club Pin! ! !*———

BEN J. GROBASKI is the partner-manager of the Mazda Theatre, L'Anse, Mich., his brother Dan being the other member of the family engaged in show-business. Ben is apparently the active partner for we have his membership application at hand and want to let him know that we're mighty glad that he has joined the most famous band of showmen in the whole world. Since you are at the helm, Ben, keep us posted on what you are doing to sell shows at your house. We're all interested.

———*Wear Your Club Pin! ! !*———

L. A. DORAN has the job of assisting James T. Risk with the management of Loew's Circle Theatre, 60th street and Broadway, New York City. Prior to taking his present position Doran acted as assistant at Loew's 116th street and before this as a chief usher, so it's easy to see that he's moving up the ladder at a fast pace. Here's hoping that he reaches the top and that he'll keep this Club informed as to progress.

———*Wear Your Club Pin! ! !*———

LAWRENCE J. NORDINE is another assistant manager to join this outfit and his boss, Clark Rader, manager of the Indiana Theatre, Bedford, Ind., states that Nordine is a very energetic young man and predicts that he will advance rapidly in this business. Further information discloses that he has been with the Indiana for seven months and that he's 23 years old. His last position was an assistant managership at the Rivoli in Muncie, Ind. Between Rader and new Raund Tabler Nordine, we should be kept well informed on what's going on in their town.

———*Wear Your Club Pin! ! !*———

CHARLES J. EGGERS is the manager of the Capitol Theatre in McKeesport, Pa., and we're taking this opportunity to let his several thousand brother showmen know that he is now a member of this great organization. Now that he's one of us, we'll look forward to finding out what particular brand of show-selling he's using to attract the good citizens of his town. Drop us a line, Charlie, so we can pass the word along.

———*Wear Your Club Pin! ! !*———

J. FAWNS has the job of district relief manager for the Stanley-Fabian Corporation, and his headquarters are at Irvington, N. J. He's another newly-elected member of this Club and we believe that he's in a position to gather a lot on information that will make interesting reading for his fellow showmen. Let us in on some of those live-wire stunts being used to boost trade over in your territory, Fawns, and we'll see that all the other boys are tipped off.

———*Wear Your Club Pin! ! !*———

O. R. ECKERSLEY operates the Wigwam Theatre out in Nez Perce, Idaho, and he is now in line for introduction to his host of fellow Club members. His house seats 200 and the name Wigwam fits like the paper on a wall, according to the name of the town. We're very glad to have Eckersley with us and it will not be our fault if his fellow showmen are not further informed concerning activities of this recently-elected Round Tabler.

L. A. "LUKIE" STEIN is the general manager of the Ritz and Palace Theatres in Valdosta, Ga., two houses owned by Stein Bros. He built the Palace in '26 and has operated the houses ever since. Before this he operated the Douglas Theatre in Macon, Ga., and the Jackson Theatre in Brunswick, Ga. At present he operates the Ritz as a deluxe house and the Palace on combination policy. Altogether he has 1,700 seats to keep filled and we're going to look forward to hearing all about how he puts his shows over. We'll depend upon you to tell us, Lukie, so let's go!

———*Wear Your Club Pin! ! !*———

HOWARD E. WHITE is the manager of the Paramount Theatre in Seattle, Wash., a Fox-West Coast house. We are also in receipt of his membership application and at this writing he, too, becomes a full fledged Round Tabler. Drop your Club a line at the first opportunity, Howard, and tell us about that last stunt used to boost trade at your theatre. Your fellow showmen will be interested.

———*Wear Your Club Pin! ! !*———

C. H. SIMPSON not only manages but owns the Princess Theatre 'way down South in Millen, Ga., and a most cordial welcome is also extended this new member. He operates a three-hundred seater and according to information at hand his house belongs to the XXXX circuit—which means no circuit at all. We're going to look forward to hearing how Simpson attracts patrons to his house and just as soon as we hear from him again his fellow showmen will be a slant on what's taking place in show-business down in Millen.

———*Wear Your Club Pin! ! !*———

CHARLES A. LEWIS is the manager of the Princess Theatre, LeRoy, Ill., and for all we know he may be a long lost brother of "Chick" himself; however, if not directly in the family, he's at least a brother Round Tabler at this writing for we have his membership application at hand. Welcome to the Table, Charles, and let us hope that you'll do your full share to keep this department moving along at its customary pace. Let's hear from you soon.

———*Wear Your Club Pin! ! !*———

CHARLES E. PAYNE wears the title of managing director of the Opera House in New Brunswick, N. J., and right off the reel we can see that he has a knack of crashing newspapers for valuable space. Charlie recently inaugurated a vaude-picture policy at his house and this move was good for a two column story in a local paper. The current film was "Local Boy Makes Good" and this new Round Tabler tied up the title with the fact that he had also made good by giving New Brunswick a new brand of entertainment. Okay, Charles, and let's hear more about what you're doing in show-business.

———*Wear Your Club Pin! ! !*———

WALTER C. CARROLL is the assistant city manager of Fort Smith Theatres, Inc., in Fort Smith, Ark., and we're mighty glad to introduce this new member to his many fellow showmen in this organization. Walter should be in a position to contribute lots of good live show tips to this department and if he'll do this at the first opportunity, we'll see that all other Round Tablers are let in on what is taking place in show-business out his way.

BOB ARMSTRONG is a busy man out in Seattle, Wash., where he handles publicity for the Jensen & Von Herberg theatres. This showman has also become a member of this organization and to show good faith sent along word concerning recent activities of Manager Coyle at the Liberty Theatre. We are indeed glad to have Armstrong with us and hope that his association with this Club will prove beneficial to him and all his fellow craftsmen. As a matter of fact, we feel sure that he'll be a great help toward keeping the ball rolling along and will look forward to future communications.

———*Wear Your Club Pin! ! !*———

C. V. BELLS hails from Klamath Falls, Oregon, where he stands at the helm of the Pelican Theatre and he, too, has climbed aboard the Round Table band wagon for membership in the fastest growing organization of its kind. He's another one of those live-wire showmen in the great Northwest and it is to be hoped that he will also do his utmost to keep these pages filled with interesting slants on the business of selling shows. Accept a cordial welcome from Club headquarters, Bells, and let us hear from you just as often as you can find time.

———*Wear Your Club Pin! ! !*———

A. R. WORKMAN operates the Coliseum Theatre in Marseilles, Ill., and judging from data at hand he's an independent exhibitor. His house seats 600 and is equipped to present all shows in the most modern manner, so we'll be looking forward to receiving information about what this new Club member is doing in show business. The other fellows will be waiting to hear from you, Workman. Shoot along some ideas.

HERE'S THE BLANK

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MUSIC AND TALENT

STAGE SHOWS

San Francisco Warfield

Week ending January 27

Paul Ash continues to purvey his distinctive brand of original entertainment at the Warfield and apparently has an inexhaustible bag of tricks from which to draw. Warfield patrons contrast him with the Ash of seven or eight years ago, when he was at the old Granada here and find the change to his advantage. Formerly, he occupied the spotlight, but now seems to delight in extolling the merits of those on the bill with him. He has almost a hypnotic gift in persuading audiences that some of the talent presented is of the sure-fire star type and gets applause from many not addicted to the clapping habit.

This week's offering is "Ooo-La-La," which splashes a Montmartre atmosphere all over the stage and proves a veritable festival of comedy, dance steps, catchy tunes, acrobatics and scenic effects.

Members of the orchestra, in gay costumes, troop into their places in the stage set through a curtain entrance and Paul Ash finally dashes on in the garb of a Parisian Apache, completing the cafe picture.

Armans and Perez, in the attire of sailors, offer some fine hand-to-hand work and tumbling, doing difficult stunts with such dispatch that they appear easy. A springboard stunt, with double and triple somersaults, gets generous applause.

Oscar Young and Bernard Katz, of the orchestra, are featured in a two-piano duet, their number being "Old Man River." Buddy Duray, a recent "Discovery Night" find, sings "What a Thrill to Hear It From You."

Florence Dunand, young, graceful and beautiful, in a costume made up largely of beads, dances in semi-classical and acrobatic styles. Ward and Van, old vaudeville favorites, appear as street musicians and demonstrate that they can still play more off key than any other humans and survive. Before they leave a real exhibition of musicianship is given, however, with harp and violin featured.

Sally Sweet, who was with Paul Ash in Chicago, warbles in her own sweet style and insures a good hand for herself by going down to the theatre floor and singing to some of the staid gentlemen in the front row.

The show, packed with good entertainment, comes to a close with a novelty number by the orchestra. It is above the average by several notches, with several of the numbers of exceptional merit.

San Antonio Majestic

Week ending January 20

Earl, Jack and Betty opened with some clever and fancy roller-skating which is about the best seen here in many a moon.

Fields and Bell did comic antics, handsprings, flap-flops, along with funny chatter and other nonsense.

The Roxy Gang, composed of John Griffin, Adelaide DeLoca, C. Wright, D. Samoiloff and Allen Perado at the piano, presented several well-liked classical and popular song hits.

Artie Lewis and Peggy Ames delivered brand new gags, surefire patter, and pleasing turns that kept the patrons laughing.

The 17-year-old giant, Henry Mullins, was brought out for more laughs.

JULIA DAWN



This charming young lady, known throughout the world as the "Golden Voiced Organist," is now featured at the Publix-Aztec theatre, San Antonio, Texas.

She has played in many deluxe houses throughout the United States and recently returned to this country from a two-year engagement in the deluxe theatres of Australia. This is Miss Dawn's second engagement in San Antonio and she is going back to an audience which will welcome her return.

Sees Normal Use Of Music in '32

Now restored to its normal place, a balanced use will be made of music in pictures during 1932, in the opinion of Max Steiner, head of the music department at the RKO Radio studios. It is destined to come into its rightfully important place on the screen, is Steiner's belief, basing his thought on an analysis of the current trend in public taste.

Noting that music and the theatre have been associated for over two thousand years, Steiner sees there an alliance that cannot easily be thrown over.

"The screen in its first vocal days, overplayed this alliance," he points out. The pendulum swung back the other way, according to Steiner, and just now is music reaching a normal balance, expected to be reflected in the films of 1932.

Jackie Cooper to Tour

Jackie Cooper, youthful MGM star, will make a personal appearance tour of Loew houses, arriving in the East early in February.

STAGE SHOWS

Brooklyn Paramount

Week ending January 28

The title of this week's stage-show is "Home." It features the very popular Russ Columbo. He opens the show by singing special lyrics to the popular song, "Home," accompanied by the organ twins, Merle and Elsie, directly after the audience had sung it for the close of the organ solo. The idea of "homes," staged in different locales, was carried throughout the show. The main part of the show opened with a snappy dance routine by the Dave Gould Boys and Girls (8 of each). Columbo next introduced the 3 Georgian Sisters, who beautifully harmonized "Blue of the Night" and "Some of these Days." They used special arrangements and put their offering over in a first class manner, gaining for themselves a very good reception. The Three Little Words proved to be young colored boys. They are "dancing fools" and the applause given them at the finish of their act was very good. George Burns and Gracie Allen take top honors this week. Their much imitated and most inimitable routine of "gags," dancing and so on, stopped the show. Miss Allen does the "dumb" bit, while Burns does "straight" for her. Without a doubt, this is the best act of its kind, thoroughly entertaining and a sure show-stopper in any theatre.

A beautiful miniature "musical comedy" setting is used for the scene of Columbo's part of the bill. Columbo sings "When We're Alone," while seated with a young woman in an elevator, which seemingly rises. When they reach the roof, lights brighten the stage, which is set as a penthouse. Surrounded by the dance ensemble, Columbo sings, in that pleasing way of his, "Who's Your Little Whozis," "Just a Prisoner of Love" and "Home," for the finale. This was an entertaining show, well staged and presented, and with a cast carefully chosen and thoroughly capable.

Show caught Friday evening. Business good.

Baltimore Century

Week ending January 21

The curtains parted on full stage revealing the Hollywood Collegians banked against a black backdrop. Nine came down front into the song "We Are the College Boys," then returned to seats while all gave a college yell, then four saxophones came down front, followed by three trombones. A lad sang "I Surrender Dear," and a danseuse followed in an acrobatic dance as the Collegians sang behind the curtain. Another girl in coed collegiate costume sang "Ladies and Gentlemen, That's Love," then went into tap steps. Three others did a comedy song, and six presented a travesty of chorines mixing steps. Followed a violin solo to good applause and then came Vera McGinnis, young Baltimore radio entertainer, singing "That's Nothing To Do For My Baby," "Radio Papa," and "You Gotta Bend Down Sister," and a tap dance. A banjoist does a burlesque. In a "trip around the world," they all show how "St. Louis Blues" would be played in various countries.

Operates Smallest Console

Louis Weir, designer and builder of the smallest organ console in the world, has been engaged to operate the theatre's large organ, at the Loew State in Boston, using the diminutive console.

ORGAN SOLOS

JOHN HAMMOND (Brooklyn Strand) offers another innovation this week. First it was the placing of the organ console on rollers and putting it on the stage, now he has hooked up the P. A. system so that not only his voice via "mike" is heard through the "big horns" behind screen, but also the tones of the organ, as he plays. This gives his playing a volume heretofore not possible with this instrument. His program this week, consisted of the singing of "Oh Marie," two choruses of "Blue Ridge Moon," one sung by himself and the other by the audience, three or four choruses of that good comedy song, "Crosby, Columbo and Vallee," and a final chorus of "To be Worthy of You."

Hammond's singing is novel, being done in "whispering conversation" style, which always gets a great hand, his ability at the organ is excellent and his smart and subtle chatter never fails to get laughs.

ART THOMPSON (Newark, Ohio Midland). This is a review of the new organist's holiday solo, entitled "Happy New Year." It was introduced as an original singing novelty and was composed of special parodies, lyrics and singable popular tunes. Special lyrics, to the tunes "Smiles" and "Painting the Clouds," told of a singing heart and a smiling face being necessary for us to have a happy year. The first number for the audience was a good song with a happy thought, entitled, "We're Gonna Have a Happy New Year." Thompson first sang special lyrics to the song, himself, through the "mike," to very good applause, and then had the audience join in a chorus. Other singing numbers were: "River, Stay 'Way from My Door," "Harvest Moon," "Sweet and Lovely," and "Faded Summer Love." Though he has been here but a short time, Art Thompson is rapidly becoming very popular.

ARLO HULTS (New York RKO 86th), who is being transferred to another house because of enlarged bills at this house, presented for his final solo a cleverly written novelty entitled "Statistics Show." Smart chatter and singable songs, well presented by this popular young man, featured this entertaining presentation. The opening number was a special about love, written to the tune, "99 Out of a 100." Regular choruses of "Sugar" and "River, Stay 'Way," were then sung by the audience. A "challenge" chorus of "Lies" was sung alternately by the boys and girls and a laugh-provoking chorus to the tune, "Take a Walk," followed. Just before the last number, "'Till We Meet Again," Hults told the audience of his transfer. Their soft responding to the closing number, and their fine applause after it, showed their reluctance to say goodbye to him.

EGON DOUGHERTY (New York Astoria Triboro) presented another of his popular "Sing With Dougherty" community stunts. He opened the solo with an oral introduction of the program, spoken through a "mike.' Incidentally this organist has been using a "mike" for only a few weeks; it's a novel change and it's a great help in "broadcasting" Dougherty's soft, southern drawl. The first number, 'Lies," was played in concert style (as it was a new number, Dougherty used this means to introduce it), then the second chorus was sung by the audience. A chorus of "Asleep in the Deep," for the bass singers only, was surprisingly well sung and created a load of laughs. Egon next introduced the house's singing usher, Larry Riso, who received a great hand for his fine singing of "I'm Sorry Dear," and "All of Me." Solo closed with the singing of "You Try Somebody Else," as the audience lustily applauded.

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JOE STOVES (New York Jamaica Valencia) presented a timely and entertaining organ novelty called "Leap Year," which was chockful of comedy and laughs. Special lyrics telling the girls how to get a man were written to popular tunes. The solo opened with one of these self-explanatory lyrics written to the tune, "Between the Devil and the Deep Blue Sea." A special to "East Side" and a regular chorus of "Concentratin' on You" followed. Another special to "Sweet Mystery of Life" was sung by the audience, which continued lustily singing the remainder of the program. These numbers were "Try Somebody Else," another special to "Moon Comes Over the Mountain," a regular chorus of "Call Me Darling," "Time to Fall in Love," and a special closing chorus of "River, Stay 'Way From My Door." Each number was cleverly worked into the solo and Stoves was given an appreciative hand.

FRANK SIMPSON (Torrington Warner) recently presented an extremely entertaining organ novelty entitled "Depression." The continuity of the stunt kidded hard times and throughout gave them plenty of laughs, which helped to put them all in good humor. The solo, composed of the following songs, was enthusiastically sung and enjoyed by the audience: "Try Somebody Else," "Lucille," "Blue of the Night," and a final chorus of "Happy Days." This young man, through his conscientiousness and pleasing presonality, has gained a big popularity in this city.

VERNON GEYER (San Antonio Palace), seated at the console, played "Call Me Darling," "Sweet and Lovely," "I Apologize" and "Good Night, Sweetheart." The folk out front started off a little slow in getting on to the rhythm songs, but the half-filled house wound up with a nice response on the last two numbers. This young organist recently formed a "Micky Mouse Club" and the youngsters pack the Palace Saturday mornings and sing and play to their little hearts' desire.

OVERTURES

NICK MARINARO (New York Astoria Triboro) presented as his overture this week a medley of popular songs given in a snappy, showmanly manner that was very entertaining.

"The Cuban Love Song," nicely crooned through a megaphone by one of the members of the orchestra, proved the outstanding feature.

At the finale, good applause was given this popular director and his orchestra.

HEINZ ROEMHELD (Milwaukee Warner) and his Warner Symphony orchestra present a tonal travesty embodying the selection "Ach Du Lieber Augustine," composed of a number of German folk songs. The selection is presented by the orchestra as it would be played by Gershwin, De Bussy, Linding, Mozart, MacDowell, Rachmaninoff and Liszt. The overture is unique and entertaining in its novelty and was well received.

SAMUEL BENAVIE (Detroit, Michigan), as guest conductor, offers selections from "The Chocolate Soldier," assisted by Electa Leonard, soloist. The piece opens with a special arrangement of the hit number from the show, "My Hero." Then follow "The Bulgarians," a march; "Forgive, Forgive," the waltz number, and "That Would be Lovely," the dance tune. Miss Leonard sings "My Hero," and the overture is brought to a crashing close with "The Letter Song." Lighting effects and the master directing of Benavie make the presentation one of delight for the younger element as well as for those who remember the original show.

BENJAMIN KLASMER (Baltimore Hippodrome) directed the orchestra in an overture with "When Day Is Done," as the theme. This started with Klasmer in a spot and the orchestra playing a lively air which gradually slowed into the strains of the theme song. Then Jack Schaeffer, trumpeter, did the tune on a muted cornet.

LOU FORBES (New Orleans Publix Saenger), whose broken ribs are now mended, is directing the orchestra once more in an overture which goes big with the public. It opens with melodies of Kreisler, arranged for orchestra. These fail to click, largely because Mr. Forbes differs with Mr. Kreisler in the matter of tempo. However, "Too Late" brings Forbes back in real style, a clever orchestration, some nice singing of a chorus by Gordon Kirst, and cooperation from the entire orchestra, making it almost a show stop. The closing is "You Rascal, You," with the hot trumpeting Louis Prima singing a parody on the celebrated fall which laid up Forbes for several weeks and then blowing the roof off the theatre.

GLENN WELTY (Milwaukee, Wisconsin) and the Wisconsin theatre orchestra offer "Gypsy Airs" with Jack Martin at the organ. The selection includes "Little Gypsy Sweetheart" and other melodies, several of which are sung by Dorothy Jubelirer and Stanley Morner, assisted by a xylophone.

SLICES OF MELLIN

By BOBBY MELLIN

Danny Winkler, general manager of DeSylva, Brown & Henderson, made a trip to Chicago for the Gus Arnheim opening at the Winter Garden last week, and I hope we have many more important openings here so Danny will visit us more often. Danny is without a doubt the handsomest and one of the smartest men in the music business. . . . Other New York publishers who came west for the opening were Joe Santly and Jack Robbins. . . . In reviewing Gus Arnheim's orchestra I can describe it in a few words—no more—no less—"it's the berries! . . .

Don and Ron, organists from the East, are now playing at the Oriental theatre and from all reports will be there for a long stay. . . . Hal Pearl, personality organist at the Sheridan theatre, really is a great personality. . . . Jane Froman is going East to be a guest artist on the Fleischmann program with Rudy Vallee. . . . Jan Garber is opening in St. Paul.

The following bands are scheduled to play the Lucky Strike hour from the Western territory: Herbie Kay, Danny Russo, Don Pedro, Art Kassell, Irving Aronson and Bernie Cummins. . . . Mr. and Mrs. Don Bernard of the NBC studios in Chicago are the proud parents of a baby boy, and from early indications he will follow in the footsteps of his eminent father. . . . The Weiener Minstrel program is due to go NBC chain within the next few weeks. . . .

Clarence Wheeler is the new conductor of the Maytag orchestra. . . . Irving Aaronson is now playing at the Forest Club, New Orleans. . . . Paul Whiteman played the Palace theatre, Chicago, last week and was a sensation, Mildred Bailey and Jack Fulton stopping the shows at every performance. . . . Walter Donovan has a hit in the "Penthouse Serenade." . . . Maurie Sherman is a prime favorite with pleasure seekers on the North Side. . . .

Irene Taylor, who is featured with Charlie Agnew's band at the Edgewater Beach hotel, has had numerous attractive offers from New York agents for commercial work due to the good work she is doing on the air. Irene is a comer, with a great voice, a marvelous personality and an abundance of good looks.

Walker Weds Frank, Lillian While Rudy Holds the Ring

One of the most colorful events of the season took place Friday, January 29, when Louis Bernstein, president of Shapiro, Bernstein & Company, gave his daughter, Lillian, in marriage to Frank Kelton, in charge of exploitation for the company.

Miss Bernstein was a student of the Robert Louis Stevenson and Benjamin Dean schools and is well known in dramatic circles as "Lillian Benton." Kelton, who recently received his commission as lieutenant in the United States Army Reserve, has a host of friends throughout the country, particularly in the music business.

Dr. Stephen Wise and Mayor "Jimmy" Walker of New York officiated at the ceremony, which took place in Mr. Bernstein's home, 300 West End Avenue, New York. Rudy Vallee was best man.

"Air Theatre" Three Years Old

The RKO "Theatre of the Air" was to have celebrated its third anniversary, Friday night, January 29, with a program over an NBC network at 10:30. Numerous guest artists were scheduled to attend.

STAGE SHOWS

Detroit Fisher

Week ending January 15

Just who is responsible for the use of a mammoth drape set for the skit featuring Alice Joyce and Tom Moore at the Fisher, is not known, but if the desire was to dwarf the characters and give the audience an idea of how Hollywood does things in a BIG way, the effect was perfect. But, as a result, both Miss Joyce and Mr. Moore suffered.

The entire stage was utilized for the skit—a satire on modern marriage, with Mr. Wood acting as the gentleman about to elope with another man's wife—and muffled the voices of the cast to such an extent that clear hearing of the lines was next to impossible past the halfway mark in the auditorium.

Miss Joyce, as always, is charming, Mr. Moore's performance, while nicely handled, lacks conviction when one remembers that he is the wronged husband. Their reception was hearty.

Murand and Girton opened the show with a bicycle act in which the young woman was the whole show. The several back flips which the chap turned did not justify his presence.

May Usher, familiar to Detroit audiences, sang her usual line of songs, with the Ritz brothers capering through the bill, and winding up with some hokum that still gets a few laughs. The bill is not up to the usual standards of this house, save for the Joyce-Moore combine.

Portland Orpheum

Week ending January 21

Jack McLallen and Sarah were the headline act of another clever vaudeville bill. They have refurbished their act with some new jokes which registered every minute with the increased audience. McLallen's serious, innocent manner of offering the comedy made it doubly effective. He has able partners in "Sarah" and an Italian dialect accordionist, who matches him in solemn humor.

The Iacolucci quartet, consisting of two clever boys and two gifted girls, coaxed lively music equally well from both violins and accordions. This act was given a setting and costuming that emphasized its quality.

Irene Vermillion, clever dancer and contortionist, entered into her act with the wildest abandon, finishing with a high backward dive off the grand piano. The act included three additional damsels, who were not hard to look at, and were also fair singers.

Charles Carrer opened the bill with a skillful juggling act.

Matt Howard and the RKO Westerners were again in the pit after a week's vacation.

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Salt Lake City Orpheum

Week ending January 20

In addition to the motion picture program offered at the RKO theatre here this week, a highly entertaining vaudeville bill is being presented with Billy Gleason ably featured as master of ceremonies. He is being considered as a finishing touch to an excellent bill here.

The six Lidos are amazing acrobatic dancers. The feminine steppers' whirlwind performance, the dashing color of the act and its sprightly newness combine to make it a hit in a season of many dance offerings. And, to add to this, the ensemble is so very easy on the eyes.

Kitty Doner gets the big type, but has strong competition for headline honors. This engaging impersonator of dashing young men is better than ever in an act into which she has put much originality.

Coscia and Verdi are about the most amusing musical artists we have seen in the Far West. Both are accomplished players who cannot take themselves seriously. Their music is offered as "glorified and modified" and it is both.

An orchestra program and the picture, "Girl of the Rio" with Dolores Del Rio, round out the bill.

Milwaukee Warner

Week ending January 14

Ted Lewis and his band of sixteen is the big noise on the Warner stage this week. He steps into the spotlight right from the start with his high hat and engaging personality to croon and offer on his clarinet "Kiss Me Again," "Mighty Like a Rose" and "Sugar."

Eleanor Brooks steps a hot number, following which Lewis offers "Dream a Little Dream of Me," which is augmented by a chorus of eight attired in tuxedo and high hat to resemble Ted.

The Dixie Four harmonize nicely through several selections including "How Come You Do Me Like You Do." The quartet is also clever at fast stepping and sets a furious pace to the tune of Ted Lewis' band.

Ted next puts his band through their paces in connection with a minstrel band offering, while Charles Noble Whittier, colored tap dancer, dusts the boards in an efficient manner.

Referred to as Ted Lewis, Jr., a minute chocolate drop dances and sings his way right into the hearts of the audience. The little lad is called back for several encores and wisecracks with Ted Lewis. His vocal offering is "If I Could Be With You."

The chorus' next number is Hawaiian in atmosphere, with snappy stepping by Miss Brooks. It is followed by Lewis' rendition of "St. Louis Blues."

The finale brings the entire troupe upon the stage dancing and singing to "Roll on Mississippi."

Dunn Continues on Stage

James Dunn, continuing his stage engagements, opens at the Fox in Philadelphia on Friday, January 29. At the conclusion of his engagement he will return to the Coast to make "Little Teacher," with Marion Nixon, at the Fox studios.

Names Booked by Warners

Recent stage bookings at Warner houses include: Clark & McCullough, Mastbaum, Philadelphia; Ted Lewis, Stanley, Pittsburgh and Mastbaum; Sue Carol and Nick Stuart, Stanley, Pittsburgh.

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE INC SOUND EQUIPMENT

MR. J. C. JENKINS,
MOTION PICTURE HERALD,
SOMEWHERE-EN ROUTE

My dear "J. C.":

I am sure you will be interested in hearing something about the newest achievement of RCA Photophone, Inc., and the RCA Victor Company, which has just been introduced and which already is creating no end of comment. After four years of intensive development, the engineers of those two companies, which, by the way have just been consolidated, succeeded in developing the first 16 mm. sound-on-film motion picture projector. It is just about the last word in sound reproduction and was designed particularly for the educational and industrial fields. It could be used in any small auditorium and would be just the thing for trade shows in small communities. The apparatus, which consists of a projector weighing but forty-three pounds and a loud speaker weighing only twenty-two pounds, is all A.C. operated and easily transportable. You could carry it in the rumble-seat of "April Shower" without the slightest inconvenience. We have demonstrated this equipment to large groups of men and women who are interested in motion pictures and everybody is quite enthused over its possibilities. You will run across lots of people who will be interested in hearing about this machine. If you will drop me a line and inform me where I can reach you during the next few weeks, I will mail you complete information about this truly amazing development. It is literally a "theatre in a handbag" and I am of the opinion that there are hundreds of schools, churches and halls in the towns you visit where it would be just the thing. So when I send you all the information, you tell 'em, "J. C."

Sincerely,
G. K. RUDULPH

JENKINS' COLYUM

Hollywood, Cal.

DEAR HERALD:

We want to give you bachelor boys some fatherly advice. Don't come to Hollywood during Leap Year; you won't have a Chinaman's chance. Self preservation is the first law of nature, and acting on that we have had a big sign painted to go on our car which reads, "Sorry girls, but we're married."

Our fellow comrade in crime, E. E. Sprague of Goodland, Kan., has located out here and he's a bachelor and a swell looking guy with a Rolls-Royce and a lot of dough and he won't stand any more show during Leap Year than a crap shooter in a bunch of ivory sharks. It's too bad, and he's a nice fellow, too.

These girls out here are all pepped up
To grab some guy who's got the dough,
They grab ahold like a bulldog pup.
They won't shake loose, they won't let go.
They stick and hang the best they can
And thank the Lord they've got a man.

▽

Business has begun to pick up in Los Angeles. Autoists killed sixteen the first four days of 1932, and if business continues at that rate, by the end of the year they will have depopulated the city by a gross total of fourteen hundred and sixty and that ought to make a pretty good showing. The nut houses are not doing one-tenth the business in automobile drivers they ought to do.

▽

Some of the stars we have interviewed and some we haven't, mostly haven't.

Louise Fazenda: Louise makes lovely waffles and raises Plymouth Rock chickens. She also plays in comedies and delights in making butterscotch fudge and popcorn balls for the kids. The kids are all strong for her. So are we.

Richard Dix: Dick is a strong advocate of a heavy government tax on bachelors to relieve the depression. Reno has been clamoring for this also.

Thelma Todd: When a baby, Thelma took all the sweepstakes at the baby shows and she has been improving gradually ever since.

Clark Gable: Oh, girls! oh, girls! You ought to see him. We met him when he was making a scene with Marion Davies and Raymond Hatton in "Polly of the Circus." Everybody thinks he's great and Clark can't very well dispute it. He's a regular fellow and the Ohioans want to run him for President.

Wallace Beery: Wallace sat at another table in the cafe, but we didn't get to meet him. Too bad for both of us. He looks just like you think he does, and has adopted three children and a brand new airplane. Isn't that fine of him?

Zasu Pitts: Her parents were very brilliant people, but when Zasu was a baby she fell out of her high-chair on her head which didn't hurt her a bit, for she has been getting funnier and funnier ever since. In fact, she has become so funny that it is dangerous for us to go and see her play any more.

Tay Garnett, director: Patsy Ruth Miller claims that Tay is the best director in the business, and Patsy ought to know, for she has made a lot of fine pictures with very able directors. When a wife will brag on her husband it is proof conclusive of their domestic felicity.

Laurel and Hardy: Oliver eats chocolate bon bons and feeds Stan on dill pickles. They photograph best in a real view. They sometimes play in comedies.

Will Rogers: We didn't see him; he's over in China. That's why Japan took Manchuria.

Polly Moran: Polly said to us, "Well, Colonel, the fault was all hern. All I said to her was, says I to her, says I, 'Marie, dear, do you know that if you wasn't so fat you'd look exactly like your grandmother on your grandfather's side?' And this made her sore and she said to me, says she, 'Well, Polly, honey, if your grandmother and grandfather had of known what you would look like they'd have—well, there's no use in going any further, for what could be expected of an Irishman, anyhow.' That's just what she said to me, and then the fight was on."

Raymond Hatton: We met Raymond when he was making a scene in "Polly of the Circus." If he ever makes a funnier picture than he and Wallace Beery did in "Behind the Front" they will have to use spirits of ammonia (or frumenti, preferably frumenti) to bring us to. Raymond is an all-right guy.

Marie Dressler: Marie said, "You just watch me land at the top of the next '15 Box Office Champions' and then let Polly Moran call me fat if she dares. Huh! the very idea.'" (Note: Be careful, Polly, there's another row brewing.)

Al Christie, Christie Comedies: Al's favorite sport is hunting rabbits. He has an Airedale that is half Bullfoundland and half Skyoodle and Al says he can smell a rabbit farther than any one can smell a ginricky. Al says that Christie comedies are the life of the program and we agree with him.

Al Jolson: He is said to have made a picture called "The Singing Fool," or something like that.

Harold Lloyd: Burchard, Nebraska, is very proud of him.

Nancy Carroll: She made a lot of fine pictures and "Follow Thru."

Clara Bow: Showed excellent judgment by getting married.

Leo, the MGM lion: Don't be alarmed, folks. He's stuffed and perfectly harmless. That roar you hear comes from the press agents.

Pete Smith: He's the man responsible for the MGM "Sports Shorts," in spite of his unusual name. "Sports Shorts" are delightful two-reelers. They are worth considering.

Sid Grauman: Known in Hollywood as a theatreman. Has a habit of long-standing of pleasing the public at the Chinese and Egyptian theatres.

Wesley Fisher: Wes operates the Home theatre out on Jefferson avenue. He came from Nebraska to Los Angeles and ought to have known better.

To be continued if it stops raining.

J. C. Jenkins,
The HERALD Man

VOICE OF THE INDUSTRY

WE ALL MUST DO OUR BIT TO LET our wants be known, and your valued journal is the only and best medium to let the whole industry know that we want good pictures.

Did you ever hear the story about the little fish swimming out into the deep water among the big whales? Well, you know this poor little fish surely must have been forced out—just like we little exhibitors—forced to come out among the big whales, the producers, and say something; even if it should be said from one of the smallest exhibitors.

There has been lots said and printed in the different papers and journals throughout the whole industry of this picture business, but just what good it has accomplished not one of us has been able to see. So what is the use to continue to try do something by talking and using printed matter when it has not done any good after these many years passed?

Now, don't you think it is time to do what we have got to do and quit squawking about it? And this is what we have got to do—get the producers to make us pictures that will draw the people out to see them. Every exhibitor knows what I mean when I say, Get the people to come to see the pictures at our theatre. We have had so many pictures in the last batch that have almost disgusted the general picture-going people that they are looking for other amusements, and we little exhibitors are showing to almost empty seats now each night.

I will tell you what I know is doing this, and also tell you what my people tell me is the cause that they do not come to see my pictures any more. They say there is nothing in the picture to interest them. They say the picture opens with talking, talking, talking, and it ends talking, talking, talking—no changes, just a continuous talking from start to finish.

Now, brother exhibitors, don't you think it is time to stop talking about wanting good pictures? Don't you think it is time now that we have them? Everybody knows what a good picture is. You cannot fool them any longer by putting out a big bait in front of your theatre. If the picture is good and you are lucky enough to get one or two in your show the first night they will advertise it; and the second and third nights you will get a crowd.

It's mouth to mouth advertising, when the pictures are good, that counts.—Walter Odom, Sr., Dixie Theatre, Durant, Miss.

A Norseman Protests

AT PRESENT IT IS IMPOSSIBLE TO play and show films from U. S. A. in Norway and several other countries in Europe, because the public doesn't like the American language. It is very difficult to understand it. If they wouldn't speak so rapidly, but distinctly, we then could understand them and like them. There is too much dancing, too much of dancing girls. They're only dancing and talking. The action is not worth two cents. In German and Swedish films there is very little of that. Therefore the public likes them.

I am sure Europe would like American films again if they would stop these things. I hope America soon will try better to suit their films to us Europeans.—E. Hammerkvist, Brevik, Norway.

Constructive

SO GRATIFYING WAS THE PRE-RE-lease review by Leo Meehan on "Dance Team" that we decided to use this review as a medium of selling this picture to the motion picture-going public of Washington, D. C. We had the review set in two-column measure and had it reprinted as a run-of-paper ad for four of the leading papers, namely, *Star, Times, News* and *Herald.*

We also had the review blown up and put it out in front of our house as an advance ad, and already we have had much favorable comment on the picture, and naturally expect to do a land office business.

May I mention at this time that every one connected with this theatre is an ardent reader of Motion Picture Herald, and finds valuable material in the same.

Here's hoping that your constructive ideas may continue forever, and extending our best wishes.—Louis A. Brown, Director of Advertising and Publicity, Fox Theatre, Washington D. C.

Speaking of Jaysee—

WE WOULD NOT MISS READING J. C. Jenkins' page for anything. We enjoy his page as much as anything in the magazine.—Elmer E. Gailey, Gay and Crystal Theatres, Wayne, Neb.

Out of the Red

WE CLOSED THE MERRY LAND THEA-tre at Addison, Mich., last November, because we had made nothing for a year, on account of having silent theatres. We opened the last of May this year with sound-on-film, but lost money steadily until two months ago, when we reduced our admission price for all regular shows to 10 cents and 15 cents. These last two months we have been out of the red and business is improving. Good luck to you.—Estes and Estes, Merry Land Theatres, Addison, Mich.

Fox Buys Three New Stories

Three recent story purchases by Fox include "Down to Earth," for Will Rogers; "Little Teacher," for James Dunne and Marion Nixon; "After the Rain," for Sally Eilers and Spencer Tracy.

McDonough Named President Of RCA Victor by Directors

J. R. McDonough was elected president of the RCA Victor Company at a meeting of the board of directors last week. He succeeds E. E. Shumaker, whose resignation became effective December 31 last.

McDonough, now 37, entered the employ of RCA in 1924, acting in various capacities since then. He has been assistant to the president of RCA, assuming the duties of executive vice-president of RCA Victor in 1931.

Photophone Faders

Some inquiries have reached my office regarding the number of types of fader employed in connection with RCA Photophone equipment. There are two types, namely: a manually operated potentiometer, and a relay with remote switch controls.

The first named is used with the old type of equipment. The second supersedes the old type on the new models of this equipment.—F. H. R.

Harboard on N. Y. Life Board

General James H. Harboard, chairman of the board of RCA, has been elected a director of the New York Life Insurance Company. Colonel Samuel Reber, RCA general foreign representative, has returned to New York after several weeks in Europe.

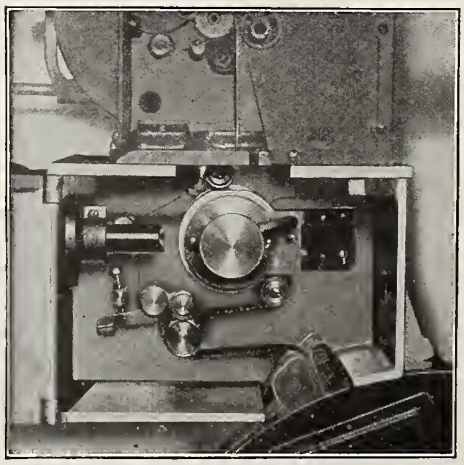
RCA Photophone Moves Office

The offices of RCA Photophone, Inc., have been removed to Camden, N. J. The address is now Front and Cooper Streets, Camden, instead of 411 Fifth avenue, New York.

Miss MacDonald Plans Tour

Jeanette MacDonald will undertake a world tour immediately upon the completion of "Love Me Tonight," Paramount film in which she is working opposite Maurice Chevalier. The tour is scheduled to begin at Honolulu in the spring.

HERE'S YOUR "HAPPY ENDING"



Your final big moment comes when, after trying this and that to bring business, your audience responds to Syncrofilm! When they actually hear actors speak like human beings and orchestras play like musicians, they make up their mind to come again—often.

Believe it or not, that has happened in hundreds and hundreds of houses. We've got the letters to prove it. And although we offer money back to any dissatisfied Syncrofilm owner, we've never had a call.

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SYNCROFILM

SOUND REPRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 109

BLUEBOOK SCHOOL QUESTION NO. 115.—(A) Will an a.c. arc deliver 50 per cent as much light to the condenser as well as a d.c. arc of equal amperage? (B) If a.c. is used at the arc, should an attempt be made to utilize light from both craters, or only from one? Explain fully. (C) Name at least two points of difference as between a.c. and d.c. projection light. (D) Are the violet lines in the arc stream said to be brighter than the crater floor itself? (E) Does the flow of current through the gas stream cause it to have luminosity, regardless of its temperature?

Bluebook School Question No. 109 *was*: *"(A) Describe a method of testing and sorting needles. (B) How may small diameter needles be quickly sorted out? (C) Tell us exactly what attention YOU give your needles. (D) Supposing the needles to vary in length and diameter, or in either —what will be the effect if they be used? (E) What will be the various effects of dust upon records?"*

Some of the answers as to the testing and sorting of needles were just a bit amusing, showing, it seems to me, that those so answering had never given the matter any study at all, or even *read* that portion of their Bluebook. One man said, "To test my needles I run half a dozen of them a bit, using the same portion of the same record for them all. I listen carefully and if they all sound the same, I figure they are all right. I do this when there is no audience, listening through the monitor horn."

The following answered with approximate correctness upon all points (an asterisk indicating the best answers):

Lester Borst*, Roy J. Arntson*, S. Evans and C. Rau*, Herman Billings*, G. E. Doe*, D. L. Warren*, George Thompson*, S. T. Jones, Bill Doe*, T. VanVaulkenburg, Henry B. Coates*, John C. Davidson*, F. G. Garrison, Charles Tamper, William Broadbent, Henry Sicmann, Tom Hazleton*, Andy Bailey, Mike McGuire*, Dave Goldberg, Roy J. Arntson, H. B. Billings, Frank Davis and Tom Rathburn, H. D. Tyler, John Ahrenson, Dave Andrews, Tom Murphy, P. L. Davis, John Wentworth*, Seymour Carroll, P. T. Garling*, John G. Farmann, Dave Lode, Andrew Breaston, Pat O'Brien*, D. Samuels, Andrew Davis, K. L. Knight, Jack Billings, Thomas McGruder, A. Gibson, P. L. Toeping, Chick Peters, Gorman Helder, Larry Tipton*, Frank Burker, Richard Micheals*, Alonzo Zerach, Richard Singleton, M. D. Dove, Dave Bitdoll, Dan L. Graves, Nic Granby*, T. L. May*, P. H. Bondom, Sam and Andrew Wells, James Traxler, Tom Whitnath, F. D. Roller, Frank Ferguson, C. T. Davis, Dave Anderson, Art Daniels*, John Williams, Dan L. Simmons, H. D. Schofield, R. L. Little, James Ledbetter*, S. Kay, R. Jackson, Dave Lambert and Tom Davis, John Cermak, H. G. Tonlin, Dan Loubs and T. G. Graves.

While always some of the answers listed as correct differ considerably in wording from the one selected for publication, still when carefully analyzed they are found to mean much the same thing. I have selected the answer of G. E. Doe as best suited for publication this week. He says:

"(A) My course with regard to testing needles would depend mostly upon what manufacturer they came from. Reliable, high grade manufacturers now test their product by means of a light beam and projected shadow in such a way that needles varying from standard dimensions are automatically rejected. Less careful makers do not do this, hence in their product many needles may be found which vary in diameter or length, or both, from the standard. I test them as follows (with the remark that I believe the apparatus I have is an improvement upon that suggested by the Bluebook). I had a bar of steel a half-inch thick by one foot long planed perfectly flat on one side, leaving a ridge an eighth of an inch high and an eighth of an inch thick at one side. The bar itself is one and one-half inches wide.

"On the face of this bar, using a hard tempered sharp-pointed tool, I made scratch marks one sixteenth of an inch apart, beginning one half-inch from the back ridge, and continuing until there were eight lines.

"This tool is heavy enough so that it will not bend under any ordinary pressure. Also, its back strip is rigid and perfectly straight. The lines are all exactly parallel with it. I then have only to lay needles with their butts against the back strip to instantly detect any which vary from standard length.

"I also have a bar of steel one foot long by half an inch square, one side of which is planed to a perfectly flat surface. After inspection, for variations in length, I lay this bar on top of the needles, apply a little pressure, tilt the board, and all small-diameter needles slide out. Caution: In event all but two or three fall out, then you may conclude those few are all over-size, reject them and retest for diameter. This is practical, but must be used with common sense and discretion. We test all our needles that are not the product of some high grade manufacturer, in this manner. We determine whether such test is necessary or not by testing the product of a manufacturer a few times when first we use his needles. If it is found his product is unvarying, we then use it without test.

"(B) Answered in (A).

"(C) We make tests as above when it seems necessary, and in addition to that test, the point of each needle is tested to make sure it has not been used. We have a receptacle in which every unused needle is dropped upon removal. This may easily be done merely by touching the needle point to a finger nail. If it is sharp it will stick, if dull it will slide.

"(D) The effect will be to cause a difference in sound. A thin, long needle produces soft relatively low tones. Thick, short needles produce loud and harsh tones.

"(E) Dust will (1) cause record grooves to wear rapidly and (2) set up ground noise and in every way affect the reproduced sound to its detriment."

▽

Soon we shall have come to the end of this series, whereupon we shall start at the beginning again, with some very important and perhaps difficult sound questions occasionally interspersed. It is hoped that all the old-timers will "stick." There are very many things in projection, other than sound, which we need to go over again once in a while, and I am sure you old-timers will find yourselves benefited if you follow through.

I want to commend men like Evans and Rau, Lester Borst, Herman Billings, G. E. Doe, Bill Doe and others who have sent answers regularly for a long while, and almost invariably acceptable ones, too. But even more than that, I desire to express appreciation of those many who have followed through for a very considerable time, sending answers almost every week with hardly ever an acceptable one.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time	Reviewed
Anybody's Blonde	Dorothy Reviere-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	59	Oct. 31
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec. 15	59	Jan. 9,'32
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30	62	Dec. 26
Sally of the Subway	J. Mulhall-D. Revier	Jan. 1,'32	60	Jan. 23,'32
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Sept. 1	63	Oct. 3
Maid to Order	Julien Eltinge-Geo. Stone	Oct. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Nov. 1	72	Aug. 8
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Sept. 1	66	
Unmasked	Robert Warwick	Oct. 1	62	
White Renegade		Jan. 2,'32	66	
Without Honors	Harry Carey		66	Jan. 16,'32

Coming Feature Attractions

Across the Line — Harry Carey
Auctioned Off
Border Devils — Harry Carey
Bridesmaid
Confidential
Cross Examination — H. B. Warner-Sally Blane-Natalie Moorhead
Hurricane Rider, The — Harry Carey
Lonliness
Trusty Triggers — Harry Carey
Where Are Your Children?

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 28
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Human Targets	Buzz Barton	Jan. 10,'32		
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Riders of the Cactus	Wally Wales	July 7	60	July 25

Coming Feature Attractions

Oance Hall Kisses — 6 reels
Blazed Trails — 6 reels
Bull Oog Edition
Driving Oemons
Fighting Gloves
Gambling Sex
Guns and Saddles — 6 reels
Highway Riders — 6 reels
Kid Cowboy — Buzz Barton — Mar. 10,'32
Lure of the Range — 6 reels
Mark of the Spur — Bob Custer — Feb. 10,'32 — 6 reels
Murder at Oawn — Mulhall-Ounn — Feb. 15,'32 — 6 reels
Rip Roaring Broncs — 6 reels
Rio Grande Raiders — 6 reels

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time	Reviewed
Air Eagles	Lloyd Hughes-Norman Kerry		6 reels	

Coming Feature Attractions

Hellion's Last Cruise — 6 reels
Rose of Chinatown — 6 reels
Streets of Shadows — 6 reels

B. I. P. AMERICA

Title	Star	Rel. Date	Running Time	Reviewed
Bridegroom for Two	Gene Gerrard	Jan. 15,'32	65	
Carmen	Marguerite Namara-Tom Burke	Feb. 15,'32	70	Jan. 16,'32
Fascination	Madeleine Carroll	Jan. 15,'32	70	
Flying Fool, The	Henry Kendall-Benita Hume	Feb. 1,'32	72	
Gables Mystery, The	Lester Matthews-Anne Grey	Feb 10,'32	72	
Many Waters	Lillian Hall-Davies	Mar. 1,'32	70	
Men Like These!	Sydney Seaward	Feb. 15,'32	45	Dec. 5
My Wife's Family	Gene Gerrard	Feb. 10,'32	63	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Challenger, The (Tent.)	Ben Lyon-Constance Cummings	Jan. 20,'32		
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blanc	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3	68	
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Fifty Fathoms Oeep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 26
Fighting Marshal, The	Tim McCoy	Dec. 18		
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	82	Nov. 28
Lover Come Back	Jack Mulhall-. Cummings-B. Bronson	Dec. 25	63	June 20
Maker of Men	Jack Holt-Richard Cromwell-John Wayne	Dec. 25	67	Oec. 26
Menace, The	Walter Byron-Bette Oavis-H. B. Warner	Jan. 25,'32		
Men in Her Life, The	Lois Moran-Chas. Bickford	Oec. 10	75	Dec. 5
Miracle Woman, The	Barbara Stanwyck	July 20	87	Aug. 22
One Man Law	Buck Jones	Dec. 4	80	
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Range Feud	Buck Jones	Oec. 1	56	Oct. 3
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan. 16,'32
Secret Witness (Reviewed under title "Terror by Night")	Wm. Collier, Jr.-Una Merkel	Oec. 12		Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Sky Raiders, The	Lloyd Hughes-Marceline Day	May 15	67	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Fighting Fool, The	Tim McCoy			
Final Edition	Pat O'Brien-Mae Clarke			
High Speed	Buck Jones			
Love Affair	Dorothy Mackaill			
Man Who Oared, The	Jack Holt-Constance Cummings			
Shopworn	Barbara Stanwyck-R. Toomey			
Shot Gun Pass	Tim McCoy			
South of the Rio Grande	Buck Jones			
Substitute Wife, The				
Texas Cyclone	Tim McCoy			
Three Wise Girls	Jean Harlow-Mae Clarke-Walter Byron-M. Prevost			
Vanity Street				
Zelda Marsh				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time	Reviewed
Mystery Train, The	N. Stuart-M. Oay-H. Hopper	Aug. 1		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5	70	Apr. 18
Compromised (Reviewed under the title "We Three")	Ben Lyon-Rose Hobart	Oec. 5	65	Sept. 12
Five Star Final	Edward G. Robinson	Sept. 26	89	June 27
Her Majestry, Love	Marilyn Miller-Ben Lyon	Dec. 15	76	Nov. 14
Honor of the Family	Bebe Daniels	Oct. 17	66	Oct. 24
I Like Your Nerve	O. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 8
Men of the Sky	Irene Delroy-Jack Whiting	June 20	88	
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14
Safe in Hell	Dorothy Mackaill	Dec. 12	75	Dec. 26
Woman from MonteCarlo, The	Lil Dagover-Walter Huston	Jan. 9,'32	58	Jan. 9,'32
Union Oepot	D. Fairbanks, Jr.-J. Blondell	Jan. 30,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Alias the Ooctor	R. Bathelmess-M. Marsh	Feb. 20,'32		
Crowd Roars	Cagney-Blondell			
Fireman, Save My Child	Joe E. Brown	Feb. 13,'32		
Goldfish Bowl, The	Douglas Fairbanks, Jr.			
Hatchet Man, The	Edw G. Robinson	Feb. 6,'32		
Rich Are Always With Us	Ruth Chatterton			
Working Wives	Kay Francis			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time	Reviewed
Ambassador Bill	Will Rogers	Nov. 22	70	Oct. 24
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan. 24,'32		Jan. 9,'32
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Dance Team	James Ounn-Sally Eilers	Jan. 17,'32		Jan. 2,'32
Delicious	Gaynor-Farrell	Dec. 27	106	Dec. 12
Goldie	Harlow-S. Tracy-W. Hymer	June 28	68	July 11
Good Sport	Linda Watkins-John Boles	Dec. 13	68	Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8	59	Oct. 10
Holy Terror, A	George O'Brien-S. Eilers	July 19	53	July 25
Hush Money	J. Bennet-J Kirkwood. Hardie Albright	July 5	69	June 13
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Over the Hill	Ounn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32		Oec. 5
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
Skyline	T. Meighan-H. Albright-Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn-Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Spy The	Hamilton-Johnson	Apr. 26	68	
Stepping Sisters	Louise Oresser-Wm. Collier, Sr.-Minna Gombell	Jan. 10,'32	59	Dec. 12
Surrender	Warner Baxter-Leila Hyams	Dec. 6	69	Oec. 5
Their Mad Moment	Baxter-Mackaill-Pitts	July 12	57	
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon... Violet Heming - Ralph Bellamy-Alexander Kirkland	Mar. 6,'32		
Almost Married				
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 20,'32		
Cheaters at Play	Thomas Meighan-L. Watkins	Feb. 14,'32		Jan. 23,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Vic. McLaglen			
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Feb. 28,'32		
Gay Caballero, The	George O'Brien - Conchita Montenegro	Mar. 13,'32		
She Wanted a Millionaire	J. Bennett-S. Tracy	Feb. 21,'32		
Silent Witness, The	Lionel Atwill-Greta Nissen	Feb. 7,'32		
While Paris Sleeps	McLaglen-Helen Mack	Mar. 27,'32		
Widow's Might	Joan Bennett-John Boles			
Young America	Spencer Tracy-Barbara Robbins			

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ben Hur	Ramon Navarro-May McAvoy. (Re-issue-Synchronized)	Jan. 2,'32	128	Dec. 12
Big Parade	John Gilbert (Re-issue-Sound)	Dec. 19	125	
Champ, The	Wallace Beery-Jackie Cooper	Dec. 5	86	Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31	86	Oct. 24
Emma	Marie Dressler	Jan. 2,'32	73	Jan. 2,'32
Five and Ten	Marion Davies	June 13	89	June 13
Flying High	Bert Lahr-C. Greenwood	Nov. 14	61	Oct. 24
Great Lover, The	A. Menjou	July 18	71	July 4
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov. 7	81	Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug. 22	68	July 18
Hell Divers	Beery-Rambeau	Jan. 16,'32	113	Dec. 26
Man in Possession, The	Robert Montgomery	July 4	84	June 13
Mata Hari	Greta Garbo-R. Navarro	Dec. 26	91	Jan. 9,'32
New Adventure of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3	94	Sept. 19
Pardon Us	Laurel-Hardy	Aug. 15	55	Aug. 29
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	Nov. 21
Politics	Oressler-Moran	July 25	73	July 4
Polly of the Circus	Marian Davies-C. Gable	Feb. 27,'32		
Possessed	Joan Crawford-Clark Gable	Nov. 21	76	Oct. 31
Private Lives	N. Shearer-R. Montgomery	Dec. 12	85	Dec. 26
Son of India	Ramon Novarro	Aug. 1	73	Aug. 1
Sidewalks of New York	Buster Keaton	Sept. 26	71	Aug. 15
Sin of Madelon Claudet, The (Reviewed under title "The Lullaby")	Helen Hayes-Lewis tSone	Oct. 24	74	Oct. 3
Sporting Blood	Clark Gable-M. Evans	Aug. 8	84	July 18
Squaw Man, The	Baxter-Velez-Roland Young	Sept. 5	105	
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct. 10	75	July 18
This Modern Age	Joan Crawford	Aug. 29	68	June 13
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov. 28	66	Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines			
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Jan. 16,'32		
Beast of the City, The	Walter Huston-Jean Harlow	Feb. 13,'32		
China Seas				
Family Affair, A	Robert Montgomery			
Freaks	Wallace Ford-Leila Hyams	Jan. 30,'32		Jan. 23,'32
Grand Hotel	Greta Garbo-John Barrymore			
Passionate Plumber	Buster Keaton	Feb. 6,'32		
Letty Lynton	Joan Crawford			
Limpy	Jackie Cooper			
Lovers Courageous	Rbt. Young-Madge Evans	Jan. 23,'32	77	
Prosperity	Oressler-Moran			
Smilin' Through	Norma Shearer			
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Feb. 20,'32		
Wet Parade	Robt. Young-Dorothy Jordan			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Oate	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27	60	Aug. 9
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	67	Dec. 12
Galloping Thru	Tom Tyler	Dec. 5	58	
Ghost City	Cody-Shuford	Dec. 20	60	
In Line of Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Law of the Sea	All Star	Dec. 15	61	
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Montana Kid, The	Bill Cody	Aug. 10	60	
Mother and Son	Clara K. Young	Aug. 1	60	Aug. 22
Oklahoma Jim	Bill Cody	Oct. 10	60	Jan. 23,'32
Partners of the Trail	Tom Tyler	July 11	64	Sept. 5
Ships of Hate	L. Hughes-D. Sebastian	June 20	65	Aug. 8
Texas Pioneers	Bill Cody-Andy Shuford	Jan. 15,'32		
Two-Fisted Justice	Tom Tyler	Oct. 20	63	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Police Court	Leon Janney-H. B. Walthall	Feb. 15,'32	7 reels	
Single Handed Sanders	Tom Tyler	Jan. 10,'32	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22	95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24	74	Oct. 3
Caught	Richard Arlen-L. Dresser	Aug. 8	68	July 4
Cheat, The	T. Bankhead	Nov. 28	70	Dec. 19
Confession of a Co-Ed	P. Holmes-Sylvia Sidney	July 11	75	
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5	79	Aug. 8
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32	98	Dec. 26
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5	68	Nov. 28
Girls About Town	Kay Francis-L. Tashman	Oct. 3	80	Oct. 17
His Woman	G. Cooper-C. Colbert	Nov. 21	79	Dec. 12
Honeymoon Lane	Eddie Dowling	July 25	71	July 11
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15	80	Aug. 1
Husband's Holiday	Olive Brook-V. Osborne	Dec. 19	68	Jan. 2,'32
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 26	77	Dec. 19
Mad Parade	E. Brent-L. Tashman	Oct. 3	64	May 2
Man I Killed, The	L. Barrymore-N. Carroll-P. Holmes	Jan. 23,'32	94	Jan. 16,'32
Magnificent Lie	Ruth Chatterton	July 25	79	July 25
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
My Sin	Tallulah Bankhead-March	Oct. 3	78	Sept. 19
Night Angel	Nancy Carroll-Fred March	July 18	71	July 11
No One Man	Carole Lombard-Ricardo Cortez-Paul Lukas	Jan. 30,'32	73	
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Rich Man's Folly	G. Bancroft-Frances Dee	Nov. 14	80	Dec. 5
Road to Reno	Charles Rogers	Oct. 17	73	Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July 25	73	
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29	68	July 25
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1	89	July 11
Sooky	Jackie Cooper-Robt. Coogan-J. Searl	Dec. 26	80	Dec. 12
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan. 9,'32	76	Jan. 16,'32
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 16,'32	73	Jan. 23,'32
Up Pops the Devil	N. Foster-Carole Lombard	May 30	75	
Wiser Sex, The	C. Colbert-Wm. Boyd	Feb. 26,'32		
Women Love Once	Lucas-Boardman-Tashman	July. 4	73	July 4
Working Girls	Paul Lukas-Judith Wood. Buddy Rogers	Dec. 12	77	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beach Comber	C. Morris-Carole Lombard	Mar. 25,'32		
Broken Wing, The	Lupe Velez-Melvyn Douglas			
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar. 11,'32		
He Met a French Girl	Lily Damita			
Intimate	Frederic March-Kay Francis	Feb. 19,'32		
Lives of a Bengal Lancer, The	Clive Brook-Phillips Holmes			
Miracle Man, The	S. Sidney-C. Morris	Mar. 18,'32		
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar. 4,'32		
Sensation (Tent.)	Claudette Colbert-Stuart Erwin-Edmund Lowe			
Shanghai Express	Marlene Dietrich-C. Brook	Feb. 12,'32		
Sky Bride	Judith Wood - Frances Dee-Richard Arlen			
Through the Window	G. Bancroft-E. Boardman			
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb. 5,'32		
Wayward	Nancy Carroll-Richard Arlen	Feb. 26,'32		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Marriage				
Lovebound	Marion Nixon - Nell Hamilton - Sally Blane	Dec. 10		
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1	64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr. - Claudia Oell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 26
Big Shot, The	Eddie Quillan	Dec. 18	66	Dec. 12
Comman Law	Constance Bennett	July 24	77	July 25
Devotion	Ann Harding	Sept. 25	84	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Partners	Tom Keene	Jan. 8,'32	58	
Rebound	Ina Claire	Sept. 18	91	June 13
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20	87	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Sweepstakes	Eddie Quillan-Marion Nixon	July 10	77	June 13
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16	75	Oct. 31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Feb. 12,'32		
Free to Live	Constance Bennett			
Ghost City	Tom Keene			
Lady with a Past	Constance Bennett	Feb. 19,'32		
Panama Flo	Helen Twelvetrees	Jan. 29,'32	74	Jan. 23,'32
Prestige	Ann Harding	Jan. 22,'32	71	
Saddle Buster, The	Tom Keene			
Veneer	Helen Twelvetrees			Jan. 16,'32
Westward Passage	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Erle Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered	Wheeler-Woolsey-D. Lee (Reviewed under the title "Full of Notions")	Sept. 5	68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7	81	Sept. 5
Fanny Foley Herself	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Manjou-Erie Von Stroheim	Oct. 3	68	Aug. 15
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff (Reviewed under the title "Woman Pursued")	Sept. 19	67	Aug. 1
Girl of the Rio, The	Dolores Del Rio-Lee Carillo	Jan. 15,'32	69	Jan. 16,'32
High Stakes	Lowell Sherman-Mae Murray	Aug. 18	69	May 9
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8	72	
Men of Chance	Mary Astor-Ricardo Cortez	Jan. 8,'32	67	Dec. 19
Peach O' Reno	Woolsey-Wheeler	Dec. 25	63	Nov. 14
Public Oefender, The	Richerd Dix	Aug. 1	70	
Runaround, The	Kerr, Provost, Brian, Hines (Reviewed under the title "Waiting at the Church")	Aug. 22	66	May 9
Secret Service	Dix-Shirley Grey	Nov. 14	68	Oct. 10
Smart Woman	Mary Astor-Rob't Ames	Sept. 26	68	Aug. 1
Three Who Loved	B. Compson - R. Ames - C. Nagel	July 3	78	June 13
Too Many Cooks	Bert Wheeler-Oorothy Lee	July 18	77	Aug. 22
Transgression	Kay Francis-Ricardo Cortez	June 27	69	
Traveling Husbands	Evelyn Brent	Aug. 15	74	May 2
Way Back Home	Phillips "Seth Parker" Lord (Reviewed under the title "Other People's Business")	Nov. 13	81	Oct. 3
Woman Commands, A	Pola Negri	Jan. 1,'32	84	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	Oolores Del Rio			
Girl Crazy	Eddie Quillan-Dorothy Lee	Mar. 5,'32		
Hold 'Em Jail	Edna May Oliver - Robert Woolsey-Roscoe Ates			
Ladies of the Jury	Edna May Oliver	Feb. 5,'32	64	Dec. 19
Lost Squadron	Richard Dix	Feb. 26,'32		
March of a Nation	Dix-Dunne			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
State's Attorney	John Barrymore - Helen Twelvetrees			
Symphony of Six Million	Irene Dunne-Ricardo Cortez			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cannonball Express	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32		
Devil on Deck	Reed Howes-Molly O'Day	Jan. 1,'32	62	
First Aid	G. Withers-Marjorie Beebe	July 25	65	
Hell Bent for 'Frisco	Delaney-Reynolds	July 10	65	July 18
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May 25	52	June 20
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4	62	Oct. 3
Monuted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4	63	Nov. 7
South of Sante Fe	Bob Steele	Jan. 8,'32	61	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardour Films	Dec. 4	76	Dec. 12
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Cain and Artem	Emil Gail	Sovinko			
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Des Cabinet Des Dr. Larl Farl		George Schneider			
Das Rheinlandmaedel	Greti Berndt	Capitol	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	86	
Die Foerster Christi	Irene Elsinger	Trans-Ocean Film		94	July 5
Dolly Gets Ahead	Dolly Haas	Ufa Films	July 17	94	Aug. 1
Emil and the Detective	Fritz Rasp	Ufa	Dec. 18	75	Jan. 9,'32
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Explorers of the World		Raspin Prod't'nsns		82	Dec. 19
Flute Concert of Sanssouel	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Glamour	Wardour Films	Seymour Hicks		73	July 4
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara	British Int'n't'l		91	Dec. 5
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hard Hombre	Root Gibson	Allied Pictures			Aug. 22
Heroes All		Imperial Films	Nov. 11	58	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of Amer.	Sept. 23	90	Oct. 17
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kertner	Tobis Forenfilm	Sept. 18	81	Oct. 10
Killing to Live		Amkino			Dec. 19
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Law of the Tong	Phyllis Barrington	Willis Kent	Dec. 15	56	Jan. 9,'32
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Local Bad Man	Hoot Gibson	Allied Pictures			Jan. 16,'32
Love Storm, The	Fay Compton	British Int'n't'l.	Oct. 16	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Naples and Sorrento		Italian Star Film Prod.		78	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
Nur Am Rhein	Daisy D'Ore	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Pic.		72	Nov. 14
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Riders of Golden Gulch	Buffalo Bill, Jr.	West Coast Studios		52	Jan. 23,'32
Road to Hell		Pub. Wel. Films Films			July 4
Sally in Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Shadow Between, The	Kathleen O'Regan-Godfrey Tearle	British Int'n't'l.		88	Sept. 19
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn aHrding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Sunshine Susle	Renate Muller	Gainsborough		88	Jan. 9,'32
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. O'Sullivan-Betty Compson	Patrician Pic.			Nov. 14
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10
Viking, The	C. Starrett	J. D. Williams		72	June 20
Wild Horse	Hoot Gibson	Allied Pictures			July 11
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May 1	67	
Law of the Rio Grande	Bob Custer	July 20	58	Aug. 18
Son of the Plains, A	Bob Custer	May 15	60	July 11

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Band Man	Ken Maynard	Oct. 1	66	Aug. 15
Arizona Terror, The	Ken Maynard	Sept. 13	64	Oct. 17
Branded Men	Ken Maynard	Nov. 8	70	Dec. 19
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Feb. 4,'32		
Leftover Ladies	Claudia Dell-M. Rambeau	Oct. 18	69	Oct. 3
Morals for Women	Bessie Love-Conway Tearle	Sept. 6	66	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton	Sept. 6	64	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20	55	
Nevada Buckaroo	Bob Steele	Sept. 27	64	Dec. 12
Pocatello Kid	Ken Maynard	Dec. 6	61	Jan. 9,'32
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Salvation Nell	Graves-Chandler	July 1	85	July 11
Sunset Trail	Ken Maynard	Jan. 3,'32	62	
Texas Gun-Fighter	Ken Maynard			
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29	72	Dec. 12

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The				
Lena Rivers				
Luxury Girls		Mar. 30,'32		
Racetrack	Leo Carillo		83	
Riders of the West	Bob Steele			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 31,'32		
Those We Love		Feb. 14,'32		
Whistling Dan	Ken Maynard			

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 17	80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec. 12	80	Nov. 7
Arrowsmith	Ronald Colman	Dec. 26	110	Nov. 21
Cock O' the Air	Billie Dove-Chester Morris	Jan. 23,'32	80	
Corsair	Chester Morris	Dec. 19	75	Nov. 28
Palmy Days	Eddie Cantor	Oct. 3	80	Sept. 5
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5	80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32		
Tonight or Never	Gloria Swanson	Dec. 26	82	Nov. 14
Unholy Garden, The	Ronald Colman	Oct. 10	75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32		
Kid From Spain, The	Lily Damita-Eddie Cantor			
Shame of the Nation	Paul Muni	Mar. 26,'32		
Sons O' Guns	Lily Damita-Al Jolson			
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas Bickford	Sept. 15	74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15	66	
Frankenstein	Colin Cline-Mae Clarke	Nov. 21	71	Nov. 14
Graft	Regis Toomey-Sue Carol	Sept. 21	54	Aug. 15
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12	78	Oct. 3
Homicide Squad	L.Carrillo-M.Brian-N.Beery	Sept. 29	69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec. 5	70	Nov. 28
Lasca of the Rio Grande	Leo Carrillo	Nov. 2	65	July 25
Last Ride	D. Revier-Frank Mayo	Dec. 28	63	
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	78	Nov. 21
Mystery of Life	Clarence Darrow	Aug. 3	73	July 11
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	
Racing Youth	Slim Summerville-Louise Fazenda	Feb. 14,'32	63	Dec. 12
Reckless Living	Mae Clarke-Norman Foster (Reviewed under title "Twenty Grand")	Oct. 20	68	Sept. 12
Spirit of Notre Dame	Lew Ayres		79	Sept. 26
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec. 26	91	Nov. 7
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	
Up for Murder	Mae Clarke-Kent Douglass	June 15	70	
Waterloo Bridge	Ayres-Tobin	Sept. 1	81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Lady	Rose Hobart			
Ambition	Pat O'Brien-Claudia Dell			
Back Street	Rose Hobart			
Brown of Culver	Lew Ayres-Rose Hobart			
Cohens & Kellys in Hollywood	G. Sidney-C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Great Air Mail Mystery, The	Jas. Flavin-Lucille Browne			
Impatient Malden	Lew Ayres-Mae Clarke			
Law and Order	Walter Huston-Lois Wilson	Feb. 7,'32	73	
Marriage Interlude	Tala Birell-Adolphe Menjou			
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	
Oh, Promise Me				
Steady Company	Norman Foster-June Clyde			

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12	71	June 13
Blonde Crazy	James Cagney-J. Blondell (Reviewed under title "Larceny Lane")	Nov. 14	75	Aug. 22
Bought!	Constance Bennett-Ben Lyon	Aug. 22	83	July 18
Children of Dreams	Margaret Schilling	July 25	83	July 25
Expensive Women	Dolores Costello	Oct. 24	63	Nov. 21
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7	81	Oct. 31
Manhattan Parade	W. Lightner-Butterworth	Jan. 16,'32	77	Jan. 2,'32
Night Nurse	Barbara Stanwyck	Aug. 8	73	July 25
Public Enemy, The	Harlow-Cagney	May 15	96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10	70	Aug. 1
Side Show	Lightner-Butterworth	Sept. 19	86	July 4
Smart Money	Edw. G. Robinson	July 11	81	May 16
Star Witness, The	Walter Huston	Aug. 22	68	July 25
Taxi!	Jas. Cagney-Loretta Young	Feb. 6,'32	68	Jan. 16,'32
Under Eighteen	Merian Marsh-Warren William	Jan. 2,'32	81	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William			
Ferguson Case	Joan Blondell			
High Pressure	Wm. Powell-Evelyn Brent	Jan. 30,'32	Jan.	9,'32
Love on a Budget	Loretta Young-Norman Foster-Lightner-Butterworth			
Man Who Played God	George Arliss	Feb. 27,'32		
Mendel, Inc.	Smith & Dale			
Mouthpiece, The	Sidney Fox-Warren William			
Old Man Minick	Charles "Chic" Sale	Feb. 20,'32		
So Big	Barbara Stanwyck			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 224	Aug. 1	1 reel	
C 225	Aug. 29	1 reel	
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
C 230	Jan. 7,'32		
EDDIE BUZZELL SPECIALTIES			
Blond Pressure	Oct. 16	1 reel	
Gall of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Last of Moe Higgins	May 22	1 reel	
Love, Honor and He Pays	Jan. 1,'32		
Red Man Tell No Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Love Krazy			
Piano Mover	Jan. 4,'32		
Restless Sax, The			
Soda Poppa	May 29	1 reel	
Stork Market, The	July 11	7	
Svengarlic	Aug. 3	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury in Africa	Dec. 16	1 reel	
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury in Reno	July 6	10	
Laughing with Medbury in Turkey	Sept. 7	9	Dec. 5
Laughing with Medbury in Voodoo Land			
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9		
Beach Party, The	Nov. 4	1 reel	
Blue Rhythm	Aug. 18	1 reel	
Delivery Boy	June 15	10	Oct. 24
Duck Hunt			
Fishin' Around	Sept. 14	1 reel	
Grocery Boy, The			
Mickey Cuts Up			
Mickey's Orphans	Dec. 9	7	Dec. 19
Mickey Steps Out	July 16	7	Oct. 3
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16		
Curses! Curses! Curses!	Aug. 20	1 reel	
Jazzbo Singer	Nov. 9	9	Jan. 23,'32
Little Beezer	July 5	8	
Monkeydoodles	Oct. 12	1 reel	
Sez You			
RAMBLING REPORTER			
Father Nile	May 11	1 reel	
Jerusalem, City of Peace	May 11	10	
Land Nobody Knows	June 27	9	
Land of Enchantment	July 31	1 reel	
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Cather, The	Oct. 15	1 reel	
Chinatown Mystery	Jan. 4,'32	1 reel	
Little Pest, The	Aug. 15	8	
Scrappy Minds the Baby	Nov. 16	1 reel	
Showing Off	Nov. 16	1 reel	
Sunday Clothes	Sept. 15	1 reel	
Yelp Wanted	July 16	1 reel	July 16
SILLY SYMPHONIES			
Bird Store			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 3
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	
Spider a nd the Fly	Oct. 16	1 reel	Dec. 19
Ugly Duckling, The	Dec. 16	1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, The	Sept. 16	19	Aug. 29
Clyde			
Half Holiday	Dec. 13	22	Dec. 5
Shopping With Wife	Feb. 7,'32	20	Jan. 9,'32
Taxi Troubles	Oct. 18	19	Oct. 24
Clyde			
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
He-Man Hockey	Dec. 20	10	Jan. 9,'32
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
Speedway	Jan. 24,'32	9	Jan. 23,'32
BURNS, WM. J., DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2	11	
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	Dec. 5
Framed	May 10	10	
Mead Trial, The	June 21	10	
Starbrite Diamond, The	June 7	11	Oct. 3
Trap, The	May 24	11	Aug. 29
CAMED COMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Honeymon Trio	Aug. 30	9	Sept. 26
Idle Roomers	Nov. 29	9	Oct. 24
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	Jan. 9,'32
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
GAYETY COMEDIES			
Foolish Forties	June 28	21	June 6
Ford Sterling-June McCloy			
HODGE-PODGE			
All Around the Town	Feb 21,'32		
Highlights of Travel	Sept. 12	10	
Jungle Giants	June 21	11	
Money Makers of Manhattan	July 19	9	
Tidbits	May 24	10	July 11
Vagabond Melodies	Aug. 16	10	
Veldt, The	Dec. 20	10	Dec. 19
Wonder Trail, The	Oct. 11	10	

Title	Rel. Date	Minutes Running Time	Reviewed
IDEAL COMEDIES			
Lure of Hollywood	July 5	20	June 27
Brooks-Chandler			
Moonlight and Cactus	Jan. 10,'32	21	Dec. 26
Queenie of Hollywood	Nov. 8	21	
Flynn-Brooks			
Tamale Vendor, The	Sept. 6	20	Aug. 20
Patricola-DeMontez			
MACK SENNET BREVITIES			
Who's Who in the Zoo	Oct. 11	10	
World Flier, The	Sept. 13	9	Sept. 26
MACK SENNETT COMEDIES			
Albany Branch, The	Aug. 2	6	July 4
P. Kelton-T. Dugan			
All American Kickback	Nov. 29	20	Dec. 12
Clyde-Gribbon-Beebe			
Fainting Lover	Aug. 16	18	
Clyde-Boteler-Dent			
Girl in the Tonneau	Jan. 31,'32		
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'Er, Sheriff	June 7	21	
Beebe-Murray			
Lady! Please!	Feb. 28,'32		
Monkey Business in Africa	June 21	22	July 4
Clyde-Beebe			
Movie Town	July 5	17	
Sennett-Beebe			
Poker Widows	Sept. 13	19	
Pottsville Palooka, The	Dec. 27	21	Jan. 16,'32
Gribbon-Granger			
Slide, Speedy, Slide	July 19	18	
D. Pollard-T. Dugan			
Too Many Husbands	Aug. 30	21	
Clyde-Boteler			
MACK SENNETT FEATURETTES			
Dream House	Jan. 17,'32	17	Jan. 9,'32
I Surrender Dear	Sept. 13	22	
Bing Crosby			
One More Chance	Nov. 15	21	
Bing Crosby			
MERMAID COMEDIES			
Keep Laughing	Jan. 24,'32	20	
Once a Hero	Nov. 22	19	Nov. 28
Up Pops the Duke	Sept. 20	20	
Chandler-Bolton			
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Dream World	July 5	9	Aug. 29
Harem Secrets	Oct. 4	10	Dec. 5
Outposts of the Foreign Legion	Oct. 18	10	Nov. 21
Peasant's Paradise	Nov. 15	10	Dec. 12
Road to Romance	Jan. 17,'32	10	Jan. 2,'32
TERRY-TOONS			
Aladdin's Lamp	Dec. 27	6	Dec. 12
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Oct. 31
Blues	June 28	6	July 4
By the Sea	July 12	6	July 4
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Fried Chicken		7	Oct. 3
Her First Egg	July 26	6	
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	6	Oct. 24
Lorelei, The		6	Dec. 12
Noah's Outing	Jan. 24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb. 21,'32	6	
Spider Talks, The	Feb. 7,'32		
Summer Time	Dec. 13	6	
2000 B.C.	June 14	6	June 6
Villain's Curse, The	Jan. 10,'32	6	
TORCHY			
Torchy	Oct. 4	22	Oct. 8
Ray Cooke-Dorothy Dix			
Torchy Passes the Buck	Dec. 6	22	Nov. 14
Torchy Turns the Trick	Feb. 7,'32		
TUXEDO COMEDIES			
What a Head	July 26	20	
Duffy-Rondell			
VANITY COMEDIES			
College Racket	June 14	20	June 6
Glenn Tryon			
For the Love of Fanny	Dec. 27	27	Jan. 9,'32
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17
That Rascal	Feb. 21,'32		

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
6 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wilde Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 6		
19 Happy Days in Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	
22 Stamboul to Bagdad	Jan. 3,'32	8	
23 With the Foreign Legion	Jan. 10,'32	10	
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	
26 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Dec. 5
Let's Do Things	June 6	27	
Mama Loves Papa	Oct. 24	17	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	Dec. 12
One of the Smiths	May 23	26	
Panis Is On, The	Aug. 14	20	Aug. 15
Rough Seas	Apr. 25	27	June 8
Skip The Maloo	Sept. 26	21	
Tobasco Kid, The	Jan. 30,'32	21	
What a Bozo	Nov. 7	21	
DOGVILLE			
Love Tails of Morocco	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28	15	Jan. 9,'32
Two Barks Bros	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Picatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 5
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Cradles of Creed	Feb. 6,'32		
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32	10	
Land of the			
Maharajahs, The	Aug. 22	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Melody Isle, The		9	Jan. 9,'32
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
FLIP THE FROG			
Africa Squeaks			Jan. 9,'32
Jailbirds	Sept. 26	9	Nov. 21
Movie Mad	Aug. 29	9	
Ragtime Romeo	July 25	8	Sept. 12
Stormy Seas	Aug. 22	9	
Village Specialist, The	Sept. 12	8	Dec. 12
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	Jan. 9,'32
Nanny	Nov. 14	8	Dec. 19
Roamin' in the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21	
Beau Hunks	Dec. 12	40	Sept. 5
Como Clean	Sept. 19	21	Nov. 28
Helpmates	Jan. 23,'32	20	Dec. 12
One God Turn	Oct. 31	21	Nov. 21
NOVELTIES			
Desert Regatta			Jan. 9,'32
Jack Cooper's Christmas Party		9	Jan. 2,'32
OUR GANG			
Big Ears	Aug. 29	21	
Dogs Is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Seal Skins	Feb. 6,'32	21	
War Mamas	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climate Chasers	July 11	1 reel	
ONE REEL ACTS			
Backyard Follies	Dec. 12		
Haig Trio			
Beach Nut, The	Oct. 3		
Herb Williams			
Cheaper to Rent	Sept. 19		
Willie West & McGinty			
Clinching a Sale	Apr. 18		
Harry Rchlman			
Close Farmony	Jan. 9,'32		
Boswell Sisters			
Fair Ways & Square Ways	May 2		
Eddie Miller			
Finn and Caddie	Oct. 17		
Borrah Minnevitch			
Hudson and Its Moods	Apr. 11		May 12
Leslie Stowe-Speed Young			
Jazz Reporters	Nov. 21		
Charlie Davis & Gang			
Lesson In Love, A	Sept. 26	11	Sept. 19
Helen Kane			
Lester Allen in Paris	Aug. 8		
Lester Allen			
More Gas	Oct. 24		
Solly Ward			
M'Lady	Mar. 28		
Irene Bordoni			
Musical Justice	Dec. 26	10	Dec. 26
Rudy Vallee			
My Wife's Jewelry	Aug. 22	11	Sept. 12
Tom Howard			
Naughty-Cal	Feb. 19,'32		
Lillian Roth			
No More Hookey	Aug. 29		
Haig Trio			
Oh My Operation	Jan. 16,'32		
Burns and Allen			
Old Songs for New	Mar. 4,'32		
Technicolor			
Once Over, Light	May 23		May 16
Burns and Allen			
One Hundred Percent Service	Aug. 1	10	Sept. 5
Burns and Allen			
Out of Tune	Feb. 12,'32		
Herb Williams			
Pair of French Heels, A	Nov. 14		
Mitchell & Durant			
Pest, The	Mar. 14		
Tom Howard			
Puff Your Blues Away	Oct. 31	10	Nov. 28
Lillian Roth			
Quit Your Kickin'	Jan. 23,'32		
Red Donahue			
Rhythm In the River	Feb. 15,'32		
George Dewey Washington			
Roaming	Nov. 28		
Ethel Merman			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Taxi Tangle ..... Jack Benny	Dec.	19	
Tune Detective, The..... Dr. Sigmund Spaeth	Apr.	25	June 13
Two A. M..... Tom Howard	May	2	
Via Express ..... Tom Howard	July	4	10 Oct. 10
PARAMOUNT PICTORIAL			
No. 9—Harmonies of the Harp; Facts and Fancies in sports—Lowell Thomas.	May	16	1 reel
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air.....	June	6	1 reel
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27	1 reel
No. 12—Michael Fokine — Africa, U. S. A. — Jesse Crawford	July	18	1 reel
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug.	22	1 reel
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ	Sept.	26	1 reel
No. 2—Lowell Thomas — Something New in Dishes —Behind the Microphone.	Oct.	24	1 reel
No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Nov.	28	1 reel
No. 5—A Drink for Six Million—Educated Toes— The Pony College.....			1 reel
No. 6—Vincent Lopez— Jewels—Lowell Thomas..			1 reel
No. 7—			1 reel
SCREEN SONGS			
Alexander's Rag Time Band.	May	9	1 reel
And the Green Grass Grew All Around	May	30	1 reel
Bety Co-Ed	Aug.	1	1 reel
By the Light of the Silvery Moon	Nov.	14	7 Dec. 19
Gallagher & Shean.....	Aug.	29	1 reel
Kitty from Kansas City Rudy Vallee	Oct.	31	1 reel
Little Annie Rooney.....	Oct.	10	1 reel
My Baby Just Cares for Me.	Dec.	5	1 reel
My Wife's Gone to the Country	June	13	6 Sept. 26
Russian Lullaby	Dec.	26	1 reel
Show Me the Way to Go Home	Jan.	30,'32	1 reel
Somebody Stole My Gal...	Mar.	21	1 reel
Sweet Jenny Lee.....	Jan.	9,'32	1 reel
That Old Gang of Mine...	July	11	1 reel
You're Driving Me Crazy.	Sept.	19	1 reel
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel
SCREEN SOUVENIRS			
No. 1—Old Time Novelty..	Aug.	15	10 Sept. 26
No. 2—Old Time Novelty..	Sept.	12	1 reel
No. 3—Old Time Novelty..	Oct.	10	1 reel
No. 4—Old Time Novelty..	Nov.	7	1 reel
No. 5—Old Time Novelty..	Dec.	5	10 Jan. 23,'32
No. 6—Old Time Novelty..	Jan.	2,'32	1 reel
No. 7—Old Time Novelty..	Jan.	30,'32	1 reel
No. 8—Old Time Novelty..	Feb.	26,'32	1 reel
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags	Jan.	2,'32	7 Dec. 26
Bimbo's Express	Aug.	22	Sept. 12
Bimbo's Initiation	July	25	1 reel
Boop-Dop-A-Doop	Jan.	23,'32	1 reel
Bum Bandit, The.....	Apr.	4	1 reel
Dizzy Red Riding Hood...	Dec.	12	1 reel
Herring Murder Case, The.	June	27	1 reel
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Jack and the Beanstalk...			1 reel
Male Man, The.....	Apr.	25	6 May 23
Mask-a-Raid	Nov.	7	1 reel
Minnie the Moocher..... Cab Calloway	Feb.	26,'32	1 reel
Minding the Baby.....	Sept.	26	1 reel
Robot, The.....	Feb.	5,'32	1 reel
Silly Scandals	May	23	1 reel May 9
Twenty Legs Under the Sea.	June	6	8 Oct. 3
TWO REEL COMEDIES			
All Sealed Up..... Al St. John	Mar.	18,'32	
Arabian Shrieks, The..... Smith & Dale	Mar.	4,'32	
Auto Intoxication ..... Ford Sterling	Oct.	17	
Big Splash, The..... Weismuller-Kruger	Jan.	17,'32	
Bullmania ..... Billy House & Co.	Aug.	15	
Cab Waiting ..... Jack Benny	June	20	17 May 16
Elmer Takes the Air..... Kruger-Assen Jordanoff	July	18	Sept. 12
Fur, Fur, Away..... Smith & Dale	Oct.	3	Sept. 5
Headache, The ..... Billy House	Mar.	14	June 13
It Ought to Be a Crime... Ford Sterling	Sept.	12	
Lease Breakers, The..... Dane & Arthur	Sept.	5	
Mlle. Iren, The Great..... Al St. John	Nov.	7	
Mysterious Mystery, The.. Johnny Burke	Feb.	12,'32	
Nothing to Declare ..... Lulu McConnell	Aug.	8	
Out of Bounds ..... Billy House	Nov.	14	
Pretty Pupples ..... Ford Sterling	Jan.	2,'32	
Put Up Job, A..... Dane & Arthur	Jan.	23,'32	
Retire Inn ..... Billy House	Sept.	19	
Shove Off ..... Dane & Arthur	Oct.	31	
S.S. Malaria ..... Smith & Dale	June	6	
Socially Correct ..... Lulu McConnell	Oct.	10	
Summer Daze ..... Dane-Arthur (Reviewed under the title "In the Good Old Summer Time.")	Apr	15,'32	
13th Alarm, The..... Chester Conklin	July	4	
Thou Shalt Not..... Billy House	May	23	May 2
Twenty Horses ..... Ford Sterling			
Unemployed Ghost, The... Tom Howard	Dec.	19	
What Price Pants..... Smith & Dale	Aug.	22	
Where East Meets Vest... Smith & Dale	Nov.	28	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game	Aug.	3	9
Cowboy Cabaret	Oct.	26	7 Dec. 26
Family Shoe, The.....	Sept.	14	7 Oct. 10
Fairyland Follies	Sept.	28	8 Oct. 31
Fisherman's Luck	June	13	10 July 4
Fly Guy, The.....	May	10	7 June 6
Fly Hi	Aug.	31	9 Oct. 10
Fun on the Ice.....	July	19	8 Aug. 8
Horse Cops	Oct.	12	10 Jan. 23,'32
In Dutch	Nov.	9	1 reel
Last Dance, The.....	Nov.	23	
Love in a Pond.....	Aug.	17	8 Sept. 19
Making 'Em Move.....	July	5	9 July 25
Pale Face Pup.....	June	22	9 July 4
Play Ball	May	24	10 May 30
Toy Time	Jan.	27,'32	
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	2 reels
Full Coverage	Nov.	9	18 Nov. 14
Guests Wanted	Jan.	18,'32	18 Dec. 12
Julius Sizzer	Sept.	7	20 Sept. 5
Messenger Boy, The.....	June	29	22 July 25
Promoter, The	May	30,'32	2 reels
CAMPUS COMEDIES			
Night Class	May	31	2 reels May 16
Doen House	Mar.	22	20 Apr. 11
CAPITAL COMEDIES			
Bare Knees	May	8	2 reels Mar. 7
Half Pint Polly.....	May	3	2 reels
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The.....	Sept.	14	11 Sept. 28
Woodrow Wilson's Great Decision	Aug.	17	11
FRANK McHUGH COMEDIES			
Big Scoop, The.....	Nov.	16	2 reels
Extra, Extra	Apr.	4,'32	2 reels
Hot Spot, The.....	Nov.	14	18 Dec. 10
News Hound, The.....	Jan.	25,'32	2 reels
Pete Burke, Reporter.....	June	6,'32	
That's News to Me.....	July	6	20 May 30
GAY GIRL COMEDIES			
Ducks and Drakes.....	Dec.	14	
Easy to Get.....	Dec.	7	18 Dec. 19
Gay Girl, The.....	June	27,'32	
Gigolettes	Apr.	18,'32	2 reels
June First	July	27	20 July 4
Niagara Falls	June	27,'32	2 reels
Only Men Wanted.....	Feb.	8,'32	20
Riders of Riley.....	Oct.	26	
Take 'Em and Shake 'Em.	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings.....	July	12	11 July 18
Blue Grass Kings.....	June	20	1 reel July 4
Canine Champions	Nov.	16	10 Dec. 12
College Grapplers	Jan.	27,'32	
Diamond Experts	May	17	10 May 23
Ducks and Drakes	Dec.	14	
Floating Fun	Sept.	7	10
Manhattan Mariners	Aug.	24	9 Oct. 24
Olympic Talent	Aug.	9	8 Sept. 12
Outboard Stunting	May	3	1 reel May 31
Pack and Saddle.....	Oct.	19	11
Pigskin Progress	Sept.	21	9 Oct. 10
Poise	July	27	9 Aug. 8
Riders of Riley.....	Nov.	2	1 reel
Tennis Topnotchers	Apr.	4	1 reel June 6
Timing	Oct.	5	10
Uncrowned Champions	Nov.	30	
Younger Years	June	29	10 July 4
Water Bugs	June	6	10 May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	26	1 reel
Flying Feet	Sept.	26	1 reel
Hidden Ball, The	Sept.	26	1 reel
Last Yard, The.....	Sept.	26	1 reel
Touchdown	Sept.	26	1 reel
Two Minutes to Go.....	Sept.	26	1 reel
MANHATTAN COMEDIES			
Crashing Reno	Aug.	24	2 reels Aug. 8
Oh, Marry Me.....	Nov.	2	18 Nov. 21
She Snooos to Conquer....	June	22	20 June 20
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct.	26	18 Oct. 17
Oh, Oh, Cleopatra.....	Aug.	17	22 Aug. 8
Rule 'Em and Weep.....	Mar.	7,'32	
Stout Hearts and Willing Hands	June	15	20 May 30
Wide Open Spaces.....	Dec.	28	2 reels
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	2 reels
Camping Out	Dec.	14	2 reels
Giggle Water	July	4,'32	
Lemon Meringue	Aug.	3	20 June 6
Mother-in-Law's Day	Aor.	25,'32	2 reels
Thanks Again	Oct.	5	20 Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RAINBOW COMEDIES Against the Rules.....	June	6	19 May 23
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	2 reels
Doomed to Win.....	Dec.	21	2 reels
High Hats and Low Brows.	May	2,'32	
Slow Poison	Oct.	19	21 Oct. 24
Stealing Home	July	11,'32	
Where Canaries Sing Bass.	Aug.	10	18 Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept.	21	20 Sept. 26
Blondes by Proxy.....	Apr.	11,'32	2 reels
Perfect 36	June	13,'32	2 reels
Selling Shorts	Nov.	30	17 Nov. 7
Stop That Run.....	Feb.	1,'32	2 reels
That's My Line.....	July	13	2 reels
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24	10
Children of the Sun.....	Dec.	21	1 reel
Fallen Empire	July	27	10
Land of Ghandi			
Song of the Voodoo.....	Oct.	19	9 Oct. 31
Through the Ages.....	Nov.	16	9 Dec. 19
Utmost Isle, The.....	Sept.	21	11 Oct. 3

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The.....	Aug.	15	20
Cowslips	Sept.	19	18 Jan. 2,'32
Ex-Rooster	Jan.	30,'32	19
Hurray Call, A.....			
Many a Slip	Dec.	19	19
Slip at the Switch, A.....			
HEADLINER SERIES			
House Dick, The..... Jimmy Savo	Oct.	17	18
False Roomers ..... Clark & McCullough	Oct.	10	20
Scratch as Catch Can..... Clark & McCullough	Oct.	24	19
Mellon Drama, A..... Clark & McCullough	Nov.	6	20 Dec. 19
Trouble from Abroad..... F. Sterling-L. Littlefield	Aug.	22	20 June 20
LIBERTY SHORT STORIES SERIES			
Double Decoy	Dec.	16	11
Endurance Plight	Feb.	13,'32	
Ether Talks	Dec.	12	11
Leading Citizen, The.....			
Stung	Nov.	15	10 Dec. 5
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds...	May	15	21
MICKEY McGUIRE SERIES			
Mickey's Helping Hand...	Dec.	19	18
Mickey's Holiday	Mar.	15,'32	
Mickey's Sidelines	Dec.	26	19
Mickey's Thrill Hunters...	Sept.	19	18
Mickey's Travels	Feb.	20,'32	
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting.....	Jan.	16,'32	20 Dec. 19
Strife of the Party, The..	Oct.	17	16½
Way of All Fish, The....	Aug.	29	19 June 13
When Summons Comes....	Feb.	20,'32	
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows.....	Sept.	26	21
Mystery of Compartment C, The	Oct.	31	21
Swift Justice	Jan.	16,'32	21
Self Condemned	Feb.	27,'32	
RDSCO ATES SERIES			
Clean Up on the Curb, The.	Sept.	12	20 June 13
Gland Parade, The.....	Sept.	26	20 Aug. 1
Lone Starved Ranger, The.	Aug.	8	20 July 25
Never the Twins Shall Meet	Feb.	13,'32	
Use Your Noodle.....	Oct.	31	20
TDM AND JERRY SERIES			
Jungle Jam	Nov.	14	8
Polar Pals	Dec.	19	7
Rocketeers	Jan.	30,'32	
Swiss Trick, A.....	Dec.	19	
Trouble	Oct.	10	7
Wot a Night.....	Aug.	1	8½

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
BRITISH INTERNAT'L			
Mystery of Marriage, The.....		20	
CAPITAL			
Land of the Shalimar.....		17	Nov. 21
CINES-PATTALUGA			
A Doll's Fantasy.....			Dec. 19
FILM EXCHANGE, INC., THE			
At the Race Track.....		9	
Could I Be More Polite.....		9	
Living Book of Knowledge:			
3—Solace of the Hills.....		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
IDEAL			
Jerusalem—The Holy City.....		10	Sept. 26
Journey Through Germany, A.....		10	Jan. 9,'32
IMPERIAL PICTURES			
Isle of Isolation.....		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy ..... Hymie Jacobson		10	Sept. 26
LOUIS SIMON			
Palmy Daze		28	Oct. 24
B. M. POWELL			
Harem Scarem ..... Travelogue		9	Sept. 12
MARY WARNER			
Glimpses of Germany.....		8	
Mosel, The — Germany's River of Enchantment.....		8	
Springtime on the Rhine.....		7	
Trier, The Oldest City in Germany		6	
PICTURE CLASSICS			
Kiddie Genius		9	Nov. 28
Out Where the West Begins.....		8	Nov. 21
Sightseeing in New York.....		17	Dec. 19
STEELE, JOSEPH HENRY			
Gaunt			Jan. 9,'32
TOBIS FORENFILM			
Germany in 15 Minutes.....			Oct. 10
Melodie der Welt.....		30	Oct. 24
Songs of the Steppes.....		18	Oct. 10
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life.....		10	Aug. 1
WELSHAY			
Old Songs for New..... Bob Welsh		9	Sept. 5
WILLIAM, J. D.			
Nomadic, The		17	Dec. 12

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
ALICE SERIES			
Alice Rattled by Rats.....	May	1	6
Alice's Mysterious Mystery,	May	15	6

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept.	26	9 Sept. 5
2—Wedge Play	Oct.	3	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
3—Kicking Game	Oct.	10	11
4—Deception	Oct.	17	10—Oct. 24
5—Forward Pass	Oct.	24	9—Oct. 10
6—Penalties	Oct.	31	11—Oct. 31
TIFFANY CHIMP SERIES			
7—Africa Squawks	July	15	18
8—Apeing Hollywood	Aug.	16	21
9—Cinnamon	Oct.	4	11
10—Skimpy	Nov.	8	18—Nov. 21
11—My Children	Dec.	28	18
12—Broadcasting	Jan.	31,'32	18
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 1—Lew Ayres	July	5	10—Sept. 5
No. 2—Elliot Nugent	July	19	11
No. 3—Ivan Lebedeff	Aug.	2	11
No. 4—Arthur Lake	Aug.	16	11
No. 5—Olson & Johnson	Aug.	30	10—Nov. 14
No. 6—John Boles & Helen Chandler	Oct.	11	9
No. 7—Roscoe Ates	Oct.	25	11—Dec. 5
No. 8—Monte Blue	Nov.	8	11—Nov. 21
No. 9—Pat D'Brien	Nov.	22	11
No. 10—Andy Clyde	Dec.	6	11—Dec. 12
No. 11—Marjorie White	Dec.	20	10—Jan. 2,'32
No. 12—Franklin Pangborn	Jan.	3,'32	9—Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32	11

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
All Wet	Feb.	1,'32	1 reel
Champ, The	July	27	1 reel
Clown, The	Dec.	21	6—Jan. 16,'32
Fisherman, The	Dec.	7	7—Jan. 9,'32
Grandma's Pet	Jan.	18,'32	8—Jan. 23,'32
Great Guns	Feb.	29,'32	1 reel
Hare Mail, The	Nov.	30	1 reel
Hot Feet	Sept.	14	6—Oct. 10
Hunter, The	Oct.	12	6—Oct. 10
Mechanical Cow	Oct.	26	
In Wonderland	Jan.	4,'32	6—Dec. 5
North Woods	June	29	1 reel..July 11
Radio Rhythm	July	27	1 reel..Aug. 15
Stone Age, The	Nov.	23	1 reel
Sunny South, The	July	13	1 reel..May 2
Trolley Troubles	Apr.	20	1 reel
RED STAR SERIES			
The Cat's Paw	July	8	2 reels.Apr. 4
Hello Napoleon	June	3	2 reels.July 11
Howdy Mate	July	22	2 reels
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept.	7	18—Aug. 15
No. 2—Trapped	Oct.	28	23—Oct. 31
No. 3—Sealed Lips	Nov.	11	17—Nov. 21
No. 4—House of Mystery	Dec.	16	16—Jan. 2,'32
No. 5—The Red Shadow	Jan.	20,'32	2 reels
No. 6—Circus Showup	Feb.	17,'32	2 reels
SIDNEY-MURRAY COMEDIES			
Models and Wives	Nov.	25	20
Stay Out, The	May	5	2 reels
SLIM SUMMERVILLES			
Let's Play	Apr.	29	2 reels.Aug. 8
Parisian Galeties	June	17	2 reels.Aug. 8
SPORTS REELS			
Backfield Plays Notre Dame Football	Sept.	28	1 reel
Basket Ball Reel No. 1 Doc Meanwell	Dec.	21	1 reel
Basket Ball Reel No. 2 Doc Meanwell	Dec.	28	1 reel
Basket Ball Reel No. 3 Doc Meanwell	Jan.	4,'32	1 reel
Carry On Notre Dame Football	Oct.	3	1 reel
Developing a Football Team Pop Warner Football	Nov.	2	10
Famous Plays Notre Dame Football	Sept.	21	1 reel
Football Forty Years Ago Pop Warner Football	Nov.	9	9—Oct. 24
Just Pals Babe Ruth No. 2	Feb.	22,'32	1 reel
Offensive System Notre Dame Football	Sept.	14	1 reel
Perfect Control Babe Ruth No. 3	Feb.	29,'32	1 reel
Shifts Notre Dame Football	Sept.	7	1 reel
Slide, Babe, Slide Babe Ruth Series	Feb.	15,'32	1 reel
Soccer Pop Warner Football	Nov.	16	1 reel
Trick Plays Pop Warner Football	Oct.	26	1 reel
STRANGE AS IT SEEMS SERIES			
No. 10—Novelty	June	8	10—July 11
No. 11—Novelty	July	6	1 reel
No. 12—Novelty	Aug.	31	9—Aug. 29
No. 13—Novelty	Sept.	15	9—Oct. 10
No. 14—Novelty	Oct.	12	1 reel
No. 15—Novelty	Nov.	16	1 reel
No. 16—Novelty	Dec.	28	1 reel
No. 17—Novelty	Jan.	25,'32	1 reel
No. 18—Novelty	Feb.	22,'32	1 reel
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day Lloyd Hamilton	Sept.	30	2 reels
Bless the Ladies Summerville	Dec.	9	2 reels
Fast and Furious Daphne Pollard	Oct.	11	19—Oct. 8
First to Fight Summerville	Sept.	2	4 reels.Aug. 8
Hollywood Halfbacks	Dec.	23	2 reels
Hotter Than Haiti Summerville	Nov.	11	22—Dec. 5
Models and Wives Sidney-Murray	Nov.	25	2 reels
One Hundred Dollars Chas. Lawrence	Sept.	16	2 reels.Aug. 29
Out Stepping Don Brodie	Oct.	28	16—Nov. 7
Peekin' In Pekin Summerville	Dec.	30	2 reels
Robinsoe Grusoe & Son Lloyd Hamilton	Feb.	24,'32	2 reels
Running Hollywood	Jan.	27,'32	19—Jan. 23,'32
Sea Soldiers' Sweeties	Feb.	10,'32	2 reels
Sold at Auction Daphne Pollard	Jan.	13,'32	18—Jan. 9,'32

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown		2 reels	June 6
No. 2—An African Boma		2 reels	July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	
BELIEVE IT DR NOT—ROBERT L. RIPLEY			
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14
NEW SERIES			
No. 1		8	Dec. 5
No. 2		8	Dec. 19
No. 3		8	
No. 4		8	
No. 5		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13		21	Nov. 21
Thelma White and Fanny Watson			
No. 2—The Smart Set-Up		2 reels	
Walter O'Keefe			
No. 3—Of All People		22	Nov. 21
Thelma White and Fanny Watson			
No. 4—Relativity and Relatives		18	Dec. 12
Dr. Rockwell			
No. 5—Her Wedding Night-Mare		18	
Thelma White and Fanny Watson			
No. 6—Shake a Leg			
Thelma White and Fanny Watson			
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive		1 reel	
Billy Hayes-Bobby Jordan			
No. 2—Batter Up		1 reel	
Billy Hayes-Bobby Jordan			
No. 3—One Good Deed		9	
Billy Hayes-Dave Gorcey			
No. 4—Detectives		9	
Billy Hayes-Dave Gorcey			
No. 5—The Imperfect Lover		2 reels	
Jack Haley			
No. 6—His Honor, Penrod			
Billy Hayes-Dave Gorcey			
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery		18	
Janet Reade-Albertina Rasch Girls			
No. 2—Words and Music		17	Nov. 21
Ruth Etting			
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times!		17	
Barbara Newberry-Albertina Rasch Girls			
HOW I PLAY GOLF—BOBBY JONES			
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LODNEY TUNES SERIES			
SDNG CARTDDNS			
NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Doughboy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		1 reel	
No. 6—Battling Bosko		7	
MELDDY MASTER SERIES			
No. 1—The "Big House" Party		1 reel	
Earl Carpenter's Gang			
No. 2—A Havana Cocktail		1 reel	Apr. 25
Gastro's Cuban Band			
No. 3—Darn Tootin'		9	Dec. 19
Rudy Weldoeft & Orch.			
No. 4—Horace Heidt and His Famous Californians		8	
MERRY MELDDIES SDNG CARTDONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon			
THE NAGGERS SERIES			
MR AND MRS. JAGK NDRWORTH			
The Naggers at the Denist		1 reel	May 2
The Naggers at the Dpera		1 reel	
The Naggers at the Races		1 reel	Aug. 15
The Naggers' Housewarming		8	Sept. 8
The Naggers In the Subway		11	Aug. 8
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
NDVELTIES			
Bigger They Are, The Primo Garnero		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big Gity		1 reel	
Season's Greetings, The Ghristmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Glarence Whitehill		2 reels	
ONE REEL COMEDIES			
Baby Face Victor More			
Gold-Digging Gentlemen Al Klein-Joan Abbott			Aug. 22
I'll Fix It Kent-Lake			May 28
Lodge Night			May 16
Phillips-Cox Military Post, The Roberto Guzmaa			
Milky Way, The Neely Edwards			July 18
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Purely An Accident Brown-Kearns			May 18
Riding Master, The Poodles Hannaford		9	Dec. 26
Second Childhood		7	Dec. 26
Sitting Pretty Joe Phillips-Ruth Donnely			May 9
Strong Arm, The Harrington-O'Neil			
Travel Hogs Hugh Cameron-Dave Ghasen		9	Nov. 28
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Just a Gigelo Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER PDT SERIES			
No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe			
No. 7—The Movie Album			
No. 8—The Wise Quacker Novelty with cast of ducks		9	
SPORTSLANT SERIES—TED HUSING			
No. 1		1 reel	Oct. 24
No. 2		9	Sept. 26
No. 3		1 reel	
No. 4		1 reel	
No. 5		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jane Winton		17	Dec. 19
No. 4—Symphony Murder Mystery, The Donald Meek-J. Hamilton		18	
TWD REEL CDMEDIES			
Gigolo Racket, The Helen Morgan		20	Aug. 1
Meal Ticket, The Jack Pearl			June 13
23 Skidoo Lew Fields			May 2
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			June 6
For Two Cents De Wolf Hoper			Sept. 5
Good Mourning Eddie Foy-Dressler-White			Aug. 15
Silent Patrner, The Billy Gaxton		17	Sept. 5
Success Jack Haley			
WAYNE AND WHITE COMEDIES			
Good Pie Forever Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero Billy Wayne		7	Dec. 5
Inventor, The Billy Wayne-Thelma White		1 reel	May 16
WDRLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		1 reel	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	

SERIALS

NAT LEVINE

(EAGH SERIAL I2 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Galloping Ghost, The Harold Red Grange	Sept.	15	
Lightning Warrier, The Rin Tin Tin	Dec.	1	
Shadow of the Eagle	Mar.	1,'32	
Vanishing Legion, The Harry Garey-Edwina Booth	June	10	July 25

UNIVERSAL

(EAGH SERIAL I2 EPISDDES DF TWD REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Battling with Buffalo Bill Tom Tyler-Rex Bell	Nov.	28	Oct. 3
Danger Island Ken Harlan-Lucille Brown	Aug.	24	Aug. 1
Detective Lloyd Jack Lloyd	Jan.	4,'32	Jan. 16,'32
Heroes of the Flames Tim McGoy	June	2	

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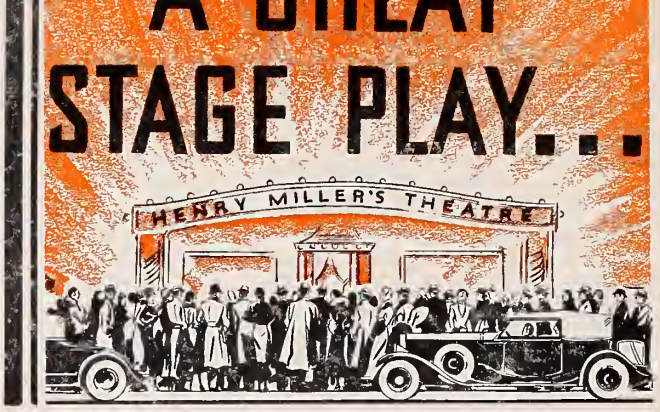
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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

NATIONALIZING INDEPENDENTS

Eastern companies plan association to unite with western in national organization

FOREIGN FILMS IN AMERICA

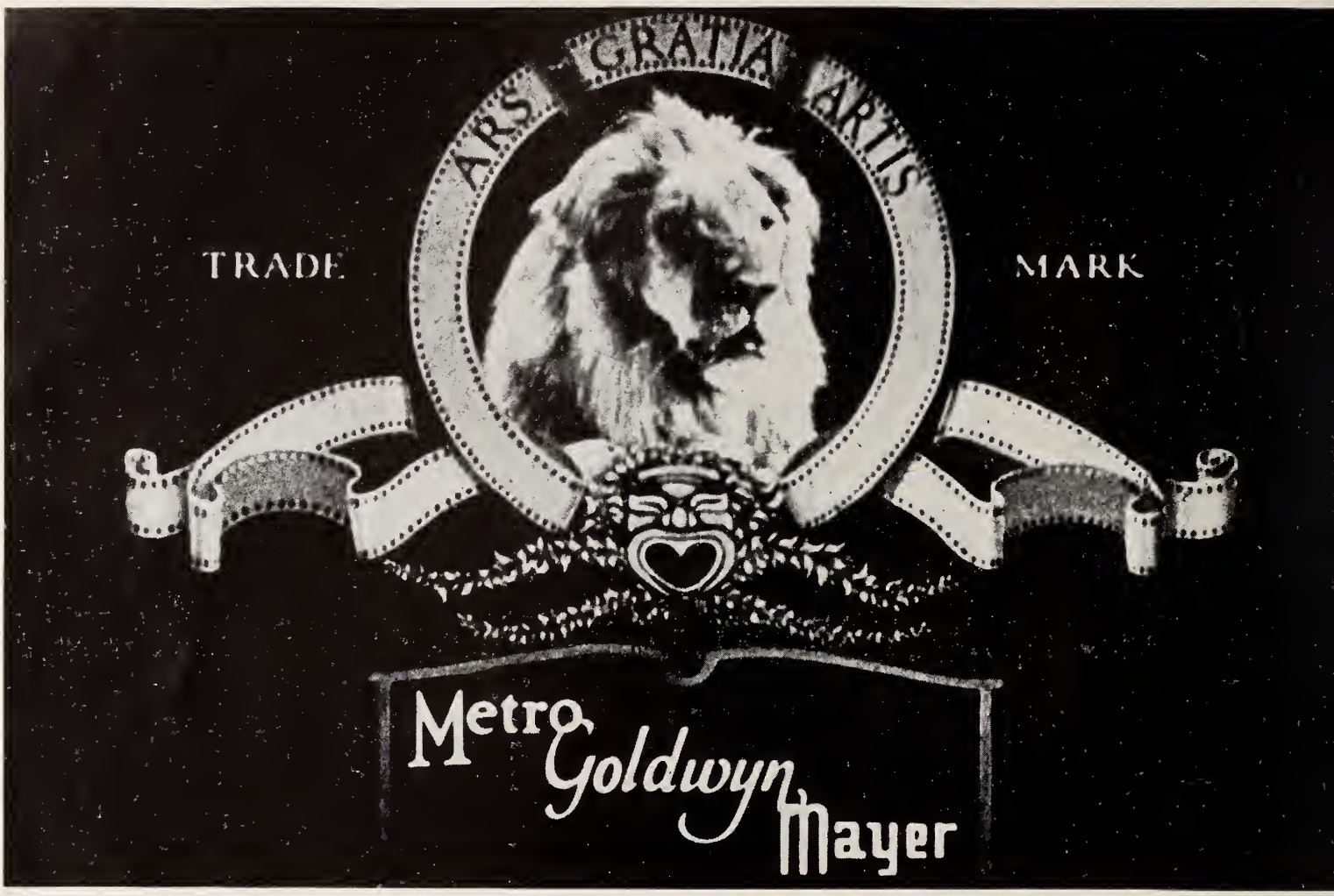
Dark houses to reopen with pictures made overseas, in experiment; 150 films to be available

Carl Laemmle—Universal 26th Anniversary Jubilee

Vol. 106, No. 6

Entered as second-class matter January 13, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway New York. Subscription, $3.00 a year. Single copies, 25 cents

February 6, 1932



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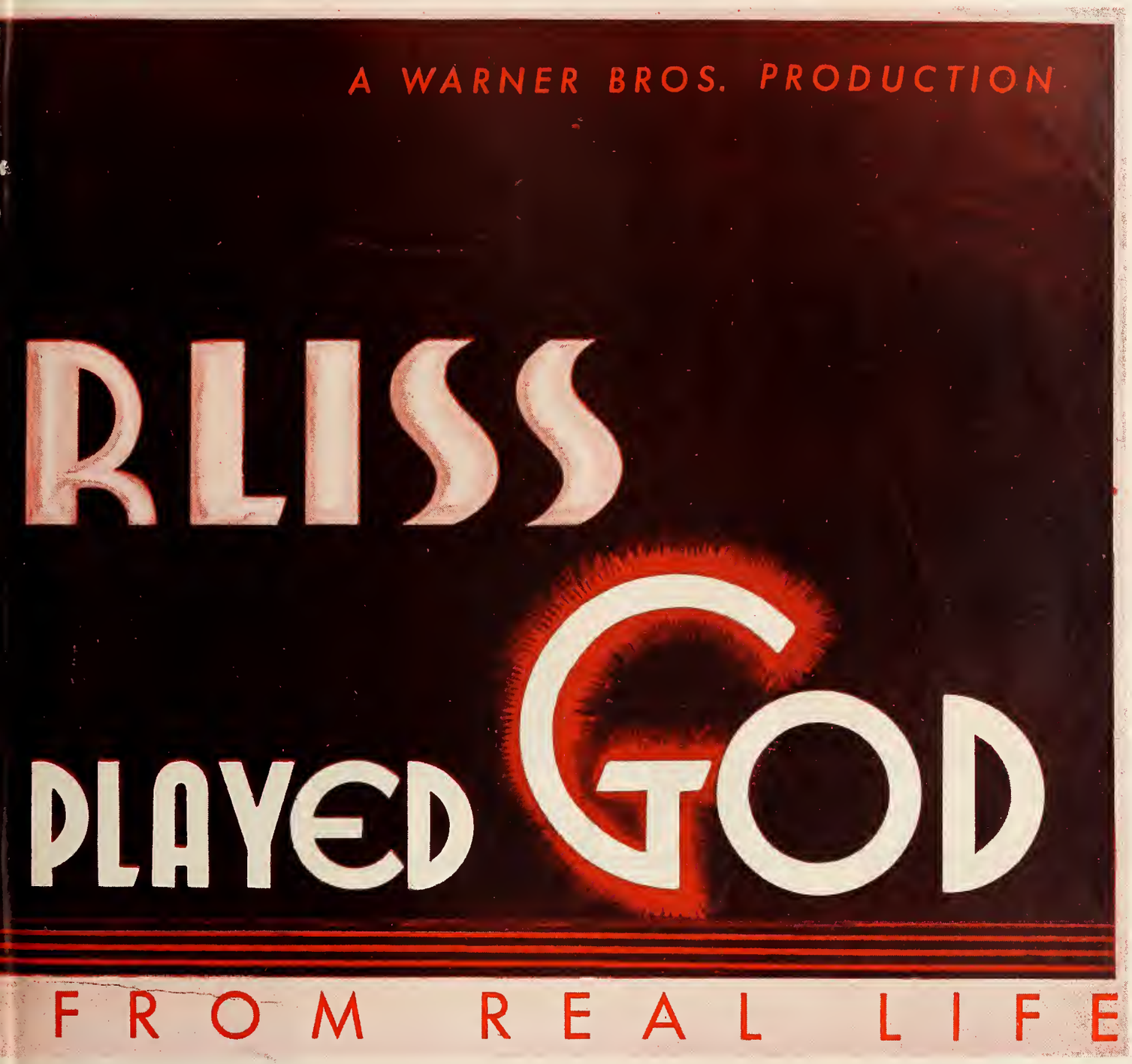
IN 1932

WARNER BROS.

ANNOUNCE...


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IT BRINGS A NEW PRESTIGE TO MOTI

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Educational Pictures

"THE SPICE OF THE PROGRAM"

FEB -5 1932
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MOTION PICTURE HERALD

Vol. 106, No. 6 February 6, 1932

HAIL COLUMBIA!

THE week's realignments in Columbia Pictures Corporation, by which Mr. Harry Cohn becomes president, with Mr. Joe Brandt retiring to a post on the board of trustees and Mr. Jack Cohn vice president in charge of distribution, brings sharply to attention one of the more significant and interesting developments of the industry in recent years.

The rise and career of Columbia might well be taken by students of the industry as a markedly perfect type form of corporate development within the institution of the motion picture. It began as the personal enterprise of the three enterprising young executives under the rather personified name of C. B. C. Pictures. This enterprise, in a period when several old and once substantial enterprises were undergoing processes of disintegration under the pressure of changing conditions, accumulated strength and grew up from a state's right concern to a substantial national production and distribution concern.

It is interesting, too, to observe that Columbia, like the hardier trees of the orchard, has grown up from its own roots and has built on earned rather than acquired capital. It is a coincidence that this evolutionary week in Columbia comes in the midst of the Laemmle-Universal Jubilee, for it was in the busy, pioneering, ambitious Universal that the founders of Columbia served their novitiate and acquired that authority of showmanship for which there is no substitute. All the film world knows, too, that charmingly humorous story of the constructive intrigue by which Mr. Jack Cohn and the late George Loane Tucker conspired, without authority or the knowledge of the company, that first great Universal feature drama, "Traffic in Souls." It was a beginning which got somewhere, and is still going.

△ △ △

JAPAN AND PICTURES

WITH belligerent, busy little Japan looming large on the map of world affairs these days, there is a special interest in considering some spectacular facts about its motion picture industry. Creditable statistics report that Japan produced more than 700 feature length photodramas in 1930 and a comparable number in 1931. This product has come from some twenty concerns, with four-fifths of it from four dominant organizations. Japan has some 1300 theatres of which only about 200 play any considerable percentage of foreign productions. A thousand houses are exclusively devoted to the native pictures. The Japanese take their pictures in large doses. A twenty-two-reel program is standard in the all-native theatres. The American double bill would be just a curtain raiser in Tokyo. The Japanese feature drama is really what Hollywood used to call "a quickie," being produced in haste at an average cost of about $5,000.

Incidentally, all pictures in Japan have been "talkies" for some thirty years. It began when imported productions with titles in alien languages offered the only screen fare. The Japanese exhibitors installed, on stage beside the screen, an expert monologist, the "benshi," who explained, interpreted, mimicked. These voices of the screen became popular and developed followings even as the announcers and crooners of the American radio today. In consequence the cinema art of Japan cares little indeed for the costly, complex sound mechanism.

This intense, indigenous film development in Japan is an important indication of an inevitable evolution. Differences in terms of thought and expression, greater than mere linguistic differences, are probably responsible for the relatively more early and ardent development of an insular film art in Japan.

△ △ △

ADVENTURE IN TECHNIQUE

ROMANCE of reality lives again on the screen in "The Magic Carpet" of Movietone, the one-reel travel-adventure-pictorial series which Mr. Truman Talley is producing for Fox. From Zanzibar to Manhattan come factual recordings of the sound camera so treated in the editorial processes that the significant and important natural sounds are preserved while the mere noise, with which so much of topical screen record is cursed, is selectively subdued or eliminated in behalf of an interpretive and sympathetic musical score. The technique is important and might well enjoy the thoughtful consideration of the makers of drama.

Once again, as has been endlessly true through all screen evolution, the newsreel is the working pioneer of technique, the explorer of the scope of the tools of the art.

Most meritoriously "The Magic Carpet," with its abundance of sound facilites, avoids banal explanatory remarks from off stage oracles, and ventures no wisecracks anent the labors of Creation. The camera is permitted to record humor, excitement, thrill and beauty, presented to the audience on their merits without proclamations of the obvious. It may be observed that the patrons who are admitted to have the intelligence to follow a sophisticated dramatic plot will also know that the thundering Victoria is a waterfall without information from the wings.

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BUYERS COMING BACK

THERE'S business cheer from the heart of America, reporting right from the class which buys motion picture admissions, in a statement from the Seventh Federal Reserve District, covering Illinois, Indiana, Michigan, Iowa and Wisconsin, relating that department store sales for December were 66 per cent above November. That is, to be sure, partly seasonal, but it is important to observe that the December figures, while under those for the month in 1930, are above those for any other December since 1922.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating EXHIBITOR'S HERALD, founded 1915; MOTION PICTURE NEWS, founded 1913; MOVING PICTURE WORLD, founded 1907; MOTOGRAPHY, founded 1909; THE FILM INDEX, founded 1906. Published every Thursday by QUIGLEY PUBLISHING COMPANY, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovelstad*, Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific State Life Building, *Leo Meehan*, manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring*, representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt*, representative. *Member Audit Bureau of Circulations.* All contents copyright 1932 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. BETTER THEATRES (with which THE SHOWMAN is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of MOTION PICTURE HERALD. Other Quigley Publications: MOTION PICTURE DAILY, THE HOLLYWOOD HERALD, THE MOTION PICTURE ALMANAC, *published annually*, and THE CHICAGOAN.



Still Photography by
JOHN A. TONDRA

Samoan silhouette . . . a native girl watching a storm brewing over Pago. This picture was shot while Fox Movietonews cameramen were making a special one-reel travel film, "In the South Seas," and is representative of the great wealth of pictorial beauty it contains.

the still of the month

HARRY COHN BUYS BRANDT INTEREST AND BECOMES COLUMBIA PRESIDENT

Jack Cohn Named Vice-President; No Changes in Policies Indicated; Wanger Also Is Made a Vice President

The purchase of Joe Brandt's interest in Columbia Pictures Corporation by Harry Cohn was followed this week by his retirement as president and the simultaneous election of Harry Cohn to the presidency and of Jack Cohn to the vice-presidency.

Selection of Walter Wanger as a vice-president was announced late Wednesday.

In an official announcement from Columbia's headquarters in New York, the new president indicated that there will be no change in policies and management of the corporation which the three partners have so successfully operated. Harry Cohn further indicated that "we hope to announce very soon a lineup of augmented executive personnel," including the "acquisition of one or two of the foremost figures" in the industry. Jack Cohn will continue to be a dominant factor in the administration of Columbia's affairs, with his personal attention given to distribution. President Harry will, as heretofore, spend the major portion of his time at the Hollywood studios.

The basic employee personnel, both in distribution and production, will remain as is, Harry Cohn discloses in the announcement, which follows:

"To set at rest all conjecture concerning the status of the present officials of our organization I wish to state that following the resignation of Mr. Brandt as president of Columbia Pictures Corporation, I have been elected to the presidency and that Jack Cohn has assumed the duties and title of vice-president.

"It is with regret that we announce the acceptance of Mr. Brandt's resignation, who, in association with Jack Cohn and myself, has directed the destinies of Columbia for many years. While this association has been most pleasant at all times, Mr. Brandt felt himself in need of a long deferred rest from his arduous duties. While he welcomes the opportunity afforded by his retirement for a vacation, he shares with us the regret occasioned by the present termination of several years of congenial team work in the interests of our company.

"On behalf of the company, I wish to emphasize the fact that the policies and management will be carried out as heretofore. Our entire thought, as in the past, will be to serve to the fullest extent possible the interests of the thousands of exhibitors who have learned to depend upon Columbia to protect their box-offices.

"In keeping with the natural expansion of the production and distribution activities of our organization, I hope to have an interesting announcement to make in the near future concerning the acquisition of one or two of the foremost figures in the motion picture industry. We are not standing still. We are forging ahead, as always. With this thought in mind, we hope to announce very soon a line-up of augmented executive personnel which will increase the already expressed confidence of the industry, as well as the public, in our ability to maintain and strengthen the dominant position Columbia has achieved.

"The basic employee personnel, both in the production and distributing branches, will remain as it has been in the past and I wish to avail myself of this opportunity to express our appreciation to all employees, East and West, and throughout the world, of the loyalty and services they have contributed in the past and to assure them that I know we can depend upon them for this same support in the future."

Mr. Cohn's statement was followed on Wednesday by this announcement from Columbia:

"Harry Cohn's first action as the newly-made president of Columbia Pictures is to announce the selection of Walter Wanger as vice-president of the company. The appointment takes effect immediately. The induction of Mr. Wanger, who was general manager of the production department of Paramount for more than six years, is in line with Mr. Cohn's announced policy of bringing new and young blood into Columbia.

"Mr. Wanger's theatrical experience dates from his association with Granville Barker in 1914, through some years as a legitimate producer in America and England and his period as Paramount's general manager of production.

"Mr. Cohn stated that he was happy to acquire the cooperation of Mr. Wanger in the efforts of the present Columbia management to maintain its reputation as the leading independent film producing organization."

Harry Cohn Will Spend Most of His Time at Studios While Jack Cohn Continues in Distribution; Brandt Stays as Trustee

Executives at Columbia would not discuss the nature of Wanger's specific duties.

Brandt will remain as one of the trustees, retiring officially on March 1. Following the vacation mentioned in Columbia's official announcement, Brandt has not decided upon future plans.

Columbia Pictures now has outstanding 17,731 shares of $3 cumulative convertible preferred stock and 164,098 shares of no par common. On June 30, 1931, the company listed total assets of $6,350,116.

It might be said that Columbia Pictures was inspired by the success and popularity of fan magazines, for it was this sort of

(*Continued on page 24*)

Principals in Realignment of Columbia

IT was in 1920 that C.B.C. (Cohn - Brandt - Cohn) brought out the first Screen Snapshot. And now, twelve years later, comes the change that makes Harry Cohn president of Columbia Pictures.



HARRY COHN



JACK COHN



JOE BRANDT

INDEPENDENTS IN EAST DISCUSS UNIT SIMILAR TO ONE ON COAST

Amalgamation Into One National Organization Will Be Next Step If New York Plan Materializes; See Wider Field

Independent producers and distributors in the East will be asked to band together in a cooperative body similar to the organization founded in Hollywood three weeks ago by practically all important independent concerns. If the New York plan materializes, efforts of its sponsors will be directed toward the amalgamation of both Eastern and Hollywood associations into one national organization.

Basically, the New York plan involves the establishment of a solid front of independents in their relationship with the motion picture industry, although its authors say that the movement has not passed the early stages of discussion. They have high hopes, however.

Would Decide Credit Ratings

In an effort to make the way clear for economically-sound franchise deals with state right exchanges, it is planned to determine the credit ratings of exchanges, which information will be available to producer members.

Various independents in recent weeks have pointed out that a wider field for independent effort is at hand, and inspired by this rapid reconstruction of an independent market, salvaged from a wreck made when sound changed the economic methods of operation, practically all of Hollywood's independent leaders banded together early in January in a cooperative and protective association through which it is hoped to strengthen their position in the industry. Known as the Independent Producers Association, the new unit immediately set to work to arrange new deals with studio labor, to promote stronger relations between producers and studios, study production costs with a view to lowering them, and take into consideration practically all phases of operation in which the independent is interested. M. H. Hoffman heads the Coast unit, sponsors of which also include Phil Goldstone, Al Mannon, Nat Levine, Morris Schlank, Burton King, Larry Darmour, C. C. Burr and Ralph Like.

In the meantime, the association in Hollywood last week made known that an immediate reduction in production costs is the first important task to be undertaken.

In a proposed code of ethics, there would be included a clause to do away with all trade acceptances, resulting in a state right exchange paying C. O. D. for prints.

Independents in the East are of divided opinion as regards the advisability of a New York association. "The plan would not fit into our scheme of things at all," stated W. Ray Johnston, president of Monogram Pictures, who said that his company "is really nationalized in that we have definite arrangements for distribution with 33 exchanges throughout the country."

There are only a few independent concerns headquartering in the East, the majority having offices on the Coast where production is centered.

Louis Weiss, president of Weiss Brothers, in commenting on the proposed Eastern combination, said: "It does not mean a thing. It might help, and possibly will not do any harm, but there is not a single evil in independent operation which cannot be cured by proper financing arrangement.

"The main point is that they all need money, and plenty of it, and it's about time they cut out the kidding and go and get it." Weiss suggested that a few independents should pool resources and open up the unprofitable or closed territories, establishing their own exchanges in situations which Weiss described as being "tight."

Weiss stated that the future of independents at the moment looks brighter than at any time in the past seven years. "However, we must use considerable energy in those territories where the going is bad, particularly in the South, at Denver and Minneapolis and elsewhere," he said, blaming the condition of the foreign market for making each distributor entirely dependent on American sales.

The proposed association in New York is favored by John R. Freuler, president of Big Four Film Corporation. Freuler places a maximum of faith in the future equality of the independents comparable to the national companies as factors in the industry. He pins his hope, specifically, on the newly formed IMPPA, which came into being recently on the West Coast.

"It now becomes reasonable," Freuler said, "that hopes should be renewed and tentative plans drafted for a sister affiliation here in the East among independent producer-distributors, some of whom are already involved in the IMPPA, like ourselves, through the association of their production heads. In our case Burton King's entrance automatically annexes us.

"Personally, I feel that any organization conducted on good business principles, with a live and let live policy, which I know animates this association, must be a powerful influence for mutual good.

Urges Constructive Plan

"Briefly, my feelings are that any association of producer-distributors should be objective—there should be a definite policy outlined and the platform should remain, at all times, and despite powerful influences, *distinctly constructive.*

"As a tentative formula I would suggest the following functions for such an Eastern association, which would of necessity have numerous ramifications and increasing responsibilities:

"(1) To fight compulsory censorship and to seek in its stead sane regulation by such helpful and rational bodies as the National Board of Review and other groups which have no ulterior motives, no ruthless tactics and which do not use their scissors as a medium for their own survival.

"(2) a—To bar multiplicity of expense in bettering product.

"b—To protect against piracy.

"c—To settle minor disputes without the delays which tend to interrupt the proper functioning of production, are expensive and ultimately break down a solid independent front.

"d—To allocate territories cooperatively.

"It is my belief, however," Freuler continued, "that the unions should be reassured of the association's desire and aim to work wholeheartedly with them. It would be regrettable should any antagonism be allowed to form as they have performed some fine and constructive work in the past and will undoubtedly continue as a stabilizing influence.

"It is patent that an association of this kind, welding the best interests of reputable independents, would be conducive to an added prestige and the time now seems ripe for their cumulative interest to become an assured reality."

Would Determine Credit Rating of State Right Exchanges; Opinion Split on Plan; Freuler Pins Hope on Association

This Week

Harry Cohn becomes president of Columbia after buying out interest of Joe Brandt; Walter Wanger is named a vice-president *Page 9*

Independent producers in East discuss organization similar to unit on the Coast *Page 10*

Foreign made films to reopen theatres dark for lack of suitable films; distributors of productions from abroad increase imports 20 per cent; Two circuits experimenting *Page 11*

Carl Laemmle-Universal Jubilee *Page 43*

Commercial value in cooperation with clubwomen stressed by Rita C. McGoldrick in address before AMPA in New York *Page 17*

Educational launching plans to distribute nationally for non-theatrical field *Page 23*

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FOREIGN MADE FILMS TO REOPEN HOUSES DARK FOR LACK OF FILMS

Distributors of Productions from Overseas Increase Imports 20 Per Cent; 150 Pictures Will Be Available, 120 Last Year

Anticipating the reopening of a number of theatres, closed for lack of product this season, distributors of foreign pictures in America will increase their imports approximately 20 per cent this year, it is learned. The additional foreign product available is intended for theatres of 200 to 600 seats which, it is believed, may be operated profitably in many instances with a foreign picture policy.

Operators of small theatres in many metropolitan sections already are experimenting with this plan in houses which had been dark for several months, and several circuits are now reported to be toying with the idea. The Butterfield Circuit, which has approximately 38 dark houses in Ohio and Michigan, is reported about to reopen 10 to 15 theatres for the showing of German pictures exclusively. The Wilmer & Vincent Circuit has reopened two theatres in Pennsylvania for the purpose of experimenting with foreign picture programs, which, if they prove successful in these houses, may be extended to others. In all, approximately 50 theatres have been or are about to be reopened with foreign pictures.

150 Pictures Available

Expecting a slightly increased demand from these additional outlets, American distributors of foreign product will have available this year approximately 150 pictures, as compared with about 120 last year. German pictures will comprise more than half of this number.

The 150 foreign pictures which will be distributed in America will be selected from a foreign offering of more than 200 productions. Numerically they will embrace the following dialogue divisions: German, 80; English, 30; French, 15; Russian, 10; Italian, 4; Swedish, 2; Czecho-Slovakian, 2; Spanish, 2; Yiddish, 2; miscellaneous, 3.

The German picture distribution will be centered largely in three organizations—Tobis Forenfilms, Ufa, and Capitol Film Exchange. British International Pictures will handle virtually all English-made imports; Pierre Arnaud, the French, and Amkino, the Russian.

Ufa Reducing Imports

While most other large distributors of foreign pictures in America will increase their imports this year, Ufa will reduce its imports almost 50 per cent. Ufa's quota this year will be 12 to 15 pictures, as compared with 24 imported in the past twelve months. Capitol Film Exchange, which had 12 German pictures last year, will offer a minimum of 26 this year. Tobis also will have a minimum of 26 German pictures, the same number offered last year. B I P will increase its 17 of last year's block to 26 this year. Corresponding increases in imports also will be made by several smaller importers during the year.

Except for English dialogue pictures, either British-made or the English versions of other foreign producers, little benefit to foreign distributors is expected to accrue during the year as a result of the American product shortage. This belief is general among distributors of foreign dialogue pictures despite the plans for inaugurating foreign programs in theatres about to be reopened. Herbert Grau, Ufa representative, describes foreign program policies in American theatres as being still in an "experimental stage." Too few American exhibitors, he believes, have the required knowledge of foreign pictures to exploit and merchandise them with any great degree of success. In his opinion, it will require another two years to establish a stable market for foreign pictures which could be sustained by exhibitors experienced in foreign picture showmanship.

Poor Imports Blamed

Grau believes that the American market for foreign pictures was handicapped from the start by imports of foreign product of a poor grade. Pictures of lower than average quality, he says, were imported by indiscriminate shoppers in such numbers that the foreign-born American patronage soon found them distasteful, and the American patronage lost its first early interest in foreign product. Ufa's two outstanding pictures, so far as American audiences are concerned, have been "Variety" and "The Blue Angel," both Emil Jannings' pictures. Two new Ufa pictures which are attracting interest among American distributors are "Congress Dancers" and "Bombs of Monte Carlo." Deals for these with American distributors have been discussed, but nothing definite on either has resulted as yet. English versions of both have been produced.

Tobis, likewise, has two new productions in which American distributors are showing interest. One, "Mona Lisa," has been purchased for American distribution by RKO Radio; the other, "M," may be disposed of here to another major distributor. Both pictures are described as good examples of a new German production technique which has for its aim the reduction of dialogue to a minimum, with emphasis on action and picture values which are readily intelligible even to foreign audiences. Columbia is reported to be interested in distribution of another Tobis importation, "Mussolini Speaks."

Limited Outlets Restrict Grosses

American grosses on the average foreign dialogue picture are seldom impressive, due to the limited outlets, most of which are theatres of small seating capacity. The majority of grosses come somewhere between $10,000 and $20,000. The "surprise" grosses invariably are the result of American patronage, rather than of foreign-born patronage, and it was the popularity of "Zwei Herzen in ¾ Takt" with American audiences which sent its gross in this country to the comparatively sensational figure of $80,000.

"The Dreyfus Case," probably will establish an all-time American gross record when its run is completed. Already, it is estimated to have grossed more than $200,000 in this country. It has the advantages of English dialogue and a story founded on historical fact, which are expected to insure its longevity in the American market, as it falls into neither a "cycle" classification, nor one of time limits. Its gross will be from one-half to one-third of that of the average American-made picture, it is predicted. This picture was produced by Sud-Film at the B I P studios in England.

Butterfield and Wilmer & Vincent Circuits Experimenting with Foreign Product for Dark Theatres; Several Show Promise

"Michael and Mary" Another

The Gainsborough-Gaumont production, "Michael and Mary," which will be distributed in America by Universal, is also expected to record good grosses in this country.

In spite of these performances by exceptional foreign productions, little hope of American product is held by foreign producers. The American market is significant in the scheme of foreign distribution, but it is never expected to be an outlet on which to depend for vital revenues. The average foreign picture must rely upon its New York run for profit. Earnings everywhere outside New York just about cover costs of importation, selling and distribution. What is considered a good profit for the distributor of an average foreign picture here is frequently no more than $5,000.

Foreign pictures, unless when distributed by the producer, are bought on a royalty and percentage basis. The royalty, equivalent to a guarantee, is payable in advance, but is deductable from the 50-50 split of the gross which is commonly asked.

Dialogue and Prints Problems

Dialogue and availability of prints are two of the most important problems facing an American distributor of foreign pictures. One method of dialogue treatment that is increasing in favor here involves the super-imposing of translated titles onto the film just above the bottom frame, but the expense of this method prevents it from being a solution to the problem. An increasing demand for foreign pictures among American audiences, however, is forcing a wider use of this method. A growing number of theatres having as high as 60 per cent American patronage are now playing foreign dialogue pictures either regularly or occasionally.

The problem of prints is also an ever present one to importers of foreign pictures, due largely to higher costs of making prints abroad. For the initial print imported for screenings the cost approximates 6½ cents

(Continued on page 24)

EXEMPTION UNDER $1 MAY BE CONSIDERED

Would Relieve Motion Picture Theatres But Would Affect "Legitimate"; Acting Chairman Calls Tax Vital

By FRANCIS L. BURT

With U. S. Department of Treasury officials asked to make a new estimate of the revenue to be derived from the various taxes recommended by Secretary Mellon, on the basis of present conditions—the original estimates having been made in October and November—and Representative Crisp of Georgia, acting chairman of the House ways and means committee in the illness of Chairman Collier, warning that special taxes of some sort will have to be imposed, fear is expressed in official circles in Washington this week that some reduction of the present $3 exemption from admission tax may have to be adopted through necessity.

An exemption of $1 now appears to be most favored by the committee. Such an exemption, it is pointed out, would relieve motion picture theatres, outdoor parks, the smaller baseball teams and many of the circuses from taxes which representatives of those activities recently told the committee would kill their business.

Would Affect "Legitimates"

A $1 exemption would undoubtedly affect socalled legitimate theatres, whose representatives also made a strong plea before the committee, but, it has been suggested, apparently no tax can be imposed without hurting somebody and it is felt that most of those who can afford to attend legitimate theatres can also afford the tax.

Allied States representatives, testifying before the committee, indicated their position that motion picture houses in most instances would be all right under a 50-cent exemption, but that other amusements listed would be hard hit. The cheaper amusements are the recreation of the masses, it is said, and this consideration would point to the desirability of an exemption of at least $1.

Members of the ways and means committee last week were represented as planning to obtain all the necessary revenue from income and inheritance tax increases and taxes on the consumption of gas and electricity, telephones and imported oil and oil products.

Predicts Many Special Taxes

This week they are represented as pessimistic over the possibilities of the last four items. Strong protests have been received from many sources. One large company asserted that a tax of one-half cent a kilowatt on generated electricity would double their electric charge. Representatives of the oil importers declared that the imposition of a tax would stop almost entirely the inflow of foreign oil, that, by the way, being the purpose of the independent producers who suggested the tax.

"Every suggestion the Treasury has made for taxes has been opposed in the three weeks we have held hearings," Representative Crisp declared. "Unless the financial stability of the Government is made secure, economic chaos will follow. Every citizen in the United States will be affected adversely unless we balance the budget."

Many special taxes, the Congressman declared, will have to be levied because increases in income, inheritance and estate taxes will not yield sufficient revenue to balance the budget. The administration's tax plan, he said, would fall short by more than $250,000,000 of bringing the amount the Treasury estimated, making it necessary for the committee to devise new ways of raising revenue, even if it adopts all the Mellon recommendations, including the admission tax exemption of 10 cents.

It is said that so seriously has business been injured since the Treasury estimates were prepared three months ago that it is likely the tax bill will include a larger number of items than first anticipated and there are indications that the committee will be forced to accept many of the President's recommendations.

$434,066 Is MGM Net for 12 Weeks Ended on Nov. 20

The income account of Metro-Goldwyn Pictures Corporation shows a net profit after taxes of $434,066 for the 12 weeks ended November 20, 1931. This compares with a net of $1,211,808 for the corresponding 12 weeks in 1930, according to a financial bulletin compiled by Dow, Jones & Company, Inc.

Gross profit for the period in 1931 reached $1,745,515, while the 1930 similar period, says the Dow-Jones report, showed $2,936,592.

Following is the income account of the company for the 12 weeks, with a comparison for the same period in 1930, 1929 and 1928, compiled by the Dow-Jones Company:

	12 wks. end. Nov. 20,'31	12 wks. end. Nov. 21,'30	12 wks. end. Nov. 22,'29	12 wks. end. Nov. 18,'28
Gross profit..	$1,745,515	$2,936,592	$3,192,240	$2,355,202
Oper. exp. ..	1,387,844	1,789,330	1,528,406	1,374,329
Oper. profit..	$357,671	$1,147,262	$1,663,834	$980,873
Other inc.....	135,586	229,792	73,637	101,448
Profit	$493,257	$1,377,054	*$1,737,471	*$1,082,321
Fed. taxes ...	59,191	165,246	.....	.....
Net profit..	$434,066	$1,211,808	.....	.....

*Profit before federal taxes.

Goldberg, Lesser to Confer

Joe Goldberg, former Columbia general sales manager, arrived in New York from the Coast this week to discuss with Sol Lesser a plan to inaugurate new production activities. Lesser is due in New York later. Negotiations involving acquisition of an existing distributing unit also will be begun by Goldberg and Lesser about February 15, it was reported.

Fox-Skouras Deal for Entire Wesco Group Is Closed

Official confirmation of the deal by which Skouras Bros. will operate approximately 550 Fox Wesco theatres, effective February 15, was made this week by Fox Film Corporation. Closing of the Skouras deal leaves Fox Theatres operating only five theatres. They are the Roxy, New York; and the Fox theatres at Brooklyn, Detroit, St. Louis and Washington. The Fox Theatre at Philadelphia is included in the Skouras arrangement, while the Fox, at Atlanta, is being operated by Loew's.

The Skouras deal provides for an operating agreement for a period of years and does not involve the sale or leasing of the properties, the Fox announcement states. Included in the Wesco group of approximately 550 are the Fox West Coast Theatres, and its many subsidiaries operating out of Los Angeles, the Midwest and Midland Divisions, operating out of Kansas City, and the Fox Midwesco Theatres with headquarters in Milwaukee. Skouras, it is reported, will operate the Wesco group on a profit sharing basis with a salary guarantee.

Harry Arthur, general manager of Fox West Coast, was reported remaining in that post as a Skouras partner. His contract with Fox has four more years to run. Oscar Oldknow, executive vice-president of Fox West Coast, is also reported as remaining with the new Skouras operating organization in the same capacity. Details of these arrangements were expected to be completed during the Coast visits of Edward R. Tinker, Fox president; Richard Rowland, Fox vice-president, and Spyros and George Skouras. The Fox executives are already in Los Angeles, while the Skouras brothers were to leave New York this week for the Coast. Oldknow has been given a new four-year contract by Fox West Coast Theatres.

Reports that E. L. Alperson and Eddie Peskay, formerly with Warners, were to operate the Fox Midland Circuit for the Skouras organization were denied this week by Elmer Rhoden, Fox Midwest Midland division manager, who remains in that post. Alperson and Peskay, however, may later be given management operation of some other division of the Wesco group under Skouras, it was said. Indications were that Alperson might be placed in general charge of the Skouras New York offices to personally supervise film buying. Jack Sullivan, buyer for Fox West Coast Theatres, would remain in that position, although answerable to Alperson. L. J. Ludwig, who resigned from Publix "by friendly arrangement" to join the new Skouras organization, will also have an important post with the brothers.

Meanwhile, plans were announced in New York by which Skouras house managers are to be placed on a profit sharing basis. Each manager has received expectancy gross figures for the first 14 weeks and, provided the gross intake for the period is above the expectancy figure, house managers will receive 10 per cent of the overage. For managers whose theatres have been operating at a loss, a plan has been worked out whereby they will share in 10 per cent of decreased losses over the 14-week period.

THE CAMERA REPORTS



ON 20,000-MILE TRIP. Hal Roach, comedy producer releasing through M-G-M, about to hop off on the 20,000-mile airplane journey that is taking him to all major points of Central and South America, accompanied by Arthur Loew, foreign manager of M-G-M, who is inspecting M-G-M interests in those regions. The pilot is James B. Dickson.



COUPLA HICKS. That is, professionally, for we suspect otherwise when they remove their disguises. At right none other than J. C. Jenkins, the Herald's roving commentator, as he met up with "Chic" Sale, the specialist in rustic roles and other things, at Warner Brothers during "Jaysee's" current sojourn in Hollywood.



CARLE LAEMMLE ENTERTAINS FOR FRENCH PRODUCER. Those attending the Universal president's studio party at Universal City for Marcel Vandal, who is now visiting the American film production capital. In the front row are Henry Dilot, Tala Birell (new Universal star from Vienna), Laemmle and M. Vandal. Among the others are Lew Ayres and his wife, Lola Lane; William Wyler, Robert Flory and his wife; Boris Karloff, Tom Brown, Andre Luguet, Paul Kohner and Karl Freund.





PRESENT FOR OPENING. Edward Sutherland, director, on deck for the Dallas, Tex., showing of M-G-M's epic of those who brave the sea and air as members of the Navy aviation squadron, "Hell Divers" the picture calls them. Those shown in connection with the opening at the Melba theatre in Dallas are J. B. Alexander, airplane pilot; Paul Short, managing director of the Melba; Frances Bacon, Dallas girl; Sutherland, and Ike Sewell, traffic manager of American Airways.

NEGLIGEE. (Left) One whom we shall presently see, to some extent at least, in a picture called "Love on a Budget," skimping a bit in the matter of dressing gowns. She's Polly Walters, one of the newer attractions on the Warner roster.



PASSING OF THE WEST. That it may be preserved in celluloid and wax. No, life on the plains isn't what it used to be, what with Indians standing around peaceably watching tenderfeet setting up sound and camera apparatus. This location shot shows the Bill Cody-Andy Shuford company getting ready for sequences in a new Monogram Western, "Texas Pioneers."



THAT SNOWSTORM! Looking through an arch at Movietone City, down a street scene set after it had become augmented by some of the snow that fell the other day in and around Hollywood (all together now!) "for the first time in 54 years."



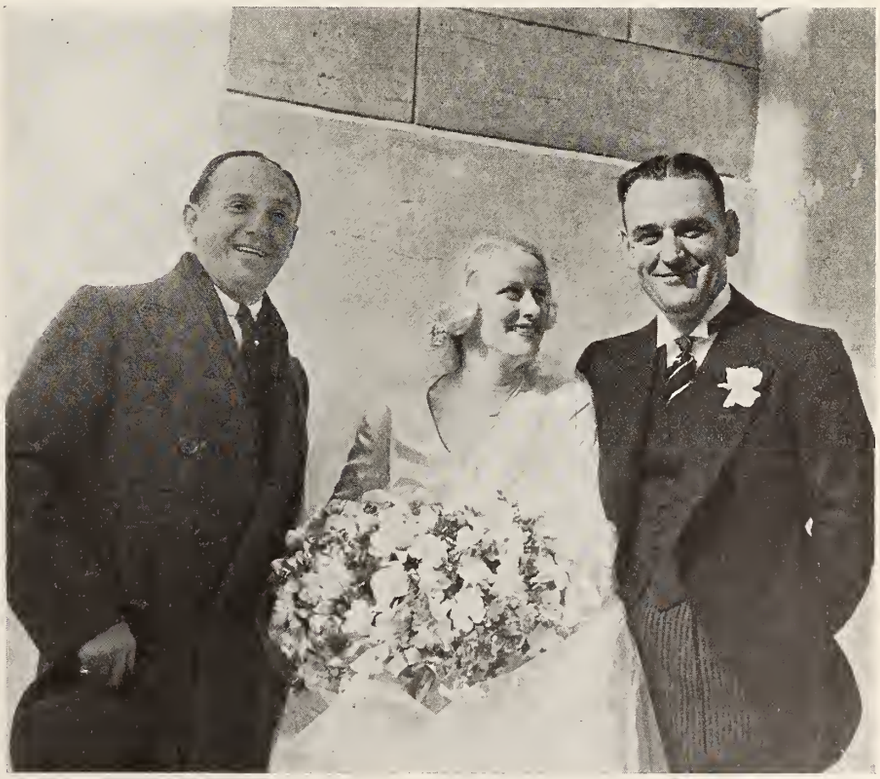
TURF CELEBRITY VISITS STUDIOLAND. As Steve Donoghue, one of the leading jockeys of England and winner of many a Darby (Durby to you), was the guest at the Paramount West Coast studio of Sari Maritza, English actress now under contract to Paramount, and Albert Kaufman, Paramount execu'ive. Reading left to right, Donoghue, Miss Maritza, Kaufman and Vivian Gaye, Miss Maritza's manager. Donoghue is spending a short vacation in this country.



THREE HEADS. (Right) A single thought: To get their pitchers in the paper. Well, here they are, a trio of comely Educational misses who cavort in Ideal comedies. Admiring from ceiling to floor, they are Frances Dean, Virginia Brooks, Rita Flynn.



EXHIBITOR TWOSOME. At the winter resort, Pinehurst, N. C., this season—S. L. Rothafel, now head of RKO's theatre interests in Rockefeller City but still "Roxy"; and Charles W. Picquet, president of the North and South Carolina Theatre Owners Association.



JUST MARRIED. Following the ceremony in Hollywood which united the screen actress, Lucille Williams (born Jacqueline Miller) and John H. Harris, wealthy theatre owner of Pittsburgh. Bride and groom are shown at right, the other member of this bit of nuptial post mortem being Jack L. Warner, vice president in charge of production for Warner Brothers, who was an honor guest at the wedding.

BRITISH RENTAL WARFARE LOOMS WITH REVOLT OF INDEPENDENTS

$1,881,927 Credited To Warner Earned Surplus in Quarter

Warner Brothers, Inc., and subsidiaries in the quarter ended Nov. 28, 1931, achieved a crediting of a total of $1,881,927 to earned surplus account, this including a profit of $1,629,152 on redemption of $3,600,000 face value 6 per cent convertible debentures and profit of $252,775 on redemption of subsidiaries' funded debt. Of the $3,600,000 of debentures (series due 1939) retired, $1,287,500 is in anticipation of the annual purchase fund requirement due Aug. 1, 1932.

A net loss of $1,848,868 was reported, after amortization, depreciation, interest, federal taxes, minority interest, and so forth. For the quarter in 1930 that ended November 30, there was a net profit of $1,576,421.

Consolidated income account for the quarter ended November 28, 1931, follows: Operating profit, $7,830,447; amortization of film costs, $5,701,343; amortization and depreciation of all properties, $2,392,241; interest and discount, $1,679,040; provision for investments in affiliated companies, $83,301; federal taxes, $6,105; loss, $2,031,583; other income, $187,841; loss, $1,843,742; minority interest, $5,126; net loss, $1,848,868; preferred dividends, $99,240; deficit, $1,948,108.

Earned surplus account follows: Earned surplus August 29, 1931, $223,747; add: profit on redemption of $3,600,000 face value 6% convertible debentures, $1,629,152; profit on redemption of subsidiaries funded debt, $252,775; total $2,105,674; deduct: Net loss for quarter ended November 28, 1931, $1,848,868; loss on capital assets, $61,764; preferred dividends, $99,240; leaving a balance of earned surplus on November 28, 1931, of $95,802.

Arbitration Resumed in the Warner-Western Electric Case

Hearings were resumed on Tuesday at 195 Broadway, New York, by the arbitration board, composed of Nathan I. Miller, Frank Hogan and Judge Hiscock, in the dispute over royalties between Western Electric and Warner Brothers.

It is not definitely known whether or not this session will be the final one, or the length of time the board will sit. It was previously thought, however, that final testimony in the four-year-old dispute would be introduced at session now in progress.

Censor Gives Clean Bill

"The Man Who Played God," Warner feature starring George Arliss, shortly to open as a two-a-day in New York, Philadelphia and Los Angeles, has been passed by the New York censor without a single elimination.

Thousands of Exhibitors Demand Reduction of Film Prices to Those of Silent Days or Thereabouts; Negotiations Fail

By W. H. MOORING, London

A "state of war" has been reached in the British field, after a long process of attempted conciliation on the rentals question, in which Sam Eckman, Jr., of MGM, as president of the Kine Renters Society, and R. V. Crow, president of the Cine Exhibitors Association, have busied themselves for the past six months.

The present breakdown follows dramatically upon a period in the negotiations which held rich promise of success. But the situation is really grave, and it is doubtful whether the CEA will be able to do less than resist the KRS proposals. The rank and file of exhibitors are mustering strength, and demand that their association shall take a rigid stand against the maintenance of film rentals on established bases.

Thousands Urge Reduction

Thousands of exhibitors, all through the country, are agitating for a reduction of rentals to the silent level or thereabouts. There is serious argument by the exhibitors that rentals can be dropped to 15 to 25 per cent, as compared with the 33 per cent demands being made today. They are unwilling to consider the view that the loss of money to America consequent upon the fall in the pound sterling shall be met out of exhibitors' contributions, and they argue still more effectively that with a higher entertainment tax to meet, and the general effects of lower public spending power, rentals must come down.

Appeals are likely to the Board of Trade, through whom the exhibitors hope to obtain pressure on foreign interests operating on this side. Representations are likely to be made concerning the methods employed by certain American companies in order to obtain first picking in all the best films through extended pre-releases. There is also keen agitation for rental terms for independent exhibitors in line with rates paid by the circuits.

Can't Be Done, Say Distributors

The KRS case rests upon present economic difficulties. Renters say that a standard rate of rentals could not be instituted now, and that any general drop in the earning power of the imported film product would inevitably put many producers completely out of business and would thus reflect to the disadvantage of the exhibitor, whose future film supply would be impoverished.

Whether conferences between the CEA and KRS will be resumed very quickly is not certain at the moment; presumably when hot tempers subside, the parties will have to get together again.

But in the meantime it is plain that the Exhibitors Association, with a growing left wing movement, can no longer hold its membership in leash, with a policy of meek submission, or even mock militancy. It has got to fight or the independent exhibitors, who after all rule the CEA, will break away and form a fighting force on their own. Sam Eckman is not to be envied; his job must now start at a point of re-creating confidence among exhibitors, who are now regarding his recent appeal for goodwill and cooperation between renters and exhibitors as so much preaching.

Meanwhile his year of office as CEA president is drawing to its close, and unless he takes on at his society's invitation for a further year, he will soon be succeeded by Arthur Dent, British executive of British International Pictures.

Canadian Trust Action Seen As Near Conclusion

The first indication of approaching conclusion of the trial of the three individuals and 15 companies and organizations on charges under the Canadian Combines Act and the Criminal Code came Saturday, January 30, when preparations were made for the release from government custody of papers and records belonging to the Toronto companies. These were carted back to the film offices by the truckload on February 1 and an air of normalcy was resumed in the numerous business premises. The documents and books were seized in raids by the provincial authorities three months ago.

Those actually on trial before Justice Garrow are 14 film distributing and theatre circuit companies with headquarters in Toronto; one association, the Motion Picture Distributors and Exhibitors of Canada, and three individuals only: N. L. Nathanson, former managing director of Famous Players Canadian Corporation; Samuel Bloom and Irving Samuel Fine, the last two being the directing heads of the Bloom and Fine Theatres, a subsidiary theatre group in Toronto of Famous Players Canadian Corporation. The latter company is one of the 14 firms on trial.

Scores of other firms and individuals were mentioned in the indictment but they are not facing any charges. In effect, they are mentioned as being among those with whom the accused had done business over a period of five years. Incidentally, those named in this manner include some of the big men of the industry in the United States while others are prominent in the trade in Canada as well as numerous firms such as affiliated chains or holding companies.

Al Zimbalist with Warners

Al Zimbalist is now affiliated with Warner Theatres at the company's Newark office. He recently completed his first play, "Private Wives."

COMMERCIAL VALUE IN COOPERATION WITH CLUBWOMEN: MRS. McGOLDRICK

Editor of "School and Screen," "Junior Show" and "Your Public" in Motion Picture Herald Addresses A M P A

Mrs. Rita C. McGoldrick, editor of *"School and Screen," "Junior Show"* and *"Your Public,"* departments of MOTION PICTURE HERALD, was a guest of honor at the weekly luncheon of the AMPA at Sardi's, in New York, on Thursday. Mrs. McGoldrick threw a new light on the activities of the organized groups all over the country in behalf of motion pictures, and outlined the commercial value of cooperation offered by clubwomen, Parent-Teacher associations, alumnae groups, church organizations and community Better Film Councils. Among other things, Mrs. McGoldrick said:

"For a good many years the woman 'uplifter' has been considered by the business men of the motion picture industry as something of a pest. She wanted the pictures to her liking but seemed to have no practical knowledge of the box office by which motion picture making is regulated. Producers, trying to meet the demand of organized club groups, spent large sums of money on high-grade productions. Paramount, for instance, made 'With Byrd at the South Pole,' and Warner Brothers, 'Disraeli'; United Artists threw their hat into the ring with the masterly presentation of 'Abraham Lincoln.' Fox produced 'Song o' My Heart,' featuring John McCormack. It is not necessary to tell the gentlemen experts in exploitation what happened in these instances. The public failed to support the type of picture it had demanded.

A Change Has Come

"But gradually a change has come to those leaders in the community who are directly influential upon audience reaction. There has been a dawning of a new understanding; a new light upon a problem that affected the producers even more strongly than it affected the public. With new awareness, clubwomen who pride themselves on being also good business women, began to see the other side of the question. Within the past few years those of us in close touch with this situation have watched the rising tide of helpfulness. In city after city, in the large and small towns from one coast to another, organized groups have elected motion picture chairmen to work *with* the producer and the exhibitor and not against them. It is a new program of constructive building—of getting down to the very bottom of the matter where fertilization at the root is more important than the clipping of withered leaves from the upper branches.

"Today I am rather proud to be the interpreter of the public groups to you, who are the professional interpreters of motion picture entertainment. For ten years it has been my pivilege to be chairman of the Motion Picture Bureau of the International Federation of Catholic Alumnae. I began this work in the name of a great national organization hoping to bring an influence to bear upon the production of better pictures.

"At the end of this ten-year period, looking back, I know that our present job is not to improve motion picture production but to improve the taste of the general public that creates the demand. In these ten years I learned the possibilities of advertising good pictures. We organized reviewing committees to see every picture released by the industry and all those coming into this country from abroad. Out of this service we were able to print a monthly list of endorsed pictures to which we wished to give the utmost publicity. It was always our policy to say nothing publicly about the bad pictures. We have never denounced or publicly objected to anything, although we have not hesitated to express our observations to the company making the objectionable film. But this has been done quietly and, we hope, courteously. The result was a building up of good will. The companies felt they could trust us; that if we saw a picture in preview and liked it, that picture would receive valuable publicity. If we disliked it nothing would be said.

A New Support for Films

"Since January, 1931, a year ago, I have been endeavoring in the pages of MOTION PICTURE HERALD to make all that is of value in this range of experiences and observations, and the whole sum of activities of related and interested organizations, available to the motion picture industry in general and the motion picture exhibitor in particular. The daily mail indicates that some thousands of exhibitors are finding it interesting and of value."

Mrs. McGoldrick then outlined the plan which she developed as an amateur in exploitation, the net total in results bringing in thirteen radio stations broadcasting her weekly review of better pictures as a free service; 163 newspapers reprinting the broadcast in whole or in part; 1200 women's clubs using the service as a guide for their work in their own communities. Eight foreign newspapers print the broadcast in column form, three of these in foreign languages. This, she pointed out, was only the beginning of the ramification of publicity open to the national organizations. In the state of Ohio alone, she said, there were 552 motion picture chairmen in the various club groups. In city after city their influence has been definitely felt, and in the development of the Junior Show, the family Friday night programs and in the concerted action for support of exceptional pictures, the results have been definitely registered at the box office.

Mrs. McGoldrick now believes that the tide is running so strongly toward constructive helpfulness by the organized groups everywhere that publicity men can no longer afford to ignore the possibilities which this form of exploitation offers to the companies, and that advertising men, making their right contacts with group leaders, will bring a new and invaluable support to the aid of their best pictures.

Hiram Brown 'Hopes' Kent Will Join RKO

President Hiram Brown of RKO departed from Hollywood on Tuesday for New York following lengthy conferences with home office and studio officials with regards production and policies. He will return to the Coast in three or four weeks.

Brown said on departing: "I am not going back to New York to resign. With regard to stories that I will resign in favor of Sidney R. Kent. I can deny them without qualification. I was the first to invite Kent to join RKO and I hope he will join us." He said he is pleased with the results of "Lost Squadron" and "Girl Crazy."

Reorganization of studio personnel was not effected by Brown while on the Coast. "We did nothing in the way of changes," he said. "We only came to decisions with respect to this year's program and discussed plans for next year's."

Brown definitely set the official production responsibility of the combined Radio and RKO Pathe studios upon the shoulders of David O. Selznick, executive vice-president in charge of production, prior to returning East.

He said: "To set at rest all further unfounded rumors as to the management of RKO-Radio Pictures studio, I wish to state that the entire picture production activities on the Radio Pictures lot and on the Pathe lot are under the complete and sole direction of David O. Selznick."

Brown, Lee Marcus, Ned Depinet, Selznick, Charles Rosenzweig, Arthur Lehman and Paul Mazur, representing banking interests, participated. Depinet is due at the home office next Monday and Rosenzweig the following week. J. S. Connelly, general manager of Pathe News, also took part in the conferences.

The RKO Pathe trade-mark, the rooster, has been dropped, and all future production will be consolidated under the Radio name, Schnitzer said after his arrival in New York. Radio will deliver 26 of the 36 features scheduled for this season, cutting 10 from the list, while all 27 of the RKO Pathe program, including six westerns, starring Tom Keene, will be released. RKO Pathe shorts will be produced and released according to the schedule formulated before the merger with RKO Radio.

The combined companies will produce between 30 and 40 features next season, with the probability being that the larger figure will be decided upon, Schnitzer indicated on his arrival. There is also a possibility that overhead will be cut somewhat to reduce the average cost of features.

Among the productions just completed and awaiting release at the studio are "Girl Crazy," "The Lost Squadron," "Lady With a Past," "Panama Flo," "Prestige," "Carnival Boat," "Saddle Buster."

ALLIED IS NO LONGER FOR 5-5-5 CONTRACT

To Release Arliss Film Immediately

Warner Brothers announced Wednesday that, "as a result of the urgent request of every leader in the motion picture industry," it had decided to forego roadshowing George Arliss in "The Man Who Played God" in the larger locations and will roadshow the picture only as a two-a-day in New York at the Warner theatre, February 10th and at the Los Angeles Western, February 9th. It was announced also that a most aggressive advertising and exploitation campaign would accompany the showing of the picture in each situation. The picture is to be released nationally for showing at regular admission prices, February 20th.

"In deciding not to roadshow 'The Man Who Played God'," says the statement, "the Warners were influenced by members of the Hays organization and the leading motion picture producers, who argued that because the Arliss picture is one for the masses as well as for the classes, to which the entire industry can point with pride as a notable film achievement; and because of the great good and healthy influence it will exert not only upon all present motion picture fans, but also the beneficial effect it will have toward winning more friends for the movies, the picture should be afforded immediate general release.

"Had the Warners followed their original plans to roadshow the picture, it would have been some time in 1933 before the production would have attained a general release. Another factor that prompted the industry's leaders to assure the Warners of wholehearted support for 'The Man Who Played God' was the fact that they felt this George Arliss triumph, which is a picture for all to which entire families can be taken, will go a long way towards silencing the harping criticisms of would-be reformers who have blinded themselves to the great good done by motion pictures and spend their time picking out isolated objections with which to assail the entire film industry."

Court Absolves Warners of Cinema Patents Infringement

A decision absolving Warner Brothers-Vitaphone of charges of infringements of laboratory patents, which was brought by Cinema Patents Corporation more than a year ago, was handed down this week by Justice Campbell in the U. S. district court at Wilmington, Delaware.,

Neither Samuel Darby, Jr., attorney for Warners, nor H. A. Huebner, attorney for Consolidated Film Industries, could be reached for statements up to the time of going to press. H. J. Yates, president of Consolidated, refused to comment on the Warner victory until he had seen a copy of the decision, which was not to have been available until the latter part of the week. Yates indicated, however, that Cinema Patents would appeal the decision.

Association Doubts Its Feasibility Due to Changed Conditions, Says President Steffes; He Praises Sidney Kent

Allied States Association has lost interest in the proposed 5-5-5 contract and no longer is concerned in its adoption, President W. A. Steffes told *Motion Picture Daily* in an interview in New York this week. Steffes ascribed Allied's loss of interest in the proposed uniform contract to "changed conditions in the industry since the 5-5-5 contract was proposed and drafted nearly two years ago."

Various factors in the industry are disturbed over failure of distributors to put the 5-5-5 agreement into effect, Steffes said. Allied, he added, entered the deliberations in good faith, saw them through to their conclusion, and then found distributors "walking out" on the agreement. "Now," he said, "because of changed conditions in the industry, Allied is not certain that it wants the contract or that it is feasible."

To Be Offered as Alternative

Gabriel Hess, counsel for the Motion Picture Producers and Distributors of America, said this week that the 5-5-5 contract would be offered exhibitors as an alternative contract with the opening of the new selling season this spring. Exhibitors, he said, will be offered their choice of either the uniform contract or an individual company contract by every distributor.

Steffes, who was in New York for conferences with Abram F. Myers, chairman of the board of Allied States, and H. M. Richey, business manager, concerning the Allied convention March 8 to 10, at Detroit, left New York for his Minneapolis home on Thursday.

Tribute to Sidney R. Kent was paid by Steffes.

"Allied has the highest regard and esteem for Kent, whose fair dealing and righteousness have endeared him to independents the country over," said Steffes.

Cites "Square Shooting"

"We who have worked with Kent during the 14 years he has been in the industry are appreciative of his fine understanding and square shooting. His work in trying to bring order out of chaos in the contract deliberations stamp Kent as one of the industry's greatest leaders. Allied is proud to consider him a friend and hopes that its close association with him will be continued."

Steffes also told interviewers this week that Allied would press an unrelenting fight against extended protection and desired a legal definition of what constituted "reasonable" protection. Representatives of the MPPDA described protection and zoning conferences as "dead issues."

The Month's Best Sellers and Renters

Following is the January-February list of "Best Sellers" and "Best Renters" published by The Baker and Taylor Company, one of the country's largest retailers of fiction and other types of books. The listings are compiled from the actual count of sales.

Best Sellers

December 21 to January 18

1. Mr. and Mrs. Pennington, by Francis Brett Young.
2. Arizona Ames, by Zane Grey.
3. The Harbourmaster, by William McFee.
4. The Man from Sing Sing, by E. Phillips Oppenheim.
5. Week-End Marriage, by Faith Baldwin.
6. Swiss Family Manhattan, by Christopher Morley.
7. Westward Passage, by Margaret Ayer Barnes.
8. The Man at the Carlton, by Edgar Wallace.
9. Maid in Waiting, by John Galsworthy.
10. The Weather Tree, by Maristan Chapman.

Best Renters

December 10 to January 10

1. Westward Passage, by Margaret Ayer Barnes.
2. Maid in Waiting, by John Galsworthy.
3. American Beauty, by Edna Ferber.
4. The Ten Commandments, by Warwick Deeping.
5. The Good Earth, by Pearl S. Buck.
6. Judith Paris, by Hugh Walpole.
7. Red-Headed Woman, by Katharine Brush.
8. A White Bird Flying, by Bess Streeter Aldrich.
9. Finch's Fortune, by Mazo de la Roche.
10. Two People, by A. A. Milne.

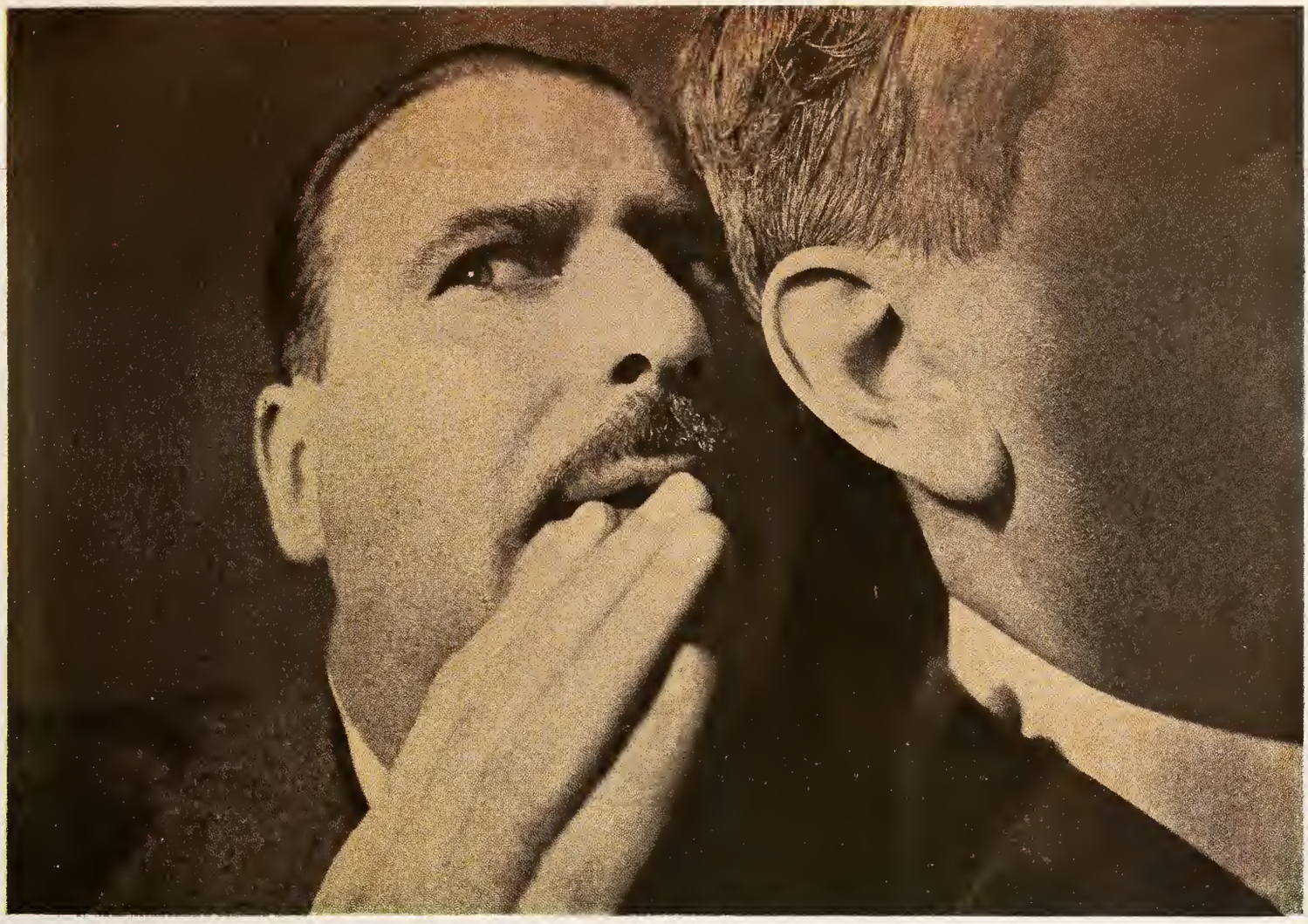
"Fifth Commandment" Is New Title of "The Man I Killed"

"The Fifth Commandment" was announced on Wednesday as the new title of Ernst Lubitsch's "The Man I Killed," the Paramount picture with Lionel Barrymore, Nancy Carroll and Phillips Holmes in the leading roles, recently given its premiere at the Criterion Theatre.

The change was made because of the erroneous impressions caused by the former title in the minds of the public as to the character of the film play.

General Electric Orders Off

The General Electric Company, which is part owner of RCA and supplies much theatre equipment, reports orders having a total value of $49,321,480 for the three months ended December 21 last, compared with $74,168,480 in the final quarter of 1930. During all of 1930 orders totaled $252,021,496, compared with $341,820,312 in 1930.



The WHISPERING CAMPAIGN that ruined a theatre!

Stop it before it stops you!

(continued)

"He's SLIPPING!"

"The lobby used to be JAMMED!"

"Is it NEW management?"

"It's BAD management!"

"We used to go REGULARLY!"

"What HAPPENED?"

"His programs are TERRIBLE now!"

"The house even LOOKS seedy!"

"Poor pictures KILL a theatre quick!"

"We go ACROSS THE STREET now!"

"So do WE!"

"So does EVERYBODY it seems!"

"We like the shows there BETTER!"

"The theatre is more CHEERFUL!"

"Good pictures made it SUCCESSFUL!"

"Too bad about the OTHER theatre!"

"That's *his* WORRY!"







STOP the TALK

before it tears brick and mortar, piece by piece from your house—

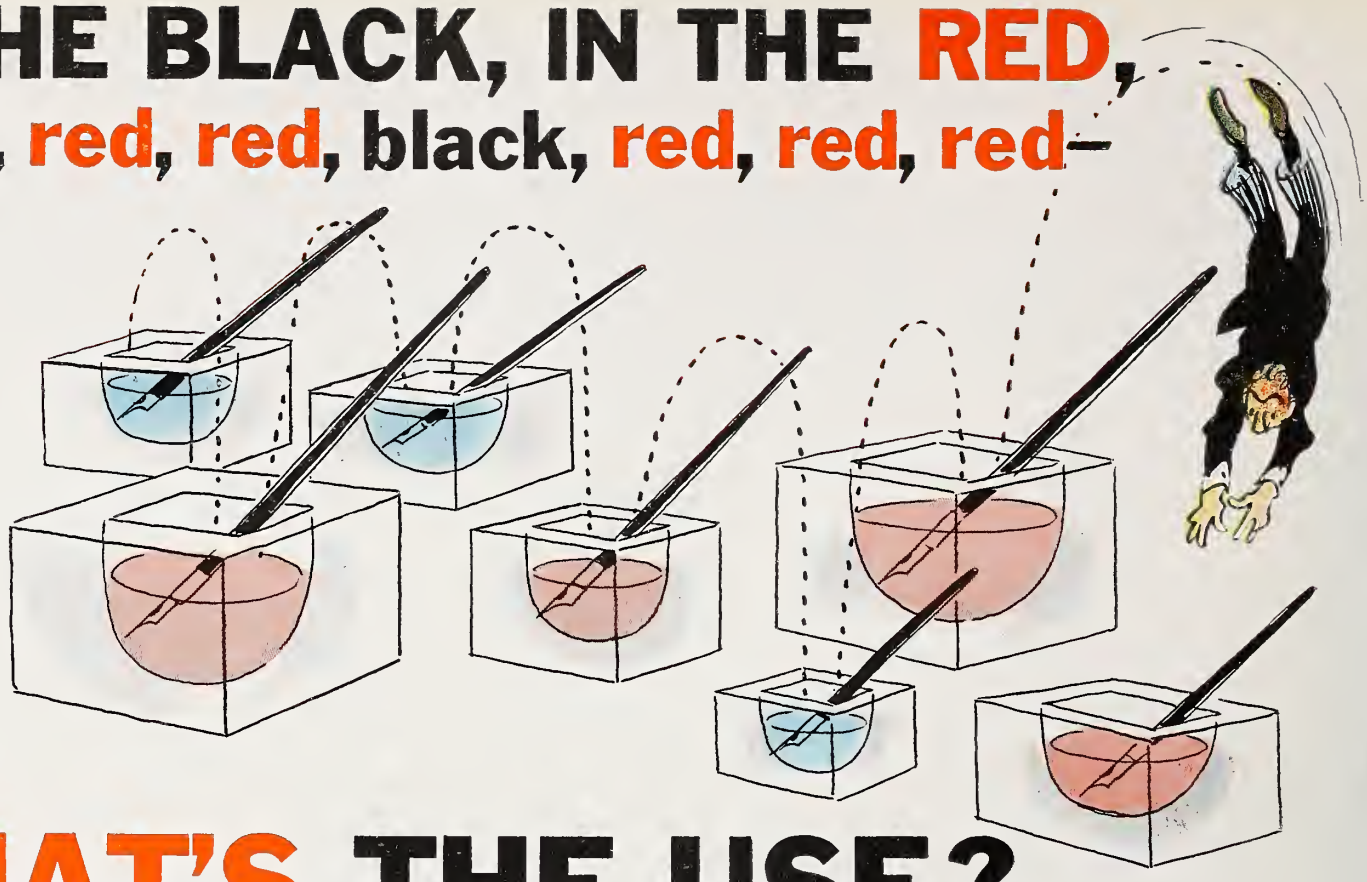
and there is only one way to stop it!

ACT NOW, in company with the leading showmen of America to give your patrons the BEST entertainment that you can put on your screen!

He who hesitates is lost!

(IMPORTANT FACTS *on next page* ➡)

IN THE BLACK, IN THE RED,
black, red, red, black, red, red, red–



WHAT'S THE USE?

One week you get a good picture—
And then A LOT OF PALOOKAHS!



The Hell with Headaches—Life is too short!

You work hard—
You worry—
Your wife worries—
What's the use?

THERE IS ONE COMPANY
(and only one company)
THAT IS BRINGING SECURITY and HAPPINESS to EXHIBITORS TODAY!

"—and they call themselves SHOWMEN"



THERE IS ONE COMPANY

(and only one company)

THAT IS CAPABLE OF GIVING YOU HITS, WEEK AFTER WEEK!

—certainly it's a cinch to come through with an occasional hit! **BUT** does that *occasional hit* solve your problem!

THE FACTS prove that *only* Metro-Goldwyn-Mayer is geared in its Studio and its personnel and its Stars to guarantee you a continuous flow of great product.

The accomplishments of Metro-Goldwyn-Mayer have always been **THE TALK OF THE INDUSTRY** but this year **AS NEVER BEFORE!** *And we will show you that we have barely started!*

(Turn here, please!)



HOME SWEET HOME!

BEFORE you book

Metro-Goldwyn-Mayer Pictures



HOME SWEET HOME!

AFTER you tell them you've got M-G-M!



Don't be an **OSTRICH!** The Bird that keeps his head in the sand and thinks he's SAFE is only fooling himself!

(*Here's the Truth—Let's* FACE *it!*)





"Let's go. It's a Metro-Goldwyn Mayer show!"

The MOVIE HABIT is the METRO-GOLDWYN-MAYER HABIT!

Naturally when they see this  **on all the BIG pictures,** *you can't get them into your house unless you give 'em this* 

—And never, never was there a year when this  **was stepping so high, wide and handsome!**



Excuse it please, dear Marie—we said your picture would be a **RIOT**—even *we* didn't know it would result in a **REVOLUTION!**

MARIE (*That Million Dollar Personality!*)

RESSLER

—always in the Box-Office headlines!

'Emma' Nearly Doubles Take In Kansas City

Total $69,000 for 5 Theatres

KANSAS CITY, Jan. 18.—Good old "Emma" sent receipts soaring at Loew's Midland

Dressler Is Seattle Draw; $16,000 Take

Total $54,500 for 6 Theatres

SEATTLE, Jan. 17.—Marie Dressler in "Emma" proved her box-office pull here by boosting the take of the Fox Fifth Avenue to $16,000 for an average of $2,500. Other spots were average.

"Emma" Takes bars $7,500 In Baltimore

Total $88,520 for 9 Theatres

BALTIMORE, Jan. 18.—The high oss for the week went to "Emma Loew's Stanley, where it was est ated that the box-office took ,500 over average.

4 Weeks for 'Emma'

Portland, Jan. 25.—For the first time in the history of continuous runs here, a picture is to play four weeks. It is "Emma," which has been knocking over records at the United Artists since it started its run.

SMART PACE IN K. C.; 'EMMA' WINS $25,000

Loew's Midland (4,000; 25-50)—'Emma' (M-G). Headed for another big gross; probably $25,000. Last week 'Mata Hari' (M-G) got some unusual and unexpected newspaper breaks and hit $27,700.

Emma" High In Charlotte

'Emma' Will Lead Balto. on $25,000;

"Emma" Is Sensation in Los Angeles; Take Doubles Par

Ho, Hum! Leo Cop Off Another Record

PORTLAND, Jan. 8.—First two days of "Emma" at the United Artists alled the house's full week aver- exceeding the "Mata Hari" in- by ten per cent.

"Emma" Starts on Clean-up in Ohio

AKRON, O., Jan. 17.—For the first in two years, Loew's Theatre departed from its split-week policy and held "Emma," the latest Marie Dressler starring vehicle, for an entire week. "Emma" played to double the average business during its week run.

'Emma' More Than Trebles Take in First Key City Run

Total $43,200 for 5 Theatres

PORTLAND, Jan. 17.—M-G-M goaled the natives here with "Emma," in the first key city run of the picture. The Marie Dressler vehicle more than trebled the gross of the United Artists garnering $10,200 on the week in a house which averages $3,000.

Clippings from Motion Picture Daily and Variety

EMMA *alone* would make any picture outfit famous—*but the joy of M-G-M is that we "carry on" week after week* (Let's carry on to the next page, please).

RECORDS ARE GOING TO HELL DIVERS

Wallace BEERY Clark GABLE



You can get mats of the "Hell Divers" ad campaign being used successfully in its $2 run in N. Y. and Los Angeles.

PROVIDENCE—Beats "Emma, "Mata Hari", "Possessed" and "Politics"!
BOSTON—Beats "Mata Hari", "Possessed", "Politics". Sensational!
SYRACUSE—Tremendous. Big lead over "Mata Hari" and "Possessed".
KANSAS CITY—5 days gross beats 7 days of "Emma". Exceptional!
FORT WORTH—Sets new opening day record!
CHARLOTTE—Breaks long-time record for opening day!
DALLAS—First 7 days cracks two-year old record of Melba Theatre. Moved to Old Mill and prices raised to Melba admissions.

A REAL $2 SHOW



"Tell me, gentlemen, where else do you get the fast changes of entertainment pace that M-G-M gives you? That is the essence of showmanship! The *thrill* of 'HELL DIVERS,' the *lure* of 'MATA HARI,' the *humanity* of 'THE CHAMP.' To keep the public coming you must tempt them with new appeals each week."



Greater GARBO

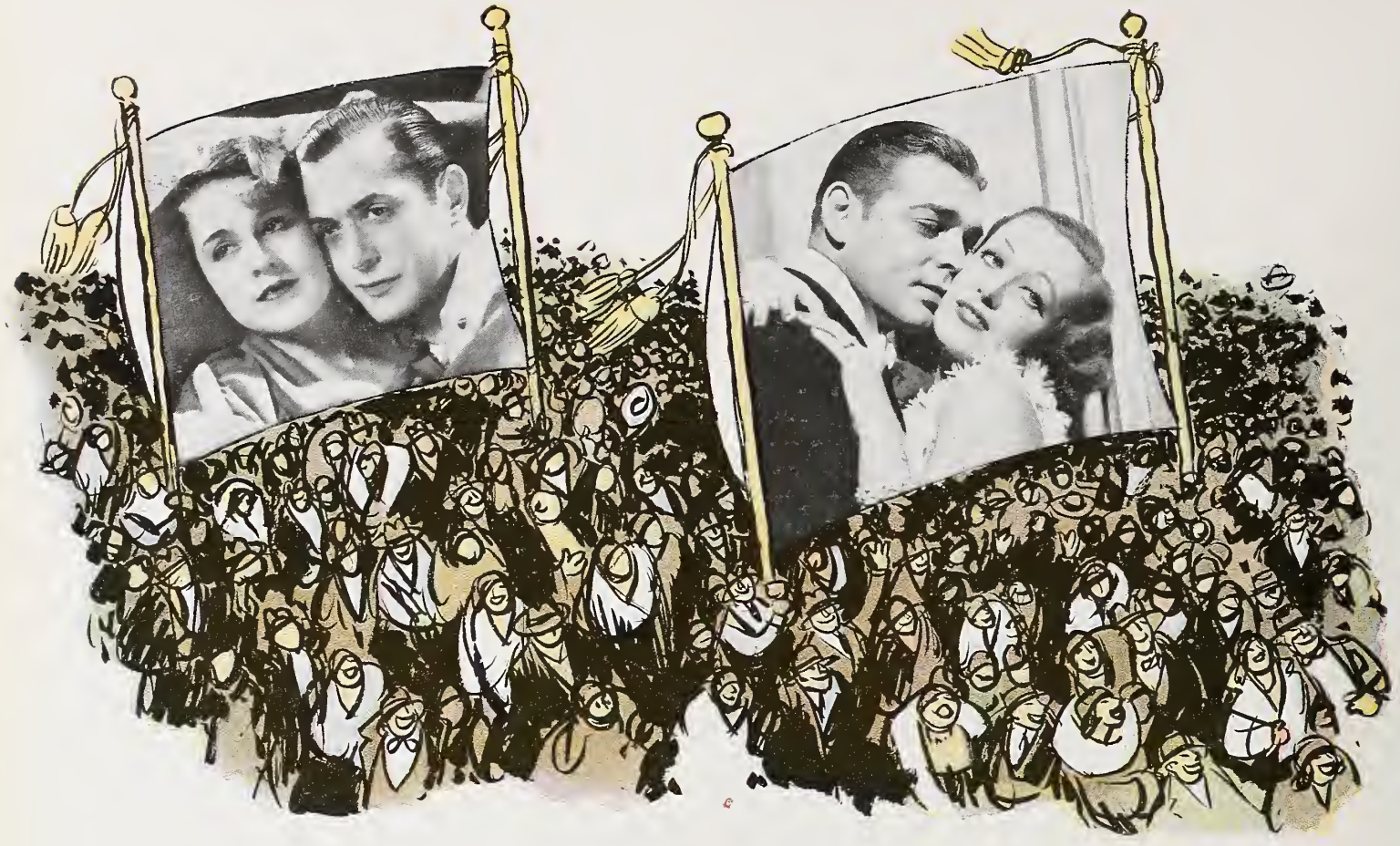
The exhibitor who has a Metro-Goldwyn-Mayer contract has GARBO!

"MATA HARI" played *three big weeks* at the Capitol, N. Y. Only *four* pictures have enjoyed this distinction in the entire history of the Capitol and *three* of them were Garbo attractions. In its 1st week "MATA HARI" *broke the Capitol's all-time record.* It is performing just as sensationally everywhere.

NEED HE SAY MORE?



Please go on—



While the crowd pays tribute *and cash*

to **NORMA SHEARER**
ROBERT MONTGOMERY

in their grand hit "PRIVATE LIVES"

and to

JOAN CRAWFORD
CLARK GABLE

in their romantic sensation "POSSESSED"—

ISN'T IT COMFORTING to know that these are just the first of the 1931-32 offerings of these great stars, and that already the shrewd showmen of M-G-M are prepared to repeat! M-G-M hits don't just happen. They are *assured!* For instance—

You don't hear about shake-ups and upheavals at the M-G-M studios!



IT TAKES A SMOOTH-RUNNING OUTFIT

All honor to the brains, loyalty and conscientiousness of the M-G-M Studio Showmen.

to create the Big, New Production Ideas!



Tod Browning's

production

Do the Siamese Twins make love?

—

Can a full-grown woman truly love a midget?

—

Do the Pin-Heads think?

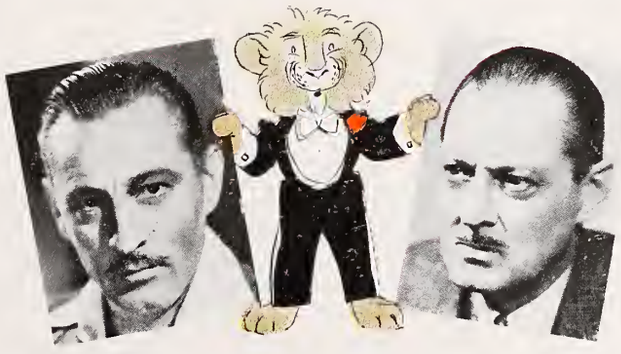
—

What sex is the Half-Man, Half-Woman?

FREAKS

THE BIG EXPLOITATION NOVELTY SENSATION of the Year!

YOUR CHANCE!



You'll agree that it was a master-showman coup to bring them together when you see—

(naturally we're proud— see for yourself, next page)

When they co-starred on the stage together, it was a theatrical event! *Now for the first time* TOGETHER ON THE SCREEN!

John BARRYMORE Lionel

READ THIS HISTORY-MAKING REPORT OF THE WEST-COAST PREVIEW OF "ARSENE LUPIN"

(*Review in Motion Picture Herald, January 16th, 1932*) "Seldom have I heard such 'Ohs' and 'Ahs' of joy as the preview audience at the Uptown Theatre let loose when they discovered it was 'Arsene Lupin' they were to see. It was a great tribute to the Barrymore boys and they proved they deserved it in the picture. Always afraid of my own reactions to pictures because of my familiarity with Hollywood, I took along a couple of fans just in town from Wyoming. Did they go for 'Arsene Lupin'? It was the treat of their lives. All in all it seems as if M-G-M has another bell-ringer."



AND MORE THINGS TO CHEER!



The Best Yet, Bob!

CHEERS *for* BOB MONTGOMERY *in* "LOVERS COURAGEOUS"!

Nothing he has ever done before — in "*Shipmates,*" or in support of Norma Shearer in "*Divorcee*" and "*Strangers May Kiss*" — nothing before to equal the appeal and sincerity of this performance. The M.P. DAILY says: "*It is by far the best romantic drama in some time. It takes pictures like this to revive theatre attendance.*"

CHEERS FOR THE CREATOR OF "TARZAN, THE APE MAN"

Out of the West come the whisperings of another showmanship feat by W. S. Van Dyke, "*Trader Horn*" director. "TARZAN, THE APE MAN" with the superb noted swimming Adonis Johnnie Weismuller is another evidence of M-G-M's lightning quick entertainment coups. *What studio can keep up with M-G-M?*



Another "Trader Horn" Mister Van Dyke?



The Cheers Continue!

DRESSLER-MORAN ARE IN AGAIN!





What could be sweeter? Marie and Polly together again by public demand! And what a vehicle we've got for those grand gals! "PROSPERITY" is the name. Just the most timely laugh-getter a showman brain could conceive of. "PROSPERITY" is just around the corner, and that's where the long, long line will be waiting to buy the laughs! Bye-bye "*Politics*" records!

"It's far from folly—to co-Star

MARIE & POLLY"

Their follow-up to "Politics" is "Prosperity." Ain't we got fun!

Our Policy of Teaming Stars is Sensational!

Therefore:

MARION DAVIES
CLARK GABLE

Together in a glorious romantic entertainment
"POLLY OF THE CIRCUS"



JACKIE COOPER IS THE CANDY KID!

What strides he has made! Now at the top of his popularity he comes in a heart-drama entitled "Limpy"!



Norma never fails the fans!

MISS SHEARER THEY'RE WAITING!

Few Stars with your unbroken record, Norma Shearer! You followed "*A Free Soul*" with "*Private Lives.*" And when your public hears what's coming—oh boy!



"Even better than 'Possessed' Joan?"

MISS CRAWFORD THEY'RE WAITING!

The choice of fine stories has kept glorious Joan at the top! And we know her next, "LETTY LYNTON," the novel by Marie Belloc Lowndes, is the richest role of any she's had thus far! We said *any*!

AND, OF COURSE, "GRAND HOTEL"!

"I've had my 'Big Parades' 'Ben Hurs' 'Trader Horns' -but when I serve you with 'Grand Hotel' you will forget all that went before!"





Where will your opposition (*if any*) be when you announce:

GRETA GARBO
JOAN CRAWFORD
WALLACE BEERY
JOHN BARRYMORE
LIONEL BARRYMORE
LEWIS STONE

all together in

"GRAND HOTEL"

(Please *don't bother* reading the NEXT page. It's *very* personal)

PARDON ME if I seem to PAT MYSELF on the back!"



Pride that's justified! Pride in the product he has delivered! Pride in every member of his loyal organization! Pride in the knowledge that he goes on to greater heights! Pride in the faith of the public which he serves! Pride in his association with the leading exhibitors of America! *And they are proud of him!*

ENTIRE INDUSTRY TO PARTICIPATE IN MPTOA "ROUND TABLE" SESSION

Better Business Understandings and Readjustments for Greater Profits Sought at Convention in Washington Mar. 14-16

The Motion Picture Theatre Owners of America promises to make its forthcoming annual convention at Washington "fit constructively into a business period where the bigger and better purposes of all concerned may be brought closer to realization."

The convention, scheduled for March 14, 15, 16, "takes place at a time when the most service can be rendered the entire motion picture industry in the matter of better understandings and practical stabilization," said M. J. O'Toole, national secretary, in outlining the purposes, policies and platform around which convetnion business will revolve.

"Congress is in a history-making session, and theatre owners and others all over the nation will be able to personally meet with their home senators and congressmen on the scene of their activities as the world's most important law-making body," O'Toole said.

Seek Better Business Understanding

"Representatives of every division of the motion picture industry will discuss its varied business and other situations at the convention in a manner which will give a wealth of information to all present. The definite purpose of this move is to bring about better business understandings and more mutual lines of procedure within the industry. Thus we will be able to effect readjustments which will mean more satisfactory phases of theatre operation and greater profit."

Opening on Monday, March 14, at the Mayflower hotel, the convention will reach its climax at the annual banquet on March 15. According to MPTOA headquarters, theatre owners from all parts of the United States already have signified their intention to be present, "and it is certain that this will be the largest and most impressive convention in the history of the national organization."

At the business sessions, discussions probably will bring before the floor widespread debate on service charges, percentage playing, double featuring and other important phases of exhibitor operation.

A Hearing for All

Continuing, O'Toole said: "In this convention we will be fully cognizant of the present state of the country and the almost revolutionary changes which have taken place in business generally. We will try to so adapt our work as to advance and build, allowing the past to serve only as a guide in making the future better for all. Fault finding will be a negligible quantity. Facts will be presented by speakers on all of our outstanding exhibitor problems, and positions taken by the convention for the guidance of the industry which will be based on sane, sensible, honest and fair American business methods.

"Any person with a constructive and helpful idea will be given a hearing. A complete discussion of all exhibitor problems will take place during the business sessions of the Convention.

"All theatre owners and others interested are invited to attend the business sessions.

Congressional Group at Banquet

"The convention banquet will be a brilliant affair. Theatre owners from all parts of the United States have arranged to invite their senators and congressmen as their guests. Prominent motion picture leaders will be present and many of these will participate in the entertainment elements. This program gives promise of being the most colorful and enjoyable of Washington's 1932 round of festivities."

President M. A. Lightman heads the general convention committee and has as his associates other national, state and regional officers and leaders.

A. Julian Brylawski, president of the MPTO of the District of Columbia, has charge of the Washington arrangements and has as his associates Sidney Lust, Harry Crandall, H. Croll, W. Cleveland and other exhibitors at the capital.

O'Toole estimates an attendance of 600 delegates from the various affiliated state units, with the possibility that this total by March 15 will far exceed any previous roster of convention delegates.

Move to Renominate Lightman

Although President M. A. Lightman at the moment is engaged in lining up additional state units for membership in the national body, a movement to renominate him for the presidency appears to have gathered considerable momentum in the East. Lightman launched the drive for new state affiliations when he arrived in New York from his home in Memphis about three weeks ago, at which time he also went on record as being vigorously opposed to the present method of paying service charges to the electrics, which brought condemnation from ERPI and the decision of both Western Electric's subsidiary and RCA Photophone to refuse additional outright cuts in servicing fees. Lightman promised to bring the matter before the convention if he did not succeed in obtaining concessions for small houses.

Delegates will vote on a change in the corporate structure of the MPTOA, by which it is planned to give independent members greater representation and a stronger voice in association matters. This movement is in line with Lightman's plan to gather additional independents into the fold.

In keeping with the organization's plan to make the forthcoming convention reflect all the needs of the industry, the program now nearing completion "comprehends every possible subject associated with the betterment of the business," according to an official statement from headquarters in New York, in which the following subjects are listed as among those to be discussed:

"Public relations, cooperation of exhibitor and community;" "Building morale in the theatre staff;" "Overseating, Over-investment;" "Balancing programs;" "Bankers' viewpoint of the motion picture industry;" "Theatre design and construction;" "Sound equipment, care and attention;" "Exploitation and advertising;" "Music tax and copyright laws;" "Score charge, service charge, etc.;" "Protection and zoning;" "Personality—Human touch in theatre management;" "Elementary law" (essential to exhibitors); "Theatre insurance;" "Circuit operation vs. independent operation" and "Over-selling and over-buying films and film shortage;" "Standard Exhibition Contract;" "The Brookhart Bill and block bookings."

President Lightman has associated with him in the work of preparing the program, Chairman Fred Wehrenberg of the board of directors, Director M. E. Comerford, Walter Vincent, Secretary O'Toole and others.

Hearings Start On Copyright Measure

Strong protest against the present copyright law and advocacy of legislation now pending, designed to give authors and composers a stronger hold upon their rights, were registered with the House patents committee on February 2, by representatives of the Authors' League of America.

The Authors' League has sponsored amendments to the Hebert copyright bill and has sought its passage for several years. The Hebert bill is reputed to contain provisions of even greater significance to the motion picture industry than those contained in the Vestal bill.

Among those appearing before the committee were Fannie Hurst, Will Irwin, chairman of the copyright committee of the Authors' League; Inez Hayes Irwin, first woman president of the Authors' League; Rupert Hughes, Arthur Guiterman, Thyra Sampter Winslow, and others well known as screen writers.

Amendment to the existing copyright statutes was asked so as to give authors ownership of the copyright to their work, instead of making it the property of publishers who, it was asserted, frequently make large sums by selling the dramatic, motion picture or radio rights while the author receives nothing but the original sale price of the story. The bill before the committee provides for divisible copyright, under which an author could sell separately the story, the screen rights and the radio rights, while a composer could control use of his composition in a picture.

Congressman Sirovich of New York, chairman of the committee, assured the author-witnesses that some legislation of this nature would be passed this session.

NO OVERSEATING THERE

Only 250 Theatres in Battle-ridden China for Its 450 Millions; Annual Net $300,000

To many in the picture business, the Sino-Japanese battling has no more interest than that evidenced by the average citizen in scanning newspaper headlines; to those whose film product does find distribution in the limited Chinese field, the Oriental tilt means little more than just another disturbance in a country which for 25 years has been in practically constant turmoil from civil wars, political squabbles, bandit attacks, foreign conflicts and whatnot.

In China, where no exhibitor has ever been known to complain of overseating—there being 450,000,000 inhabitants for 250 theatres—the progress of film presentation has traveled at snail's pace over a full quarter-century. Many in the American industry have felt that the returns do not warrant the effort. Censorship is costly, distribution and transportation of prints are economically out of all proportion and duty imposts are unbelievably high. The "headaches" are many, with the net result that the average feature bearing an American trademark brings its distributor usually about $1,000. Other foreign companies get less. The total net exceeds no more than $300,000 yearly on 300 features marketed by all American companies participating in Chinese film activities. In the main, pictures are disposed of outright to various theatre groups which purchase rights for the entire country and then bargain with colleagues in other territories. Distributors collect on a royalty basis and $15,000 returned to United Artists on a Griffith picture many years ago represents what is believed to be a record for all time.

Few, if any, theatres have been established in the hinterlands where natives appear to be more concerned with the worries of starvation than with the pleasures of entertainment. Theatres are in treaty ports, of which there are 50 spotted closely along the country's wide sea line.

Each port has a native quarter and an international settlement where practically all films in English and a few in other languages foreign to Chinese are shown. Eighty-five to 90 per cent of the audience in each international settlement is foreign to China, and in all treaty ports it is estimated that no more than 150 theatres are situated within the confines of the international territory. One hundred houses are in native quarters and play Chinese pictures, mostly antiquated. In all of China there are less than 60 theatres wired for sound, all in the international districts.

Business within these international settlements is rarely interrupted by internal disturbances, which are usually confined to native districts.

The Odeon theatre, which was burned last week at Shanghai, was situated in the native quarter. A minority interest in the house is held by the British-American Tobacco Company, and its destruction followed a street fight beween Chinese and Japanese troops. The Chinese placed snipers in the theatre and after several unsuccessful attempts to rout the enemy, the Japanese finally gained their objective, and destroyed the theatre with highly inflammable oils, according to word from the front.

Hongkong, Tientsin, Shanghai and Peking are the country's four largest cities, and around each there has been built an independent government, more or less. The bulk of theatrical activities are operated in these towns.

So far as can be learned, no word has been received at home offices in New York with regards net results to date of the Japanese invasion and its relation to motion picture affairs. The Hays organization's foreign department stated that Paramount operates in China from its principal Oriental office at Kobe, Japan; that United Artists and RKO do business through agents, while Universal has a small office at Shanghai. MGM also has a branch there.

Lightman To Speak Before Ohio MPTO

The Motion Picture Theatre Owners of Ohio, in its annual convention in Columbus on February 10-11, will be addressed by M. A. Lightman, president of the MPTOA, on the proposed 10 per cent federal amusement tax.

Other subjects to be brought before the meeting include the protection of circuit theatres over independents, percentage contracts, the new Ohio tax law, passed January, 1932, which will be explained by a member of the state tax commission; and the possibility of a reduction in weekly service charges by Erpi and RCA Photophone.

The annual banquet will be held on the evening of February 10 at the Deshler-Wallick Hotel. Governor White of Ohio and a chief sales executive of one of the major companies are expected to be present.

Silver Shifts Personnel on Tour of Western Territory

Moe Silver, assistant to Joseph Bernhard, head of Warner Theatres, returned this week from a tour of his western territory, during which he saw all managers, pointing the importance of exercising initiative, and made numerous personnel changes.

George Henger has replaced Robert D. Hutchinson as zone manager, Oklahoma City district. Jack Keegan was placed in charge of the Milwaukee territory; Max Slott returned to Chicago as district manager. William A. Barron takes charge of the film and booking departments of Cleveland. Sidney Dannenberg is in charge of the Lake, Cleveland; Dick Wright takes the Strand, Akron; James Carrier, the Uptown, Cleveland; Ralph Pekor, Lincoln, Massillon, Ohio. Walter Morris was named city manager in Sandusky, Ohio.

Producers and Unions Agree to Discuss Salaries

Storm clouds hovering about Hollywood studios following differences between producers and studio labor unions have cleared temporarily pending the outcome of a conference at Hollywood next week. Strike threats of carpenters, painters, stage hands and scenic artists have dissolved pending the discussion at which producers, delegations from the individual locals and representatives of the IATSE will attend in an attempt to end dissension and amicably settle wage agreements. William Elliott, president of the IATSE, left New York hurriedly earlier this week to attend the peace conferences.

Cameramen will wage a vigorous battle against a reported 60 per cent wage reduction. Scenic artists have called a truce pending the arrival of Joseph Clarke, head of the painters' union.

Threats of a strike fired at studios by scenic artists who demand $18 per day and recognition of their union were made numerously in recent days, with studios taking no action.

Pat Casey, producers' labor representative, left New York Tuesday for the Coast, where he will participate in the conference which will be resumed early next week.

Club Offers Prize In Poster Contest

The Motion Picture Club, New York, has placed a gold medal in competition among the students of the New York School of Fine and Applied Arts, to be awarded annually to the student conceiving and executing the most effective poster, to encourage the advancement of the motion picture poster art.

The first annual competition is based on the production of a poster for the forthcoming annual club ball, in which more than 1,000 students are participating. The winning poster will be selected by a committee of club members and well known artists. The best efforts will be displayed, and judged, at the club.

It is planned to widen the competition in 1933 by permitting students of the kindred school in Paris to enter the contest.

Monogram Sales Meet Set For New Orleans, February 22-24

Monogram Pictures will hold its second annual sales convention at New Orleans, February 22, 23, 24 at the Hotel Jung, with Leo Seicshnaydre of New Orleans in charge of advance arrangements.

The 1932-33 program will probably be formulated at that time. Monogram is said to have exceeded its sales quota during 1931 by more than $750,000. W. Ray Johnston, president of the company, will personally supervise the proceedings at the convention. It is expected some 75 franchise holders will be present.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A competitive battle between two coffee concerns at Duluth, Minnesota, nets the Strand in that town $100 additional every week. Each Saturday, Manager Herbert Gahagan admits children to a matinee without charge, provided they bring an empty coffee can of a certain brand with them. The coffee concern later redeems these cans at ten cents apiece, and in addition also places cooperative advertising and provides window displays for all grocers handling their coffee.

Several other Northwest houses are building grosses through similar tieups, which appear to be applicable to most competitive food situations. Before arranging a deal, managers usually find out which brand has the widest distribution in their town.

▽

Metro, which for many years has distributed Cosmopolitan Pictures in which William Randolph Hearst is interested, was accorded an unusual "break" in the Hearst papers the other day when Arthur Brisbane, editorial writer, now vacationing in the West, visited MGM's studio at Culver City.

In reporting what he saw of production work, Brisbane described Metro as "most successful among producers of moving pictures." Foreign versions as made in Hollywood, Brisbane predicted, will "in future mean hundreds of millions in profits for an American industry."

▽

Residents of Hollywood's picture city possess many unusual collections of various natures, but none more interesting than Roy Pomeroy's unique album of photographs of miniatures of sets of any importance used during the past ten years. Train wrecks, snow slides, hurricanes, battlefields, air raids and numerous other tiny set scenes are minutely reproduced.

Pomeroy, himself, has created miniature and trick effects for more than 300 pictures during his six years as head of Paramount's trick department.

▽

Paramount Publix, in a message to company operators, announces it is "ready for leadership."

"A definite conscious effort to maintain and re-establish leadership must start in every operation in every town," managers were told this week.

Incidentally, the company has no intention of relegating star names and star values to the background, but will continue to uphold the status of both.

▽

Among the countless number of expressions of good will received recently by Sidney R. Kent is an unusual communication from the MPTO of Eastern Pennsylvania, in which Dave Barrist informs Kent of the following resolution passed by the Philadelphia exhibitor group:

WHEREAS, Sidney R. Kent during his association with Paramount pursued a consistent policy of fairness to the independent theatre owners of this territory, proving at all times sympathetic to their problems, and giving just consideration to their grievances, and,

WHEREAS, the said Sidney R. Kent, by his business conduct towards the exhibitors has well merited the unusual measure of good will which he today enjoys,

THEREFORE BE IT RESOLVED, that the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, Inc., hereby record their appreciation of Mr. Kent's fair trade practices towards the exhibitors of this territory and it is hoped by this organization he will continue his association with the motion picture industry."

INROADS made in rental returns by conditions abroad may influence leading companies to give attention again to a plan suggested some few years ago by which the physical aspects of distribution would be handled for all companies on a cooperative basis in each key town, with costs split up on a pro rata basis. This method, according to an important motion picture banker, would aid considerably in making distribution self-contained in the United States and not at all dependent on returns from abroad, which fluctuate with disturbed economic conditions particularly in Europe.

The plan, originally suggested by the American Railway Express, would consolidate key city exchanges in one building. Sales effort and other phases of operation would maintain their individuality, but a single crew to handle physical operation would be set up. One vault, a single staff of poster clerks, inspectors, cutters, bookers, shippers and clerks would supplant the present staffs maintained by seven or more national distributors.

Basically, this is the same plan by which independent state right exchanges operate, each handling the product of several different production companies.

▽

Richard Talmadge, producer-actor, forwards a word of cheer. "That things are definitely on the up-grade is plainly evident to me after a survey I have made covering every state in the Union," says "Dick."

▽

Emanuel Cohen's job at Paramount, in which organization he recently was named a vice president, will be to concentrate on coordinating production activity between the East and West Coasts, cooperating with Jesse Lasky at the home office and B. P. Schulberg at Hollywood.

▽

After repeated requests for rent reductions were turned down, Hans Smith, manager of the National theatre at Mexia, Texas, hit upon a plan which brings the same results.

Smith sold his theatre landlord on the idea of purchasing $30 worth of tickets every month for distribution to people who the landlord thought were not patrons of the National and who might get into the habit of theatre going.

▽

Major Albert Warner, in charge of distribution at Warner Brothers, tells one about the exhibitor who visited the home office the other day to book "The Hatchet Man" for the Washington bi-centennial celebration.

▽

After seeing "Tonight or Never," current at Loew's State on Broadway, is one supposed to walk one block south and view "Tomorrow and Tomorrow" at the Paramount?

▽

Renee Adoree writes from Prescott, Arizona, where she is confined to a sanatorium. She hopes to be back to work early this spring.

▽

An urgent message has been forwarded to Allied members to send in at once the balance due on last year's pledges. The money is needed, according to National Treasurer Herman Blum, to enable the organization to "function properly" and to start immediately "on the three important problems facing us: Federal admission tax, music tax and copyright bill, and combating protection."

▽

What film title can you find in the word, "Gruesome"?

Al Deane, of Paramount's home office, supplies the answer: "Rue Morgue," Universal's murder thriller.

T. S. Wilson, managing the Beyer at Excelsior Springs, Missouri, is an accommodating chap. He believes in making his patrons feel at home, regardless.

In order to satisfy students of the art of seat carving, Wilson has installed a wooden bench in the balcony where, he advertises, the whittlers are welcome. He insists, however, that they must provide their own knives inasmuch as he furnishes the wood.

▽

A limited issue of approximately 500 pamphlets containing the complete record of testimony at the recent hearings in Washington, setting forth the position of the motion picture industry with regard to the current taxation problems, will be available soon at the office of C. C. Pettijohn. The reprints will be furnished to exhibitors and others interested upon request with the intent to clear up any possibility of misunderstanding as to the position taken by various factors at the Washington hearings.

▽

Warner announces that its newest release, "Eastside," will be changed to "East Side." That's splitting the difference.

▽

Ironing out of booking differences at Philadelphia recently had Stanley-Warners' booking department unavoidably running around in wide circles. Practically every house in town—and there are plenty—had its week-end booking changed no less than three times in a single day.

Morning broke on "Two Kinds of Women," booked for the Mastbaum; "Forbidden" held over at the Boyd, ditto "Union Depot" at Stanley's and "Taxi" at the Earle.

At noontime, the Mastbaum was set for "Tonight or Never," the Boyd had "Emma," with "Hatchet Man" and "Taxi" lined up for the Stanley and Boyd, respectively.

Night found "Forbidden" back at the Boyd, "Husband's Holiday" at the Earle; "Tonight or Never" set for the Mastbaum and "Hell Divers" at Stanley's.

▽

Retirement of four years has had no apparent effect on the screen ambitions of Juanita Hansen. Miss Hansen traveled westward three weeks ago to stage a comeback. "They do come back," she is reported as saying upon her arrival in Hollywood, "and I want a chance to prove it."

▽

Paramount is author of a frank message to its theatre managers regarding the company's newest release, "The Man I Killed."

It is "a fine picture, but it is not a push-over," the company advises.

"Its success can only be assured by a strong advance build-up that gains momentum from day to day and reaches its climax the day you open," managers are told in the message which further states that the picture "does not lend itself to ballyhoo and exploitation of the cheaper kind."

▽

Capt. James Howard, of the Howard Shipyards & Drydock at Jeffersonville, Ind., suddenly halted the christening ceremonies attending the completion of the river steamer "Mark Twain," at the Howard Dock, to save two cameramen, who evidently inexperienced in handling a rowboat on swift water, were in danger of being swept under the steamer, to certain death. He dispatched experienced river men to aid the camera boys in getting back to shore. The steamer, bearing the pen name of the famous novelist, Samuel Clemens, is the first of three steamers to be built, the other two to be known as the "Tom Sawyer" and "Huckleberry Finn."

JERSEY ALLIED SEEKS BULK SUPPLY DEALS

Aim of Samuelson and Committee Is to Effect Savings on Equipment Parts, Paper, and All General Supplies

Attempts will be made by Allied Theatre Owners of New Jersey to effect commercial deals on a wholesale scale with the objective of making savings to members in the purchase of equipment parts, paper, janitor supplies and other materials of a like nature used in the operation of a motion picture theatre.

Under the leadership of President Sidney E. Samuelson, a committee has been working for several days in formulating details for the bulk purchases. According to Samuelson, "we have under way several important commercial deals which will net each and every one a considerable saving, and will be used throughout the state."

In a message to members dispatched this week, President Samuelson said: "Probably some of you, by fortunate circumstances, are receiving what you think might be a special inside price. Let me assure you that our committee has had access to information indicating what the largest chain operators pay for supplies. Remember that the dealer who gives you a special concession in consideration of your silence, will do the same thing for the man down the street, and is probably not giving you the best price."

Samuelson advises members of his association that "the best time to start is today when we have a buyers' market rather than a sellers' market."

Simultaneuosly, Jersey Allied theatres received copies of a questionnaire on which they are asked to list prices paid for the following items:

Newspaper advertising, photos, posters, advertising paper, special printing, window cards, programs, heralds, throwaways, lobby displays, lobby boxes, booth supplies, oil, carbons, tubes, exciter bulbs, machine parts, Sentry Safety Control rental, Dixie cups, mops, brass polish, Burt cups, soap powder, gum remover, push brooms, straw brooms, paper towels, etc., electric lamps, trailer service, fire insurance, public liability insurance, safe and burglary insurance, inside and outside holdup insurance, coal, fuel oil, electric rates, premiums and giveaways.

Fund to Run Film Boards Will Be Used Up by April 1

Appropriations for the maintenance of Film Boards of Trade will have been exhausted by April 1, prior to which time sales managers will meet to decide on renewing the appropriation for another year. No date for the meeting of sales managers has as yet been set.

The question of the value of Film Boards in relation to their cost was first raised about a year ago, at which time an alternate field service plan was presented to the MPPDA by R. G. Dun, but this was not approved. Shortly afterward the Hays office and sales managers effected a consolidation of certain Film Board territories which resulted in the elimination of nine Film Boards. Appropriations to maintain the remainder for another year were approved.

The part played nationally by the Film Boards during the past year in building up sentiment against taxation of the industry is expected to weigh heavily in favor of retention of the Boards when their future again is decided. Most distributors also concede that the Boards are still essential in numerous phases of field service and as an important link between distributor and exhibitor nationally.

Monopoly Is Proposed By Government of Spain

Monopolization of Spain's motion picture industry as part of the country's program for nationalization of industries, is to be proposed in a measure being prepared for introduction into Parliament, according to current cable despatches from Madrid, which said that threats of American distributors to retire from the Spanish field have been heard at Madrid. Under the plan, a governmental body would administer production and distribution of films and control the profits. At present, 60 per cent of rentals remain in Spain, it is estimated.

Officials of the MPPDA said Wednesday that they had had no direct word on Spain's reported plan to create a film monopoly.

Dr. MacKenzie Renamed Head Of Pacific Section of SMPE

Dr. Donald MacKenzie of Erpi, chairman of the Pacific Coast section, Society of Motion Picture Engineers, has been re-elected following a letter ballot. The society is an international technical group, the section containing about 100 members.

Other officers elected are: Wilmore C. Harcus, Paramount, secretary and treasurer; Carl Dreher, Radio, member of the board of managers. H. C. Silent is the other member of the board of managers.

Tri-Ergon Patent Suit Not Due to Come Up Before Fall

The suits which William Fox, through Tri-Ergon, has brought against Erpi and others with respect to infringement of patents on sound reproduction apparatus, are not expected to reach the trial stage until next fall, at the earliest, according to the belief of the Erpi people. The pressing of the suits, however, depends entirely upon the plaintiffs in the actions.

Sweden Raises Tariff Rates On Motion Pictures, Luxuries

Higher tariff duties now effective in Sweden, chiefly on luxury articles, include films, radio apparatus, and numerous other items.

The bill increasing rates was passed at a special Sunday session of both houses of the Swedish Riksdag.

$163,571 Loss in 1931 Reported to Roxy Stockholders

An operating loss of $163,571 during 1931 was reported to 200 Roxy Theatre Corporation stockholders at a meeting in the Hotel Taft, New York, on Monday. They were also informed by Felix A. Jenkins, presiding, that under the contract with S. L. (Roxy) Rothafel, it would be necessary to change the name of the house, because of his departure to a post in Radio City.

It was announced that his salary of $150,000 annually, since his leaving, had been supplanted by a contract with Fox Theatres whereby he received 3 per cent of the gross receipts, but not to exceed $3,000 in any one week. Fox owns a controlling common stock interest in the theatre.

Elected to the board of directors were: Colonel Frederick Pope, William C. Chanler and Colonel Francis L. Robbins, Jr. Nine elected board members representing the common stock were: A. C. Blumenthal, W. S. Michel, S. R. Burns, Felix, A. Jenkins, C. A. Caballero, Ernest W. Niver, Richard Rowland, Harley L. Clarke and Harry Arthur.

Klangfilm to Offer Purchase Scheme to German Exhibitors

The German press reports that upon the suggestion of numerous exhibitors, the Klangfilm Company has decided to change its sales policy for sound reproduction apparatus, according to George R. Canty, Paris trade commissioner of the department of commerce.

Heretofore Klangfilm apparatus has been only rented to exhibitors, but under the new plan theatre owners may purchase the equipment upon payment of the cost involved. Exhibitors already renting Klangfilm equipment are entitled to purchase it under certain conditions.

Hughes May Buy Los Angeles If Navy Puts Ship on Block

Howard Hughes has opened negotiations for the purchase of the dirigible Los Angeles, which the government is understood to be planning to sell. Hughes explained that he intends to use the ship in conjunction with an air circus to be held in several cities coincident with the premiere of "Sky Devil," his latest picture.

The proceeds of the sale would be directed toward the construction of the ZRS-5, sister ship of the Akron, new Navy dirigible now under construction.

Ohio State U. Finds Sports Reels Valuable in Coaching

Ohio State University has found of unusual value the use of regular and slow motion pictures in sports coaching. The use of films was recently introduced as a definite part of the prescribed course in sports coaching and instructional work.

Pictures have been made of practically every football game in which the team has engaged. All the sports films taken are duplicated, with one print kept on file for the use of future embryonic athletic stars.

EDUCATIONAL LAUNCHING PLANS TO DISTRIBUTE NON-THEATRICALS

First Comprehensive Attempt of National Distributor to Provide Machinery to Serve Non-Theatrical Branches

In the belief that the industrial and educational film fields some day will equal in importance the theatrical phase of motion pictures, the Educational Picture interests, of which E. W. Hammons is president, have engaged in the first serious attempt of a national distributor to set in motion the machinery of a distribution setup to serve the non-theatrical branches.

Although a new subsidiary company, Educational Talking Pictures Company, Ltd., has been formed, Educational executives insist that the plan, described as having tremendous possibilities, is purely in the formulative stage and that the work undertaken to date is only of a pioneering nature. It is further stated that Educational will proceed cautiously in working out the new plan so as not to interfere with the company's present theatrical activities. "We are not going to sacrifice our theatrical business; the plan will be set up so as to work both phases together," said an Educational official.

Several Deals Closed

A deal with Electrical Research Products to handle its non-theatrical short subjects already has been closed, also with Frank R. Church, of California, and the Travel Association of Great Britain and Ireland, with others understood to be in negotiation, including an arrangement to handle a feature release for Dodge Motor Car. Erpi's previous attempt to distribute shorts, made during research in connection with non-theatrical possibilities for its sound equipment, proved unsuccessful and it sought release through Educational.

Physical handling at present is made through New York and Chicago. The company's nation-wide exchange system will be brought into use as the plan develops, and it is expected that an elaborate library of educational subjects will be on hand at each local branch, in charge of a special non-theatrical manager. Industrial films, too, will be distributed in this manner, although in many cases not until after manufacturers have obtained full coverage in their own individual field, among personnel and dealers.

Costs Still to Be Worked Out

Costs have yet to be worked out, Educational executives pointing out that present pioneering activities include the establishment of operating costs and whether schools and educational institutions will buy the subjects outright with a view to creating a school film library, or whether they prefer to pay individual rentals for showing on call.

Replies to questionnaires to 6,000 public schools throughout the country show that 60 per cent are using motion pictures regularly for educational purposes, according to the Federal Office of Education at Washington, although no mention is made of the number of silent or sound equipments. Previous checkups by the electrics indicate that a few thousand non-theatrical installations have been made, although devices installed in places of learning total but a few hundred. However, with the future of sound manufacturers depending almost entirely upon non-theatrical business, each of the larger concerns has undertaken a widespread sales campaign on behalf of its portable equipment.

The questionnaire, distributed by the Department of Commerce, of which the Federal Education Office is a division, disclosed the fact that 44,186 presentations of films at schools had been staged in a year, of which 73 per cent were used in teaching.

Although 98.9 per cent of teachers reported the films were helpful, about six said they did not have time to study films long enough to get maximum value from them.

Nearly 18,000 of the showings were in elementary schools, 12,000 in junior high schools and 14,200 in high schools.

Forty per cent illustrated lessons in social sciences, 26 per cent in natural sciences, 25 per cent in physical education, manual and industrial arts, home economics, English and commercial education, and about 2,500 presentations were not directly related to school subjects.

At Educational's home office in New York, indications point toward a well-planned progressive move to establish the company's non-theatrical division as one of the most important distributing factors in the new field. Plans for rehabilitation of this field have been in work the past two years in numerous quarters, following a practically complete cessation of activities which began four years ago when sound started.

Almost All 35mm.

The new company's activities at present are confined almost exclusively to 35mm. Its officials would not predict the extent to which 16mm. will supplant standard width.

According to one executive interested in the development, Educational's first task is to determine how best to handle the new field and to find channels of distribution for schoolroom films, industrial reels and subjects pertaining to other forms of non-theatricals.

RCA Photophone's new $450 16mm. portable device, as previously announced, is ready for marketing, and Erpi is preparing a similar device which will play sound on disc rather than film. Photophone's is sound-on-film. Each organization also has portable 35mm. machines for non-theatrical use and General Theatres Equipment, an affiliate of Fox Film Corporation, likewise plans to make a bid for the new business.

Although the new Educational unit will not produce classroom films, or subjects for industrial concerns, the company will place prospects "in touch" with a production organization. Executives refused to discuss possible participation of the parent company in non-theatrical production activities.

Erpi subjects now in the hands of Educational total 44, including one four-reel film; two in three reels; 12 two-reelers, and 29 singles, divided as follows: 10 pertaining to teacher training; 15 on natural science; seven on music appreciation; one each on physics, mathematics, civics and Protestant education; two on Catholic education and on vocational guidance and four listed under physical education.

Rentals of the aforenamed subjects range from $10 to $20 each, with the average subject costing $10 or $15. All are on 35mm. width, but 15 are also available on 16mm. stock with sound-on-disc, which are sold outright only at $35 a reel with two sets of discs. Rental for 35mm. subjects includes use for one or two days, additional days at $5 a day per subject, with exhibitors paying transportation both ways to and from Chicago or New York.

Thirteen subjects, all on 35mm. stock, are available through the deal with the British and Irish travel association, which selected the material from the British Movietone films illustrating events in the British Isles.

Allied's Convention To Run Three Days

H. M. Richey, business manager of the Allied States Association, has issued a bulletin from his Detroit office announcing extension of the dates of the Detroit convention, originally announced for March 8 and 9, to include March 10, with the national board meeting on the 8th and the regular business session starting on the 9th.

The bulletin raises objection to the expressions of Charles Pettijohn of the Motion Picture Producers and Distributors of America, and M. A. Lightman of the Motion Picture Theatre Owners of America at the hearing in Washington on the amusement tax bill before the ways and means committee of Congress. And proceeds to say:

"At the convention, plans to present the case of the Allied Theatre Owners against the affiliated theatres and producers will be prepared and exhibitors of the country will be asked to bring to the convention information upon which to base such a project."

Wrigley's Illinois Estate Is $20,000,000; Cubs to Son

The Illinois estate of the late William Wrigley, Jr., valued at $20,215,000 has been left largely to his family, the probated will disclosed in Chicago last week. His widow, daughter and son were principal beneficiaries, Philip K. Wrigley receiving his father's controlling interest in the Chicago Cubs baseball team.

No mention was made of the vast western interests, including Santa Catalina Island. Wrigley was recently named a director of Paramount Publix Corporation.

FOREIGN FILMS USED TO OPEN DARK HOUSES

(*Continued from page* 11)

a foot, which cost includes duties, freight, insurance, and so forth. If the film is accepted for distribution, a second print must be imported at the same cost for duping purposes. Duping costs approximate 2¼ cents a foot when done here. The average cost of importing a picture is about $2,500, before selling begins.

Seldom Over 12 Prints

Most importers have prints made abroad, despite the higher cost, if they decide only a few prints will be required. If more than four prints are believed necessary, it is usually found advisable to have them made in America where a definite saving may be realized, it was pointed out. Seldom are there more than 12 prints of an imported picture available for distribution here, and not infrequently there is only a single print of a foreign picture in this country. The average is about four.

Capitol Film Exchange, which came into prominence in the foreign picture market the past year, attempts to maintain 12 prints of each picture imported. Capitol now sells direct to 30 American key cities, and has about 200 succeeding runs on its books. Its purchasing powers now permit it to bid on any German-made picture except Ufa's, which maintains its own foreign department.

Five Ufa Prints

Ufa maintains in America about five prints of each importation, but its facilities for obtaining additional prints when needed are excellent, because of its immediate connections with home offices. Ufa is now distributing to 18 keys and about 75 succeeding-run theatres in America. Plans for further perfecting its American distribution organization are now being formulated in New York under the direction of Fritz Thornhauer, an executive of the home office foreign department. They will be concluded with the arrival in New York within the next week of Wilhelm Meydam, Ufa general manager of distribution.

The American product shortage, it is believed, will benefit English-made pictures more immediately than any others made abroad. A foreign dialogue picture must be exceptional to obtain better than average bookings in America. Pictures of the necessary caliber are too far apart to establish themselves permanently in houses of purely American patronage, but English-made pictures of only average quality are readily adaptable to numerous American audience programs, particularly in double featuring centers.

B I P Plans 25 Exchanges

These observations are made by representatives of British International Pictures, which this year will double its imports and, in addition, will perfect its own distribution organization here with the establishment of 26 exchanges throughout the country. Opening of these exchanges already is under way. In addition, there is no dialogue problem of any seriousness to be faced by the importer of English pictures. No adaptations are necessary, and the only changes required are effected by editing out excess footage to speed up the action to conform to the tastes of American audiences.

A succession of good British pictures this year, it commonly is believed, will offset successfully whatever American audience prejudice has accumulated against British pictures in the past 15 years. In apparent recognition of the opportunity presented it in the American market this year, B I P is increasing the production authority and activities of Jacqueline Logan, former American film star, who has been associated with the English production organization for some time. Miss Logan writes, directs and acts, but her particular function this year, it is believed, will be in an important advisory capacity on productions destined for the American market. Miss Logan is now in New York with a print of "Strictly Business," the latest picture directed by her.

B I P is distributor of the four-reel novelty picture, "Trapped in a Submarine," which was produced a year ago under the direction of the British Admiralty. Produced with an entire British naval cast, it was intended to depict the sinking last year of the ill-fated British submarine, the Poseidon. By purest chance, the first prints of "Trapped in a Submarine" arrived in New York on the day of the sinking of the M-2. It immediately was booked for Broadway runs by Warner Bros., and for subsequent-runs by RKO and numerous independent exhibitors throughout the country. Its grosses are expected to be appreciable.

Harry Cohn Is Now Head of Columbia

(*Continued from page* 9)

publication that give Jack Cohn his idea for Screen Snapshots, the film fan magazine. He was at the time editor and producer of *Universal Weekly*. Deciding that there was a field for such a screen fan magazine, Jack Cohn approached his associate, Joe Brandt, then assistant treasurer of Universal. Brandt immediately saw the possibilities of Jack Cohn's idea and the two went into partnership inducing Harry Cohn, who was also connected with Universal in a producing capacity, to join them.

First Screen Snapshot in 1920

In April, 1920, the first Screen Snapshot, as well as a Hallroom Boy comedy, were made and the C. B. C. Sales Company came into existence. A year later Joe Brandt, in cooperation with George H. Davis, produced the first "super-special," "Heart of the North," for the new concern, marking its entrance into the feature field.

In 1922, C. B. C. had six "Box Office Winners" on the market. In 1923 six "Columbia" productions were added to the "Perfection" and "Waldorf" productions being produced by the company. The "Columbias" proved so successful that in 1924 C. B. C. became Columbia Pictures, Inc.

In the meantime, original headquarters of C. B. C. at 1600 Broadway—one of the earlier homes of Universal Pictures—became much too small for the rapidly expanding activities of the three partners in C. B. C., and so they removed their offices directly across the street to 729 Seventh avenue, one of New York's film centers.

National Trend in 1926

Commencing in 1926, the company began to lay the foundation for a national distributing organization. By the end of that year, Columbia was also making inroads in the foreign markets and had its nationalization plans completed. It was not, however, until July, 1929, that the company actually became a 100 per cent national distributor with exchanges in 33 key cities and a regulation national distribution modus operandi. The corporation's activities from that point on are a matter of widespread knowledge throughout the industry.

Columbia Pictures Corporation is one of the few national organizations which has never engaged in exhibition. Of all national companies now operating, Educational-Tiffany and Columbia are the only two which have consistently remained independent of theatre affiliations.

Coast Force Active

Members of Columbia's scenario department and special writers at the Coast plant are whipping into shape five of the company's major productions of its 1931-32 program, as well as two outdoor dramas. Shooting will start within the next two weeks.

The line-up includes: "Three Just Men," "Artists' Model," "Halfway Girl," "Zelda Marsh," and one untitled. The outdoor pictures are "Born to Trouble" and "Gun Justice."

"Three Just Men" is being adapted by Lee Chadwick and is the second Edgar Wallace production to be presented by Columbia this season. An untitled story is being written by Eunice Chapin, author of "Pick Up," while Adele Comandini has been assigned to "Artists' Model," the Cosmopolitan Magazine story, "Rented Bodies," by Rupert Hughes. Sarah Y. Mason is adapting "Halfway Girl," based on "Via Manhattan," by Hawthorne Hurst. Barney Sarecky is preparing "Zelda Marsh," by Charles G. Norris. Lambert Hillyer is writing an original, "Born to Trouble," for Buck Jones, and "Gun Justice," by William Colt MacDonald, is being written for Tim McCoy.

Three Films Just Completed

Three Columbia productions were completed this week and are now in the cutting room.

One of these is "High Speed," Buck Jones "special," in which the star has traded his horse, "Silver," for a gasoline buggy. Loretta Sayers is playing opposite Buck. "The Big Timer," also being prepared for release, is the first full-length Columbia production to be directed by Eddie Buzzell. Ben Lyon and Constance Cummings have the lead. "The Fighting Fool" was directed by Lambert Hillyer. Supporting Tim McCoy is Marceline Day.

Columbia this week appointed William C. Brimmer, branch manager of its Omaha office. He succeeds Lee Durham, resigned. Brimmer for the past three years has been in charge of First National offices in Omaha.

Hokum Still Best, Says Fox Ad Chief

Howard E. Jameyson, director of advertising and publicity for Fox Midwest-Midland Theatres, believes "custard pie" hokum is still the real stuff.

Jameyson, who directs advertising for 112 houses, made the statement in an address before the Unitarian Church Forum in Topeka, Kan., on "The Obligation of the Theatre Operators and Motion Picture Producers to the Public." That obligation, he said, is to provide entertainment that satisfied the greatest number of persons.

"When horse operas outdraw Pulitzer prize plays at the box office, you can see the problem which confronts the motion picture industry," he explained. Pictures with light, gay themes are most popular, said Jameyson. "The average man goes to the theatre to exercise his imagination and not his intellect," he indicated his study had proved. Therefore, the emotions must be catered to if the largest public is to be entertained and the film industry is to prosper.

Kunsky Trendle Broadcasting Corporation Shifts Officers

The Kunsky Trendle Broadcasting Corporation, operating stations WXYZ, Detroit, and WOOD-WASH, Grand Rapids, owned by the Kunsky and Trendle theatre circuit, has shifted officers. George W. Trendle is now president and general manager, and John H. Kunsky has taken over the duties of vice-president and treasurer. Howard O. Pierce remains as general studio manager and company secretary.

Kunsky was the first man in Michigan to present motion pictures commercially, having built and operated the first theatre in Detroit in 1905.

Fiction Shows Sharp Drop In Books Brought Out in '31

Fiction showed a marked decline in new books in 1931, says *Publishers' Weekly* in its annual summary number. Biography, also a potential field for motion picture material, likewise showed a falling off in new books, though less pronounced than that in fiction.

The most marked increase for the ten year period, in the number of books brought out by American publishers, was in the field of fiction, however.

James Cruze to Produce 18

James Cruze Productions plans 12 features and eight westerns for the state rights market. Cruze will direct several, while he and Sam Zierler will supervise all films. Production is set to begin April 1.

Comedian in Warner Houses

Joe Penner, Vitaphone comedian, has been booked for a series of personal appearances at Warner houses. He goes from the Mosque in Newark to the Mastbaum, Philadelphia.

Radio Writer to France

Louis Stevens, author and Radio contract writer, will sail February 26 for France, where he will complete his third novel.

ESTABROOK ANSWERS CRITICS OF WRITERS

Says Ignorance of Hollywood Brought "Mudslinging" Charges That Authors Can't Write As They Think Best

Various "mudslinging" writers through ignorance are talking out of turn about the conditions under which writers are working in Hollywood, says Howard Estabrook, RKO scenarist.

"I will not call these people liars," said Estabrook, "because they are not sufficiently well informed to know what they are talking about.

"The claim that in Hollywood no author is permitted to write what he or she thinks would make a good picture is so much waste of time. These are seven things which these critics evidently do not know:

Studio Takes the "Gamble"

"1. Thousands of dollars have been paid in good faith by picture producers to remunerate socalled noted authors for writing exactly what they wished to write.

"2. Results of this work have been produced with poor returns in many instances.

"3. Certain results have been so inferior that production was admittedly impossible. I resist the temptation to mention names. (It is difficult to resist. What an opportunity!)

"4. Advance retainers are being paid right now to certain authors who are free to submit anything they choose, the studio taking the gamble.

"5. Authors from other fields, on regular salary at studios, often have been disloyal to their employers. I again decline to mention names, but I have heard dramatists and novelists say that they had not the slightest intention of delivering their best efforts in exchange for the admittedly generous pay they were receiving. There is no particular name for this in screen circles. In ordinary life, such a man is a crook!

Why the "Old Liners" Criticize

"6. Writing for the screen is infinitely more difficult than writing for stage or publication, because it combines the elements of playwriting and the technique of motion pictures with the scope of the novel. Writers from the older fields who have made good with screen writing readily admit this. But no old line writer outside the gates will admit any such thing; it would be treason to the tribe. Mudslinging is easier. Hollywood is unpopular with old line writers because it has upset the stage and causes book publishers to scrutinize novels with an eye toward screen rights as a principal value.

"7. A basic misconception lies in the supposition that every writer who has had a book published or a play produced is necessarily a potential screen writer. This is not so, except in the average number of instances that such writers prove adaptable to the new medium. There have been marvelous writers in Russia. Most of their work isn't worth a dime on the American screen. It is not their medium."

Advise Pre-Lent Theatre Economy

The strictest economy must prevail in operation during the Lenten period, which starts February 10, Publix executives have advised managers throughout the circuit.

The message says in part: "Our theatres, it is true, are operating as close to rock-bottom as possible. Yet the drop in grosses which may come with the beginning of Lent demands that the most stringent economy be exercised throughout that period.

"In our zeal to cut down on expenditures, we should not lessen our selling efforts. On the contrary, we should intensify all No Cost activity to a greater degree than usual. By strong, intensive selling, we can continue to do considerable business. . . . Pre-Easter style shows may be of considerable value in stimulating business during this period."

Court Hears Witwer-Lloyd Plagiarism Suit on Coast

The suit for plagiarism against Harold Lloyd Corporation, brought by Mrs. Sadie S. Witwer, widow of the late short-story writer, H. C. Witwer, asking $2,300,000 profits of the Lloyd film, "The Freshman," was heard this week in San Francisco federal circuit court.

The plaintiff alleges a Witwer story, "The Emancipation of Rodney," was plagiarized in the production of Lloyd's film in 1925. It is charged a copy of the story was submitted to Lloyd, and that the film narrative followed the story closely. Defendants obtained modification under the statute of limitations, after Mrs. Witwer received judgment at Los Angeles, and Lloyd appealed from the original decree. The Witwer interests appealed from the modification. The case was taken under advisement.

Nolan Named Fox Supervisor

John Nolan, Fox home office representative, has been appointed supervisor of the Los Angeles, San Francisco, Portland, Seattle and Salt Lake City offices of the company by James R. Grainger, vice president in charge of distribution.

To Map Warner Campaign

Sanford Abrahams, of the staff of S. Charles Einfeld, Warner director of advertising and publicity, has been sent to Columbus, Ohio, to supervise campaigns for five coming Warner-First National releases.

Buy Control of Dworsky Firm

John Manheimer and Louis Starr have purchased a controlling interest in the Dworsky Film Process Company, and have opened an office in New York. Dworsky retains a one-third interest in the firm.

VOLUME OF CHECKER USE IS MAINTAINED

Screen Advertisers, Equipment Makers and Exhibitors Increase Employment of Check-up Service on Admissions

Despite the fact that sales plans of at least five major companies contemplate a reduction of percentage selling in rural sections next season, there will be no curtailment in the aggregate use of checking services throughout the industry. This will be due in large part to the utilization of checking services by screen advertisers, equipment manufacturers and by exhibitors themselves, all of which agencies are increasingly more important users of checkers. A corresponding increase in the number of percentage engagements which will be played in metropolitan areas and in advance-run houses will also aid in offsetting decreases in checking through elimination of percentage playing in numbers of rural areas.

All major distributors who employ percentage selling to any extent are now users of the Ross Federal Service, the checking organization which now covers 80 per cent of percentage engagements in rural areas and the bulk of metropolitan percentage engagements as well. Distributors now regularly employing this service are: Metro-Goldwyn-Mayer, Warner-First National, Paramount, Universal, Columbia, Fox, United Artists and RKO-Radio. United Artists, the last major company to employ the service, completed the list of major distributors who use percentage playing to any extent when it signed for this checking service only a few weeks ago.

Foreign Distributors Use Service

In addition to these major distributors, the larger distributors of foreign pictures are also important users of the Ross Service. Virtually no foreign productions are sold here on anything but a percentage policy. Among the consistent users of the industry's foremost checking service, in consequence, are such distributors as Tobis Forenfilms, Associated Cinemas, Capitol Film Exchange, Ufa, and others.

Lately inaugurated sales policies of important equipment manufacturers have also led to the employment of checkers by these organizations. Erpi, it was said at the company's New York offices, is a frequent user of the Ross Service in situations where installations of equipment have been made on the basis of a percentage of the theatre's intake. Hundreds of accounts have been sold on this basis and large numbers of them are checked periodically.

Screen advertisers also have come to be significant users of checking services. The Advertisers' Motion Picture Company, and advertising accounts such as Stanco, a subsidiary of the Standard Oil Company; Texaco, and others, regularly employ checkers to report on the running time of their advertising reels in theatres, the attendance at the times of its exhibition, and audience reaction to the advertising.

Exhibitors Employ Checkers

Of late, exhibitors, themselves, have become important users of the Ross Service for the weeding out of dishonest employees from large and small theatre organizations, wherever diversion of moneys is suspected. The findings of checkers assigned to such services are an interesting, if slightly discolored, chapter in the industry's history.

The indicated impracticability of percentage playing in numerous rural situations, which will probably lead to its curtailment next season, is in no wise attributed by sales managers of the important distribution organizations to any weakness in the checking system. As reported in a recent issue, the dissatisfaction of sales executives with results obtained from checking rural percentage engagements arises only out of the small net return obtained from such engagements. It is felt, in consequence, that percentage playing, not checking, itself, frequently fails when applied to rural situations. Distributors are of the opinion that the equivalent of the small averages obtained from country theatres may be collected in straight rentals with fewer complications than are attendant upon percentage engagements in such situations. The cost of checking, although apparently at a minimum, does enter into considerations of abandonment of percentage contracts in country theatres where even nominal checking costs will consume much of the small percentages derived.

Not Assigned to Home Towns

Contrary to general belief, Ross checkers are never assigned to their home town theatres, where these may be located in cities of under 100,000 population. A common criticism of checking service is that residents of small towns are employed to check local theatres, and that the information obtained concerning the exhibitor's earnings and credit standing is, or may be, misused by a local checker. Walter Greene, New York representative of Ross Federal Service, says, that it is the company's policy to avoid just such assignments of checkers and that whenever they occur inadvertently replacements are made as soon as they are brought to the attention of the Ross organization. No reasonable objection to a checker voiced by any exhibitor is ever ignored, Greene said.

Every effort is made to minimize employment of susceptible individuals as checkers and to prevent the occurrence of irregular practices in the working organization. To this end, extensive investigation of all applicants is conducted prior to employment, as a result of which an unusually high type of individual for work of this nature is obtained. About 80 per cent of the country checkers are otherwise employed, fulfilling their checking assignments during spare time. A large percentage are professional men, retired merchants and former executives. Many are property owners. The availability of this type of individual has greatly minimized the chances of dishonesty on the part of the checking force in the face of the comparatively modest remuneration paid them. Country checkers receive $4 to $6 per day, out of which they pay their own carfare within city limits and buy their own meals. Checkers in metropolitan areas receive $7.50 per day. All Ross checkers are bonded, as they are frequently entrusted with the distributor's collections, which may be delivered to them either in the form of a certified check or cash.

Field Supervisors Retained

The field supervisors are retained to make regular inspection of checkers at work and frequently double check on these men secretly, conducting their own clocking of patrons. At the end of a day's performances, supervisors will reveal their identity to the checkers and the reports of the two will be compared. The staff of secret investigators verifies the daily reports of either checkers or supervisors, or both; conducting their investigations separately and without revealing their identities to checkers or supervisors.

The Ross checker takes the opening and closing ticket numbers at each interval of admission price change, and the closing ticket numbers when the box office closes at night. In addition, he checks occasionally with ticket takers to see that tickets are running in rotation and that no rolls are substituted. The checker also clocks adult and children admissions separately.

Instances of collusion discovered between checkers and theatre employees for the purpose of theft from both exhibitor and distributor have not been numerous. Naturally, in a field force of 3,000, such examples are not unknown, but neither are they common. The checking requirements of the industry today are almost wholly covered by the Ross Service, although this organization is not yet two years old.

Hollywood's Birthday

The 24th birthday of the industry in Los Angeles was celebrated on Thursday.

Historic files at the Paramount studios, one of the oldest companies in the industry, reveal that on February 4, 1908, work began on a short feature, "Across the Divide."

Veterans at Paramount recall that Thomas Persons and Francis Boggs were producers and that the first scenes were filmed in and around Sing Loo's Chinese Laundry, then at the corner of Seventh and Olive Streets.

The "studio" of the two pioneer producers consisted of a 100-foot city lot.

William H. Patten Dies

William H. Patten, 62, pioneer industry figure in New England, died last week at the City Hospital, Boston, where he had been ill for two weeks. Surviving are his wife, Mrs. May Heffron Patten and a sister, Mrs. Charles Perkins, Claremont, N. H.

The
most
USEFUL
trade ad
you ever read

FOX ADVANCE EXPLOITATION MANUAL

on the
exploitation
natural of the year . . .

SHE WA
MILLIO

with

JOAN BENNETT
SPENCER TRACY
UNA MERKEL
James Kirkwood · Dorothy Peterson

Story and continuity by Sonya Levien

Screen play by William Anthony McGuire

Directed by John Blystone

FOX PICTURE

THE EXPLOITATION

NTED A
NAIRE

On the next 4 pages...

12 SENSATIONAL LOCAL ANGLES

outlines of newspaper space-grabbers that YOU can pull in a town of ANY SIZE—

LET'S GO . . .

PICTURE OF THE YEAR

1

YOUR LOCAL POLICE OFFICERS WILL GIVE YOU SMASHING PUBLICITY INTERVIEW

They will give you astounding facts about actual cases of local girls seeking rich husbands —girls under police observation through contacts with wealthy men. In this, and in other ways, you can obtain BLISTERING "under cover" probation stories for your monster publicity campaign explained in detail in Special Exploitation Supplement.

2

WHAT'S THE LOW DOWN ON YOUR LOCAL BEAUTY CONTESTANTS?

A ringing title for a newspaper series for which editors will thank you, about your local beauty contestants with barrels of DOUBLE BARRELED suggestions for breath-taking stories of local girls. Special Exploitation Supplement tells you HOW, WHEN and WHERE for this siege gun front page publicity SCOOP!

3

HOW YOU CAN GET STARTLING LOCAL INTERVIEWS ON FOUR VITAL TOPICS

Read Supplement for 40—count 'em—40 prepared questions RIGHT IN YOUR LAP to make it a cinch for you to get astounding interviews on marriage for money and what your locals say about beauty contests. A front page PUSHOVER and an EXPLOSION for your lobby.

4

"MISS AMERICA TODAY— TOMORROW WHAT?"

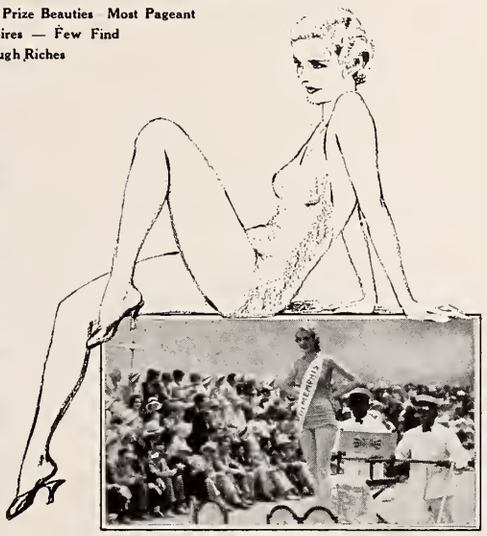
A prepared five-column feature story, profusely illustrated, made up especially for this campaign (see entire story on Page 9, regular press book) that tells ALL about ACTUAL winners of "Miss America" title and what happens after they win! A natural for the Sunday paper. Supplement shows you how to include local angles and how to get the sensational distribution it deserves.

SHE WANTED

SMASH NEWS FEATURE MAT

Today Miss America—Tomorrow What?

The Story of What Has Become of Prize Beauties Most Pageant Winners Want Millionaires — Few Find Happiness Through Riches



TODAY Miss America—tomorrow what? What is the subsequent fate of beauty contest winners, suddenly lifted from obscurity into the international spotlight? When the pageant is over, and the crown has been awarded and the vaudeville contracts signed what happens? Does the queen live happily ever after, or does she not? A view of the careers of some of the winners in the great national beauty contests will help give the answer.

One of the first winners of the title of Queen of Beauty at Atlantic City was Catherine Campbell, an Ohio girl. In 1922 when she won the crown, she was 16 years of age. Catherine Campbell was a home girl, devoted to her parents. She has never married. After an 8 month theatrical tour she went to Ohio State College, and then kept house for her father after her mother's death. In 1928 she toured Europe for the Ohio Chamber of Commerce as a result of winning a beauty contest conducted by that body

Tragedy Rules Life

Real tragedy ruled the life of the 1923 Atlantic City queen, Charlotte Nash, of St. Louis. She wanted a millionaire and got him in the person of Frederick Nirdlinger. He was sixty, she, twenty-three. He featured Miss Nash in his theatres, and educated her in a fashionable finishing school. In 1924 they were married. Their wedded life was unhappy. In 1926 they were divorced in Paris, but later remarried. Their relations became steadily more unbearable.

Finally, after a violent quarrel, Mrs. Nirdlinger shot and killed her husband. She was acquitted in Paris on the plea of self defense. This tragic beauty with her two small children is at present back in St. Louis. At first she was reported to have been willed $730,000. The Nirdlinger estate is now said to be insolvent.

Ruth Malcolmson, the Philadelphia beauty crowned at Atlantic City in 1924, traveled no path of roses following her victory. After refusing Broadway offers she sought commercial work in her native city. At length a photographer, Mr. M. Armstrong Roberts, gave her a position as a model. She soon proved a beauty could also have brains, and a suggestion from her led to an innovation in railroad advertising. She was promoted to head a research expedition to Europe in 1926. Two years later she became engaged to Lieutenant Carl Schaubel, a wealthy polo player.

Reads Like Romance

Fay Lanphier's life reads like a romance. A California stenographer, she came to Atlantic City in 1925 and won the title of Miss America. There were charges that she had been backed by a film company. She played in "The American Venus."

Three years later she married a millionaire Chicagoan, Sidney Spiegel. They could not make a go of it. In 1929 she was awarded a divorce with a $100,000 settlement. This money she invested in a beauty parlor.

Miss Lanphier was back where she started, working as a stenographer, when she was courted by Winfield J. Daniels, a mechanical engineer, who had been her childhood sweetheart. They were married last June.

She Married a Millionaire

A millionaire was prominent in the life of Norma Smallwood of Tulsa, Oklahoma, the 1926 winner. She married one in Thomas Gilcrease, oil baron, many years her senior, in 1928. The intervening two years had been hectic, featured by a suit against theatrical agents for breach of contract and her refusal to enter the 1927 contest unless her price of $1200 a week was met by the officials.

Lois Delander, the queen in 1927 when only 16, had a profitable but undramatic career. She went back to high school in Joliet, Illinois, after fulfilling a lucrative stage contract.

Miss Margaret Ekdahl, of Tampa, Florida, won at Miami in 1930 and attracted attention by scorning Rudy Vallee, becoming engaged to his rival crooner, Will Osborne, and joining Earl Carroll's Vanities.

Joan Bennett Is Beauty Queen

Joan Bennett, whose charms rival those of any of the Misses America or Universe, was interviewed while playing her part in the Fox picture, "She Wanted A Millionaire," which depicts the drama and intrigue behind the scenes of beauty contests, and their aftermath. She was asked how she would react to her situation, if she might be the winner of such a contest.

"The glory and money from such a victory," she replied, "don't begin to even up for the price they cost. Everyone is hungry to exploit the winner while her fame lasts. Few of the girls who have married millionaires after winning beauty contests have been happy. Money, fame and social position are all very well but they are no substitute for the love, children and home life that every woman really wants. The front page headlines soon fade away. So do the mythical laurels. We theatrical folk know that too well. But the woman who builds a good home and a good family with the man she loves has made something that lasts."



See Stunt No. 4 on this page on how this can be used locally. Also Special Exploitation Supplement and Fox Press Sheet.

5

HOW TO MAKE LOCAL DIVORCE COURT RECORDS WORK FOR YOU

Sensational divorce facts from local court records will give you the real "inside" on BLINDING stories that will STUN your city. Many arresting angles in Supplement show you how to use these knockouts to PANIC readers and bring every pair of feet on the run to your lobby.

6

HOW LOCAL MARRIAGE TROUBLES MAKE SPINE-CHILLING COPY FOR YOUR STORIES AND ADS

Your city is STARVED for RED MEAT stories of dissatisfied, disloyal, rich husbands and wives. How you can create a publicity EARTHQUAKE depicted in HAMMERING detail in Supplement.

A MILLIONAIRE

7

YOUR LOCAL DIVORCE JUDGES WILL GIVE BLASTING OPINIONS ON MARRIAGE

A gold mine of BURNING material from the men who handle the real HOT STUFF of matrimony. How to use this and have judges speak from your stage and on your radio hour told fully in Supplement BROADSIDE.

8

PUT YOUR LOCAL DOCTORS TO WORK ON THIS

Another SMASH angle that guarantees 24-carat publicity from local doctors specializing in psychology and psychiatry—the study of morals. Supplement describes ways and means for you to get front page stuff no paper will DARE turn down, and facts that will cause traffic jam in your lobby.

SENSATIONAL NEWSPAPER AD

Peggy Hopkins Joyce
Peaches Browning
Mrs. Nixon Nirdlinger

wanted to marry millionaires — *and did!* See another girl reveal just how it's done in...

SHE WANTED A MILLIONAIRE

with

JOAN BENNETT
SPENCER TRACY

Una Merkel, Dorothy Peterson, James Kirkwood

A FOX PICTURE *directed by* John Blystone

(theatre name here)

Ask your Fox Exchange for mat SP-2

SHE WANTED

9

TRAVELERS AID SOCIETY GIVES YOU NEVER BEFORE TOLD "LOWDOWN"

An UNBELIEVABLE story of actual cases handled by Travelers Aid Society of New York written EXCLUSIVELY for this campaign that will open WIDE every eye. How you tie this up locally explained in supplment. Another newspaper VOLCANO and "foot stopper" for lobby and window displays.

10

LOCAL HIGH SCHOOL GIRLS WILL TELL PLENTY!

A SCREAMING survey of the MINDS and and innermost THOUGHTS of your local high school girls on love and marriage contained in supplement questionnaire. High school principals and women's clubs will GO with you on this EXTRAORDINARY news "break". Can't miss for the toughest newspaper—it's HOT—and WHAT ammunition for your lobby.

11

A COMPLETE "INQUIRING REPORTER" CAMPAIGN

How to give it an unusual twist and make it work to increase those admissions. Another Supplement SMACKO to pull 'em from their homes to your ticket window.

12

MATRIMONIAL BUREAU STATISTICS ARE HOT STUFF!

Your papers have lots of RED FIRE dope on phoney matrimonial agencies and how they TAKE the suckers and TRIP young girls with "Millionaire" bait. Supplement gives you EVERYTHING and how to STARTLE the ears of your community and cause a CYCLONE of box office comment.

A MILLIONAIRE

FULL DETAILS...

covering every phase of the foregoing newspaper stunts can be obtained in the SPECIAL EXPLOITATION SUPPLEMENT available at your Fox Exchange. *Ask for it.*

IN ADDITION...

A wealth of other exploitation material will be found in the regular section of the Fox Press Book on—

SHE WANTED A MILLIONAIRE

FOX PLAY DATES ARE PAY DATES

Novelty Will Wear Off, Says Harbord About Television

Major General James F. Harbord of RCA declares in an article in *The Standard Star* of New Rochelle, N. Y., that television is "an actuality ready to spring on the world when the right time comes—and come it will even though folks will not think such a lot of it after the novelty wears off." Home talking films are also close at hand, Harbord believes.

The films for home talking picture machines will be rented, like books from a rental library, and a film man will leave a can of film with the milk on the doorstep, in the opinion of the general. A few business details, yet to be perfected, prevent the sale of home picture machines, according to Harbord.

Hollis Baird, chief engineer of the Short-wave and Television Corporation, Boston, has announced what are claimed to be two outstanding achievements in cathode ray television development. One is an improved method of coating the end of the tube, giving more brilliance to the picture, and a new method of modulation which increases the contrast and details of the reproduced image.

Baird indicated that the engineers working under his direction have made major progress during the last six months in bringing cathode ray television to a point where the future progress promises to be rapid.

Morris Agency Repurchases 50% Interest Publix Held

The William Morris agency has repurchased the 50 per cent interest which has been held by Publix and, effective February 1, has been operating as an independent agency. An amicable settlement was concluded.

William Morris, head of the agency, commenting on the dissolution of the partnership arrangement, pointed out that any divergence of operation, such as was represented by the agreement is impractical. The cordial relations which have marked the dealings of Morris and the Publix officials have in no wise been disturbed by the repurchase of control, said Morris.

Director to Succeed Wrigley May Be Selected Next Week

The Paramount-Publix board of directors, meeting for its regular monthly session next Monday, February 8, is expected to name a successor to William Wrigley, Jr., member of the board, who died last week.

Hoffman New Bernhard Aid

I. J. Hoffman has been named assistant general manager of Warner theatres, with direct supervision over the eastern division, under Joseph Bernhard, general manager of theatres.

Abe Schnitzer Leaves Warners

Abe Schnitzer, special sales representative for Warners, has resigned. He went to Warners recently from a post as short subject sales manager for RKO Pathe.

GIVING FREE SHOWS TO WIN JUVENILES

25 Theatres in 16 Towns of British Columbia Undertake Project on Realizing Sound Has Alienated Many Children

Exhibitors of no less than 16 cities and towns of British Columbia are busy lining up patrons of 1942—10 years hence.

Co-operative organization work is now in hand which probably will do much in assuring substantial patronage a decade ahead—perhaps not individually, but certainly for the motion picture business generally.

It is a child problem.

Finding that juvenile patronage, comprising a real percentage of customers, had been somewhat undermined since the screen went dialogue, the British Columbia showmen gave some thought to future welfare work—their own welfare.

25 Theatres Give Free Shows

The immediate result was that approximately 25 theatres in the 16 centers are giving free shows each week for children of tender age exclusively. Seven of these theatres are suburban houses of Vancouver. This was done when the exhibitors suddenly realized that many small boys and girls were growing up in almost total ignorance of the picture show, particularly the good old five-cent kind with galloping heroes and rescued heroines. The tots were drifting from the theatre.

For the current six months, the British Columbia owners and managers are staging the series of free performances and they have 25 releases lined up for the weekly treats. The theatre men are enjoying the co-operation of the Regional Council of Canadian Clubs, of which Col. J. S. Tait, C. B. E., Vancouver, is chairman, in putting on the shows. The clubs make special arrangements for the care of the children, but the only persons who get paid are the projection machine operators. Travelogue, scenic, educational and action pictures are being presented and many children are becoming acquainted with the screen. Their motion picture taste is being developed and the missionary work now being done in the trade undoubtedly will bring good returns in the long run and in various respects.

"Genuinely Interested"

In this connection, the report made by a representative official regarding the movement is highly significant. One sentence reads:

"I have been informed that the children were genuinely interested in the pictures and apparently every one is pleased about the whole matter."

It is rather difficult to imagine the necessity for any one to report that children were discovered in the act of showing interest in moving pictures, but it is just possible that observers were on hand to ascertain whether the children would become enthusiastic or not.

The suburban houses in Vancouver in which the free shows are being given weekly are: Broadway, Grandview, Windsor, Victoria Drive, Fraser, Regent-Burnaby and Kerrisdale.

The other cities and towns where weekly performances are being given for the children are:

Victoria, Nanaimo, Port Alberni, Cumberland, Courtanay, New Westminster, Chilliwack, Kamloops, Vernon, Kelowna, Penticton, Nelson, Trail, Rossland and Revelstoke, 15 in all in addition to Vancouver.

Both social workers and trade leaders in Canada are taking in the so-called film-revival for young children. The plan looks very much like the start of a new era in picture presentation, with an eye on the future.

Grainger Contract Okay, Says Michel

W. C. Michel, executive vice-president Fox Film Corporation, made the following statement on Wednesday:

"In view of the many misleading statements that have been widely published with reference to the validity of its contracts, the Fox Film Corporation wishes to say that the contract between it and James R. Grainger, vice-president and general sales manager in charge of distribution, has been authorized by the board of directors and Mr. Grainger has full authority to negotiate all contracts having to do with the distribution and sale of Fox pictures in the United States and Canada.

"We assume that these misleading statements have been inspired by the fact that a comparatively few employment contracts extending over a period of years have been disapproved by the board, although the great majority of such contracts were authorized and approved. Contracts entered into in the ordinary course of business are not affected by the action of the board."

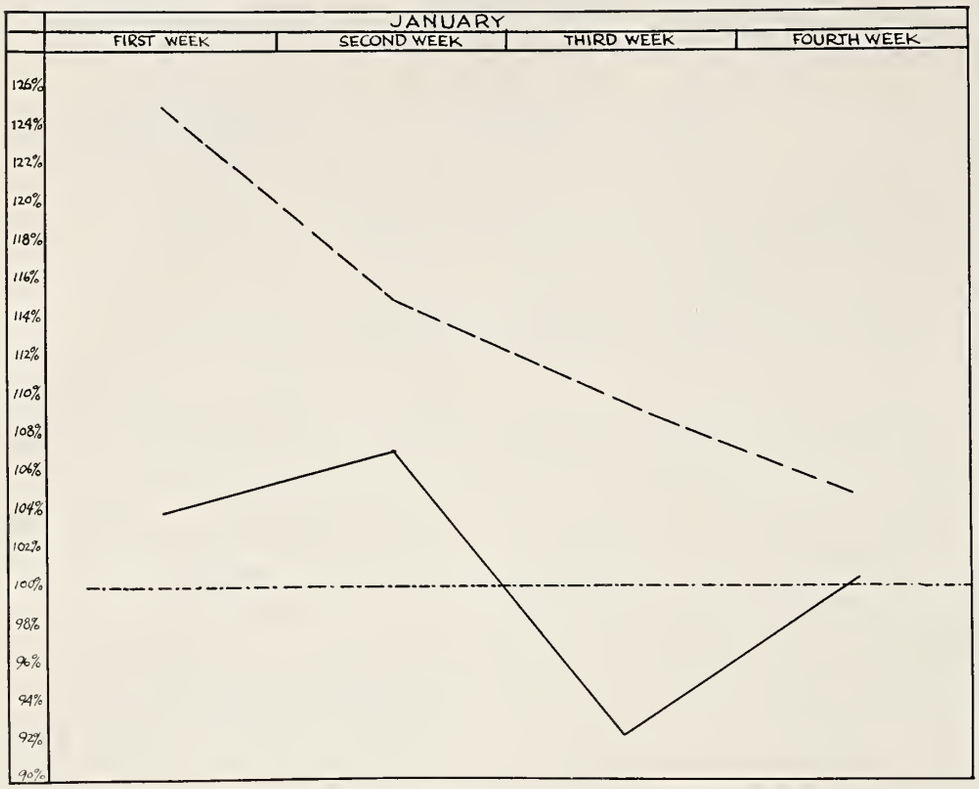
Bi-Centennial Brings Demand for "Hamilton," Warners Says

The opening of the Washington bi-centennial celebration, scheduled to begin February 22, has resulted in an unusual demand for playdates on "Alexander Hamilton," with George Arliss, according to the home office. Additional playdates are said to have been secured in 43 cities.

Harry Rosenquest, assistant Vitaphone sales manager, returning from a trip through New York state, reports that all key situations have been booked for "Washington, the Man and the Capital," the two-reel special Vitaphone has produced for the bi-centennial celebration.

Music Firms Now Independent

Leo Feist, Inc., and Carl Fischer, Inc., are now operating as separate and independent music publishers, following repurchase of their stock holdings from the Radio Music Company, subsidiary of the National Broadcasting Company.



Herewith is presented a comparison of box office receipts nationally during the four weeks in January, 1931, and the corresponding period in 1932. The graph is based upon MOTION PICTURE HERALD'S weekly compilation of box office returns in leading cities. The heavy continuous black line represents receipts for the four weeks this year, the evenly broken line (— — — —) shows the returns in the same period in 1931, and the 100 per cent line (— — · — — · — —) is the average weekly receipts for the entire year 1931.

Paramount Back To Old Days of Heavy "Sniping"

New and more extensive merchandising plans of Paramount and Publix include a return to the old "circus" showmanship style of poster "sniping" which has been used but little by that organization during the past four years.

Evidence of an immediate comeback of this means of conveying theatre messages to the public is found in the company's recent decision to paper extensively on "The Man I Killed," now current on Broadway, for which an entire unit of 10 trucks and 20 billposters were used to plaster the New York territory—"from barns and farmhouses to the crossroads of the world" at Times Square.

Billing was ordered as far as Stamford, Conn., down through Westchester, to Nyack and Peekskill, throughout Long Island as far as Lynnbrook and Great Neck, and included 200 24-sheet stands, 500 14-sheets, 500 8's, 2,000 3's, 5,000 2's and 5,000 1-sheets. Not one "top-of-building" location was used in the campaign; every spot was a "snipe."

The campaign was engineered by Charles McCarthy, publicity-advertising director at Paramount, aided by Milton Feld and Jack McInerney of Paramount Publix. Phil de Angelis handled the posting, the total of which was equivalent to 36,800 single sheets.

Warner Sales Heads Studying Field for Production Ideas

Warner-First National sales chiefs are either engaged at the moment in key city surveys or plan to undertake them in the near future. The purpose is the contacting of exhibitors and salesmen to determine the types of product advisable for next season.

Gradwell Sears, sales manager for the south and west, intends to visit the Coast studios shortly, stopping over at a number of key centers on his return east.

Motion Picture Club Ball Is Set for Waldorf, February 20

Plans are nearly completed for the Motion Picture Club ball, scheduled for the grand ball room of the Waldorf-Astoria hotel, New York, February 20.

A feature of the affair will be a midnight banquet, attended by numerous film stars. Several popular bands and orchestras will supply entertainment, in addition to various individual stage performers.

BIP in Deal with RKO

Bill Rabell, general sales manager for BIP America, has closed for "Trapped in a Submarine," the British Admiralty picture current at the New York and Brooklyn Strands and Warners, New York, in 50 first-run RKO houses and 20 Warner theatres, all in the Eastern territories of these circuits. National deals are said to be pending with both companies.

Hess Marries Linda Watkins

Gabriel L. Hess, Hays office attorney, and Linda Watkins, Fox player, were married last week in Chicago.

Circuit Owner Tells Women "Good" Films Are Patronized

"Good" pictures are patronized, contrary to general opinion, in the belief of Irwin Wheeler, president of Playhouse Operating Company, Inc., operating 30 suburban houses around New York, as expressed at the meeting recently of the New York City Federation of Women's Clubs at the Hotel Astor.

Wheeler defined a "good" picture as "one which holds out sufficient promise of entertainment to induce people in the mass to see it; that in seeing it they are entertained, and at the same time are stirred mentally or morally, or both, or are afforded complete mental relaxation." He explained this as the exhibitors' definition of a good picture, and indicated that if the women's group could reconcile its definition of a "good" picture with the exhibitors', definite cooperation with the exhibitors would be possible.

Leo Meehan Recovering

Leo Meehan, publisher of the *Hollywood Herald*, is on the way to complete recovery following a serious illness resulting from blood poisoning caused by an infected wisdom tooth. He is at the Hollywood Hospital.

Tinker At Fox Studio

Edward R. Tinker, Fox president, Richard Rowland and Sol Wurtzel are at the Coast studio, having arrived from the home office late last week.

Milwaukee Mayor Thanks MPTO for Relief Shows

Thanks of the official city family of Milwaukee to Fred S. Meyer, president of the Motion Picture Theatre Owners of Wiscousin, and to the members for their benefit performances for the relief of unemployment, was expressed in a resolution passed by the council, and signed by Mayor Daniel W. Hoan and Cornelius Corcoran, president of the common council.

"The official thanks of the city" is extended to "each and every member of the organization in recognition of the public spirit and unselfish devotion shown in a worthy cause."

The resolution said that "the response to this worthy appeal exceeded the most ardent expectations, more than 100,000 citizens attending and a magnificent sum, approximating $45,000, being realized."

Coast Circuit Reverts

The Redwood Theatres, Inc., nine-house northern California circuit, is now under its former manager, George Mann, following a reversion from the Hughes-Franklin circuit. Morgan Walsh will assume the post of general manager.

Handling Supreme Trailers

David Munstuk, operating Crescent Pictures in Detroit, is handling trailers of the Supreme Screen Service in the Michigan territory.

SELECTIONS

Made by RITA C. McGOLDRICK

Family Suitability

CHARLIE CHAN'S CHANCE *GOOD*
Fox

Mystery—Charlie Chan, a clever Chinese detective, aids the New York police and Scotland Yard in solving the mystery of the death of Sir Lionel, a Scotland Yard official. Amusing and contains a good night scene of New York from a pent house. (Warner Oland, Alexander Kirkland, Linda Watkins and Marion Nixon.)

CHEYENNE CYCLONE *GOOD*
Willis Kent

Western—The plot of an unscrupulous enemy to steal the land of a young rancher is discovered and foiled through the quick thought and action of the rancher's boy. His rights are established through his own fighting ability. (Lane Chandler and Frankie Darrow.)

FIGHTING FOOL, THE *GOOD*
Columbia

Another Western of more or less rubber-stamp lot. There is a plan to rob the bank, the usual villain with his bandits, the sheriff and the pretty girl. Excellent riding makes it an acceptable action picture for juveniles. (Tim McCoy, Marceline Day.)

GHOST CITY *GOOD*
Monogram

Western story of the poor girl in the station restaurant whose valuable papers are stolen by the local bad man. The plot is rapid in action and contains some exciting moments before the papers are restored to the owners. (Bill Cody and Andy Shuford.)

HOUND OF THE BASKERVILLES
Ideal *EXCELLENT*

This is an artistic and restrained production in the best British manner. It follows the Conan Doyle story closely and has excellent photographic effects of the weird and lonely moors described in the book. (Robert Rendal, Fred Lloyd.)

HUMAN TARGETS *GOOD*
Big 4 Film Corp.

This is better than the average Western picture. Buzz Barton as young Dale will intrigue boys. There is good riding and an interesting story. (Buzz Barton, Francis X. Bushman, Jr., and Pauline Parker.)

LADIES OF THE JURY *VERY GOOD*
RKO Radio

An amusing comedy in which Edna May Oliver carries the laurels. As a member of the jury, she furnishes the humor by asking questions out of order. By a clever ruse she inadvertently discovers the guilty party and sways the other members of the jury to a verdict of "not guilty," thus freeing the innocent defendant.

LAW AND ORDER *GOOD*
Universal

This Western, with more of shooting than the average, tells the story of the lawlessness of the west in the nineties, when human life seemed to be held of little value among the men of the plains. This is a picture that will delight boys. (Walter Huston.)

CARL LAEMMLE

This week Universal Pictures is celebrating the Twenty-sixth Anniversary of the entrance of Carl Laemmle into the motion picture business.

In these days of unrest in the motion picture industry we are witnessing phenomenal changes in the staffs of the major motion picture companies. The shifting is kaleidoscopic. Almost in an hour, executives and personnel are rearranged to make a new pattern.

This has not happened in Universal Pictures, for standing strongly behind the company is the dominant single figure of the man whose paramount purpose it is to guide his organization safely between the shoals and shallows of existing conditions; to protect his employees, and to offer even stronger cooperation with public groups working for better pictures than he has in brighter times.

Carl Laemmle, wise in the affairs of his business, and with practical vision, has not hesitated to react to public opinion on motion pictures as it is reflected in the organized groups. On more than one occasion he has not counted expense in the remaking or planning of a picture to conform to the requirements of good taste. Protestant, Jew and Catholic, parent teachers, club women, and representatives of all churches have learned that Carl Laemmle is a patient listener, and that his kindliness and willingness to help are unfailing. This has resulted in an enormous amount of good will for Universal.

It is the wish of very many people that the "Uncle Carl" of motion pictures may celebrate many prosperous anniversaries.

RITA C. McGOLDRICK

LOCAL BAD MAN, THE *VERY GOOD*
Allied Pictures

Taken from Peter B. Kyne's story, "All for Love," this is the tale of a cowboy who outwits two dishonest bankers, restores his good name and wins the heart and hand of the lady station agent. This refreshing Western, well acted and directed, is distinctly above the average. (Hoot Gibson, Sally Blane, Hooper Atchley, Edward Peil.)

ONE MAN LAW *VERY GOOD*
Columbia

Western—With the usual ingredients of this type of picture, expert riding, wild shooting and the heroics of a plot which concerns itself with the work of a crooked promoter, this film succeeds in being of swift enough tempo to prove interesting. (Buck Jones.)

RACING YOUTH *GOOD*
Universal

The love story of a girl who attempts to rebuild a defunct automobile company, and a young mechanical genius who has tried to resuscitate the fortune of the enterprise by inventing a new, fast car. The efforts of both succeed when the new car wins the breath-taking race, and the plot of the rival company is foiled. Excellent racing scenes. (June Clyde, Louise Fazenda and Frank Albertson.)

Adult Suitability

MAN I KILLED, THE *EXCELLENT*
Paramount

This is an outstanding production. It presents an aspect of the war theme hitherto untouched. The story deviates from the usual, and the casting and direction are excellent. Not content to express the plot merely through dialogue, the director has used the full scope of the cinema, and has given us a gorgeous study of the effectiveness of the hands in expressing emotional reactions. (Lionel Barrymore, Nancy Carroll, Phillips Holmes.)

AIR EAGLES *GOOD*
Larry Darmour

Two aviators, performing for a carnival in the home town of one of them, become involved in a robbery plot in which one of the fliers is guilty. There is a thrilling air chase and a good moral lesson in the heroism of the aviator who sacrifices his own life to save the reputation of his younger brother. (Lloyd Hughes, Norman Kerry, Shirley Grey.)

DANCE TEAM *VERY GOOD*
Fox

An enthusiastic young "hoofer" meets a discouraged girl who loves to dance, and imbues her with his optimism until they combine their forces and create the most sensational dancing team of the year. Loyalty, pathos, fun and clever performances woven into this picture make it good entertainment fare. (James Dunn and Sally Eilers.)

DEADLINE *GOOD*
Columbia

Released from prison, after serving an unjust term, the hero of this Western trails the real criminal and, after some difficulty, delivers him and his associates to the law. A good story, with exceptional direction and remarkable acting by a small boy whose name is not given. (Buck Jones, Loretta Sayers.)

DER ANDERE *VERY GOOD*
(The Man Within)
Europa

Drama—The story is based on the Dr. Jekyll and Mr. Hyde idea of a split personality. The acting is good, the photography interesting and the idea arresting. (Fritz Kortner.)

DIE VOM RUMMELPLATZ *GOOD*
(Those from the Side Show)
Ondra-Lamac

A side show performer steps into an emergency situation at a famous theatre and saves the program. It brings fame and fortune to her and her show associates. This is one of

SELECTION OF PICTURE SELECTIONS

(*Continued from preceding page*)
the lesser German productions. (Anny Ondra, Siegfried Arno, Margareta Kupfer, Viktor Schwannecke.)

FINAL EDITION, THE — *GOOD*
Columbia

A newspaper story much in the manner of its predecessors in this season. It is not a big picture, but has sufficient sustained interest to win it a place on all endorsed lists. (Pat O'Brien, Mae Clarke.)

GABLES MYSTERY, THE — *GOOD*
British International

Mystery deepened by sliding panels, stranglings and murders, leaves a woman detective and an amateur male detective undecided until the last moment who really perpetrated the crime of stealing the valuables from the museum and committing murder there. (Gerald Rawlinson and Charles Farrell.)

GAY BUCKAROO, THE — *GOOD*
M. H. Hoffman

A Western picture with the Gay Buckaroo as a veritable Pollyanna who renovates and reforms everything and everyone. A faithful Chinese servant and friend who has an Eastern proverb for every occasion helps him. There are interesting and amusing situations, and those who like Westerns will enjoy it. (Hoot Gibson, Roy D'Arcy, Merna Kennedy, Edward Peil.)

GYPSY BLOOD — *VERY GOOD*
British International

The story of the cigarette girl, "Carmen." It follows very closely the plot of the opera, and the music and singing of the familiar arias make it important. The picture was filmed in Elstree, England, with an American artist in the title role and though the music is good, the art of production does not compare favorably with American films. (Marguerite McNamara and Thomas Burke.)

HATCHET MAN, THE — *GOOD*
First National

An interesting but unpleasant story of Tong activities in San Francisco, adapted from the play, "Honorable Mr. Wong," upon which David Belasco was working at the time of his death. It has been beautifully photographed and admirably cast with a fine quality of direction. (Edward Robinson, Loretta Young, Dudley Digges, Tully Marshall and Edmund Breese.)

LADIES OF THE BIG HOUSE — *GOOD*
Paramount

An innocent couple are railroaded to prison on circumstantial evidence. The girl is sentenced to life imprisonment; the young husband to death. The story tells of the wife's successful efforts to free them both. It is well directed, the plot vivid and consistent. The entertainment value is lessened, however, because of the sorrow and suffering depicted. It builds up to a rather weak climax. (Sylvia Sidney and Gene Raymond.)

LOVERS COURAGEOUS — *VERY GOOD*
Metro-Goldwyn-Mayer

A young man dreams of becoming a playwright, but poverty takes him along a hard road before his dreams come true. It is the story of his own love, marriage and suffering, written into a play that finally brings him success and happiness. This production has charm and more than usual interest. (Robert Montgomery, Madge Evans, Roland Young, Frederick Kerr.)

MAN WHO PLAYED GOD, THE — *EXCELLENT*
First National

At the height of his career, a great musician loses his hearing, and, utterly hopeless, embittered and filled with self-pity, loses also his faith in God. But, awakening to the needs and sorrows in the lives of those around him, through his knowledge of lip-reading, he becomes a medium for good and eventually regains his faith and a measure of happiness. Outstanding from every angle—story, direction, acting, photography and entertainment value—with George Arliss in the title role. It was produced formerly as a silent. (George Arliss, Violet Heming, Ivan Simpson, Bette Davis.)

MENACE, THE — *VERY GOOD*
Columbia

An adaptation of a well-known Edgar Wallace story that is well produced with all characters suitably presented. It is thoroughly interesting from start to finish. (H. B. Warner.)

MICHAEL AND MARY — *VERY GOOD*
Universal

A. A. Milne's story of the hopeful young novelist Michael, and Mary, who has been deserted and is at the end of her resources. He offers her help and eventually they fall in love and decide to marry. Years later, after a successful, happy married life the husband returns and tries blackmail. He drops dead of heart failure and causes a dramatic ending to the story. (Edna Best and Herbert Marshall.)

NIE WIEDER LIEBE — *GOOD*
(No More Love)
Ufa

A light comedy. The most notable art of the performance is the music, the two principal lyrics being particularly beautiful. The portrayal of Jean the butler by Felix Bressart is especially fine and most amusing. The plot concerns itself with the affairs of a bachelor disillusioned by a girl's deception. (Lilian Harvey, Harry Liedtke and Felix Bressart.)

NIGHT BEAT — *GOOD*
Action Pictures

Two war buddies meet after some years when one is district attorney and the other a gangster. The latter becomes a detective to help his friend clean up the gangs. The theme that the gangster's day has ended is worked out in a believable story. (Jack Mulhall, Walter McGrail, Patsy Ruth Miller.)

PRESTIGE — *EXCELLENT*
RKO-Pathe

This serious drama of army life in a tropical penal colony, shows the "breaking" of a young army officer under the strain of his disagreeable surroundings and the discharge of his military duties. The self-sacrificing love and loyalty of his wife, as pictured by Ann Harding, is an outstanding characterization. The work of the director is most commendable and the parts are all well cast and acted. (Ann Harding, Adolphe Menjou, Melvyn Douglas, Ian MacLaren.)

RECKLESS AGE, THIS — *VERY GOOD*
Paramount

The father and mother of two selfish irresponsible children find them essentially sound when a crisis presents itself. Richard Bennett and Frances Starr give convincing and natural performances as father and mother, Charles Rogers and the rest of the cast are adequate. (Richard Bennett, Frances Starr, Charles Rogers, Frances Dee, Peggy Shannon, Charles Ruggles.)

RIDING FOR JUSTICE — *GOOD*
Columbia

The sheriff is the villain in this Western, but Buck Jones, as the cowhand, unmasks all plots and all villainy and probably marries the sheriff's wife. It appears that he would, at the end. Plenty of action and entertainment for admirers of wild riding. (Buck Jones, Mary Doran, Russel Simpson.)

LA RONDE DES HEURES — *GOOD*
(The Dance of the Hours)
Jacques Haik Production

An opera singer loses his voice and his family, but after much suffering regains his happiness and his former place in the opera. It is a well acted story, full of human interest and with good music. The print seen was evidently old for the photography was not always clear. (Andre Bauge, Francine Mussey, Gilberte Savary, Mme. Paul Andral.)

SECRETS OF THE ORIENT — *GOOD*
Ufa

The Arabian Nights story of Ali the Cobbler is told with charm and humor. It is a silent film with English sub-titles, accompanied by the "Scheherazade" music of Rimsky-Korsakoff. It is a well acted, well photographed fantasy and offers delightful entertainment. (Nikolai Kolin, Ivan Petrovitch, D. Dimitrieff, G. Modot, Marcella Albani.)

SILENT WITNESS, THE — *GOOD*
Fox

A devoted father assumes the blame for a murder which he has reason to believe his son has committed. This English murder mystery with its well developed plot, excellent direction and acting will prove good entertainment for the average audience. (Lionel Atwill, Bramwell Fletcher, Greta Nissen.)

SUNSET TRAIL — *GOOD*
Tiffany

The villain, in the person of a crooked bank president who tries to force a girl ranch owner out so he can secure the property, again bites the dust. The hero rides and shoots, in a way to satisfy all who enjoy a good Western. (Ken Maynard, Frank Rice, Ruth Hiatt, Philo McCullough.)

TAXI — *GOOD*
Warner

The attempt of the Consolidated Cab Company to control independent drivers is the basis of a well written and most realistic story. It is underworld material that offers something pungent, vital and believable. It is made quite clear that crime does not pay. Mr. Cagney as the tough and fighting taxi driver gives an excellent characterization. (James Cagney, Loretta Young, George E. Stone, Dorothy Burgess, Guy Kibbee.)

TROTTE TEODOR — *GOOD*
(Tired Theodore)
Svensk Filmindustri

A knowledge of Swedish is necessary to really appreciate this delightful musical comedy. But even without the language, the fine photography, the swift moving story with its amusing situations can be enjoyed. A retired official becomes infatuated with his foster son's fiancee. Trouble comes thick and fast until the

SELECTION OF PICTURE SELECTIONS

(*Continued from preceding page*)
happy ending. (Valdemar Dalquist, Karin Swanstroem, Hakan Westergrem, Britta Appelgren.)

UNION DEPOT — *GOOD*
First National

Two tramps, one young, one old, come into a railroad terminal and the action of a vigorous but somewhat improbable story begins with the Union Depot as its setting. The chance meeting of people develops the melodrama which is acted in an intelligent and interesting fashion by a good cast. Unfortunately, some unnecessarily raw dialogue makes full commendation of this realistic and original effort, impossible. (Douglas Fairbanks, Jr., Joan Blondell, Guy Kibbee, Alan Hale, David Landau.)

THE UNIVERSITY OF SOUTHERN CALIFORNIA-NOTRE DAME FOOTBALL GAME — *EXCELLENT*
Sono-Art

This game, called by experts, "the greatest game in football history," has been made into a five-reel feature picture. It is presented by the Knute Rockne Memorial Association and shows every play in the battle that brought Notre Dame her first defeat in three years. The description is given in a clear and remarkably interesting manner.

WITHOUT HONOR — *GOOD*
Art Class

A western picture in which Harry Carey displays splendid horsemanship. The story of two brothers—one working for the Government as a custom ranger, the other "a bad man," a gambler who, to avenge his brother's death (the brother having been killed by smugglers) becomes sheriff and a hero. (Harry Carey and Mae Busch.)

Short Subjects

AHOY — *VERY GOOD*
Falcon

"Ahoy" depicts the adventures of a group of Boy Scouts, who rescue a white girl from a desert island. It is entertaining and especially suitable for young people.

CASTILIAN MEMOIRS — *EXCELLENT*
Imperial

William Pizor presents another Port o' Call —Manila, the finest bay in the Far East. A fine piece of social service is shown in the asylum for abandoned children. Model programs given men in Bilibid Prison. Excellent lecture material.

COLLEGE GRAPPLERS — *VERY GOOD*
RKO Pathe

A Grantland Rice Sportlight in which are pictures of the students at Penn. State College being instructed in wrestling.

DOOR OF ASIA — *VERY GOOD*
RKO Pathe

A Vagabond Adventure, showing the many canals; methods of carrying water, and other interesting facts about China. Synchronized with lecture by Tom Terriss.

DUCKS AND DRAKES — *VERY GOOD*
RKO Pathe

The sound effects make this Grantland Rice Sportlight a highly realistic portraval of the sport of duck shooting. Gorgeous scenic background.

HEARST METRO NEWS — *VERY GOOD*
MGM

In this newsreel there are glimpses of current events that make newspaper headlines—Gandhi going to prison; Babe Ruth's winter training; stunt flying in Florida, and a lovely scenic of Niagara Falls in her winter guise.

ISLES OF BIRDS — *EXCELLENT*
Warner

Lowell Thomas tells of the fertilizer "guano" which is a source of great revenue to Peru. It is excrement of birds called Guani. He shows great flockes of these birds, also pelicans and herds of sea lions. The packing and shipping is depicted.

JAVANESE JOURNEYS — *VERY GOOD*
Warner

A visit to the port of Colombo, Ceylon, and to the city of Kandy, showing rice fields, natives and their dances. Then on to Singapore and Batavia, showing the products and life of the people. Scenery excellent and an interesting picture.

JINGLE BELLS — *VERY GOOD*
Educational

An animated Terry Toon with synchronized music and amusing singing by soprano and bass voices. Winter scenes and clever action make this of unique interest.

JUST PALS — *VERY GOOD*
Universal

Babe Ruth demonstrating the fine points of baseball. An excellent exposition of the merits of proper training.

LAND OF GANDHI — *EXCELLENT*
RKO Pathe

Glimpses of age-old India in a Vagabond Adventure picture, showing primitive machinery, strange religious customs, caste system and the feeling of unrest there today.

MERRY MELODIES — *VERY GOOD*
Warner

Animated cartoon of a doll in a toy shop singing "Red Headed Baby."

MICKEY CUTS UP — *VERY GOOD*
Columbia

Another clever and amusing Walt Disney animated cartoon. Mickey and his dog are mowing the lawn and Minnie watering the flowers when things begin to happen.

MELODY ISLE, THE — *VERY GOOD*
Metro-Goldwyn-Mayer

Some of the great beauty and the interest of Ireland is shown by James A. Fitzpatrick.

NOAH'S OUTING — *VERY GOOD*
Educational

A Paul Terry-Toon animated subject that is amusing. Noah takes every known and some unknown animals into the Ark with him.

PERFECT CONTROL — *EXCELLENT*
Universal

In a little boy's dream, Babe Ruth comes to school, rescues the children from their mathematics and instructs them in the art of pitching. Delightful juvenile fare!

PIANO MOVER — *VERY GOOD*
Columbia

A "Krazy Kat" sound cartoon in which Krazy Kat moves a piano, while a little girl (another cat) climbs out of a window onto the piano and plays and sings. It is very amusing and has unusually funny antics.

ROAD TO ROMANCE, THE — *VERY GOOD*
Educational

A trip to the wonderful painted canyon and desert of the Bryce Canyon National Park. The picture is in color with remarks by Curtis F. Nagel.

SPILLS AND THRILLS — *VERY GOOD*
RKO Pathe

An outboard water rodeo in Florida. Interesting and amusing.

STRANGE AS IT SEEMS, NO. 16 — *VERY GOOD*
Universal

In this picture we are shown the development of an orchid from the seed to the final blossom. Also raising deer on a ranch in Utah. Indian women at work and several other interesting topics. With accompanying lecture.

TOM-TOM TRAIL, THE — *EXCELLENT*
Fox

This is a "Magic Carpet" journey along the Zambesi river into the heart of South Africa. Beautiful views of Victoria Falls and interesting contrasts of the British trained natives with the savages of the Interior are shown.

TRADER HOUND — *GOOD*
Metro-Goldwyn-Mayer

A Dogville comedy that parodies Trader Horn. The patience necessary in training and directing the dogs impresses an audience.

UGLY DUCKLING — *GOOD*
Columbia

The old story of the ugly duckling—a hen hatches out six chickens and a duckling. The hen is disgusted and leaves the poor outcast, who turns out to be a hero rescuing the chickens from death.

WASHINGTON, THE MAN AND THE CAPITAL — *EXCELLENT*
Warner

A short picture made as a memorial for celebration of the Bicentennial of Washington's birthday. It is entertaining and historically correct.

Serials

DETECTIVE LLOYD — *GOOD*
Universal

This is a story of Scotland Yard and the men who devote their time to protection of lives and property. It is offered in twelve parts, of which the first three are: "The Green Spot Murder," "The Panther Strikes," "The Trap Springs," and concerns "The Panther," a mysterious thief and murderer and the efforts of Detective Lloyd to capture him. A British cast gives a generally satisfactory performance with an occasional amateurish touch and a flavor of old-time melodrama. (Jack Lloyd, Wallace Geoffrey, Muriel Angelus.)

GREEN SPOT MURDER, THE — *GOOD*
Universal

A mystery serial—A curio collector has a very valuable armlet. This chapter deals with the attempt of a gang of crooks, as well as a group of Egyptians, to steal the armlet. The episodes are thrilling and one is left in suspense and with a desire to see the next chapters. (Jack Lloyd.)


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MARLENE DIETRICH

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"SHANGHAI EXPRESS"

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A JOSEF VON STERNBERG PRODUCTION
CLIVE BROOK, Anna May Wong, Warner Oland, Eugene Pallette

★

PARAMOUNT

★

FROM HOLLYWOOD

BY LEO MEEHAN

The foreign colony of motion picture artists in Hollywood is very much alarmed over the proposed bill now before the house ways and means committee in Washington suggesting a 65 per cent surtax on incomes of alien motion picture actors and individuals in certain other classifications such as prizefighters and even bootleggers.

In commenting on the bill, Representative Dickstein of New York said:

"With prizefighters, movie stars and heiresses married to aliens taking so much money out of the United States, I am surprised there is anything left."

An undercover agent of the Government, investigating the living conditions of the foreign actors and directors in Hollywood, says 90 per cent of those now in Hollywood on the six months passport arrangement spend little more than living expenses and take the remainder with them for investment in their native country.

▽

Quite a few Hollywood folk are en route to New York where some will remain for a few weeks, while others board steamers for various European destinations. Mr. and Mrs. Clive Brook are sailing on the *Bremen* for England. Sol Lesser and Charles Rogers are headed for the big town to transact a little business, then return, Rogers to close a deal with RKO Radio for distribution of product to be made by him as an independent operator, while Lesser is there to sell his latest Zane Grey picture. Tay Garnett and Patsy Ruth Miller are off for a pleasant jaunt. Abel Green is to rejoin the New York staff of Variety. Mr. and Mrs. Aimee Semple Macpherson have gone east for a short vacation. Smith and Dale are returning to New York to make shorts at Paramount's Long Island studio.

▽

In drawing up a code of ethics to be followed by the newly formed Independent Producers Association, decision was made to abolish the practice of announcing pictures to be made until they actually are set for production. It also was decided to devise ways and means to sell all product to exchanges on a C. O. D. basis, thereby eliminating trade acceptances and many "headaches" for the producer while waiting for the paper to mature.

▽

Central Casting is doing its share toward the relief of unemployed studio technicians by giving them preference in studio calls for atmospheric players.

▽

The most outstanding actor contract to be signed this week was between Radio and Lon Chaney, Jr., for a term of five years with yearly options. He will be featured as a juvenile character actor and be billed under the name of Lon Chaney, Jr.

▽

Universal has assigned three writers to work out an original story for Lew Ayres. It will go into production immediately after "Night Club" under the working title of "Young Justice." Writers working on the story are Jerome Horwin, Alan Rivkin and P. J. Wolfson.

▽

Jack Stebbins, former New York theatre operator for Fox, is now in Hollywood planning to enter the production field as an independent for the making of a series of one-reel stage presentations in color. The series is designed to meet the requirements of the small theatre owner who cannot afford stage shows in the flesh.

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HERE AND THERE: As usual, Harold Lloyd is looking for a new leading woman for his next picture, with Constance Cummings about set for the job. . . . Sam Jaffe and Paul Lukas are back in town Paramounting. . . . Miriam Hopkins made her radio debut on the California Melody Hours over the Columbia network last Sunday night. . . . Rod La Rocque is talking with Universal for a part in "Back Street." . . . The motion picture of "Girl Crazy" made such a hit with its first preview audience that Radio is now working five comedy constructors and directors on added scenes and remakes in an effort to take full advantage of its possibilities. . . . Douglas Fairbanks and Mary Pickford appeared on the stage at the local opening of "Arrowsmith." . . . Alison Skipworth landed a new contract with Paramount. . . . Bert Levy, veteran vaudeville actor, is returning to the stage. . . . Paramount is speeding up release on "Shanghai Express" in order to cash in on front-page publicity given to the Sino-Japanese fighting. . . . Chic Sale, like Jackie Cooper, was forced to give up a personal appearance tour in order to play a prominent part in "Limpy." . . . Carl Laemmle, Jr., is planning to make "Night Club" one of the big specials of the year. . . . B. P. Schulberg believes the growing interest in the forthcoming Olympic games is changing the type of leading men to athletic types, but does not cite any particular instances. . . . "Flu" has invaded the Hollywood studios, with some plants having as high as 15 employees confined to their homes or hospitals. . . . Ruth Mannix, niece of Eddie Mannix at MGM, landed a term player contract with that organization. . . . The "Five Friends" plan, recently organized by Fox studio employees for the relief of unemployed studio workers, was the beneficiary of a benefit golf tournament. . . . Andy Lawler opened at the Majestic in a new play, "Shining Blackness." Others in the cast are Joyce Compton, Lucille La Verne and Dwight Frye. . . . Edgar Wallace delivered his first original screen story to Radio under the title of "The Green Pack." It will be produced without a woman in the east. . . .

Warners Declares Dividend

Warner Brothers Pictures, Inc., has declared the regular quarterly dividend of 96½ cents on the preferred stock, payable March 1 to stock of record February 14. Action on the preferred dividend was deferred at a recent board meeting, but was later reconsidered

Warns Dullness Blocks Progress Of School Films

Motion pictures for the classroom should not be produced by an educator independently of a film expert, nor should a producer dominate the influence or knowledge of the educator, according to Edward F. Stevenson, president of Visugraphic Pictures, who predicts that educational motion pictures in the very near future will become an integral part of the industry.

Fox Film Corporation, RCA Photophone and Electrical Research for some time have been interested in the development of the classroom field in order that they might create a market for 16 mm. sound equipment. Several companies have produced school films and in many cases entrusted all details of production to an educator with no knowledge of picture technique.

"School films should be interesting or even exciting, and a dull film will make a lesson in any subject dull," Stevenson said. "With the advent of sound pictures the possibility of making interesting films has been increased, and the danger of making them duller also increased.

"There is no excuse for using motion pictures in the class room unless you can do the job quicker, better, clearer and make a more lasting impression than you can in any other way. When educators, whose entire training has been in thinking in words, try to translate these words into action, then the dullness is appalling."

Hampton, Head of General Film, Dies

Benjamin B. Hampton, who was president of the old General Film Company and former owner of Hampton's magazine, died at Mount Sinai Hospital, New York, this week, at the age of 56. He had been ill for about two months.

Mr. Hampton was at one time vice-president of the American Tobacco Company for five years, after which he turned to the film business. For a time president of the General Film Company, he wrote for the screen and was otherwise interested in the motion picture. Last month his work on the industry, "A History of the Movies," received with favor by reviewers, was published by Covici-Friede.

Mr. Hampton is survived by his widow, the former Claire Adams, film player, whom he married in 1924, and by two sons and three daughters of his first marriage to Maria Somers Bartleson, who died in 1922. He was a member of the National Press Club, Writers' Club, Quaker Hill Country Club and the Authors' League of America.

Columbia Group to Dance

Columbia's social organization will hold its second annual formal dinner dance at the Hotel Plaza, New York, February 13. Jeanne Dressler is president. Committee members are: Fay Rothman, Floyd Weber, Mort Wormser, Etta Le Voff, in charge of arrangements.

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the oustanding pictures—second, reviews of information

"TOMORROW AND TOMORROW" is unquestionably a fine picture and a grand vehicle for Ruth Chatterton. It is interesting all the way through and cleverly acted by the various members of a fine cast.

BUT, it's going to be tough getting business with it in the spots outside of key cities. "Tomorrow and Tomorrow" is class entertainment for the classes. The intelligentsia will grasp the many fine things contained in this picture, but it's a question whether the others will get any real pleasure out of it.

The title can be built up in the big cities to mean real "box office" but elsewhere mighty clever advertising will have to be brought into play to get the idea and sales thought back of your campaign. Direct appeal to the better classes of each community will be necessary if you ever hope to get the most out of it. And it certainly is deserving of real business.

In "audience value," the same applies as the title. But those who derive the greatest amount of entertainment out of it will be in the minority. The others are apt to feel that they are being asked to swallow too much.

While not suitable for kids or Sunday showing, it should be spotted where it will lend itself to the type of patronage you are to try to draw from. Possibly it will get some of the "ritzy" folk into your house and start them off as steady future patrons.

Few pictures this season have been better produced, directed or acted, and if a smart showman gets behind it, pushes the title for what it's worth and plays up Ruth Chatterton, Paul Lukas and the youngster, Tad Alexander, he may close his engagement with far more satisfaction than the man who tells his community: "Here's 'Tomorrow and Tomorrow,' come and buy a ticket."

▽

"THE RAINBOW TRAIL," for all its gorgeous scenery and the fact that it was photographed in the Grand Canyon, is still—another Western. And the acting, direction and everything merely serve to emphasize that fact.

In the title you have your selling slant. Backed up with Zane Grey's name, the book tieups (if they still tie up with books in your town), and the scenery, you may kick up sufficient interest to get the natives to the box office and buying tickets.

"Audience value" is just so-so. George O'Brien, to me, is in the same class with every other leading Western star. Cecilia Parker is pretty but seemed out of place in the part. Kirkwood was OK but only on for a flash, and then was killed. Minna Gombell has an unsympathetic role, so, in order not to spoil her with your customers, leave her off the billing.

If your patrons like Westerns of the slightly better variety and nice scenery, then this one should be a happy booking.

▽

"THE MENACE" is just a fair mystery picture and so lacking in marquee names that only a miracle will get it over to profitable returns for most houses. The big deluxe first-runs would hardly take a chance with it; but the smaller spots ought to find it fairly good entertainment if backed up with something strong enough to make up for what it lacks at the b.o.

The title, as with all mystery pictures, lends itself to all sorts of selling gags and advertising. Taken from a popular Edgar Wallace story, you will have that slant, for one, to work on. H. B. Warner, while played up in the press sheet, does not even play an important enough part to warrant it. As the Scotland Yard man he is in action mostly towards the finish.

"Audience value" is fair. The story is fairly well told and manages to hold the interest. The acting of Natalie Moorhead, William Davidson and Craufurd Kent is convincing, but their names are not b.o. Bette Davis does well with what little she has to do, which isn't much. Walter Byron has the leading role along with Miss Moorhead, but whether you can sell him in your campaign is a question.

OK. for kids if they like mysteries, and what kids don't? Otherwise use plenty of judgment in where you play this and how you back it up. Given strong support from the surrounding program, you might get by OK.

CHARLES E. LEWIS

▽

The Menace

(Columbia)

Mystery

Heathen idols, Scotland Yard, death plotters, a scrawled "Feathered Serpent," and a "dead" man returned to life, pop up here and there throughout this production, made from Edgar Wallace's novel. The setting is in an English estate and all the players except Bette Davis and Natalie Moorhead are native Britons, though all the others are appearing in American-made pictures. In one respect there is a departure from the melodrama-mystery standard; the hero disclosed his identity before the final denouement, and the confession of the murder comes as an anti-climax.

While H. B. Warner as the inspector heads the cast listing, Walter Byron in the role of Ronald Quayle with the disguise name Robert Crockett, has both more footage and more importance in the unfolding of the story.

Ronald Quayle, falsely accused of the murder of his father, escapes from prison. A plastic surgeon rebuilds his face, disfigured by an oil explosion. He returns from America and appears as Robert Crockett, prospective buyer of Quayle Manor from his stepmother (Natalie Moorhead), and her two fellow-plotters, Utterson (William Davidson) and Lewis (Crauford Kent). Ronald pretends to be in love with her and gives her an engagement necklace. He steals it back and plants it on Utterson. Lewis chokes Utterson to death. Lewis loses in a fight with Ronald and then confesses the murder of the father.

Produced and distributed by Columbia Pictures from the Edgar Wallace novel, "The Feathered Serpent." Directed by Roy William O'Neill. Assistant director, Gene Anderson. Adaptation by Charles Logue. Continuity by Dorothy Howell. Dialogue by Roy Chanslor. Sound engineer, George Cooper. Cameraman, L. William O'Connell. Film editor, Gene Havlick.

CAST

Tracy	H. B. Warner
Peggy	Bette Davis
Ronald	Walter Byron
Caroline	Natalie Moorhead
Utterson	William Davidson
Lewis	Craufurd Hobbes
Phillips	Halliwell Hobbes
Bailiff	Charles Gerrard
Carr	Murray Kinnell

The Impatient Maiden

(Universal)

Drama

(Seen in Hollywood)

Watching the unreeling of Universal's "The Impatient Maiden" I couldn't escape the impression that here was another and better "Street Scene," lacking in the synthetic quality of "Street Scene" yet presenting life in a series of overtones, overstressed emotions, bold and clearcut etchings.

"Impatient Maiden" moves rapidly from the start through a fairly stereotyped story to an unusual conclusion that is telegraphed well in advance. The humanness of the characters and their skillful interpretation by a competent and well-directed cast take this film well out of the mediocre class.

Five principal players are in the film and all of them flawless in their parts: Lew Ayres, Mae Clark—who grows on you—Una Merkel, Andy Devine, John Halliday.

James Whale indicates in every picture that is released under his imprint that he has individuality of style plus an understanding grasp of life's fundamentals that will not let him make a false step. "Impatient Maiden" could easily suffer seriously from jarring notes in human values, but there aren't any.

Capable John Halliday as the middle-aged wealthy lawyer who make ineffectual passes at Mae Clarke is exactly to the life what a middle-aged wealthy seducer ought to be: personal, gallant, gay, insouciant, and not one bit disagreeable. Una Merkel continues to give me moments of chortling delight whenever I see her on the screen, and Andy Devine fulfills the promise he gave the fans in "The Spirit of Notre Dame."

"Impatient Maiden" is pretty satisfying screen fare for what it pretends to be—a light and pleasing little story with no problem and no psychology.

Produced and distributed by Universal pictures. Directed by James Whale. From the novel by Donald Henderson Clarke. Screenplay by Richard Schayer and Winifred Dunn. Supervised by E. M. Asher. Photographed by Arthur Edeson. Art director, Danny Hall. Film editor, Clarence Kolster.

CAST

Dr. Myron Brown	Lew Ayres
Ruth Robbins	Mae Clarke
Clarence Howe	Andy Devine
Betty Merrick	Una Merkel
Albert Hartman	John Halliday
Dr. Wilcox	Berton Churchill
Nurse Lovett	Ethel Griffies
Mrs. Gilman	Helen Jerome Eddy
Ambulance Driver	Monty Montague
Mr. Rosy	Lorin Baker
Mrs. Rosy	Cecil Cunningham
Mr. Thomas	Arthur Hoyt
Mrs. Thomas	Blanche Payson

Florabel Muir

Hotel Continental

(Tiffany)

Drama

(Seen in Hollywood)

Tiffany's lavish presentation of "Hotel Continental," was termed by several one of the best mounted pictures coming from the Tiffany plant since it became a producing organization.

The entire story is centered around a famous hotel about to be torn down after serving the public for 50 years. It reveals, along with a

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Gala RKO Mayfair Premiere Draws Following Response From Nation's Ablest Critics . . . . . .

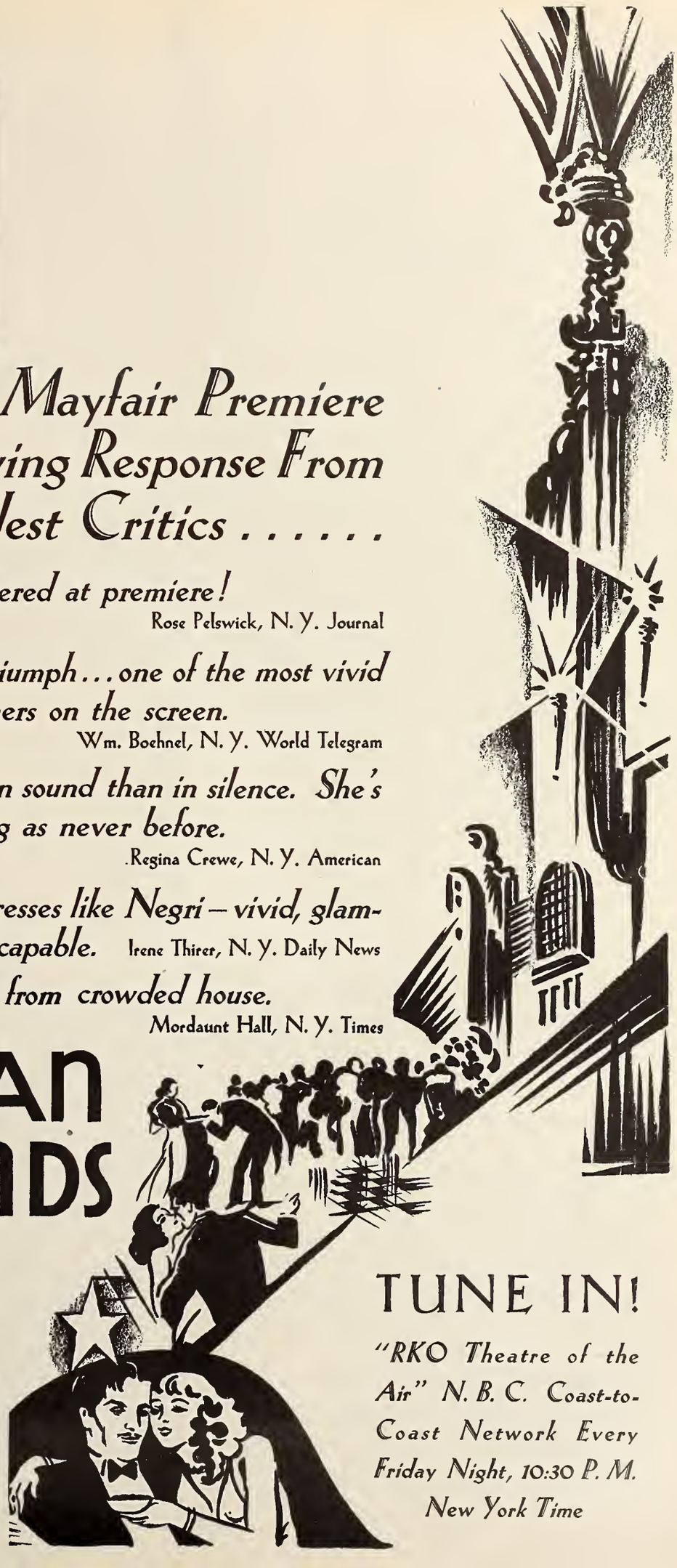
Negri glorious . . . cheered at premiere!
Rose Pelswick, N. Y. Journal

Negri's talkie debut triumph . . . one of the most vivid and magnetic performers on the screen.
Wm. Boehnel, N. Y. World Telegram

Negri a greater star in sound than in silence. She's vibrant and fascinating as never before.
Regina Crewe, N. Y. American

The screen needs actresses like Negri — vivid, glamorous, handsome and capable. Irene Thirer, N. Y. Daily News

Negri drew applause from crowded house.
Mordaunt Hall, N. Y. Times



A WOMAN COMMANDS

BASIL RATHBONE
ROLAND YOUNG
H. B. WARNER
Directed by PAUL STEIN

CHAS. R. ROGERS *Production*
Associate Producer Harry Joe Brown

RKO RADIO PICTURE

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well-constructed story, the intimate details of hotel life in any large city, its tragedies and mirth, conniving and trickery and yet withal it does not detract from the main thread of a story worked and timed so that it keeps the audience in suspense from beginning to end. The handling of the mobs and the portrayals of the various characters was thought to indicate competent direction.

Theodore Von Eltz and Peggy Shannon dominate the small cast of principals by the manner in which they work together more than by measure of importance in telling the story, it was agreed. It brings back two former screen idols of the silent days by presenting Ethel Clayton and Henry B. Walthall in small parts. Alan Mowbray registers well as an unfaithful husband and Bert Roach plays his usual amusing role of the drunken playboy.

Roach gets plenty of laughs in the attempt to counterbalance the serious side of the story concerning an embezzler who returns to the hotel after spending five years in prison to recover the money he had stolen. While waiting and planning a way of getting into the room where it is hidden he meets the girl who happens to be a pawn of two other crooks also anxious to get the money. Romance of the more sophisticated type sets in and it becomes a game of guessing what will happen until the climax.

J. Farrell Macdonald plays the part of the sly old gumshoe who is on the trail of the hidden treasure, and does it well, it was thought. The same can be said of several other actors called on to perform minor bits, particularly Harry Edwards as the wisecracking hotel clerk and George Humbert as the hotel barber. Rockliffe Fellowes and William Scott are seen often as the conniving crooks and not only look the parts but act them equally well.

Much credit went to the authors of the story, to Ralph De Lacey for designing the pretentious settings and to Ira Morgan for the photography.

Produced and distributed by Tiffany Productions. Directed by Christy Cabanne. Supervised by Sam Bischoff. Story and dialogue by F. Hugh Herbert and Paul Perez. Continuity by Warren B. Duff. Photography by Ira Morgan. Film editor, Martin C. Cohn. Release date, February 4, 1932.

CAST

Mary ..... Peggy Shannon
Bennett ..... Theodore Von Eltz
Mr. Underwood ..... Allan Mowbray
Martin ..... J. Farrell Macdonald
Tierney ..... Rockliffe Fellowes
Mrs. Underwood ..... Ethel Clayton
Winthrop ..... Henry B. Walthall
Layton ..... Bert Roach
Mills ..... William Scott

Tomorrow and Tomorrow

(Paramount)

Drama

Paramount has adapted Philip Barry's rather successful New York stage effort, "Tomorrow and Tomorrow" for the screen as a vehicle for Ruth Chatterton, the last the star portrays for Paramount before assuming her contract with Warner Brothers.

It seems quite apparent that Paramount has patterned its adaptation very closely after the original legitimate script, with the addition, of course, of the more elaborate settings possible in the motion picture technique. Lines and business have been followed meticulously under the hand of Richard Wallace, director.

Supporting Miss Chatterton are the late Robert Ames as the husband who cannot give his wife a child; Paul Lukas as the Viennese neurological specialist, who, stopping at their home while on a lecture tour, succeeds where the husband failed; Harold Minjir as the doctor's secretary; Tad Alexander as the son, believed by Ames to be his own.

Lukas brings into the life of Miss Chatterton, we are given to understand, that which she has so completely wanted, a son. Ames, more or less careless and unappreciative of his wife's sensitive nature, cannot see her situation clearly. Lukas, falling in love, departs. Ames, lover of horses, forces his son to jump his horse, not seeing that the boy is frightened. He falls and is badly injured. Fearing to be called "yellow" by his father, he mounts before he is completely well. This time, it is impossible to draw the boy out of a stupor, and Miss Chatterton, learning Lukas is in the country, calls him. He succeeds in bringing the boy to the point of recovery and, finally understanding that he is his own son, asks Miss Chatterton to leave Ames for him, bringing the boy, if she must.

An internal struggle on the part of the mother results in victory for Ames and the boy, defeat for Lukas, who deeply disappointed, leaves.

The audience at the New York Paramount gave evidence of having been rather closely held by the picture.

Produced and distributed by Paramount. Directed by Richard Wallace. From the play by Philip Barry of the same name. Screen play by Josephine Lovett. Cameraman, Charles Lang. Release date, February 5, 1932. Running time, 80 minutes.

CAST

Eve Redman ..... Ruth Chatterton
Dr. Nicholas Faber ..... Paul Lukas
Gail Redman ..... Robert Ames
Samuel Gillespie ..... Harold Minjir
Christian Redman ..... Tad Alexander
Dr. Walker Burke ..... Walter Walker
Spike ..... Arthur Pierson
Pres. Adee ..... Winter Hall
Miss Frazer ..... Margaret Armstrong

The Blue Danube

(British and Dominions-W. & F.)

Musical Romance

(Seen in London)

This addition to British musicals, though not strong in story value, is arresting as a musical. Set against the romantic backgrounds of a gypsy encampment, it serves actually, to introduce Alfred Rode and his Royal Tzigane Band, a party of musicians who, as gypsy types, have taken the West-end of London by storm. Joseph Schildkraut is added to the Rode party in the role of a young gypsy in love with a gypsy girl (Dorothy Bouchier) who leaves him in consequence of a slight affair in which he is involved with a countess (Brigitte Helm).

The countess has been riding in the woods and, seeing the gypsy musicians in their natural lair has invited them to play at her house party merely as a pretext to enjoy closer contact with Sandor (Schildkraut). The beautiful music of "The Blue Danube" runs throughout the story, which develops along the lines that the girl, after running away, marries an army officer, is tracked down by her gypsy lover and is about to rejoin him when again the countess comes on the scene and the girl's doubts are re-established so she remains with her husband and sends her gypsy lover back to the forests. A feature of the picture is the delightful Western Electric recording of the music which is put over in great showmanlike manner by Rode.

Produced by British and Dominions. Distributed by W. & F. Film Service. Directed by Herbert Wilcox. Screen play by Doris Zinkeisen. Photography by F. A. Young. Running time, 72 minutes.

CAST

Alfred Rode and his Royal Tzigane Band
The Countess Gabriella ..... Brigitte Helm
Sandor ..... Joseph Schildkraut
Yutka ..... Dorothy Bouchier
Alfred ..... Alfred Rode
The Husband ..... Desmond Jeans

Wm. H. Mooring

The Monster Walks

(Action Pictures)

Thrill Mystery

Action Pictures offers its own contribution to the group of "horror" films now holding the stage temporarily. An ape is held responsible for two murders and a third attempted killing in an eerie old house in the country, until it is revealed in the end that it is not the ape but a moronic human who has been guided to the crimes.

Rex Lease plays the lead as the doctor fiance of Vera Reynolds, returning to the house upon the death of her father, who had used the ape in scientific work. A paralytic uncle, played by Sheldon Lewis, is the mind behind the crimes, which are dictated by a desire to become sole heir to the fortune of his brother through the death of his niece.

Mischa Auer takes the acting honors rather completely as the apparent moron, son of Martha Mattox as the housekeeper and, it is later revealed, of the uncle. The plot is rather of the conventional pattern, centering about the reading of the dead man's will and set entirely within the heavily "atmosphered" house. The housekeeper is killed by mistake, by the reaching hand, supposedly of the ape, and Auer, when he learns of his error, strangles the uncle in revenge. Auer is about to throw the girl to the ape caged in the cellar, when he is himself caught and strangled by the beast he had attempted to mimic in his murderous efforts.

Sidney Bracy plays the lawyer, on whom Lease's suspicion naturally falls by reason of his studied efforts at what appears to be concealment, and Sleep n' Eat offers a very much frightened and fairly comedic colored chauffeur to Lease.

Produced and distributed by Action Pictures. Directed by Frank Strayer. Story and adaptation by Robert Ellis. Edited by Byron Robinson. Cameraman, Jules Cronjager. Supervised by Cliff Broughton. Recording, George Hutchins. Running time, 62 minutes.

CAST

Ted Clayton ..... Rex Lease
Ruth Earlton ..... Vera Reynolds
Robert Earlton ..... Sheldon Lewis
Hans Krug ..... Mischa Auer
Mrs. Krug ..... Martha Mattox
Herbert Wilkes ..... Sidney Bracy
Exodus ..... Sleep N' Eat

Service for Ladies

(Paramount)

Brilliant British Achievement

(Seen in London)

This is 21 carat "Hollywood" marked and glitters with that something which has hitherto distinguished most American pictures from those of British origin. It is tinged with the sumptuousness of a Lubitsch; has wit in nearly every line; tells a human story; brings vivid satire down to the level of low-brow appreciation and moves as a motion picture should do.

It is a triumph for Paramount and for Alexander Korda and argues more loudly than anything has ever done before, the case for artistic and financial internationalism in the cause of film production. It produces a new feminine player of stellar potentiality in Elizabeth Allan, and gives Leslie Howard, already established both sides of the Atlantic, his best motion picture role to date.

He is Max, the head waiter at London's Grand Palace Hotel; the personification of masculine patience. His imperturbability marks him a greater "politician" than kings or prime ministers and wins him far more feminine admirers. He falls for a girl (Elizabeth Allan) travelling Europe with her gay old father (Morton Selten), and when they leave for Switzerland, Max, whose identity is now unknown to them, follows. At the Winter Sports Hotel where the party stays, a European King (George Grossmith) arrives *incognito* and recognizes Max the head waiter. The two are seen together a lot whereupon the other guests form a wrong impression that Max is a Royal Prince also *incognito* who has been chased by the King because of a looming danger of morganatic marriage.

Meanwhile the girl reciprocates Max's love without in the least suspecting his real identity and when he suggests barriers of social difference she senses a slight and is peeved. Max is located at the Swiss Hotel by jealous Countess Ricardi (Benita Hume) and in order to avoid a scene he decides to quit his chances and return to London. The girl and her father are infuriated at his lack of respect and the King suggests that all meet at the Grand Palace, London, when he will produce Max and disclose his identity. They do so, and the girl announces an "engagement" party to celebrate her betrothal to Sir William Carter (Cyril Ritchard). To humiliate him she orders that Max take charge of the party arrangements. During the process she gives him a hot time

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with

PAT O'BRIEN
MAE CLARKE
Mary Doran
Bradley Page

Story by Roy Chanslor
Adaptation and dialogue by Dorothy Howell

Directed by
HOWARD HIGGIN

•

A COLUMBIA PICTURE

and plays every tantrum to provoke him—all without success. "A head waiter," he says, "must always remain calm just like a doctor in a lunatic asylum." Girl's father admires Max and urges him to go for what he wants and just get it. At the engagement party it happens.

Leslie Howard shows himself one of the greatest young men in motion pictures; his characterization is superb; he says more with the flick of an eyelid than scores of leads could shout through a megaphone. Elizabeth Allan photographs beautifully and has dramatic power in her difficult scenes as a spoilt society child. George Grossmith is just a king with a lofty disdain for the mudscraping social set and a fixed anxiety about holding down his own job of work. Every supporting part is cast perfectly and the signs are that the Paramount cogs have bitten well on Elstree soil.

Produced and distributed by Paramount. Directed by Alexander Korda. Story by Ernest Vadja. Casting by Hugh Perceval. Running time, 90 minutes.

CAST

Max	Leslie Howard
The King	George Grossmith
Countess Ricardi	Benita Hume
Sylvia	Elizabeth Allan
Her father	Morton Selten
Sir William Carter	Cyril Ritchard
Breslmayer	Ben Field
Octave	Gilbert Davis
Duchesse	Annie Esmone

Wm. H. Mooring

The Man Who Dared

(Columbia)

Mystery

(Seen in Hollywood)

Columbia presents an intensely interesting, gripping mystery detective story in "The Man Who Dared," it was definitely indicated by audience reaction.

The story is a miror reflecting the intrigues of a powerful dope ring so extensive and cunning in its operations that even the U. S. Secret Service becomes baffled in its first futile, but at the end, successful, drive to break up the organization. At no time does the story attempt to exaggerate the methods employed in the dope traffic to attain the usual melodramatic punch, but instead it qualifies every move with fundamental logic that convinces the audience such a condition exists in this country. By virtue of this, the picture sustains interest from beginning to end with a flawless interpretation delivered by a cast of players selected to fit each particular part rather than seeking box office names and making the parts fit them, comment stressed.

Jack Holt is billed as the star, but does not dominate the picture as other stars would, yet was thought very effective when called to perform. This gives the supporting cast a chance to declare themselves in a measure equivalent to the star, which, after all, is for the best, and largely responsible for whatever success this picture might achieve.

If one is looking for thrills, mystery, suspense and shocking moments they will not be disappointed in this offering.

Produced and distributed by Columbia Pictures. From original story by Jo Swerling. Directed by John Francis Dillon. Photography, Teddy Tetzlaff.

CAST

Hart	Jack Holt
Julia	Constance Cummings
Handerson	Boris Karloff
Arnold	Claude King
Edwards	Bertha Mann
Steiner	Edward Van Sloan
Hawkes	Willard Robertson

Trapped in a Submarine

(B. I. P. Productions, America)

Thrills in a Sunken Sub

Fate had a hand in the release of this pictorial record of a sinking British submarine. It was previewed in New York almost simultaneously with the receipt of cable advices from England in which mention was made of an actual disaster along similar lines to the M-2, which went down with 60 men aboard off the English coast and of which no trace has as yet been found. The picture was reviewed under the title "Men Like These!" in the December 5 issue, W. H. Mooring having seen the production in London. Since then the picture has been revised.

Word of the M-2 disaster was flashed 'round the world and stories of rescue attempts and of life-saving apparatus with which those in the doomed ship had been equipped served to intensify the interest contained in B. I. P.'s newest motion picture.

While maneuvering along the British coast, a sub is rammed by a merchant vessel and, though vigorous attempts are made to "abandon ship," part of the crew is trapped in the torpedo room as the boat sinks to the bottom, where most of the action takes place. Many of the sequences are surprisingly natural, due, it is pointed out, to the cooperation of the British government, which loaned equipment and part of its fleet for filming. Included in the equipment is the new oxygen "lung," which permits of escape after the sunken boat settles and when outside compression equals that within.

The picture speeds along at a rapid pace, having been trimmed in less than five reels, although the British version was made in eight, the latter differing greatly from the new record, according to company officials.

Produced and distributed by B. I. P. America. Directed by Walter Summers. Constructors, John F. Meed, James A. Marchant, Leslie Norman. Editor, Walter Mycroft. Cameramen, Jack Parker, Horace Wheddon. Recording engineer, Alex Murray. Release date, January 15, 1932. Running time, 45 minutes.

CAST

John Batten	Edward Gee
Sidney Seaward	John Hunt
James Enstone	Charles Peachy
Valentine White	

Zwei Menschen
Two Souls

(Capitol Film)

Drama

Thrown against a superb background of the natural scenic beauty of the Tyrolean Alps, which the camera has recorded with remarkable fidelity, Erich Waschneck, director, has adapted the widely sold continental novel of Richard Voss, with an obvious appreciation of the significance of his story, making the most, without melodrama, of the pressing drama which underlies the narrative.

Most ably, it was heartily agreed, was he aided in his intention to make the most dramatically, of his theme, by two young German players, Gustav Froelich and the notable and attractive Charlotte Susa, who has done other noteworthy things on the German screen.

The film, already in its sixth week at the Little Carnegie Playhouse in New York, one of the intimate cinemas, was produced by Cicero Film Company, and is distributed in this country by Capitol Film Exchange.

The two leading players offer roles of unusual excellence, it was thought, as the young son of aristocratic parents who decide he is to go into the ministry, though it is utterly foreign to his free, happy, and romantic nature, and the young neighbor whose incipient love is brought to a climax when they are caught in an unexpected flood and manage to survive. Incidentally, the audience was gripped by the flood scenes, and their photographic excellence.

His mother had taken a deep religious vow, during the time that he was thought lost, that he would enter the church if he should return alive. When he refuses, she climbs to a mountain chapel, is caught in a blizzard and her son finds her dead there. He goes to Rome to seek guidance from the cardinal, who urges him to obey his mother's vow. Sent to do penance at a cloister near his home, he is ordered to officiate at a village marriage, sponsored by Miss Susa.

In a highly dramatic and tense scene following the wedding, the two are seen struggling with their feelings. She sends him away, seeing that it is now too late. He returns next morning, only to find her body lying in the room where he had left her. She had climbed the mountain and committed suicide. On that tragic note the film ends.

Produced by Cicero Film Company. Distributed in the United States by Capitol Film Exchange. Directed by Erich Waschneck. From the novel of Richard Voss. Adaptation by Shirokauer and Zirlett. Photographed by Mutz Greenbaum, Richard Angst, G. Vitrotti. Musical direction by M. Pflugmacher. Release date, December 22, 1931. Running time, 100 minutes.

CAST

Rochs	Gustav Froelich
Judith	Charlotte Susa
Cardinal	Friedrich Kayssler
Count Enna	Fritz Alberti
Countess Enna	Hermine Steller
House Chaplain	Bernd Aldor
Martin	Harry Nestor
Josepha	Lucy Englisch
A Prior	Theodor Loos

Two Fisted Justice

(Monogram)

Western

The period of the Civil War varies the background of this independent western a bit, but otherwise it is cut more or less to the usual pattern of this type of production. Tom Tyler, in the lead, succeeds in running down the gang of stagecoach robbers. Young Bobbie Nelson handles himself in a surprisingly capable manner for a youngster. Barbara Weeks as the other half of the romance, with Tyler, has comparatively little to do but was thought to make a pleasing heroine. Kit Guard and Yakima Canut do the most able work in support, it was said.

Tyler gets special permission in his home town to organize a posse and take what steps he thinks advisable in tracking down the gang and eliminating lawlessness from the town. Returning to the village he picks up Bobbie, whose guardians had been killed by marauding Indians. The postmaster and his daughter adopt the boy and his dog. When the postmaster is threatened by the leader of the gang, he tries to quit the outfit, and a knife-thrower is sent to get him. Instead of accomplishing his objective, however, the knifer is himself killed in a fight. The postmaster confesses to the murder when the child refuses to talk, and is about to be hanged when Tyler and his men arrive on the scene just in time to save the situation.

Produced and distributed by Monogram Pictures. Written and directed by G. A. Durlam. Associate producer, Trem Carr. Sound, Balsley and Phillips. Release date, October 20, 1931. Running time, 63 minutes.

CAST

Kentucky Carson	Tom Tyler
Nancy Cameron	Barbara Weeks
Danny	Bobbie Nelson
Cameron	John Elliott
Huston	G. D. Wood
Temple	Kit Guard
Slavin	Bill Walling
Cheyenne Charley	Pedro Regis
Red	Carl DeLoue
Perkins	Yakima Canutt
Abraham Lincoln	Joe Mills

Frail Women

(Radio)

Strong Human Drama

(Seen in London)

This is a Julius Hagen production made at the Twickenham Studios which has maintained a fairly consistent output of several popular bookings. In this case Hagen has broken new ground in point of story for he has taken a somewhat heavy theme with a social problem angle and has treated it with fairly brutal frankness.

It is the story of a war baby (Margaret Vines) who has been brought up by a highly respectable family and when on the point of becoming engaged to one of that family's scions (Frederick Peisley) her illegitimacy is discovered and steps are taken to prevent her marriage. She is, in fact, sent back to her mother (Mary Newcomb) who by this time, embittered with the world, has become, more or less,



THREE GOLD-DIGGERS OUT FOR A LITTLE QUICK SILVER

They started out as working girls but ended working *MEN!* "Give and let Give!" was their battle-cry as they charged the man-brigade... and *HOW* they charged.

SAMUEL GOLDWYN

who gave you "WHOOPEE", "PALMY DAYS", "STREET SCENE" and "ARROWSMITH" *now presents*

The GREEKS HAD A WORD FOR THEM

with **INA CLAIRE**

JOAN BLONDELL • MADGE EVANS

Funnier and faster than ZOE AKINS' play that had Broadway howling for a year.

Directed by LOWELL SHERMAN

UNITED ARTISTS PICTURE

a hardened prostitute. She is, for the time being, living under the protection of a bookmaker (Edmund Gwenn). She accepts the situation philosophically and her loyalty to her somewhat cynical mother wins her the support of an old friend of her family of adoption (Owen Nares) who goes to her home to assist her. On coming face to face with the girl's mother the fact is revealed to him that the girl is his war baby and in order to legitimize her he marries her depraved mother. The woman has enough fine feeling, however, to realize that no good can come of that marriage for her and she returns to her bookmaker's flat and in his absence kills herself.

This picture is likely to get general release throughout the RKO theatres in America because Radio Pictures here have arranged to distribute the film on this side and it is almost certainly good popular booking. There is a strong feminine angle in the mother sacrifice theme and the unpleasant subject associated with the woman is never carried to an extreme point.

The appeal of the picture will be strengthened in America by the stellar performance of Mary Newcomb, established American stage actress.

Produced by Julius Hagen. Distributed by Radio. Directed by Maurice Elvey. Story by Michael Barringer. Running time, 71 minutes.

CAST

The Woman	Mary Newcomb
The Man	Owen Nares
The Girl	Margaret Vines
The Boy	Frederick Peisley
The Sister	Jane Welsh
The Father	Athole Stewart
The Solicitor	Herbert Lomas
The Registrar	Miles Malleson
The Employer	Frank Pettingel
The Bookmaker	Edmund Gwenn

Wm. H. Mooring

The Road to Life

(Amkino)

Drama

Overflow attendance was the rule throughout at least the first day of public showing of this Soviet picture. It was pointed out that the appearance in New York of production from the land of the Steppes is an immediate draw to the large Russian colony around Fourteenth street, but that did not account in entirety for the waiting lines at the Cameo theatre. Previews to the daily press the night before had brought out comment uniformly positive in the morning papers Thursday.

The picture, which runs almost two hours, is frankly propaganda. It treats of the reformation of street gamins by the Children's Commission of the Russian government. The juvenile delinquents are gathered in a citywide raid. Then what to do with them? Nikolai Sergeyev solves the problem by giving them work on their honor and under their own responsibility, and the boys finally build a railroad to Moscow, 50 miles distant. They also successfully plot the end of the reign of Zhigan, the adult gang leader for whom they had committed their petty thieveries.

The tempo is thoroughly Russian—a mixture of deliberately slow movement and hysterically fast gyrating. The dialogue is in Russian, but the silent titles in English maintain the continuity.

Leading characters are Nikolai Batalov as the understanding agent of the commission; Tzyvan Kyrla, as Mustapha, the leader of the boys, and Mikhail Djagafarov as the boy who succeeded him before he, too, decided he wanted to work.

Distributed by Amkino. Produced by Mejrabpomfilm. Directed by Nikolai Ekk. Written by Ekk.

CAST

Fomka Zhigan	Mikhail Zharov
Leika Mazikha	Maria Gonta
Dandy Mustaphe	Tzyyan Kyrla
Kolka	Mikhail Djagafarov
Kolka's Father	Vladimir Veshnovsky
Kolka's Mother	Regina Yanushkevich
Nikolai Sergeyev	Nikolai Batalov
Maria Skriabina	Maria Antropova

Human Targets

(Big Four)

Western

"He-man" Buzz Barton does things in the grand western manner in this western, where he is the leading player. Unusual for this type of narrative on the screen, the romantic interest is very much subordinated to the exploits of Buzz in straightening out several things and saving the day for his sister's fiance and gathering the necessary funds to aid his ailing mother by securing the services of a specialist.

Barton assists his future brother-in-law to stake a claim discovered by the latter, who intends to aid his fiancee's mother with the money the mine should return. The gang leader plans to block the staking of the claim, with the idea of appropriating the valuable property for himself. In the course of his efforts in that direction, he succeeds in saddling Barton with the blame for a murder and robbery. A negro ranch hand ruins the alibi established by the gang chief after he is taken by the sheriff. The audience at Loew's New York, where the film recently was shown, enjoyed the manner in which the negro came to the aid of the hero at the right moment.

Present in the usual rather entertaining proportions are the background of western mountain scenery, always effective; and the shooting, hard riding and real scraps which often bring the youngsters up standing.

SHORTS

Duck Hunter's Paradise

(MGM)

Splendid

(Seen in Hollywood)

Harold Austin, who recently made "Fisherman's Paradise" and other adventure films, comes forth with a new sensational one-reel offering.

When seen at the Fairfax it brought enough thrills, laughs and cheers to leave no doubt that it is the type of picture the public will appreciate and remember for a long time.

It reveals what every ardent duck hunter dreams of but never sees. Thousands of ducks are seen flying over the rice fields of the Sacramento valley as Mr. and Mrs. Hunter and their Labrador retrieving dog take up their positions in the blind for the killing. The dog gets tired and hungry from chasing ducks and steals the hunter's lunch, which adds a great touch to the picture. Then as the party prepares to return home, a snake in the hunter's back yard decides to do a little hunting himself and is about to land a small chicken when the house cat comes in on the scene and puts up a fight. The cat is assisted by reinforcements in the form of a police dog which takes over the battle from there on and produces many hair-raising and exciting moments, giving the picture a sensational climax.

Magic Carpet Series

(Fox; produced by Fox Movietonews)

Interesting and Highly Instructional

An entire series of eight subjects, each running two reels, and representing the newest group of "Magic Carpet" releases, was previewed at the New York headquarters of Fox's newsreel division, of which Truman Talley is chief. Movietonews cameramen throughout the world gathered the material for these subjects, which included:

"Manhattan Medley," an impressionistic picture of metropolitan New York; "Over the Yukon Trail," in which the romantic trail of '98 is retraced; "Zanzibar" pictures the colorful aspects of that sleepy tropical port; "Fires of Vulcan," presenting daring ventures into dangerous volcanic locations (a portion of this, however, was resurrected from library sequences to serve as background). "With the Foreign Legion," shows "for the first time, the true Foreign Legion, photographed by special permission of France."

In "By-ways of France," the cameraman takes the audience amid the beauty of rural France, and likewise in "Alpine Echoes," where Switzerland's yodeling mountaineers and snow-capped tops are the subjects. "Big Game of the Sea," offers a thrilling whale capture and its attendant treatment at a Japanese whaling station. "Incredible India" concludes.

As a group, this series is commendable. Picturesque, for the most part, the subjects are often thrilling and almost always quite interesting. There are weak spots, but these are few and far between and are vastly outbalanced by the entertainment quality of the series as a whole.

Of particular interest is the unique camera study of New York, in which Fox's cameraman offers a most realistic picture of life in the metropolis, from dawn 'til dark.

The Circus Shows Up

(Universal)

Good

Another of the Shadow Detective series, and vastly improved by the fewer appearances of the shadow with his deep-voiced crime warnings. A circus is the setting and the mystery is a good one, with no indication of the real murderer until the conclusion. The complications are rather well worked out.—Running time, 18 minutes.

Studio Murder Mystery

(Vitaphone)

Good Mystery

One of the S. S. Van Dine mystery series of shorts in which an enacted murder on the studio set suddenly turns into the real thing. A jealous ex-husband, the perpetrator, seeks to fasten the guilt on a rival player. The complications are well handled and the manner of solution effective.—Running time, 19 minutes.

Old Man Rhythm

(Paramount)

Only Fair

George Dewey Washington leads a group of Negro singers who render a number of melodies in a setting representing the hold and deck of a river steamer. The rendition is in a measure effective, but the subject is rather too prolonged to be striking in any way.—Running time, 11 minutes.

Land of Gandhi

(RKO Pathe)

Possesses Interest

One of a series of travelogues, hardly new, but with a new narrator, Gayne Whitman, is this number of the Vagabond Adventures. India is the jumping off place in this instance, with most emphasis placed on the people, rather than the place. Of particular interest is the contrast between the modern methods of manufacture which have slowly found their way into the backward country, and the old-fashioned hand work.—Running time, 10 minutes.

Battling Bosko

(Vitaphone)

Good Cartoon

Bosko turns battler in this animated effort, set to music of the modern mode. Bosko's opponent is a pugilist of mountain-like proportions in comparison. Just as the small lad's sweetheart reaches the ringside, he is very surely counted out. This is number six of the series.—Running time, 7 minutes.

THE LAEMMLE-UNIVERSAL JUBILEE

by TERRY RAMSAYE

This is the season of the Carl Laemmle Jubilee, a vivid, living memorialization of one of the motion picture institution's most romantic traditions.

Here today and in terms of the vital concerns of now the world of the screen does honor to a quarter of a century of achievements by the only surviving member of the brave array of pioneers and founders who is today still achieving, attaining.

The Carl Laemmle is at once a tradition, a patriarch of the industry, rich in his yesterdays and an aggressive, vigorous force and factor in the international realm of the motion picture today. Great days have gone before for Laemmle, days of strife and triumph, days dark and bright, but none brighter and more triumphant than now.

It is a distinction indeed that has come to him, that his Universal, in the bitter season of 1931-32, *in the trying era of sound assimilation, should deliver and present the most significant product of its eventful twenty-six years.*

This is, certainly enough, a triumph indeed for Laemmle, but beyond that a triumph for the industry as well, an encouragement to a business sore beset, within and without, with its inherent problems of creative labor and merchandising multiplied a hundredfold by the economic woes of a world out-of-luck.

There is mayhap something about adversity which is good for this Laemmle. In his adventurous quarter of a century he has been defeated, thwarted, surrounded by insurmountable difficulties as many times as there have been cycles in the hectic history of the pictures. He never seemed to know it and so it was not so. Somewhat with the persistence of the much sung "Old Man River" he has just kept rolling along. He has expressed in terms of personal philosophy and in corporation administration a quality of patient persistence which is rarely to be found fused into the zestful quick burning stuff of showmanship.

Nothing is ever settled for this Laemmle. Just when it seems that he and his Universal have fallen into line with one of the endless "trends" of production, he abruptly emerges with spectacular departure—so often successful as measured by the values of showmanship as to make him clearly one of the major contributors to the development of the screen institution of today.

The story of Mr. Laemmle and of Universal from his adventure out of haberdashery in Oshkosh into amusement and the White Front motion picture theatre, an early nickelodeon, in Chicago's Halsted street is a classic of motion picture history. And adventure is someway just the word for it and the whole of the Laemmle career, for despite the involvement of much serious commercial business and many solemn concerns down the years, it has been invested with a quality of excitement, surprise, humor grim and humor gay, and glints of glamour, too. It has been written often and told often. It is one of those sagas of an American art and industry which will prove eternal in the amber of tradition.

The Program of this Year of Jubilee

The most ambitious program of Universal is announced by Carl Laemmle for 1932, *marking his twenty-sixth anniversary and seeking perhaps to better the pace and standard which Carl Laemmle, Jr., established in production for* 1931.

Announced by way of program betterments are substitutions for the earlier part of the year, including: "A Lady of Resource" by Arthur Somers Roche, replaced by Dale Collins' story, "The Adventure Lady"; "Bullet Proof" by W. R. Burnett, will be replaced, and so will "Gallows" by Roland Brown and "Barbary Coast." They have been replaced by the British-made picture, "Michael and Mary"; "Brown of Culver" and "Ambition" by Emil Gavreaux.

The Carl Laemmle Twenty-sixth Anniversary Jubilee starting in January runs through February. It was during these two months that most of the important milestones and triumphs have occurred in Carl Laemmle's life. In the first place, he was born on January 17*th. Last month he was sixty-five. It was on January* 1*st that he decided definitely to enter the moving picture business and gave up his situation as manager of the Continental Clothing Store in Oshkosh and came to Chicago. On February* 14*th, St. Valentine's Day,* 1884, *Carl Laemmle landed in New York on the steamship Necker. But it is February* 24*th*

(Continued on page 58)

SOME UNIVERSAL FILMS OF TODAY

Citing some notable productions created since the introduction of sound, representing the talking picture as it has evolved unto its present form and technique, with references to their distinction as contributions to both the art of the cinema and the ultimate arbiter of that art—the box office.



Lobby display for "The Spirit of Notre Dame" RKO Hippodrome, Cleveland

The Spirit of Notre Dame

●

An inspiration to American youth not only on the athletic field, but in the greater competitions of Life, is what Universal's "The Spirit of Notre Dame" proved to be, and while its entertainment value immediately made it one of the leading box office pictures, its distinction in large measure unquestionably lies in its realization of a spirit that is endeared to Americans as the spirit of their country. It is this same spirit that has made Knute Rockne so widely beloved, and "The Spirit of Notre Dame," dedicated to him, is also a tribute to a man canonized by an admiring nation.

Thus the exploitation possibilities are prodigious. Civic, social welfare and collegiate organizations extend instant sympathy to the efforts of showmen to promulgate the "teachings" in entertainment of this kind. The usual type of exploitation methods seem to be amplified also by the tremendous public interest in football, as well as by the social significance of the theme.

The Stanley theatre in Philadelphia, for example, launched a special drive for women patronage with a newspaper contest on "Why I Am a Football Fan." The same theatre also effected a tieup with a large department store in a fashion show, the stage for which was decorated with stills, lobby photos and special title streamers. The show itself displayed "what the well-dressed young woman will wear to football games."

The cast includes Lew Ayres, Frank Carideo (former Notre Dame football star), William Bakewell, Sally Eilers and the former Notre Dame "Four Horsemen."

The world premiere of "All Quiet on the Western Front" Central theatre, New York City



All Quiet on the Western Front

●

A CREATION like "All Quiet on the Western Front" cannot be thought of in terms of sheer entertainment, and it proved a milestone in the career of Universal. The book, by Erich Maria Remarque, from which the production was taken, had already caused a stir among the thinkers of many nations, and the film was acclaimed as worthy of the book. Indeed, the picturization inevitably vivified the horrific record of a German soldier in the World War far beyond the powers of even Remarque's realistic pen.

Official Germany itself, wincing as the narrative unreeled before them, only spread its message by banning the production from exhibition. This act alone served editorial writers as a trenchant theme—and made the exploitation man's task that much easier.

But they also had the picture itself to write about. They had fought through many columns for a new conception of war. Here the monster was pictured as he is and as every one, from illiterate to doctor of philosophy, could understand it.

Exploitation, therefore, need go little beyond making known to a community the zealous praise that the leading men and women of nations lavished upon this production. Names known throughout the nation are included in the list of those who bade every man, woman and child to behold war shorn of its parades, revealed only as stupidity, cruel and unremitting.

The cast is headed by one still beloved in the memory of theatregoers every where—Louis Wolheim. Others are Lewis Ayres, John Wray, Raymond Griffith, William Bakewell, Russell Gleason and Yola d'Avril.

Lobby treatment for "Frankenstein" Mayfair theatre, New York City



Frankenstein

MORBIDITY is not without its claim to high place among humanity's respectable emotional interests. "Frankenstein" merely takes advantage of this paradoxical delight in being horrified.

This "shock picture" is among Universal's current releases and comes, if the psychologists can be believed, at the familiar psychological moment. Say the savants, people like the tragic best at those times when their own spirits are depressed, and the economists tell us that even more than their spirits are at a low ebb. At any rate, "Frankenstein" has proved one of the biggest box office films in Universal history.

Because of its unusual nature—it is based on the venerable story that made the word *Frankenstein* a term in our language for an inadvertent creator of a horror—this production lends itself to novel exploitation treatment. The State-Lake theatre in Chicago, for instance, conducted an emotion test in a rather sensational manner. Four registered nurses were stationed in the lobby to aid "persons who might find the picture too nerve-racking." Other young women dressed as nurses gave out envelopes containing "nerve tonic" capsules at busy street corners.

A weird effect in screen-advertising the picture was contrived at the Midwest theatre in Oklahoma City. For 10 seconds before the trailer was projected, the house was completely darkened, and by means of a small disc record, moans and groans came from the speakers, while a ghastly green head and hands of the Monster were projected with the additional aid of mirrors to many parts of the auditorium. The trailer came on with the accompaniment of backstage gun-shots.



Crowd in front of Midwest theatre, Oklahoma City, waiting to see "Seed"

Seed

EVERY married couple knows intimately the problem around which the narrative of "Seed" revolves. For this searching picture, Universal went to the socially studious Charles G. Norris, who has assumed as his own the ambitions of his late brother, Frank, to interpret in literature the most significant currents of American life.

The problem, simply stated, is that of "How many children?" The novel was engrossed in that theme, raising the issue of contraception. The picture forces the husband to suffer less meekly, sending him to the arms of another woman.

Appreciating the social significance of the theme, the management of the Main Street theatre, an RKO house in Kansas City, Mo., conducted a preview to which were invited leading club women, ministers, officials of the parent-teachers' association and others of similar civic character—700 in all. This preview easily made good space in the newspapers.

The appeal to women in this production is an obvious one. But since her problem in this matter is likewise his—indeed, in a sense, the husband (as he does in the novel) may suffer most of all from this wife's point of view—there is a direct vital interest for a husband, and doubtless advertising and exploitation should not overlook the male portion of the patronage. To a lesser extent, there is appeal also to the smaller children, there being a number of them prominently in the picture.

The cast of "Seed" is headed by John Boles, Genevieve Tobin and Lois Wilson, supported by Raymond Hackett, Bette Davis and Zasu Pitts.



Humanity struggling upward: A drawing based on "The Mystery of Life"

The Mystery of Life

Timeliness and interest beyond sheer entertainment characterizes another of the more recent Universal productions of distinction. This is "The Mystery of Life," which presents in accordance with the fine aptitude of the cinema for such purposes, materials that modern science has brought forward to show both the physical nature of life and the possible origin of species. This is distinctly educational stuff, but treated in a quasi-dramatic manner, it is entertainment that has proved an effective appeal to the modern popular interest in the revelations of science about ourselves and the world we live in.

In addition—and again—this Universal production manages to take advantage of that interest-provoking device, controversy. The subject, in a word, is Evolution. A typical reaction in some quarters is represented in what happened at Atlanta. An ecclesiastical protest from another city was transmitted by the management of the Capitol theatre to all the leading Atlanta clergymen, and before the situation was closed, it had involved the mayor's office. The result was much discussion of the picture in both the public prints and social circles—and, as intended, the picture did a nice business. The possibilities for novel exploitation proceeding from this controversial nature of the film are obviously many.

The picture also permits the exploitation of a man of national fame, Clarence Darrow, noted criminal lawyer who defended Evolution against William Jennings Bryan in the Dayton, Tenn., Swopes trial. Darrow appears prominently in the film as a sort of scientific master of ceremonies.

Produced as a full-length picture, "The Mystery of Life" doubtless represents a phase of cinematic entertainment possessing great potentialities, not only in sugar-coated education for the masses, but in the more practical matters, variety and prestige.



Broadway . . . with the Criterion ready for premiere of "Strictly Dishonorable"

Strictly Dishonorable

DEPARTING from problems and issues and resorting merely to typical aspects of contemporary American life, content to achieve lively entertainment, Universal translated the highly successful stage play, "Strictly Dishonorable," into a work of the cinema that—unexpectedly, perhaps—won critical praise commonly elicited by only pretentious "supers." Probably without any such intentions, this picture entered the group of Universal's notable productions.

Quite possibly its merit lay importantly in its following the often neglected principles of "the simple story well told." Yet this film has its variety of exploitation angles, too, some of them readily admitting of the sensational interpretation required in some theatre situations.

That always dramatic phenomenon of the current American scene, the speakeasy, plays a vigorous role. Yet the picture taken as a whole was accredited (to quote one New York newspaper critic) with "humor, charm, zest and intimacy."

The exploitation angles, indeed, are well indicated by the reviews. Said another New York critic, "it has the same spirit, the same gaiety and the same romantic appeal" as the stage play. "A new type of play," wrote another. One saw this picture as "light, sure, rapid in its movement," while further critical observation found it sophisticated, "with gay lines, spicy situations."

The title itself is "intriguing," and in the large cities, it has some fame.

The cast includes Paul Lukas, Lewis Stone, Sidney Fox and George Meeker.



Peasants: A sombre parade in the picturization of Tolstoy's "Resurrection"

Resurrection

ONE of the first distinctive productions in the medium of the talking motion picture was "Resurrection," and it has this special significance as one of Universal's outstanding contributions to the screen.

The story was created to be a classic. From the pen of Tolstoy, the story of Katusha Maslova, courtesan, and the Christ-like Dimitri, a prince, has remained eminently worth a retelling, and Universal sought to give it the advantages of a modern medium now made yet more resourceful.

The lasting fame of the book suggests at once the possibilities lying in the bookstore tieup, which was used in the exploitation for this production extensively. The ability of a motion picture taken from a classic or semi-classic novel to revive the sale of such works is well established, and bookstores, having rather limited means of promotion, are usually anxious to make the most of occasions on which films made from them are being shown locally.

From this same angle proceeds the suggestion of cooperative arrangements with libraries. Very often this can be carried so far as to permit the placing of stills from the production in prominent places within the library.

The location of the story in Old Russia, suggests devices revolving around contrasts between the old and the new. Both from this angle and that of the classic character of the book, the production also possesses strong educational values as a subject for exploitation.

The cast includes John Boles, Lupe Velez, William Reighley, Rose Tapley, Nance O'Neil, Michael Mark, Sylvia Nadina and Edward Cecil.



The volcano belches terror: An episode drawn from "East of Borneo"

East of Borneo

ADVENTURE exotic and fearsome was sought in the making of "East of Borneo," and this brought a photoplay that lived this kind of life to the hilt. "East of Borneo" is therefore to be included among the high points of Universal's career.

Even to the most adult of adults, Borneo is still the very strange, far-off land from which the "wild man" comes. That is a memory persisting from our earliest circus days in spite of any intellectual corrections we may impose upon it. And of course that represents the selling point that made the picture successful at the box office.

Some of the exploitation used went directly to this point. In Miami, the Capitol theatre had four negro boys in loin cloths and "wildman" makeup stand with spears and shields in the lobby.

Probably not at once suspected is an educational angle. The Rialto theatre in Washington, for example, stressed this in one phase of its exploitation. A letter was sent to the principal of each school, representing the picture as an authentic wild animal film partly produced in Borneo, showing the beasts in their native haunts, native life and a volcano in actual eruption.

Also addressing the schools, the management of the Lyric theatre in Indianapolis, enclosed a supply of tickets entitling the pupils to admission at a special price.

The story is of the melodramatic type employing all the resources of the jungle for thrills, the plot centering around the rescue of a beautiful girl from the clutches of a dastardly native prince.

IMPATIENT



LEW AYRES

Produced by
Carl Laemmle, Jr.

Directed by
JAMES WHALE

Presented by
Carl Laemmle

THE SAME BOY who became the talk of the world in "All Quiet on the Western Front" and who won the hearts of the fans in "The Spirit of Notre Dame" now comes forth with one of the greatest roles ever given to a young artist. Under the skilful direction of James Whale, who gave you "Frankenstein", Ayres proves his right to super-stardom.

JOIN THE REST OF THE TRADE IN CELEBRATING

MAIDEN

ANOTHER PROOF OF UNIVERSAL'S LEADERSHIP!



MAE CLARKE

THE SAME GIRL who gave such a magnificent performance in "Waterloo Bridge" and who impressed you and millions of others with her outstanding talent, teams up with Lew Ayres in Universal's latest sensation. Never was the value of screen team-work more vividly demonstrated than in the screen version of this best-selling novel. It is box-office from A to Z.

Based on the novel by Donald Henderson Clarke. With

UNA MERKEL

JOHN HALLIDAY

ANDY DEVINE

Helen Jerome Eddy

Ethel Griffies

CARL LAEMMLE'S 26th ANNIVERSARY JUBILEE!

Gainsborough Pictures

LTD.

congratulate

CARL LAEMMLE

on his 26th Anniversary, and on his keen sense of motion picture values, again evidenced in obtaining for the American public the picture that every producer in the field was bidding for—



MICHAEL AND MARY

— — — good for sore eyes!
— — — good for soreheads!
— — — good for sore hearts!

Featuring

Herbert Marshall and Edna Best

who made this play by A. A. Milne
such a stunning hit on the stage



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The Program of This Year of The Jubilee

(*Continued from page 43*)

which Universal annually celebrates. This is the anniversary of the opening of the White Front Theatre in Chicago, Carl Laemmle's first moving picture enterprise.

The Jubilee productions on the feature schedule are releases of the first two months of the year: January releases "Strictly Dishonorable," by Preston Sturges, with Paul Lukas, Sidney Fox and Lewis Stone; "The Unexpected Father" by Dale Van Every, starring Slim Summerville and Zasu Pitts, and "Michael and Mary," by A. A. Milne, with Edna Best and Herbert Marshall. There are three more Jubilee releases for February. The first is Walter Huston in "Law and Order" by W. R. Burnett. The cast includes Lois Wilson, Harry Carey, Ralph Ince and Raymond Hatton. The second production will be "Speed Crazy" with Slim Summerville, Louise Fazenda, Frank Albertson and June Clyde. The third is the third in the trilogy of terror films which Universal has sponsored. It is the famous story by Edgar Allan Poe, "Murders in the Rue Morgue." Its cast includes Bela Lugosi (Dracula), Sidney Fox, Leon Adams, Brandon Hurst and Bert Roach.

▽

During the Jubilee, the short product devoted to the celebration includes: "Four "Oswald" Cartoons, two "Strange As It Seems" Reels, No. 17 and No. 18 in the series; one of the Sports Reel Series, a "Doc" Meanwell Basket Ball subject; two in the "Shadow Detective" series of two-reelers made from stories in the Detective Story Magazine, the first of which, released on January 20th, is entitled "The Red Shadow"; four two-reel comedies, as follows: Daphne Pollard in "Sold at Auction," and "Running Hollywood," the Thalian Comedy; also Slim Summerville in another of his Marine Comedies, "Sea Soldiers' Sweeties" and Lloyd Hamilton in "Robinson Crusoe and Son"; and also, the new British-made serial, "Detective Lloyd." This is the chapterplay made in England with Henry MacRae directing.

▽

Though the order is not definite, the balance of the 1932 Universal productions include: Lew Ayres in "The Impatient Maiden" by Donald Henderson Clarke, with Mae Clarke, Una Merkel, John Halliday, Helen Jerome Eddy and Andy Devine, directed by James Whale; "Back Street" by Fannie Hurst, directed by John M. Stahl; "Marriage Interlude" by Luigi Pirandello, with Tala Birell, directed by William Wyler; "The Invisible Man" by H. G. Wells, with Boris Karloff; "The Adventure Lady" by Dale Collins; "The Cohens and Kellys in Hollywood" by Howard J. Green, with George Sidney and Charlie Murray, directed by John Francis Dillon, who has not been on a Universal lot since the well remembered days when he directed Priscilla Dean's starring pictures; "Destry Rides Again" by Max Brand, with Tom Mix,

directed by Ben Stoloff. And at least two more, if Mix recovers as rapidly as now seems probable; "Brown of Culver" by George Green and Dale Van Every, with Tom Brown; "Ambition" by Emil Gavreaux, directed by Russell Mack, with Pat O'Brien; "Night Club," a Hobart Henley story by Allen Rivkin and P. J. Wolfson; "Steel Men" by John Huston, directed by Edward Cahn; and "Laughing Boy" by Frank La Farge.

"Frankenstein" Doing Well in Second Runs, Universal Says

Universal reports "Frankenstein" doing excellent business in subsequent run situations. The manager of the Ottumwa theatre, Ottumwa, Iowa, states that a midnight performance crowd broke the plate glass in front of the theatre in efforts to gain admission.

At the Iowa theatre, Cedar Rapids, the manager reported to the home office that approximately 3,500 people attempted to enter and that it was necessary to call out the fire department to check the crowd after the police failed.

Nina Wilcox Putnam Signed By Universal; 35 on Staff

Nina Wilcox Putnam, celebrated novelist, has been signed as a writer for Universal by Carl Laemmle, Jr., bringing the total of the studio scenario staff, under the direction of Richard Schayer, to 35. Martin Mooney, Patrick Kearney, Paul Perez, Elynore Dolkart, F. Hugh Herbert, Lieutenant-Commander Frank Weed have recently been added to the staff.

Final conferences on next season's production will be held at the studio next week, with sales and export department executives in conference.

McEvoy Named Universal Assistant Sales Manager

Edward McEvoy has been named assistant Eastern sales manager for Universal, handling short subjects under the supervision of Ted Schlanger, Eastern sales manager.

McEvoy will work in conjunction with Schlanger and Harry Milstein, head of the short subject sales department.

Tom Mix Starts Work

Tom Mix has already started production on "Destry Rides Again," first of the series of talking westerns he is making for Universal. Max Brand wrote the story, and Claudia Dell will play opposite Mix. Ben Stoloff is directing.

Release Babe Ruth Shorts Now

Universal will release its sports series featuring Babe Ruth, immediately. Titles are "Slide, Babe, Slide," "Just Pals," "Perfect Control," "Fancy Curves," "Over the Fence."

Academy Plans Schedule

The Academy of Motion Picture Arts and Sciences in Hollywood is drafting a schedule of activities for the coming year to present to the first board of directors' meeting next month.

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Canon Chase, Foe of Film Industry, Resigns Rectorate

Canon William Sheafe Chase, for more than 25 years rector of Christ Protestant Episcopal Church, Brooklyn, New York, and long a vigorous opponent of Sunday motion pictures, has resigned as rector. He plans to devote his entire time to the work of the International Reform Federation, of which he was for several years superintendent. Its headquarters are at Washington.

Canon Chase has been known as an enemy of most modern forms of entertainment, including motion pictures and stage plays, which he believed had fostered immorality. In 1908 his opposition to Sunday films resulted in his being found guilty of contempt of court by the supreme court of New York for a "false report" of proceedings in an injunction case.

He has also supported legislation to make the motion picture industry a public utility under federal regulation. At one time, while Mayor Walker was a state senator, Canon Chase accused him of being "the paid representative of the movie interests in the legislature."

Methodists Plan Film Production

A movement to provide exclusive talking motion pictures for educational and entertainment use in Protestant churches throughout the country has been instituted by leaders in the Methodist Church in the organization of the John Wesley Picture Foundation. It is proposed to inaugurate a campaign to raise $100,000 with which to launch the enterprise.

Although the foundation is thus far a Methodist organization, it is felt that other Protestant groups may join the movement. All income derived from the renting of films produced will be used in the production of other films. The first picture will depict the life of John Wesley, the scenario having been prepared by Dr. James K. Shields. Rev. Dr. George W. Henson, district superintendent of the Philadelphia Conference of the Methodist Episcopal Church, has been elected to the board of trustees, and Dr. J. S. Ladd Thomas, pastor of the First Church of Germantown, will also serve on the board of the John Wesley Picture Foundation, incorporated in New Jersey on January 7.

The officers of the organization are: Rev. Dr. Chester C. Marshall, assistant director of the Methodist Episcopal Hospital, Brooklyn, N. Y., president; Rev. Dr. Ralph W. Sockman, vice-president; Rev. Dr. Christian F. Reisner, second vice-president; Rev. Dr. George E. Vogel, treasurer; Rev. Dr. James K. Shields, secretary. An advisory board of 18 ministers has been chosen to pass on all pictures before they are released.

Nancy Carroll on Honeymoon

Nancy Carroll and her husband, Bolton Mallory, have left for Nassau on a delayed honeymoon.

SIGNED . . .

Columbia

Charles Requa, James Durkin, Buck Jones, Mona Maris, Doris Hill, Philo McCullough, George Lewis, Charles Stevens, Paul Fix, Harry Semuels in "South of the Rio Grande"; Lambert Hillyer, direction. . . . Tim McCoy, Vernon Dent, Walter Brenan, Mary Gordon, John Wayne, Wheeler Oakman, Wallace MacDonald, James Farley, Harry Cording in "Texas Cyclone"; Ross Lederman, direction. . . . Lupe Velez, Carlos Fillarias, Paul Ellis, Luis Alverni, Adreinne D'Aambricourt in "The Men in Her Life" (Spanish); Dave Sloman, direction. . . .

Fox

Warner Baxter, Marion Nixon, Clarence Wilson, Gail Kornfield, Harry Dunkinson, Lucille Powers, William Pawley, David Landau, Joe Hachey in "Scotch Valley." . . . Joan Bennet, John Boles, Richard Tucker, Andre Cheron in 'Widow's Might." . . . Spencer Tracy, Barbara Robbins, Beryl Mercer in "Young America"; Frank Borzage, direction. . . .

MGM

Emma Dunn, Reginald Barlow, Frederick Burton, Walter Huston, Lewis Stone, Dorothy Jordan, Robert Young, Neil Hamilton, Wallace Ford, Clara Blandick in 'The Wet Parade"; Victor Fleming, direction. . . . Anita Page, new long-term contract. . . . Aben Kandel, writing contract. . . .

Paramount

Sari Maritza in "The Girl in the Headlines"; George Cukor, direction. . . . Claire Dodd, Lupe Velez, Willard Robertson, Leo Carillo, Melvyn Douglas in "The Broken Wing." . . . Wynne Gibson in "Clara Deane"; Louis Gasnier, Max Marcin, direction. . . . Irving Pichel, new contract as actor, director. . . . Claudette Colbert, Edmund Lowe, Selena Royle, Robert Strange in "Sensation"; Stuart Walker, direction. . . . Alison Skipworth, long-term contract; and in "Sky Bride" with Richard Arlen, Jack Oakie, Frances Dee, Robert Coogan; Stephen Roberts, direction. . . . Alan Mowbray, George Bancroft, Miriam Hopkins in "On the Black Sea" (tent); John Cromwell, direction. . . . Charles Bickford, Tallulah Bankhead, Eugene Pallette, Paul Lukas in "Thunder Below"; Richard Wallace, direction. . . .

Radio

Bert Wheeler, Robert Woolsey, Edna May Oliver, Freeman Lang, Richard Dix, Mary Astor, Joel McCrea, Robert Armstrong, Eric von Stroheim, Dorothy Jordon, Hugh Herbert in "The Lost Squadron"; George Archainbaud, direction. . . . Irene Dunne, Ricardo Ortez in "Symphony of Six Million"; Pandro Berman, supervision. . . . Eric Linden, Arline Judge in "Lame Dog Inn"; J. Walter Rubin, writing, direction. . . . Tom Keene, Kate Campbell, Merna Kennedy, Mitchell Harris, Billy Franey, Harry Bowen, Ted Adams in "Ghost City"; Fred Allen, direction. . . . Ann Harding, Laurence Olivier in "Westward Passage"; Robert Milton, direction. . . . Dolores Del Rio, Joel McCrae, Agostino Borgato, Sophie Ortoga in "Bird of Paradise"; King Vidor, direction; Richard Walton Tully, story; Wells Root, adaptation. . . . Polly Walters, Helen Twelvetrees in latter's vehicle (untitled); William Seiter, direction. . . . Polly Walters, contract purchased from Warners. . . .

Warner-First National

Kay Francis, David Manners, Andy Devine, Guy Kibbee, Kenneth Thomson, Una Merkel, Claire Dodd, Charlotte Merriam, Edward Van Sloan, Elizabeth Patterson, Robert Greig in "Dangerous Affair." . . . Preston Foster, Edward G. Robinson in "Two Seconds." . . . Richard Cromwell, Lee Tracy, Ann Dvorak in "Tinsel Girl." . . . James Sagney in "The Main Event"; Gerald Beaumont, story. . . . Noel Francis, Warren William, Sidney Fox, Mae Madison, Alien MacMahon, William Janney, John Wray, Ralph Ince, Guy Kibbee in "The Mouthpiece"; James Flood, direction. . . . Barbara Stanwyck, Lionel Belmore, George Brent, Dickie Moore, Guy Kibbee, Bette Davis, Donald Cook, Mae Madison, Robert Warwick, Arthur Stone, Earle Foxe, Alan Hale, Dawn O'Day, Dorothy Peterson, Dick Winslow, Harry Beresford, Eulalie Jensen, Elizabeth Patterson, Rita LeRoy, Blanche Friderici, Willard Robertson, Martha Mattox, Emma Ray, Olin Howland, Andre Sharon, Harry Holman in "So Big"; William A. Wellman, direction. . . . Joan Blondell in "Miss Pinkerton of Scotland Yard"; Lloyd Bacon, direction; Nevin Bush, Lillian Hayword, adaptation. . . . Dickie Moore in "From Rags to Riches"; Maud Fulton, adaptation. . . . Joe E. Brown in "The Tenderfoot"; Arthur Caesar, Monty Banks, Earl Baldwin, adaptation; Ray Enright, direction. . . . Kay Francis in "Street of Women"; Mary McCall, Jr., adaptation. . . . Clara Hotron, Loretta Young, Winnie Lightner, Norman Foster, Guy Kibbee, Ralf Harolde, Dolly Walters, Mae Madison, Dorothy Burgess in "Love on a Budget"; Ray Enright, direction. . . . Ruth Chatterton, Virginia Hammond, Robert Warwick, Burton Churchill, Walter Walker, Mae Madison, Eula Guy, Ruth Lee, Edith Allen, Ethel Kenyon, George Brent, Bette Davis, John Wray, Adrienne Dore, John Miljan in "The Rich Are Always With Us"; Alfred E. Green, direction. . . .

Milliken Sees the Public Dictating Picture Quality

"Audiences make pictures," Carl E. Milliken, secretary of the Motion Pictures Producers and Distributors of America, told the State Pastors' Conference on Tuesday at Syracuse, during a meeting sponsored by the New York State Council of Churches. Raising the standard of taste among audiences is a necessary concomitant of all motion picture improvement, Milliken said.

"If you could have a law passed today requiring that every motion picture made should be in exact accordance with your particular standard of taste, you still would not have accomplished any real advancement of your ideas in the entertainment field; because you would have to have another law passed making people to go to see the pictures you think they should see," he explained.

"The sensible, practical and demonstratedly successful alternative to these two impossible courses is for you to use your great influence in the education of public taste to support the highest type of pictures."

Milliken noted three current films, as of exceptional merit in critical opinion. The three are: "Arrowsmith," United Artists; "The Man I Killed," Paramount; and "The Man Who Played God," Warners.

John B. Nathan Honored

John B. Nathan, of the Paramount foreign department, was the guest of honor at a luncheon given at Sardi's in New York on Wednesday, by his associates in celebration of his appointment as assistant to John L. Day, Jr., Rio de Janeiro, Brazil, general manager of the company's South American organization. Nathan sails on Saturday on the Southern Cross to take up his new duties.

THEATRE RECEIPTS

Theatre receipts for the calendar week ended January 30 fell off rather definitely from the total recorded for the previous calendar week, ended January 23. The total for the present week, from 184 theatres in 30 key cities, reached $2,301,831, a drop of $165,289 from the previous week, when 182 theatres in 30 key cities showed a box office total of $2,467,120. Eight new individual high records were established for the present week, and six new individual low figures, which compares with three new "highs" and two new "lows" during the previous seven-day period.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Hell Divers" (MGM) (6 days)	12,940	"Mata Hari" (MGM) (6 days)	12,218	High 1-24 "Reducing"	$18,500
							Low 12-26 "Unholy Garden"	4,980
Leland	1,350	20c-25c	"Law of the Sea" (Monogram).. (3 days)	1,650	"The Rainbow Trail" (Fox)..... (3 days)	1,960	High 5-2 "Strangers May Kiss"	8,100
			"West of Broadway" (MGM) ... (3 days)	1,900	"The Devil Plays" (Chesterfield). (3 days)	1,690	Low 12-26 "Ex-Flame"	2,900
Ritz	1,146	25c-35c	"Heaven on Earth" (U.) ..... (3 days)	1,720	"Under Eighteen" (W. B.)..... (3 days)	2,140	High 10-31 "East of Borneo"	4,950
			"The False Madonna" (Para.) ... (3 days)	2,100	"Woman from Monte Carlo" (F. N.) (3 days)	1,710	Low 12-26 "Compromised"	2,350
RKO Palace....	4,000	25c-60c	"The Menace" (Col.) ..... (3 days)	7,800	"Forbidden" (Col.) ..... (3 days)	8,100	.....	
			"A Woman Commands" (Pathe).. (3 days)	8,950	"The Secret Witness" (Col)..... (3 days)	8,880		
Strand	1,900	35c-50c	"Union Depot" (F. N.)..... (25c-50c-6 days)	8,200	"Ladies of the Big House" (Para.) (6 days)	7,990	High 10-24 "Susan Lenox"	10,350
							Low 12-26 "Rich Man's Folly"	5,175
Baltimore								
Auditorium	1,600	25c-60c	"Under Eighteen" (W. B.) ..... (8 days)	2,730	.....		.....	
Europa	267	25c-50c	"Die Grosse Sehnsucht" (Ufa).... (6 days)	600	"The Five Year Plan" (Amkino) (6 days)	1,590	High 10-12 "Two Hearts in Waltz Time"	2,200
							Low 11-30 "Immortal Vagabond"	450
Hippodrome	2,250	25c-50c	"Fanny Foley Herself" (Radio).. (6 days and two midnite shows)	17,500	"Age For Love" (U. A.)..... (6 days and Sun midnite show)	12,000	.....	
Keith's	2,500	25c-50c	"Taxi" (W. B.) ..... (6 days)	5,600	"Forbidden" (Col.) ..... (6 days)	5,600	High 4-9 "Bachelor Apartment"	16,080
							Low 1-17 "Abraham Lincoln"	4,800
Loew's Century	3,076	25c-60c	"No One Man" (Para.) ..... (6 days)	17,500	"Working Girls" (Para.)..... (6 days)	20,500	High 4-11 "Tailor Made Man"	30,000
							Low 12-26 "Safe in Hell"	16,900
Loew's Parkway	987	15c-35c	"Emma" (MGM) ..... (6 days)	5,600	"Tonight or Never" (U. A.)..... (6 days)	4,000	High 1-30-32 "Emma"	5,600
							Low 1-10 "Lottery Bride"	3,100
Loew's Stanley.	3,532	25c-60c	"Hell Divers" (MGM) ..... (6 days)	26,500	"Ladies of the Big House" (Para.) (6 days)	17,000	High 4-11 "Strangers May Kiss"	33,500
							Low 12-12 "The Big Parade"	10,400
Loew's Valencia	1,487	25c-35c	"Emma" (MGM) ..... (6 days)	4,100	"Tonight or Never" (U. A.)..... (6 days)	2,900	High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
New	1,600	25c-50c	"Charlie Chan's Chance" (Fox).. (6 days)	8,000	"Dance Team" (Fox)..... (6 days)	9,000	High 1-10 "Man Who Came Back"	18,000
							Low 11-21 "Smart Woman"	6,000
Rivoli	1,982	20c-40c	"Around the World in 80 Minutes" (U. A.) (6 days)	5,200	"3 Wise Girls" (Col.)..... (6 days)	5,100	High 1-10 "Criminal Code"	10,000
							Low 11-14 "Bad Company"	3,000
Boston								
Keith's	2,800	25c-65c	"A Woman Commands" (Radio)..	19,000	"Forbidden" (Col.)	20,000	High 12-5 "Frankenstein"	27,000
							Low 11-7 "Platinum Blonde"	17,000
Keith-Boston ..	2,500	25c-50c	"The Big Shot" (Pathe)	19,500	"The Secret Witness" (Col.).....	20,500	High 1-10 "Danger Lights"	22,000
							Low 12-26 "The Deceiver"	16,500
Loew's Orpheum	3,100	25c-50c	"Tonight or Never" (U. A.).....	22,000	"Mata Hari" (MGM)	23,000	High 1-24 "Hell's Angels"	31,500
							Low 7-11 "Indiscreet"	18,000
Loew's State ..	3,700	25c-50c	"Emma" (MGM) ..... (25c-60c)	22,500	"Hell Divers" (MGM).....	23,500	High 4-11 "City Lights"	25,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan ...	4,350	35c-75c	"High Pressure" (W. B.).....	35,000	"Two Kinds of Women" (Para.)..	36,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Olympia	2,500	25c-50c	"Dance Team" (Fox)..... (25c-60c)	11,000	"The Rainhow Trail" (Fox)	14,000	High 1-3 "Blue Angel"	18,000
							Low 12-26 "X Marks the Spot"	10,000
Scollay Square .	1,800	25c-50c	"Safe in Hell" (F. N.)	14,000	"Dr. Jekyll and Mr. Hyde" (Para.)	13,500	High 1-17 "Right to Love"	25,000
							Low 12-26 "His Woman"	9,500
Uptown	2,000	25c-50c	"Dance Team" (Fox) ..... (25c-60c)	12,000	"The Rainbow Trail" (Fox)	13,000	High 9-26 "Monkey Business"	15,000
							Low 12-26 "X Marks the Spot"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"High Pressure" (W. B.)	27,800	"Tonight or Never" (U. A.).....	22,500	High 3-28 "My Past"	39,500
							Low 7-4 "I Take This Woman"	19,000
Century	3,000	25c-35c	"Corsair" (U. A.)	9,100	"The Rainbow Trail" (Fox).....	6,300	High 2-14 "Cimarron"	25,600
							Low 4-4 "Mother's Cry"	5,900
Great Lakes ...	3,000	25c-50c	"Emma" (MGM)	23,200	"Frankenstein" (U.) ..... (2nd week)	9,800	High 8-8 "Politics"	35,100
							Low 12-26 "Flying High"	9,100
Hippodrome	2,100	25c-50c	"Peach O' Reno" (Radio)	15,000	"Under Eighteen" (W. B.).....	21,000	High 2-14 "Free Love"	26,300
							Low 12-26 "Good Sport"	11,800
Lafayette	3,300	25c	"Honor of the Family" (F. N.) ...	8,000	'X Marks the Spot" (Tiff.).....	9,700	High 4-11 "Ten Cents a Dance"	24,100
							Low 12-19 "Leftover Ladies"	6,400
Charlotte								
Broadway	1,167	25c-50c	"Forbidden" (Col.) ..... (3 days)	3,000	"Nice Women" (U.)..... (3 days)	3,000	.....	.....
			"Taxi" (W. B.) and "Tulane vs. So. Calif." (W. B.) (3 days)	4,000	"The Speckled Band"..... (First Division) (3 days)	5,000		
Carolina	1,441	25c-50c	"Dance Team" (Fox)..... (3 days)	6,000	"Hell Divers" (MGM)..... (3 days)	7,000	.....	
			"Lovers Courageous" (MGM) .... (3 days)	6,000	"Tonight or Never" (U. A.)..... (3 days)	6,000		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Lovers Courageous" (MGM)	43,000	"Two Kinds of Women" (Para.)	67,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Emma" (MGM) (2nd week)	26,000	"Emma" (MGM) (1st week)	31,000	High 2-7 "Doorway to Hell"	38,170
							Low 12-26 "Guilty Generation"	21,000
Oriental	3,940	35c-85c	"High Pressure" (W. B.)	24,000	"Dance Team" (Fox)	28,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"The Big Shot" (Pathe)	29,000	"Her Majesty, Love" (F. N.)	26,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"Union Depot" (F. N.)	20,000	"Forbidden" (Col.)	12,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Girl of the Rio" (Radio)	13,500	"Way Back Home" (Radio)	14,000	High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"Mata Hari" (MGM) (2nd week)	24,000	"Mata Hari" (MGM) (1st week)	36,000	High 3-21 "City Lights"	46,562
							Low 1-16-32 "Cock o' the Air"	13,000
Cincinnati								
Keith's	1,600	25c-40c	"Heartbreak" (Fox)	4,750	"The Guilty Generation" (Col.)	4,850	High 1-30-32 "Heartbreak"	4,750
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Manhattan Parade" (W. B.)	22,500	"Age for Love" (U. A.)	27,000	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"Union Depot" (F. N.)	11,000	"Two Kinds of Women" (Para.)	9,686	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"Dragnet Patrol" (Action) (4 days)	2,275	"The Speckled Band" (First Division) (4 days)	2,397	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"The Pocatello Kid" (Tiff.) (3 days)	1,225	"The Devil Plays" (Chesterfield) (3 days)	1,291	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Emma" (MGM) (7 days and Sat. midnite show)	20,500	"Mata Hari" (MGM) (7 days and Sat. midnite show) (2nd week)	9,673	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"Dance Team" (Fox) (7 days and Sat. midnite show)	13,500	"Ladies of the Big House" (Para.) (7 days and Sat. midnite show)	14,650	High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Private Lives" (MGM) (4 days)	2,925	"Dr. Jekyll and Mr. Hyde" (Para.) (4 days)	2,685	High 6-6 "Connecticut Yankee"	5,970
			"Hell Divers" (MGM) (3 days)	1,575	"Woman from Monte Carlo" (F. N.) (3 days)	1,445	Low 8-22 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Der Tiger" (Ufa)	900	"The Mystery of Life" (U.) and (2nd week) "Dolly Macht Karrier" (Ufa)	1,800		
Cleveland								
Allen	3,300	25c-50c	"Hell Divers" (MGM)	26,000	"Emma" (MGM)	25,000	High 1-30-32 "Hell Divers"	26,000
							Low 4-9 "Ladies' Man"	12,000
RKO Hippodrome	3,800	25c-50c	"Forbidden" (Col.)	12,000	"Strictly Dishonorable" (U.)	12,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"No One Man" (Para.)	23,000	"This Reckless Age" (Para.)	23,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"Lovers Courageous" (MGM)	20,000	"Husband's Holiday" (Para.)	22,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"Surrender" (Fox)	4,500	"Age for Love" (U. A.)	5,000		
Warners' Lake	800	25c-50c	"Union Depot" (F. N.)	6,200	"Safe in Hell" (F. N.)	4,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Lovers Courageous" (MGM)	14,500	"Tonight or Never" (U. A.)	16,000	High 8-8 "Politics"	25,000
							Low 12-26 "Husband's Holiday"	12,500
Huff'n's Aladdin	1,500	35c-75c	"Charlie Chan's Chance" (Fox)	7,000	"Dance Team" (Fox)	7,500	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huff'n's Rialto	850	20c-50c	"Three Wise Girls" (Col.)	3,500	"Around the World in 80 Minutes" (U. A.)	7,500		
Huffman's Tabor	1,900	25c-50c	"Under Eighteen" (W. B.)	8,500	"Stepping Sisters" (Fox)	7,000	High 3-21 "City Lights"	14,000
							Low 11-28 "Men in Her Life"	5,500
Paramount	2,000	25c-50c	"Corsair" (U. A)	9,000	"Two Kinds of Women" (Para.)	8,000	High 1-10 "Hell's Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Des Moines								
Des Moines	1,600	25c-60c	"Emma" (MGM)	13,000	"Delicious" (Fox)	11,250	High 1-30-32 "Emma"	13,000
							Low 9-12 "American Tragedy"	6,000
Orpheum	2,000	25c-50c	"A Woman Commands" (Pathe) (4 days)	4,000	"Men of Chance" (Radio) (4 days)	5,000	High 2-14 "Cimerron"	18,000
			"Homicide Squad" (U.) (3 days)	3,000	"Consolation Marriage" (Radio) (4 days)	4,000	Low 1-9-32 "Strictly Dishonorable" and "Secret Service"	5,500
Paramount	1,700	25c-60c	"Manhattan Parade" (W. B.) (4 days)	6,000	"Tonight or Never" (U. A.) (4 days)	6,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"Over the Hill" (Fox) (3 days)	5,000	"Charlie Chan's Chance" (Fox) (3 days)	5,500	Low 1-16-32 "This Reckless Age" and "Two Kinds of Women"	9,000
Strand	1,100	20c-35c	"The Texan" (Para.)	1,405	"Surrender" (Fox) (4 days)	2,500	High 3-21 "Trader Horn"	7,000
					"Secret Witness" (Col.) (3 days)	1,200	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-75c	"Men of Chance" (Radio)	28,000	"Girl of the Rio" (Radio)	17,000		
Fisher	2,300	25c-60c	"No One Man" (Para.)	17,000	"Manhattan Parade" (W. B.)	17,000		
Fox	5,000	25c-50c	"Charlie Chan's Chance" (Fox)	30,000	"Dance Team" (Fox)	31,000		
Michigan	3,000	25c-75c	"Lovers Courageous" (MGM)	33,000	"Two Kinds of Women" (Para.)	30,000		
Paramount	3,450	25c-60c	"Emma" (MGM) (3rd week)	17,000	"Emma" (MGM) (2nd week)	20,000		
United Artists	2,000	25c-75c	"Mata Hari" (MGM) (3rd week)	15,000	"Mata Hari" (MGM) (2nd week)	20,000		
Hollywood								
Chinese	2,500	50c-$1.50	"Hell Divers" (MGM) (5th week)	19,000	"Hell Divers" (MGM) (4th week)	17,953	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Egyptian	1,771	25c-50c	"Husband's Holiday" (Para.) (2nd week)	3,500	"Husband's Holiday" (Para.) (1st week)	3,631		
Pan. Hollywood	3,000	35c-65c	"Dr. Jekyll and Mr. Hyde" (Para.)	8,000	"Tonight or Never" (U. A.)	10,500	High 1-10 "Sin Takes a Holiday"	19,000
							Low 1-30-32 "Dr. Jekyll and Mr. Hyde"	8,000
W.B. Hollywood	3,000	35c-50c	"Union Depot" (F. N.)	28,000	"High Pressure" (W. B.)	14,000	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

WE ARE INVESTIGATED!

The executives of a national producing and distributing concern, aggressively interested in the efficient conduct of their business, have conducted an exhaustive field investigation of the exhibitor preferences among the business papers of the industry.

For a stipulated period each field representative of this inquiring company was required to learn from each exhibitor which publication or publications he read, and his preferences. The inquiry was conducted without the knowledge of Quigley Publications.

The dominance of leadership of service to the motion picture exhibitor by MOTION PICTURE HERALD reflected in the resultant figures is overwhelming, and far, far beyond any claim which MOTION PICTURE HERALD has ever publicly made.

The supremacy of MOTION PICTURE HERALD, indicated in these pages by the official figures of the Audit Bureau of Circulations, the only officially audited circulation figures in the business press of the motion picture, is now reasserted directly in the field. The differences in what the advertising dollar buys, as evidenced by the exhibitors' judgment, as between publications is sensational—to those who haven't known it before.

COST PER UNIT OF ATTENTION

The exhibitor-preference figures established by this distributor's research, when applied to page rates show what advertising really costs per unit:

MOTION PICTURE HERALD	*.237*
MOTION PICTURE DAILY	*.421*
Paper No. 5	*.654*
Papers No. 3, regionals	*.852*
No. 11, vaudeville journal	*$8.88*

IT'S SMART TO BE THRIFTY!

	EXHIBITOR READERS
1. **MOTION PICTURE HERALD**	1159
2. Paper publishing, no advertising	366
3. Combination of regionals	358
4. **MOTION PICTURE DAILY**	356
5. National paper	206
6. National paper	148
7. A regional group	110
8. A regional	65
9. Combination of regionals	63
10. A regional	54
11. A vaudeville journal	45
12. A regional	42
13. A regional	41
14. A regional	38
15. A regional	34
16. A Hollywood paper	30
17. A regional	29
18. A regional	28
19. A regional	26
20. A regional	25
21. A national paper	24
22. A group organ	24
23. A regional	24
24. A regional	12
25. A national regional	11
26. A regional	11
27. A regional	9
28. A Hollywood paper	4
29. A regional	1
30. An equipment paper	1
31. A regional	1

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Around the World in 80 Minutes" (U. A.)	5,000	"Corsair" (U. A.)	3,500	High 3-7 "Abraham Lincoln"	9,500
							Low 12-26 "Husband's Holiday"	3,000
Loew's State	2,700	25c-50c	"Hell Divers" (MGM)	12,000	"Maker of Men" (Col.)	7,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Dance Team" (Fox)	7,500	"Ladies of the Big House" (Para.)	8,500	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Men of Chance" (Radio)	3,000	"Ladies of the Jury" (Radio)	7,000	High 2-14 "Cimarron"	18,000
							Low 1-16-32 "Girl of the Rio"	2,000
Indianapolis								
Apollo	1,100	25c-50c	"Dance Team" (Fox)	4,000	"Manhattan Parade" (W. B.)	4,500	High 6-13 "Daddy Long Legs"	10,000
							Low 12-26 "Surrender"	3,300
Circle	2,600	25c-50c	"Three Wise Girls" (Col.)	8,000	"This Reckless Age" (Para.)	7,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Traveling Husbands"	4,000
Indiana	3,300	25c-50c	"Union Depot" (F. N.)	13,750	"Forbidden" (Col.)	12,000	High 1-17 "Her Man"	25,000
							Low 1-9-32 "Woman from Monte Carlo"	10,800
Lyric	2,000	25c-50c	"Charlie Chan's Chance" (Fox)	7,500	"Maker of Men" (Col.)	10,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Tonight or Never" (U. A.)	8,500	"Emma" (MGM)	11,000	High 5-2 "Trader Horn"	22,000
							Low 12-19 "Flying High"	7,000
Kansas City								
Apollo	1,400	35c	"Five Year Plan" (Amkino)	1,700	"Mystery of Life" (U.) (9 days)	4.000		
Liberty	1,200	25c-50c	"Charlie Chan's Chance" (Fox) and "Sunset Trail" (Tiff.) (7 days and Sat. midnite show)	4,500	"Under Eighteen" (W. B.) (7 days and Sat. midnite show)	5,000		
Mainstreet	3,049	35c-50c	"A Woman Commands" (Radio) (7 days and Sat. late show) (35c-60c)	14,250	"Girl of the Rio" (Radio) (7 days and Sat. late show)	15,000	High 1-9-32 "Peach O' Reno"	25,500
							Low 1-30-32 "A Woman Commands"	14,250
Midland	4,000	25c-50c	"Tonight or Never" (U. A.) (7 days and Sat. midnite show)	14,000	"Hell Divers" (MGM) (7 days and Sat. midnite show)	30,400	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Two Kinds of Women" (Para.) (7 days and Sat. midnite show)	12,500	"Dance Team" (Fox) (7 days and Sat. midnite show)	12,500	High 9-26 "Monkey Business'	19,000
							Low 5-16 "Ladies Man"	8,000
Pantages	2,200	20c-35c	"Three Wise Girls" (Col.)	8,300				
Uptown	2,200	25c-50c	"Her Majesty, Love" (F. N.)	6,250	"X Marks the Spot" (Tiff.)	5,000	High 1-10 "Girl of Golden West"	8,000
							Low 1-16-32 "Working Girls"	4,500
Los Angeles								
Fox Criterion	1,652	35c-65c	"Emma" (MGM) (2nd week)	13,000	"Emma" (MGM) (1st week)	20,990	High 5-9 "Secret Six	27,100
							Low 1-31 "Royal Family Bway"	7,000
International	2,000	25c-75c	"La Pura Verdad" (Spanish)	5,000	"Sonadores De La Gloria" (Spanish) (2nd week)	3,000	High 1-10 "El Hombre Malo"	8,000
							Low 12-26 "Furusato"	1,000
Loew's State	2,418	35c-65c	"The Guardsman" (MGM)	19,000	"Charlie Chan's Chance" (Fox)	15,000	High 10-25 "Susan Lenox"	39,000
							Low 1-23-32 "Charlie Chan's Chance"	15,000
Orpheum	2,750	35c-65c	"Frankenstein" (U.) (4th week)	10,000	"Frankenstein" (U.) (3rd week)	17,000	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"No One Man" (Para.)	15,000	"Two Kinds of Women" (Para.)	16,000	High 10-31 "Beloved Bachelor"	41,000
							Low 1-16-32 "This Reckless Age"	9,000
RKO	2,700	35c-65c	"Consolation Marriage" (Radio)	11,000	"The Guilty Generation" (Col.)	14,000	High 1-9-32 "Men of Chance"	22,100
							Low 1-16-32 "A House Divided"	9,000
United Artists	2,100	35c-65c	"Cock of the Air" (U. A.)	4,500	"Sky Devils" (U. A.)	7,000	High 9-26 "Monkey Business'	32,000
							Low 1-30-32 "Cock of the Air"	4,500
W. B. Downtown	2,400	35c-50c	"High Pressure" (W. B.)	11,000	"Taxi" (W. B.)	11,000	High 2-7 "Little Caesar"	27,000
W. B. Western	2,400	50c-75c	"High Pressure" (W. B.)	10,000	"Taxi" (W. B.)	9,000	Low 10-10 "I Like Your Nerve"	7,000
Milwaukee								
Alhambra	2,660	25c-50c	"Nice Women" (U.)	11,800	"The Unexpected Father" (U.)	9,200		
Garden	1,150	25c-50c	"The Guilty Generation" (Col.)	7,200	"X Marks the Spot" (Tiff.)	8,300		
Palace	2,587	25c-60c	"Hell Divers" (MGM)	11,000	"Dr. Jekyll and Mr. Hyde" (Para.)	9,500		
Riverside	2,180	25c-60c	"A Woman Commands" (Radio)	13,000	"The False Madonna" (Para.)	14,500		
Strand	1,406	25c-50c	"Charlie Chan's Chance" (Fox) and "So. Calif vs. Notre Dame" (Sono-Art)	7,300	"Stepping Sisters" (Fox) and "Lightnin' Flyer" (Col.)	7,000		
Warner	2,500	25c-60c	"Union Depot" (F. N.)	11,300	"Woman from Monte Carlo" (F. N.)	13,500		
Wisconsin	3,275	25c-60c	"Dance Team" (Fox)	16,200	"Private Lives" (MGM)	15,000		
Minneapolis								
Aster	812	20c-25c	"Unholy Garden" (U. A.) (3 days-2nd week)	750	"Unholy Garden" (U. A.) (3 days-1st week)	700	High 3-21 "Father's Son"	2,000
							Low 4-18 "Men Call It Love"	900
			"Nice Women" (U.) (4 days)	700	"Leftover Ladies" (Tiff.) (4 days)	700		
Lyric	1,238	20c-40c	"This Reckless Age" (Para.)	2,500	"West of Broadway" (MGM)	2,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Hell Divers" (MGM)	24,000	"Mata Hari" (MGM)	24,000	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
Pantages	1,500	25c-50c	"The Struggle" (U. A.)	4,700	"The Guilty Generation" (Col.)	3,500		
RKO Orpheum	2,900	25c-50c	"Forbidden" (Col.)	15,000	"Men of Chance" (Radio)	13,000	High 12-14 "Cimarron"	30,000
							Low 12-26 "Secret Service"	12,000
State	2,300	25c-50c	"Two Kinds of Women" (Para.)	7,000	"Dance Team" (Fox)	8,500	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"His Woman" (Para.) and "Her Majesty, Love" (F. N.)	12,000	"Manhattan Parade" (W. B.) and "Surrender" (Fox)	13,000	High 1-10 "Just Imagine"	18,000
							Low 12-25 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Working Girls" (Para.) and "Fighting Sheriff" (Col.)	4,200	"Homicide Squad" (U.) and "Friends and Lovers" (Radio)	5,000	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	25c-75c	"Suicide Fleet" (Pathe)	14,000	"West of Broadway" (MGM)	15,000	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"Emma" (MGM)	17,500	"Private Lives" (MGM)	16,500	High 2-21 "Man Who Came Back"	19,000
							Low 12-26 "The Yellow Ticket"	10,500
Princess	2,272	25c-65c	"Arrowsmith" (U. A.)	12,000	"Peach O'Reno" (Radio)	12,000	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Cuban Love Song" (MGM) and.. "The Star Witness" (W. B.)	4,200	"Honor of the Family" (F. N.) and "My Sin" (Para.)	4,300	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide"	3,000
New York								
Astor	1,120	50c-$2.00	"Hell Divers" (MGM) (6th week)	14,736	"Hell Divers" MGM) (5th week)	15,208	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Capitol	4,700	35c-$1.50	"The Champ" (MGM)	81,005	"Mata Hari" (MGM) (3rd week)	84,052	High 1-9-32 "Mata Hari"	110,466
							Low 12-19 "Flying High"	48,728
Criterion	850	50c-$2.00	"The Man I Killed" (Para.) (2nd week)	11,100	"The Man I Killed" (Para.) (5½ days-1st week)	9,400	High 1-3 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	7,945	All Newsreel	8,077	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Gaiety	850	50c-$2.00	"Arrowsmith" (U. A.) (7th week)	10,100	"Arrowsmith" (U. A) (6th week)	10,611		
Mayfair	2,300	35c-85c	"Panamo Flo" (Pathe) (2nd week)	12,000	"Way Back Home" (Radio) (4½ days)	4,000	High 12-12 "Frankenstein"	53,800
					"Panama Flo" (Pathe) (6½ days-1st week)	11,000	Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"No One Man" (Para.)	53,600	"Two Kinds of Women" (Para.)	51,400	High 2-7 "Firm and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.00	"Cock of the Air" (U. A.)	16,000	"Forbidden" (Col.) (2nd week)	15,300	High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Dr. Jekyll and Mr. Hyde" (Para.) (4th week)	19,600	"Dr. Jekyll and Mr. Hyde" (Para.) (3rd week)	27,300	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 12-19 "The Struggle"	14,100
Roxy	6,200	35c-$1.50	"Charlie Chan's Chance" (Fox)	58,000	"Dance Team" (Fox)	73,800	High 1-2-32 "Delicious"	133,000
							Low 12-26 "Maker of Men"	49,100
Strand	3,000	35c-85c	"Taxi" (W. B.) (3rd week)	26,421	"Taxi" (W. B.) (2nd week)	39,981	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"Safe in Hell" (F. N.) and (4th week) "Tulane vs. U. S. C." (W. B.)	6,900	"Safe in Hell" (F. N.) and (3rd week) "Tulane vs. U. S. C." (W. B.)	11,612	High 1-3 "Viennese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With the Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"Union Depot" (F. N.) (2nd week)	27,229	"Union Depot" (W. B.) (1st week)	38,000	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"No One Man" (Para.)	5,000	"Under Eighteen" (W. B.)	4,500	High 2-7 "Illicit"	11,000
							Low 12-26 "Flying High"	3,600
Criterion	1,700	10c-50c	"Emma" (MGM)	9,000	"Two Kinds of Women" (Para.)	6,000	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"A House Divided" (U.) (4 days)	400	"Safe in Hell" (F. N.) (3 days)	500	High 1-24 "Under Suspicion"	7,200
			"Shanghaied Love" (Col.) (3 days)	550	"The Guilty Generation" (Col.) (4 days)	600	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Union Depot" (F. N.)	7,800	"Strictly Dishonorable" (U.)	6,500	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Ladies of the Jury" (Radio)	13,000	"Men of Chance" (Radio) (25c-50c)	12,250	High 2-14 "Cimarron"	25,550
							Low 12-19 "Homicide Squad"	11,500
Paramount	2,900	25c-60c	"Hell Divers" (MGM)	13,500	"Delicious" (Fox)	7,850	High 1-30-32 "Hell Divers"	13,500
							Low 11-28 "His Woman"	6,000
World	2,500	25c-40c	"Ladies of the Big House" (Para.) and "Her Majesty, Love" (F. N.)	6,000	"Over the Hill" (Fox) and "Expensive Women" (W. B.)	6,150	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"Heartbreak" (Fox) (3 days)	1,900	"The Guardsman" (MGM) (3 days)	1,800	High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton	3,700
			"Ambassador Bill" (Fox) (3 days)	1,600	"The Ruling Voice" (F. N.) and.. "Song of the West" (W. B.-revival) (3 days)	1,700	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days)	8,300	"The Champ" (MGM) (6 days)	8,700		
Centre	1,142	15c-60c	"Chance of a Night Time" (British) (6 days)	4,100	"Her Majesty, Love" (F. N.) (6 days)	5,700	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"A House Divdied" (U.) (3 days)	1,400	"The Dreyfus Case" (Col.) (6 days)	3,900	High 5-9 "Trader Horn"	7,000
			"Consolation Marriage" (Radio) (3 days)	1,800			Low 8-1 "Speckled Band"	2,300
Regent	1,225	15c-60c	"Flying High" (MGM) (3 days)	2,900	"Suicide Fleet" (Pathe) (3 days)	3,300	High 1-23-32 "Suicide Fleet" and "Dance Team"	6,200
			"Husband's Holiday" (Para.) (3 days)	2,300	"Dance Team" (Fox) (3 days)	2,900	Low 12-26 "Cuban Love Song" and "His Woman"	3,900
Rideau	1,000	10c-35c	"Sob Sister" (Fox) and "Life of the Party" (W. B.) (3 days)	2,100	"Alexander Hamilton" (W. B.) and "Viennese Nights" (W. B.) (3 days)	1,900		
			"Reckless Living" (U.) (3 days)	1,800	"Surrender" (Fox) (3 days)	1,800		
Philadelphia								
Arcadia	600	50c	"Once A Lady" (Para.) (6 days)	3,000	"The Champ" (MGM) (6 days)	3,600	High 1-3 "Laughter"	5,000
							Low 1-9-32 "West of Broadway"	2,000
Boyd	2,400	35c-75c	"Forbidden" (Col.) (6 days)	17,000	"Ladies of the Big House" (Para.)	17,000		
Earle	2,000	25c-65c	"This Reckless Age" (Para.) (6 days)	20,000	"Three Wise Girls" (Col.) (6 days)	21,000	High 1-2-32 "Makers of Men"	27,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"Dance Team" (Fox) (6 days)	27,000	"Stepping Sisters" (Fox) (6 days)	21,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Around the World in 80 Minutes" (U. A.) (6 days)	4,500	"Under Eighteen" (W. B.) (6 days)	4,000	High 5-2 "City Lights"	8,000
Keith's	1,800	35c-75c	"Arrowsmith" (U. A.) (6 days)	27,000	"Private Lives" (MGM) (6 days-2nd week)	15,000	Low 3-21 "Resurrection"	3,000
Mastbaum	4,800	35c-75c	"High Pressure" (W. B.) (6 days)	40,000	"Peach O' Reno" (Radio) (6 days)	44,000	High 1-30-32 "Arrowsmith"	27,000
Stanley	3,700	35c-75c	"Union Depot" (F. N.) (6 days)	17,500	"Dr. Jekyll and Mr. Hyde" (Para.) (2nd week)	15,000	Low 8-8 "Woman Between"	7,500
Stanton	1,700	25c-65c	"Woman from Monte Carlo" (F. N.) (6 days)	8,000	"The Speckled Band" (First Div.) (6 days)	8,500	High 1-2-32 "Her Majesty Love"	65,000
							Low 10-24 "24 Hours"	28,000
							High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
							High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"The Guardsman" (MGM)	3,800	"Dance Team" (Fox)	7,500	High 1-10 "Min and Bill"	21,000
Fox Paramount	3,068	25c-60c	"Lovers Courageous" (MGM)	12,900	"Ladies of the Big House" (Para.)	14,000	Low 4-4 "The Prodigal"	3,000
Hamrick's Music Box	1,800	25c-35c	"Union Depot" (F. N.)	5,300	"Forbidden" (Col.)	3,800	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
RKO Orpheum	1,700	25c-50c	"Heaven on Earth" (U.)	10,900	"Men of Chance" (Radio)	10,500	High 2-14 "Cimarron"	20,000
United Artists	945	25c-60c	"Emma" (MGM) (3rd week)	6,000	"Emma" (MGM) (2nd week)	7,500	Low 5-23 "Iron Man"	8,500
							High 1-10 "Hell's Angels"	12,500
							Low 12-5 "Corsair"	3,000
Providence								
Fays	1,600	15c-50c	"Charlie Chan's Chance" (Fox)	8,000				
Loew's State	3,800	15c-50c	"Tonight or Never" (U. A.)	15,000	"Hell Divers" (MGM)	18,500	High 2-7 "Inspiration"	25,500
Majestic	2,400	15c-50c	"Union Depot" (F. N.)	5,300	"Dance Team" (Fox) and "Pleasure" (Artclass)	10,000	Low 6-27 "Five and Ten"	9,500
							High 1-30-32 "Union Depot"	11,200
							Low 12-26 "Her Majesty Love" and "Under Eighteen"	5,100
Paramount	2,300	10c-50c	"Reckless Age" (Para.)	9,000	"Two Kinds of Women" (Para.)	8,900	High 3-14 "Unfaithful"	14,000
RKO Albee	2,300	10c-50c	"Forbidden" (Col.)	14,000	"Ladies of the Jury" (Radio)	4,200	Low 8-8 "Secret Call"	4,500
RKO Victory	1,600	10c-35c	"Morals for Women" (Tiff.)	2,500	"Nice Women" (U.) and "The Big Shot" (Radio)	2,300	High 1-30-32 "Forbidden"	14,000
							Low 7-4 "Sweepstakes"	3,200
							High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Mata Hari" (MGM)	8,000	"Private Lives" (MGM)	8,500	High 8-22 "Smiling Lieutenant"	12,000
Riviera	1,300	25c-50c	"Two Kinds of Women" (Para.)	5,000	"Dance Team" (Fox)	5,500	Low 1-17 "Paid"	7,000
RKO Orpheum	2,600	25c-50c	"Forbidden" (Col.)	10,000	"Men of Chance" (Radio)	11,000	High 9-5 "Huckleberry Finn"	9,000
Tower	1,000	15c-25c	"X Marks the Spot" (Tiff.)	2,000	"Around the World in 80 Minutes" (U. A.)	2,000	Low 1-17 "Just Imagine"	1,500
							High 2-14 "Cimarron"	28,000
							Low 1-30-32 "Forbidden"	10,000
							High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Flying High" (MGM)	13,300	"Ambassador Bill" (Fox)	13,300	High 8-15 "Daddy Long Leggs"	16,750
Filmart Foreign Talkies	1,400	35c-50c	"Sein Liebeslied" (German)	1,800	"3 Days in the Guardhouse" (German)	2,500	Low 12-19 "Susan Lenox"	12,000
Fox	4,600	35c-60c	"Lovers Courageous" (MGM)	31,000	"Dance Team" (Fox)	31,000	High 1-3 "Lightning"	70,000
Golden Gate	2,800	35c-65c	"The Tip Off" (Pathe) (25c-65c)	13,000	"Men In Her Life" (Col.)	12,000	Low 12-26 "Husband's Holiday"	29,000
Orpheum	3,000	25c-50c	"Forbidden" (Col.)	9,000	"Girl of the Rio" (Radio)	7,500	High 7-11 "Lawless Woman"	20,000
Paramount	2,670	25c-60c	"Emma" (MGM) (2nd week)	21,000	"Emma" (MGM) (1st week)	34,500	Low 7-4 "Lover Come Back"	9,500
United Artists	1,200	25c-60c	"The Deceiver" (Col.)	5,000	"Cock of the Air" (U. A.) (9 days)	10,000	High 12-12 "Frankenstein"	23,000
Warfield	2,700	35c-60c	"X Marks the Spot" (Tiff.) (6 days)	15,000	"Stepping Sisters" (Fox)	19,500	Low 11-14 "Consolation Marriage"	5,000
Warners	1,385	35c-50c	"Union Depot" (W. B.)	13,500	"High Pressure" (W. B.)	9,500	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
							High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
							High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c	"Lasca of the Rio Grande" (U.)	4,000	"Woman from Monte Carlo" (F. N.)	4,500		
Fifth Avenue	2,750	35c-75c	"Dr. Jekyll and Mr. Hyde" (Para.)	13,000	"Dance Team" (Fox)	12,000	High 4-18 "Trader Horn"	17,000
Liberty	2,000	10c-25c	"The Hard Hombre" (Allied) and "Women Go On Forever" (Tiff.)	6,000	"The Lady Who Dared" (F. N.)	6,000	Low 1-2-32 "The Boudoir Diplomat"	7,000
Music Box	950	25c-75c	"Forbidden" (Col.)	6,500	"The Beloved Bachelor" (Para.) and "U. S. C.-Notre Dame Game" (Sono-Art)	6,000	High 1-10 "The Lash"	11,500
							Low 12-26 "Forgotten Women"	5,500
							High 2-28 "City Lights"	14,000
							Low 3-28 "My Past"	5,500
Paramount	3,150	25c-35c	"Ladies of the Big House" (Para.) and "Stepping Sisters" (Fox)	8,500	"Good Sport" (Fox) and "False Madonna" (Para.)	8,500	High 1-10 "Paid"	18,000
							Low 1-30-32 "Ladies of the Big House" and "Stepping Sisters"	8,500
RKO Orpheum	2,650	25c-75c	"Heaven on Earth" (U.)	13,000	"Girl of the Rio" (Radio)	13,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Ladies of the Big House" (Para.) (6 days)	17,000	"Manhattan Parade" (W. B.) (6 days)	18,000	High 9-19 "Merely Mary Ann"	22,000
Loew's	2,088	15c-75c	"Tonight or Never" (U. A.) (6 days)	13,000	"Private Lives" (MGM) (6 days)	16,000	Low 6-20 "Always Goodbye"	13,000
Shea's	2,600	30c-75c	"Sob Sister" (Fox) (6 days)	14,000	"Consolation Marriage" (Radio) (6 days)	15,000	High 4-18 "City Lights"	22,000
Tivoli	1,600	15c-75c	"Union Depot" (F. N.) (6 days)	11,500	"Frankenstein" (U.) (6 days-3rd week)	8,500	Low 12-19 "Ben Hur"	9,500
Uptown	3,000	15c-60c	"Rainbow Trail" (Fox) (6 days)	10,000	"Chinese Bungalow" (British) (6 days)	9,500	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
							High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
							High 4-25 "Don't Bet on Women"	14,000
							Low 10-17 "Ten Nights in a Barroom"	8,000

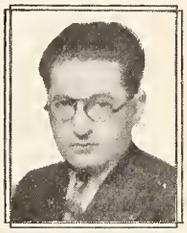
PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ALLIED PICTURES CORP.			
"Vanity Fair"	Screen play by F. H. Herbert. Director: Chester M. Franklin.	Myrna Loy.	Shooting
ARTCLASS PICTURES			
"Cross Examination"	Story by Arthur Hoere. Director: Richard Thorpe.	H. B. Warner.	Shooting
COLUMBIA			
"Shopworn"	Screen adaptation by Sarah J. Mason. Director: Nicholas Grinde.	Barbara Stanwyck, Regis Toomey, Zasu Pitts, Lucian Littlefield, Robert Alden.	Cutting
FOX			
"After Tomorrow"	Story by Hugh Stange. Director: Frank Borzage.	Charles Farrell, Marion Nixon, Minna Gombel.	Shooting
"Widow's Might"	From the novel by Rita Lambert. Director: Kenneth MacKenna.	Joan Bennett, John Boles.	Shooting
"Scotch Valley"	Story by Mildred Cram. Director: John Blystone.	Warner Baxter, Marian Nixon.	Shooting
METRO-GOLDWYN-MAYER			
"Grand Hotel"	From novel by Vicki Baum. Director: Edmund Goulding.	Greta Garbo, John Barrymore.	Shooting
"Are You Listening?"	Story by J. P. McEvoy. Director: Harry Beaumont.	William Haines, Madge Evans, Anita Page, Wallace Ford.	Shooting
"The Wet Parade"	Novel by Upton Sinclair. Director: Victor Fleming.	Walter Huston, Dorothy Jordan, Neil Hamilton.	Shooting
MONOGRAM PICTURES			
"County Fair"	Story by Robert Barsky. Director: Howard Bretherton.	Hobart Bosworth, Marion Shilling, Ralph Ince and Wm. Collier, Jr.	Starting
PARAMOUNT			
"He Met A French Girl"	Story by George Marion, Jr. Director: Frank Tuttle.	Lily Damita, Cary Grant, Charlie Ruggles, Roland Young.	Shooting
"The Broken Wing"	Story by Paul Dickey and Charles W. Goddard. Director: Lloyd Corrigan.	Lupe Velez, Melvyn Douglas, Leo Carrillo.	Shooting
"The Red Harvest"	Original story by Philipp Zeska and Ernest Spitz. Director: John Cromwell.	George Bancroft, Miriam Hopkins.	Shooting
"Sky Bride"	Adapted by Waldemar Young, Agnes Brand Leahy, Fred Niblo, Jr., Joseph Mankiewicz. Director: Stephen Roberts.	Richard Arlen, Jack Oakie, Frances Dee.	Shooting
"Intimate"	From the story by Wm. J. Locke. Director: Lothar Mendes.	Fredric March, Kay Francis.	Shooting
RKO-PATHE			
Untitled	Play by Hugh Stange. Director: William Seiter.	Helen Twelvetrees, Arlene Judge, Eric Linden.	Shooting
"Westward Passage"	Novel by Margaret Ayer Barnes. Director: Robert Milton.	Ann Harding.	Shooting
"Ghost City"	Story by Adele Buffington. Director: Fred Allen.	Tom Keene.	Shooting
RKO-RADIO			
"Girl Crazy"	Adapted from George Gershwin's stage show. Director: Wm. Seiter.	Eddie Quillan, Dorothy Lee.	Shooting
"Symphony of Six Million"	Story by Fannie Hurst (Unpublished). Director: Gregory LaCava.	Irene Dunne, Ricardo Cortez.	Shooting
TIFFANY			
"Whistlin' Dan"	Story by Stewart Anthony. Director: Phil Rosen.	Ken Maynard.	Cutting
UNIVERSAL			
"Ambition"	Story by Emil Gauvreau. Director: Russell Mack.	Pat O'Brien, Rose Hobart, Charles Bickford.	Shooting
"The Great Air Mail Mystery"	Story by Emile Gauvreau. Director: Ray Taylor.	James Flavin, Lucille Browne.	Shooting
"The Cohens and Kellys in Hollywood"	Story by Howard Green. Director: John Francis Dillon.	George Sidney, Charlie Murray, June Clyde.	Shooting
WARNER-FIRST NATIONAL			
"Crowd Roars"	Story by Howard Hawks and Seton I. Miller. Director: Howard Hawks.	James Cagney, Joan Blondell.	Shooting
"It's Tough To Be Famous"	Story by Mary McCall, Jr. Director: Alfred E. Green.	Douglas Fairbanks, Jr., Mary Brian, Lilian Bond.	Shooting
"The Rich Are Always With Us"	Story by E. Pettit. Director: Alfred E. Green.	Ruth Chatterton.	Shooting
"A Dangerous Brunette"	Scenario by Albert Lloyd.	Kay Francis, David Manners.	Shooting
WARNER BROTHERS			
"Beauty and the Boss"	Play by Paul Frank and Ladilaur Fodor. Director: Roy Del Ruth.	Marian Marsh, Warren William. David Manners, Lilian Bond.	Shooting
"East Side"	Play by Dave Freedman. Director: Mervyn LeRoy.	Charlie Dale, Joe Smith, George Sidney, Ruth Hall.	Shooting
"Play Girl"	Story by Maude Fulton. Director: Ray Enright.	Loretta Young, Norman Foster, Winnie Lightner.	Shooting
"So Big"	Novel by Edna Ferber. Director: William A. Wellman.	Barbara Stanwyck	Shooting
"The Mouthpiece"	Story by Frank Collins. Directors: James Flood and Elliot Nugent.	Warren William, Sidney Fox.	Shooting

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

NEW MERCHANDISE TOMORROW!

WE should consider ourselves mighty fortunate that we are engaged in the business of selling entertainment for many reasons. Chiefly, the fact that no two days are ever alike.

With each change of program we really find that we have cleaned out stock and taken in an entirely new line. Each new picture presents new ideas in merchandising. New displays. New advertising copy. New exploitation. How on earth can anyone so engaged find life or his job monotonous? He can't if his heart and soul is in the business.

Stacking up jobs side by side with someone engaged in a commercial line and we start wondering how on earth the commercial man can stand the same everlasting thing day in and day out. Nothing new for months on end. True he may be as fascinated with his work as you are by yours, but for something to keep you busy and constantly interested you must go a long ways to equal show business.

Oscar Doob said, "You're in a new business every time you change your show." And that expression has already started to go the rounds of the industry. It has been accepted as the keynote for many circuits on their pep letters to the house manager. It is being used by advertisers because it conveys one of the real big truths of our business.

After the final fadeout of your current show you clean out your entire stock and on the morrow you are opened again with a brand new line of merchandise on your shelves. You start selling that merchandise a week or two before it arrives. But you are not selling it in the same sense of the word as a grocer or butcher. You are first selling an idea, a wish to see something that you will soon have to offer. That's how you create interest.

Then, the day before you actually unpack your new merchandise you fire your big guns in an advertisement designed to make them stop, look and buy a ticket.

No matter whether you change your show every other day or every week. The same fascination is there. No matter how poor your current show may be you can always work up enthusiasm by looking over your advance bookings and estimating how much you ought to do with this or that picture. Doping out the best way to advertise it, possibly planting the seed for some novel exploitation that will make the natives more anxious than ever to see that particular picture.

That's show business. A new show. New stock. New ideas. New ads. New everything and always a chance to better your last week's business. No time to speculate on past performances of weak pictures but always looking ahead hopefully at the possibilities of the next attraction.

A fascinating business indeed and one that has no equal in any commercial line. A business that holds your interest and keeps you keyed up constantly because you can accomplish so much, if you but have the desire and enthusiasm. And why not? You're not like the poor guy who runs that notion or novelty store. You don't have to sit back of a counter looking for days, weeks, months and years as those same needles, thread, buttons and what have you.

We can well understand why so many stores become stagnant. Their owners and employees lose the incentive of tackling something new and different as time goes on. They fall into a rut and do a routine business. True, some of those stores can make a mighty fine living out of that "routine" business, but just imagine if they had our opportunities, our chance to go out and sell something new and totally different every week or so. They, too, would then be so enthused over their jobs that they would be burning up the town with the glad tidings that "McGinty's Notion Shop Will Feature Norma Shearer In a Brand New Blah Blah Blah."

They can't. But you can.

If you lack the pep to feel just that way it's because you've started to lose interest in the most interesting job on earth. If among your coming attractions there is not one single picture that gets you all hot to break records and stimulate business, then you're growing old.

Getting tired of your job? Feeling dull and listless? No ambition? Ideas just won't materialize? Mister, you're growing stale. Sit yourself down in the corner and look over your last few issues of the Herald. Find out what the producers are about to release. Begin to visualize the box office possibilities of those pictures.

You'll snap out of it quickly. Your mind will start functioning like it did before. There's plenty of business to be had and every good reason to go out and get it. Just remember; when your present show closes you get a brand new stock to sell to your customers. "CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Yes, sir! Better make sure that even the toothpicks are included or they'll loosen their wrath upon your head. You know, in these days of give-aways the patron insists on full baskets and full value—or else—!

RIVALRY OF BLONDE OVER BRUNETTE WAS STAGED BY SIMONIS

A controversy as to whether gentlemen preferred blondes or brunettes and how the town felt about it formed the basis of a campaign made on "Platinum Blonde" by E. M. Simonis, manager of the American Theatre, Pittston, Pa.

Twelve leading merchants, preferably those dealing in merchandise of feminine appeal, and the leading newspaper were tied in on the deal. Each merchant sponsored a blonde or a brunette and was required to pay an entry fee of $10, to be used in various ways for putting over the stunt.

Motion pictures were made of each contestant and exhibited ten days in advance of the date set for their personal stage appearance. Trailers were made for each girl exhibited on the screen, introducing them by name and also mentioning the merchant's name who sponsored her.

A photographer was contacted and Simonis promoted the making of three photographs for each girl entering the contest. The photographs were disposed of as follows: 1—an 8x10 was mounted in a handsome folder used to display week in advance in the window of the merchant who was sponsoring that particular entrant together with star still of Jean Harlow and card with suitable copy pertaining to picture and contest; 2—a 6x8 was mounted on a 3-sheet art poster and displayed in lobby week in advance which attracted considerable attention; 3—2½x3½ of each girl was sent to engraving plant to make midget cuts to be supplied to the newspaper office in connection with their publicity.

A large beauty parlor was contacted and got out, paid for and distributed 5000 cards carrying copy about the contest, picture, theatre and playdates. Girls furnished by the beauty shop distributed the cards on the streets.

Three silver trophies which represented the prizes to be awarded the winners on the stage were exhibited several days in advance in the lobby in conjunction with the art poster.

The beauty parlor during the run of the picture had a special counter in the foyer of the theatre with three or four girls in attendance—distributing free samples of cosmetics such as shampoo, lip stick, souvenir matches and face powders.

All contestants were given free hair treatments by the beauty parlor prior to occasions of being photographed and their personal appearances on the stage.

And so Pittston, with the aid of Harry Simonis, decided the old controversy of blonde versus brunette. Who won? Who cares! The stunt got the picture off to a corking start and assured word o'mouth comment for the balance of the run. The merchants received their ten dollars worth many times over in advertising value and everybody was happy. Okay, Harry, and let's hear more about your work.

Luckless Early Birds

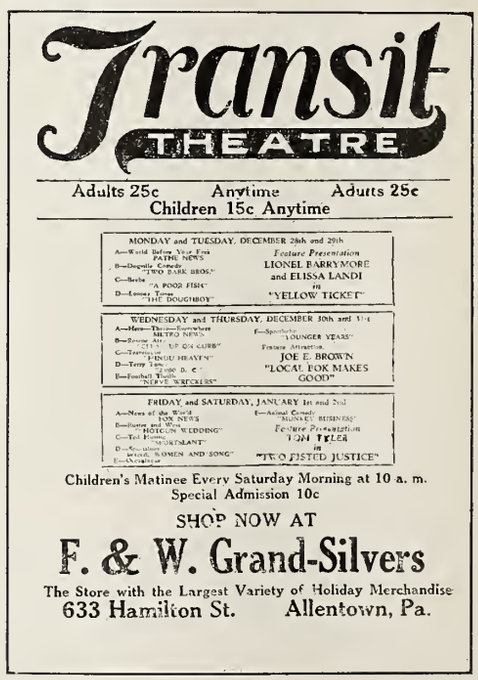
Early birds who have been patronizing 25c shows at the Fox-Fifth Avenue Theatre, Seattle, Wash., will now have to pay 35c up to 1 P. M. or stay outside as the result of a recent change of policy. Due to hogging of the first evening show by matinee patrons, who have kept the good old 60-centers from obtaining seats, it was decided that the regular matinee rate would prevail until 6 P. M.

FELT SECURED WIDE CIRCULATION USING AD ON A PAPER BAG

Just a little old paper bag is being used to excellent results as a means of advertising pictures by Michael Felt, manager of the Transit Theatre, Allentown, Pa. Not that paper bags haven't been used before to carry a theatre's message to a portion of the public, but this particular bag appears a bit different than the average run of advertising bags, therefore we're offering Club members a reproduction of same.

Most bags we've seen have carried some plug for a theatre or featured a give-away, etc.—all good ideas, of course. However, you will note that this one features the complete program for the week and that theatre copy practically dominates the entire front. The merchant is credited at the bottom.

Naturally the theatre usually stands the cost of such a tie-up and we take it for granted that this case was no exception. But bags are cheap and it can be assumed that printing is the largest item of expense for a gag of this kind. Considering point of distribution and that the message is delivered to a shopper in the downtown business section, it logically follows that the theatre program is being placed before a prospective patron at a time when he or she is near the theatre district. That the bag will be carried home may also be a sane conclusion. Now that we've passed along Felt's idea to his fellow Round Tablers, we'll be awaiting another show gag from Allentown.



Change of Policy

Warner's Hollywood Theatre, New York City, is slated to open Feb. 15 with a stage revue policy. Benny Holzman and Nat Dorfman, well known in Broadway amusement circles, are handling publicity and advertising.

Gary Promoted

Robert C. McGary has been appointed general publicity and advertising director for the Omaha division of RKO. He recently managed the Paramount Theatre in Omaha. The appointment was made by Morgan Ames, G. M. of the Omaha Division.

KRESS STAGED NOVEL SHOW TO HELP TRADE ON NEW YEAR'S EVE

A well filled house greeted the New Year's show held in conjunction with a showing of "Cheat" by Milton Kress, manager of the Saenger Theatre, Meridian, Miss.

The prologue of the show consisted of Old Father Time with scythe being chased across the stage behind scrim by a three-year-old girl dressed up as a kewpie doll. This same youngster later did a tap dance.

Fifteen seconds before midnight the youngster finished her tap dance and the New Year's trailer came on. Then the Saenger beauty chorus did a routine and at conclusion of this five little girls rushed out on the stage and helped members of the chorus throw bombardment balls and streamers at the audience; at the same time a gross of balloons were released from the ceiling. Advertising of the show included 500 mimeographed throw-aways, a midget ballyhoo on the streets; extra readers and scene cuts in Sunday's and Wednesday's paper; free radio advertising, and plug by trailers.

Prior to the New Year's show Kress pulled a good-will stunt by staging a children's benefit performance the first Saturday in December, admittance being gained by new or used toys. The kids' performance was sponsored by a local women's organization and the toys were turned over to the fire department for repair and later given to the poor children of the city on Xmas day. A trunk load of toys resulted from the affair. Newspapers helped by carrying front-page stories six days in advance.

Both of the above are good to file away for a future occasion and we're glad to know that Kress is keeping up to his usual energetic pace.

ROUND TABLE BIOGRAPHIES

Because show-business was interesting and fascinating, H. B. Tollett entered the game at the age of 16 years at Madison, Wis., where he went through the various routine jobs to gain experience necessary to fit him for a future executive post.



H. B. Tollett

That was eight years ago and, after spending three years in Madison he went to Fond du Lac where he continued to follow theatre work for a period of four years. Following this connection, he went to Burlington, Wis., where he served as a manager for two years. Owing to the exigencies of all business these days, this writing finds him holding down the job of assistant to Jack Rosenfield, at the Fox-Modjeska Theatre, Milwaukee.

During his experiences in this business he has been connected with Fischer Theatres, Fox-Midwesco and Community Theatres, and his work has embraced both managerial and sign artist work. If he had to start all over again he states that he would again choose show-business for a career, so we gather he'll be around theatres for a long time to come.

"The Showman's Calendar"

FEBRUARY

10th	Ash Wednesday
11th	Daniel Boone's Birthday—1734
11th	Thomas Edison's Birthday—1847
12th	Abraham Lincoln's Birthday—1809
14th	St. Valentine's Day
14th	Admission Day in Arizona—1912
15th	John Barrymore's Birthday N. J. Abolished Slavery—1804 Destruction of Maine—1898
16th	Al Jolson's Birthday
17th	Mary Brian's Birthday
17th	1st telephone exchange opened in San Francisco, Cal.—1878
18th	Adolph Menjou's Birthday
18th	Jefferson Davis inaugurated President of Confederacy—1861
22nd	Washington's Birthday—1732 Start of Washington Bi-Centennial Celebration
24th	Revolution of Baire (Cuba)
26th	"Buffalo Bill" (William Cody) born—1845
27th	Henry Wadsworth Longfellow's Birthday—1807 First Railroad Charter—1827 Joan Bennett's Birthday
29th	Leap Year

MARCH

1st	Lois Moran's Birthday
2nd	Texas Flag Day Alexander Graham Bell's Birthday
3rd	First Postage Stamps used in U. S.—1847 Maine admitted to Union—1820 Florida admitted to Union—1845 Edmund Lowe's Birthday

Better Theatres' First Pick
in "TALKING SCREENS"
The New
SARASONE
The Screen of Perfection For Sound & Projection
Flame-Proof, seamless, amplifies and clarifies vision and sound, is priced direct from the maker at 50% savings to you!
Manufactured by Draper Bros., Canton, Mass.
Distributed by Sarasone Screen Co.
Tremont Theatre Building, Boston, Mass.
Address all communications to Sarasone Screen Co.

SIDLINGER OBTAINS GOOD RESULTS WITH NOVEL STYLE HERALD

A line on recent activities of Al Sidlinger, manager of the Holme Theatre, Philadelphia, Pa., discloses that he has been indulging in one of his favorite pastimes—that of issuing novelty heralds whenever the occasion warrants—and doing other things to keep his name and theatre before the public eye.

He is a firm believer in the herald as an advertising medium when proper distribution can be effected. However, he does not think that any sameness in style should be used and therefore attempts to give each one a novel twist. He takes local happenings and ties the idea in with his copy, such as a recent announcement in his city concerning a raise in taxes. In this case, the front cover of a four-page herald read in large bold face type: "Taxes may be Raised 35c per $100." Note that the "may be" was in small type, so at a first glance the thought was that the advance had taken effect. Other specimens which we've had occasion to look over are all different in design and generally feature some catch lines on the front cover or some trick gag that will make it possible for the reader to possess a guest ticket.



Following his usual custom during the Xmas season, Sidlinger played host to some 2,000 children in communities tapped by the Holme. He gave them a free show in return for some article of food for the needy and the stunt produced fine results. The local newspaper played up the affair in a big way.

One other thing we want to call attention to while we're on the subject of this enterprising Round Tabler is his auto bally, a photo of which appears on this page. He built this sound truck himself and it's often pressed into service by other Warner houses in Philly. That Sidlinger got a big kick out of constructing this bally we have no doubt, for sound is one of his hobbies.

That's about all we have to tell you about this member at this particular writing and so we'll close until we get further information concerning his methods of selling shows. However, he's always doing something interesting so we trust it will not be long before another opportunity will arise to pass along some of his show dope.

Cole's New Post

Edward Cole has succeeded Jack Bender as manager of the Lorain Theatre at Cleveland, Ohio. Cole was formerly connected with Associated Theatres.

EASTER ACTIVITIES SOON!

Although we have many other things to work on for the month of February including: Lincoln's Birthday, Washington's Birthday, Valentine's Day, Lent, Washington Bi-Centennial Celebration, Leap Year, etc., we must not overlook Easter.

Holy Week, this year, runs from March 20th to 27th. Earlier than usual, therefore, while working on your more current items keep Easter in mind. The Club pages will feature special material for Easter Egg Hunts, Bunny Matinees and other timely ideas. Look them over and use as many as practical for your house.

GEORGE MILLER BUSY SELLING SHOWS FOR SMALLEY IN HAMILTON

The last report we had concerning whereabouts of George A. Miller he was located along the shore of a big lake up at Cooperstown, N. Y., the stronghold of Smalley's Theatres, but we are now informed that he is holding forth as manager of the Smalley Theatre in Hamilton, N. Y., seat of Colgate University and home of loyal Republicans.

He has been quite busy, according to what we hear. From the Grand Mouse's lair in Hollywood permission was secured to start a Mickey Mouse Club and at this writing the organization is well under way, to the intense satisfaction of the young Hamiltonians. Prior to starting the Mickey Mouse gang, a Harmonica contest was staged and all members making good in that became qualified to join the Mouse Band. At the inauguration of the Club all duly elected members were given prizes.

In line with activities to bring kiddies to the theatre, Miller has a gag that he works in communities outside or adjacent to Hamilton. The move is sponsored by the newspapers in these towns, which exercises a drag with boards of education to bring out theatre patronage at special rates. Most Round Tablers will get the idea. The paper makes it possible for the pupils to see a bona fide show at the extremely low rate of 10 cents per pupil. This has worked out unusually well and can be used most anywhere. Support of the paper practically assures success.

Hamilton does not boast a newspaper, the nearest one being a weekly publication in an adjacent town. So what does he do for ads? He puts what has every appearance of being an ad on a hand bill—all dressed up with regular mats, snappy copy, etc., which ought to be a very good gag for any manager similarly situated.

Other effort made by Miller since moving to Hamilton included the holding of a couple of novel contests. One was a poster design affair, run in conjunction with "Manhattan Parade" and the other a "Colgate Beard Growing" gag offered in advance of "Unexpected Father." A silver cup was given for the best design but we are at loss to inform Club members concerning the beard-growing gag. Apparently it had a lot to do with Colgate, for it was billed that way.

Now that we've unearthed Miller again, it is to be hoped that he'll keep in touch more regularly with his fellow showmen. When you see your boss, Bill Smalley, George, please give him our very best regards. It's been a long time since we met, but it's easy to recall a pleasant hour or so spent in Cooperstown several years ago. That also goes for that able assistant of his, Miss Smith, if she is still with the organization. In the meantime, keep the ball rolling and don't forget your Club's address.

HART PULLED PHOTO GAG ON FIVE LOCAL BOYS WHO MADE GOOD

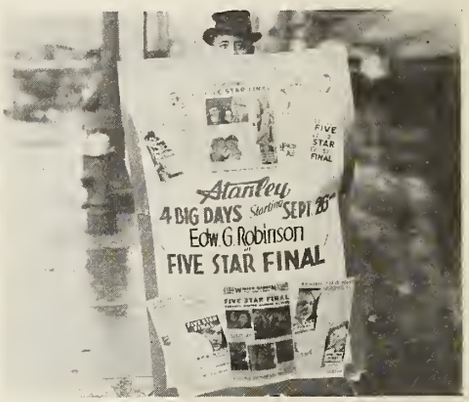
A photographing gag sponsored by a leading newspaper proved a highlight of the campaign made on "Local Boy Makes Good" by Ed Hart, manager of the Stanley Theatre, Utica, N. Y.

Five local "boys" of a rather mature age, who were born in Utica and really had made good, were photographed from a rear view and photos published in the newspaper along with a brief description of their activities and hobbies. These were run for three days and on the fourth front views of the same five were published, along with the names of 50 who participated in promoted gifts and guest tickets for identifying the men.

Wide spread discussion was created by this stunt, as evidenced by the number of people who endeavored to identify the local men. The men chosen were well known, well liked and notably successful merchants and executives. The only expense attached to the stunt was for the printing of the back views of the men, which had to be placed in single column. The final pictures made an extremely good flash arranged one under another which, along with reader, occupied a space two columns wide and half the page in length. The group was headed, "They Now Face Camera."

Clown Also Helped!

Other efforts included a street bally of a clown who carried a rolled up concealed sign through business and shopping districts, which could be unfurled quickly by use of a string attachment. The clown also carried a set of individual letters spelling out title which he would cleverly manipulate in puzzling formation at various points along his route. Additional advertising included numerous window tie-ups and placards on trucks in and out of city.



Other stunts used on recently played pictures included a bally of two boys dressed in football togs for "Touchdown"; invitations to football teams to be guests of theatre; distribution of heralds by "Liberty" boys, and regular run of advertising routine.

On "Suicide Fleet" telegrams were sent to 200 citizens, selected from a class most likely to be interested, and all Army and Navy recruiting stands were covered with copy advertising the picture. A temporary stand was also arranged near the theatre. Right at the time it happened that some special publicity was being given a sailor who was travelling around the world on roller skates. The theatre cashed in by dressing him up in a reefer coat and sending him out to games and elsewhere on Thanksgiving Day.



It's plain to see that Hart is still batting the ball at a lively pace up in his town and just as soon as we can catch up with some of this mass of other correspondence, we'll tell you more about his show-selling activities. In the meantime, we wish him the compliments of the season.

A DECLARATION OF PRINCIPLES FROM THE SCHINE OHIO THEATRES!

The following appeared in one of the Schine Ohio theatre programs and seemed to have made a hit with the local folk and newspapers. It represents excellent institutional copy and can be utilized for similar purposes by other theatres wanting to impress these thoughts locally.

To give to our public the last dollar in value, reserving for ourselves only a fair and just profit.

To show nothing upon our screens that we would be ashamed to have our wives, daughters, sisters and mothers see.

To lend the power of our screens to the upbuilding of Piqua, Miami County and Ohio and all worthy institutions therein.

To fearlessly and vigorously eliminate from our programs all that does not conform to the highest standards of morality.

To acknowledge and perform our duty as citizens and to zealously guard the position we have attained as the arbiters of Piqua's pleasure.

To keep our theatre clean, cozy and comfortable and to serve our patrons above ourselves.

To accept no profit that is obtained at the expense of our principles as men or that requires a slackening in our sense of right.

To deliver, at all time, the finest entertainment attainable at the lowest prices commensurate with a just profit.

Our business is to be built upon a solid rock of confidence.

YOU MUST BE SATISFIED AT OUR THEATRE OR WE DO NOT WANT YOUR MONEY.

The Management.

CANNON BALLS FOR ELEPHANTS, BUT GRAPESHOT FOR SPARROWS!

Vic Gauntlett has been identified for many years with the show-selling of various theatres and circuits around Seattle, Portland, etc., and probably knows how to reach the movie-going public as good or better than any other man in the same position. Read what he has to say in the fifth of the series on: "Is Advertising and Exploitation Necessary?"

We also offer the views of Bolivar Hyde, Jr., a showman and manager of long experience in the South. You get the house manager's viewpoint on this question. *"CHICK"*

By VIC GAUNTLETT
Fox Theatres, Seattle

DURING the long duration of depression throughout the nation, there has never been a more important subject come up for discussion, not only in the show business, but in every branch of industry throughout the country, than advertising.

Due to the fact that theatres have levelled more strongly on consistent advertising and exploitation than any other form of industry, naturally this factor has been one of the predominating outlays of money, and naturally would be the one that would first come in for criticism in the slashing of budgets.

I have repeatedly heard, for many, many years in the show business, the one question arise, that a certain picture is so big that it doesn't need any advertising to break records. The statement has come from very successful showmen—by showmen whose success has been made on advertising, and through their own showmanship ability of being able to secure the best of entertainment for their patrons.

IF IT were possible, which it is not,—but granting that it were possible for a theatre to secure every big outstanding hit of the screen, with every big, outstanding star of the screen, to play week in and week out in their theatre,—still I doubt that it would be successful without advertising.

Too many showmen live too much in the show world, and not in the general world. The average showman or motion picture operator throughout the country, sits and previews a picture. He sees the picture from the beginning to the end, not from the middle to the end, and then after a lapse of comedies, shorts, stage shows, orchestra concerts, and what-not, goes back to the beginning of the picture to finish the story. I wonder how many showmen of the present day would be so sold on pictures if they saw them like seventy-five per cent of their audience sees them—from the middle to the end, and then after their minds have been distracted by other subjects, go back to pick up the thread of the story at the start.

GETTING back to the showman again, who sees the picture from the beginning to end. He is so thoroughly sold upon the greatness of the picture that he figures this picture doesn't need any advertising. Truly, a silly statement for any showman to make.

He wouldn't have gone to see the picture in the first place, if it hadn't been through advertising. He had been informed about the greatness of the picture in trade magazines or maybe through telegrams from the officials at the studio. That's advertising. Any form of printed word, or verbal word, is advertising. If he is relying on just the word-of-mouth advertising of the patrons of his theatre, I am afraid that the wait will be too long before he gets results.

The big curse in the show business at the present day, is not in big advertising, but lies in the fact that many showmen endeavor to sell through big advertising,—attractions that they in their own hearts know, are not as big as the adjectives and the space that they are using to try and sell them with.

If they are following these sort of tactics, they are killing the confidence of the public in their advertising, so that when they do have a big picture—that *is* a big picture—the public is skeptical.

IN the old days of the show business ballyhoo was the big word. The word "ballyhoo" covered everything that was big in exploitation and advertising. However, the public nowadays is getting wiser on shows. They have their certain favorite star; they read more the criticisms on attractions in national Photoplay magazines; they more or less form their opinion of a picture weeks before it arrives in their town. But unless the showman capitalizes and informs them that this picture is in town, how are they to know?

In conclusion, I want to reiterate again, that the bigger you shout in advertising and exploitation about a good picture—that you know is a good picture,—the bigger will be your returns at the box-office. And the bigger you shout about a picture that you are just trying to put over from a sensational angle, and you know is not quite up to the standard of big entertainment—just that much quicker are you tearing down patronage and the lack of confidence in your salesmanship to the public.

SHOWMEN, ever since the show business was invented, have advertised. They have educated the public upon this one thing. The public expect it. Then if the showman is successful, he has got to give the public what it wants.

Use the *big* words on the big pictures; use the big space on the big pictures. In other words, shoot cannon-balls at elephants—but grapeshot at sparrows!

THE MANAGER'S VIEWPOINT!

By BOLIVAR HYDE, JR.
Sparks Theatres, Lakeland, Fla.

DURING the past few years exhibitors, in an effort to explain away a tremendous reduction in box office recepits and, in many cases, a subsequent dive into the red of profit and loss reports, have made repeated attacks on producers, charging that the field is being flooded with an inexcusable abundance of poor or worthless product. Some have gone so far as to say that, if producers turn out nothing but good box office pictures, the type which exhibitors vaguely classify as "hits," there would be no need for any considerable expenditure for exploitation and advertising purposes. This attitude on the part of many showmen throughout the country brings us again face to face with the old question: "Can a theatre exist without any form of advertising or exploitation, if it runs all hits?"

If this question must be answered unqualifiedly and without explanation, we should have to answer in the affirmative. It is our opinion that any theatre could *exist* by running only hit pictures. However, what showman can be satisfied with merely squeezing out an existance for his theatre? The difference between the box-office results of an unexploited hit picture and one around which a judiciously planned scheme of advertising has been worked out is the difference between a theatre which shows a considerable profit and one which merely "gets by." In other words, even though a hit picture may show a profit, regardless of advertising effort on the part of the exhibitor, a few extra dollars spent in carefully thought out advertising will inevitably bring in the large return that is necessary for the really successful theatre.

It is quite possible that showmen have turned against advertising hit pictures because their campaigns have not been of the right sort and consequently the results were disappointing. In the case of a picture of this type, the motif of the campaign does not concern itself primarily with selling the merits of the particular picture; the real object of the campaign is to make prospective patrons thoroughly and unmistakably aware of the fact that you have this picture at your theatre and then create in their minds the subconscious desire to see a picture which they already know to be good. A dollar spent toward convincing patrons that a picture, which they already know to be of a superior quality, is a good picture, is obviously a dollar wasted. To say, however, that exploitation and advertising is unnecessary or unprofitable, even in the case of the best pictures is to deny the worth of advertising when applied to any good product in any field of merchandising. We might go so far as to advance the opinion that the better the picture the more yield one gets per dollar of advertising expense.

Many exhibitors have not stopped to think that in the final analysis, advertising is really one of the primary reasons for any picture becoming known as a "hit." For instance, the producer releases a picture which is "par excellence"; a group of able showmen get hold of this picture and by means of their advertising ability bring enough people into contact with it to start a flow of mouth to mouth commendation; the result is a hit!

MAYOR AND THE NAVY HELPED PAULSON PUT OVER FILM IN ALASKA

The Mayor of Juneau, Alaska, has the distinction of being the first man in that city to own an all-steel dirigible airship, all of which was brought about by Eric Paulson, manager of the Capitol Theatre. 'Course the Mayor may not be able to take a joy hop, 'cause the ship is a miniature model of the Akron, which was loaned for the making of the picture "Dirigible," but there's a receptacle for cigarettes and that's something.



A Coast Guard packet happened to be laying off Juneau while the above picture was being shown and many members of the crew were granted liberty to attend the theatre en masse as guests of the management. One of the accompanying photos shows the front of the theatres decorted for the occasion and the staff, including Paulson, rigged out in nautical costumes.

The other photo was taken in front of the theatre on the occasion of a gathering of the Mickey Mouse Club, claimed to be the only one of its kind in Alaska. It's a real going concern, this Club, and the kids are





all raving about it. Last Xmas the members all cooperated in the holding of a big charity show, collected a lot of groceries and turned them over to the Elks for distribution to the needy.

Paulson is a veteran showman in motion picture exhibition, having served in Sweden before coming to this country. In those days the features ran about 500 feet in length and he often had to go over to Denmark and Germany to obtain his shows. He has been all over the world and has seen many amusing phases of picture exhibition. We'll tell you more about this in a future issue.

LEGION AND COLLEGE HELPED FARQUHARSON SELL WAR-TIME FILM

Legion post and college cooperated with Don Farquharson, manager of the Kennedy Theatre, Kirksville, Mo., when he played the revamped version of "Big Parade," now making the rounds as a sound picture.

On the opening night a band of forty pieces from a local college and another band from the high school led a crowd of small boys carrying "Big Parade" banners as well as fifty legioneers and a National Guard unit. Several other small boys carried red flares on the outskirts of the parade.

Special day letters were sent to all presidents of fraternities and sororities at the State Teachers' College and local Osteopathy College, asking that the letter be posted on bulletin boards. Letters were also sent to school boards and 1,000 heralds were distributed to business houses and schools.

This is the first time we recall getting a line on the activities of Farquharson and now that the ice has been broken we hope that he'll become a regular contributor to this department. It's a sure thing that he knows how to go out and tie up with local institutions and we would welcome an opportunity to pass along more of his ideas on how to sell shows.

RICE PROMOTED NEW AUTO AND IT WAS A STRONG ATTRACTION

Aided and abetted by H. W. Rice, maneger of the Paramount Theatre, Monroe, La., Santa Claus visited this Club member's theatre on Xmas Eve with a brand new popular priced auto under his arm for some deserving patron.

When advertising this give-away Rice had extra billing around town and in adjacent communities; several hundred tack cards in town and vicinity over a period of six weeks; 300 one-sheets; underline in every ad for six weeks; trailer on screen for six weeks, and an underline in 30,000 heralds put out over the same period. Attention was also called to the requirement of having an admission ticket on gift night.

On the give-away night, in anticipation of a record crowd that did jam the theatre to capacity, a public address system was rigged with loud speakers on the marquee to take care of turn-aways and to broadcast advance information regarding how the affair was to be handled.

Autos are certainly worthwhile give-aways, as has been found out by other showmen who have handled affairs such as the above. According to information we have at hand this one was promoted absolutely gratis by Rice and that's what counts in one of these deals. More power to this able showman for his ability to promote de luxe articles.

Club Index for Month of January

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of January. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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IT REALLY HAPPENED!

By
ROY J. HUFFORD
Via
AGNES MOWRY



If you play the short, "My Wife," we're hoping that an exchange mix-up don't bring a telegram like this to your home. All wives are not too broad-minded . . . !

TOM WEAR NOW LIVE MEMBER OF SMALLEY CREW, NORWICH, N. Y.

Since joining that live-wire Smalley Theatre organization of upper New York State and being assigned manager of the Smalley Theatre in Norwich, N. Y., Tom Wear, Jr., has been busily engaged in selling shows and adapting himself to his new location.

Heralds are used quite extensively in his section and some samples of ones recently turned out by Wear indicate that he believes in variety of style and copy as far as these advertising mediums are concerned. Each one brought to our attention is different as to size, color and make-up. As an example, when he sold a Leo Carillo picture the caption read, "Attenzioneal-Popolo Italiano"—the balance was in English.

A Snappy Ballyhoo!

When using a lobby number gag for an attendance booster he had an attractive girl, strikingly dressed, pass out the cards on the street. She was masked and along her route mingled with shoppers on the street and in stores. The card was headed, "Expensive Women—will certainly entertain you on a lavish scale—Dolores Costello—has nothing on me either for looks or being one of the Expensive Women—except that she plays with So and So and So and So, etc." The card was good for a guest ticket if properly identified.

Although the Norwich showing of "Vienese Nights" was delayed for certain reasons for about a year, this picture finally made its appearance. Wear exploited it in advance by holding a special screening for executives of every civic, music, religious organization, including the press and clergy. Two music clubs gave it a 45-minute discussion and members of all other clubs received a good earful from those who witnessed the showing. He also arranged a costless radio broadcast of six air programs within a period of seven days. The attraction went over well.

By this time Tom Wear is undoubtedly a well established citizen of Norwich and known around town for his enterprise in show-business. He's a member of an organization of hard working, go-getting showmen and we not only hope to hear from him again but from other fellows along the Smalley circuit. Continue the good work, Tom, and keep in touch with headquarters.

JACOB DOING LOT OF COSTLESS PROMOTION IN JACKSON THEATRE

Promotion of co-op ads and give-aways recently figured in the activities of A. M. Jacob, manager of the Majestic Theatre, Jackson, Miss. Both materially aided in bringing about an increase in box-office receipts.

The co-op ad page was used in connection with the engagement of "Frankenstein" and featured portions of the head of the "monster" in each ad. Readers were invited to assemble these parts as neatly as possible to form the complete likeness. To make sure that all ads were digested it was also required that a 200-word essay be written about all advertisers' products, and as to preference of readers for any particular article advertised. Awards were made to the persons who made the best assembly of head and to the writers of the best essays. The theatre and attraction were prominently displayed in the ad.

A handsome gown and a popular make of radio were featured for give-aways on each evening of the two-day engagement of "Susan Lenox." Both these articles were promoted free of cost to theatre and the dealers further co-operated with window displays and distribution of cards calling attention to the give-aways. A reproduction of a page from the novel of the same name as picture title was used for a throw-away. This also carried copy relative to picture, theatre and playdates.

It appears that Jacob has been doing considerable work at no cost to theatre and that's always good for a pat on the back from the powers that be these days. But business is hard to get in many sections, particularly when give-aways have to be arranged to exploit a Garbo picture, and it only goes to show that some of us have it a whole lot easier than others. We understand the "Frankenstein" gag went over well and it may offer a suggestion to other members of this organization.

ANSWER TO A POSTERMAN'S PRAYER!



Four six-sheets, two three-sheets, seven one-sheets, two sets of 11 x 14 lobby photos, and in addition a Western "Main Street" back drop type painting, with cowboy in full regalia, were used to ballyhoo "Cyclone Kid" by Otto Meister, manager of the White House Theatre, Milwaukee, Wis. It certainly was a "picturesque" front and one that would make any posterman register a wide smile. Meister also gave out Buzz Barton buttons to every child who brought along a grown-up. Box-office returns were most satisfactory.

COYLE'S CANTINA PROVED POPULAR!



HERE IS THE "CANTINA" GOING FULL BLAST!

A NOVEL idea for the mezzanine is being used by Frank Coyle, manager of the Liberty Theatre, Seattle, Wash., and it's making a big hit with patrons of that house.

The photo on this page shows the front of what is known as "Cantina de los tres Amigos," or a replica of a Mexican Cantina. It is built out of compo-board. Coffee, of a brand furnished by a local importing company, is furnished free of charge; likewise, cookies, cigarettes and mints by other distributors. The cantina is open daily from two to five-thirty p.m. and an average of 400 patrons daily take advantage of the service.

We are mighty glad to get in touch with some of the J. & Von H. boys out in Seattle and in this case we'll have to thank Bob Armstrong, director of advertising and publicity. He's a recently elected member of this Club and we certainly hope that we'll hear from him and his associates often. The above cantina idea, credited to Coyle, appears to be a corker for any manager to use in order to provide a bit of exotic atmosphere, and anything relating to Mexico these days seems to be popular. The costless part of the stunt can also be borne in mind, for reason that all drinks, food, etc., dispensed can be prompted.

Thanks, Bob, for making it possible for us to pass along the idea, and let us have some more. Your advertising is also very interesting and we'd like to see more of this. You might tell Coyle, if you will, that we will look forward to hearing more about his work; or for that matter, from any of the showmen on the J. & Von H. circuit. It's a well known fact that you fellows do good work out your way and we'd like to let the rest of this gang in on it.

TIE-UP WITH TAXI FIRM BROUGHT FREE SPACE TO MARCHAND

A tie-up with a big taxi company for a co-op ad brought in good business on a midnight showing of "Flying High" for J. Harry Marchand, manager of the Crown Theatre, Mobile, Ala.

This two column by 6" ad, which literally dominated the amusement page, read as follows: "Tonight—After You See George White present his most successful stage show—Flying High—on the Talking Screen with Bert Lahr, Pat O'Brien, Charlotte Greenwood and the George White Scandal Beauty Chorus at the Crown, New Year's Eve at 11:15, Ask the Usher To Call a Yellow Cab—Do This Anytime—Hail Them Anywhere.

The newspaper also came through with a corking advance reader which not only mentioned the special showing but gave a brief history of practically everyone in the cast.

It's evident that Marchand is still on the job when it comes to going out to promote a free ad. He is an alert member of this organization and we're always glad to get a line on his activities. We'll be looking for other examples of his showmanship.

McDaniel On Job

Terry McDaniel has assumed his duties as City Manager of Fox theatres in Seattle, Wash., under the direction of Robert Frost, who succeeded Robert Bender as Northwest Division Manager. McDaniel replaces Howard White, who has returned to the Fox purchasing department in Los Angeles. The new C. M. was formerly manager of Fox theatres in Sacramento. Prior to his appointment no City Manager for Fox houses in Seattle existed.

COMING SOON!

—sounds like a feature picture announcement, but it isn't. We merely want you to know that in an early issue we will present a series of articles from Jack Hess on the all-important subject of theatre advertising. Hess, as you probably know, is the national director of advertising and publicity for R.K.O Theatres.

Watch for the first installment and enjoy reading a treatise on a subject uppermost in the minds of all live-wire showmen.

PERRIN HAS RADIO STUNT THAT WORKS OUT NICELY FOR ALL

A new kind of radio stunt, calculated to increase both theatre and air audiences, has been devised by C. T. Perrin, manager of the Sterling Theatre, Greeley, Colo.

Four daily announcements are broadcast on the current picture. At the same time a certain person is named in reference to guest tickets awaiting him at the box office on proper identification.

The tickets are given out in the name of the radio station as donor, which leads us to believe that cost of this stunt is absorbed by the radio company. At any rate, this would appear a logical conclusion since the theatre furnishes the tickets and gives credit to radio as host. The stunt naturally adds to the air audience, and at the same time gets in a good plug for the current attraction.

The names can be culled from any selected list, preferably to add to those already being reached by mail. This gag has worked out so profitably for Perrin that we are passing it along for others to try out. Thanks to him for the contribution.

ROUND TABLE BIOGRAPHIES

According to a portion of data we have at hand concerning Charles Lee Hyde, owner-manager of the Pierre Theatre, Pierre, South Dakota, he gravitated toward show-business because he wanted to see shows. Then he awoke one day to find that he had a theatre on his hands that no one had managed to extract rent expense from since it was opened. From that time on, along with farming and a bit of politics, he has managed to eke out a pretty fair living.



C. L. Hyde

Although his experience in show-business dates back to the age of 13 years when working as an usher in a theatre, and includes management of two other houses, the Agar and Oneida, he did not neglect schooling. Graduating from the Pierre High School, he took a course at Beloit College and later was awarded a J.D. from the University of Chicago. Then he entered the U. S. A. Ground School for Kiwis at the University of California, and, after completing a course in aviation, helped strafe the Germans for two years.

Returning to this country after the war he reopened his theatre and, with aid from farm revenue, has managed to pay the rent. This must be done so that he can continue to enjoy his hobby of viewing pictures. True, he has had to take time off to serve in the So. Dakota Legislature in order to kill off a couple of vicious tax-admission bills, but the farm continues to function on a paying basis and all is serene.

It may be that he will have to spend all of his time on the farm to assure an assortment of entertainment to his liking, or he may some day go into another field; but if he does, he's afraid he'll find it cluttered up with a lot more salesmen.

Aside from the above, Hyde belongs to eight Masonic bodies, is a member of the Elks, American Legion, Kiwanis, So. Dakota Polo Club, Phi Kappa Alpha, and the Pierre Commercial Club.

TWENTY-FIVE COST-FREE WAYS TO BEAT THE LENT BUGABOO!

By
JACK JACKSON
Penn-N. Y. Division
Publix Theatres Corp.

PLAN YOUR WORK— WORK YOUR PLAN— BUT ACT RIGHT NOW!

The approaching Lenten season, starting February 10, prompts queries as to what you have done—what you are doing—what you will do—and what plans you have made to offset this trying period when so many forces are working against theatre revenue.

To the energetic, resourceful, far-sighted managers these six weeks offer unlimited possibilities to indulge in the kind of outstanding effort that will indelibly impress Home Office executives and by the same process of reasoning the manager who vacillates and allows the forces of Lent to catch him unprepared will find himself at a sore disadvantage in an effort to explain box office failure.

We are expecting big things during Lent and it is with this thought in mind that I offer here several suggestions of things that you can do not only to forestall the inroads that this period of the year ordinarily makes in theatre receipts, but to actually increase your profits during this period. The suggestions offered are sufficiently varied in scope to embrace all classes of operations and it is for you to decide which are applicable to your community. Only one thing is certain: the success of any or all of these ideas is entirely dependent upon YOU and how hard YOU are willing to work to put them over.

Those of you who have lobbies that will allow for the display of automobiles are in position to take advantage of the many tie-ups that have been perfected in the division whereby the auto dealer, in return for space on your screen and display space in your lobby, awards the car to the holder of a lucky number. It is needless for me to expound here what a prize of this kind will mean in inducing patronage over the entire Lenten period—particularly if the give-away of the car is scheduled for the night of Good Friday. During the past year approximately 10 automobiles were awarded at theatres in this division and I do not feel that I am exaggerating when I declare that it is not impossible for you to repeat the performance of those managers who have successfully promoted cars—particularly on a basis of six weeks' display, which is two weeks longer than ever given before. To begin with, you must convince yourself that you are giving dollar for dollar cooperation. Your lobby is worth a minimum of $100 a week for display rental and your screen is worth twice that much. Figure it out and see how much in advertising value you are offering an auto dealer in return for the car: this to say nothing of the community-wide interest that will generate from the activity. The car, cooperative newspaper space, herald distribution and valuable word-of-mouth publicity is yours without cost. How hard are YOU willing to work to get it?

Regular recurring stage activities promoted locally are to be had for the asking by the far-sighted, energetic manager who is willing to solicit this type of cooperation and is equipped with stage facilities for exhibition. A few of the avenues open are:

1. **Local dancing teachers** are always anxious to display the talent of their pupils to the local populace because it means new business and added prestige to their school. By approaching these dancing teachers NOW you will be able to arrange three or more appearances during the six-week period of Lent.

This article was sent by Jack Jackson to every manager in the Penn-Lower New York Division of the Publix Circuit as a guide for stimulating business during the Lenten period. The only changes made were merely to make it sound more general than personal since it will be read on the Club pages by thousands of showmen all over the country.

Jack Jackson, we once remarked, was a successful publicity, advertising and exploitation director because he has the knack of working right with the boys on the firing line. Hogging the show was never a specialty with him and as a result the house manager seems to be anxious to lend Jack and his ideas every possible cooperation. Other men in the same position ought to take this tip and try the same formula. They are apt to find that it gives their ideas a far better chance for successfully going through than making the house manager feel like a glorified porter with brains.

As publicity chief under Division Manager Walsh he has been responsible for some unusually effective ideas which directly showed response at the box office, and after all that is where your efforts prove their effectiveness. Other material from Jackson will always find a welcome on the Club pages. Let's hope we carry lots more from and about him.

"CHICK"

2. **Music teachers** will arrange piano recitals, violin solos and many other musical novelties that will do a lot to bolster patronage.

3. **Piano dealers** and purveyors of band instruments are an unfathomed source of information concerning available musical talent and they will eagerly grasp an opportunity to sponsor or foster an exhibition that means popularity for the merchandise they sell.

4. **High school and college** sororities and fraternities offer great possibilities as a field to provide amateur entertainment. The membership of these organizations contain many singers, dancers and musicians that will respond to a call from their leaders to engage in a night of whoopee at your theatre. It is imperative that the leaders of these organizations be contacted NOW before the restrictions of Lent are placed upon them by school superiors. If they stand committed to an appearance on your stage they'll go through with it regardless of restrictions.

5. **Social clubs** will continue their weekly meetings during Lent. See if you cannot dig up talented members and have one or more meetings held at your theatre with entertainment furnished from their own ranks. Again you must contact NOW. Don't wait until Lent is upon you.

6. **Your Rotary Club,** Kiwanis and Lions Club all have pianists and song leaders that can be prevailed upon to conduct one night at your theatre at which the audience will be invited to sing the club songs. Start working on it NOW.

EXTRA EFFORT WILL DO THE TRICK FOR YOU— JUST START WORKING!

Prizes for any or all of the above nights can be promoted from your local jeweler in return for telegrams from the stars in the attraction appearing at your theatre. You know how and where to get the telegrams.

Fashion Shows

Eastern style shows are a natural promotion during this season and it should not be difficult for any manager to sell the merchants of his community that the week of March 7th is a logical time to stage these revues. In taking advantage of this early date he is simply building interest in his Eastern sales, an interest which he cannot hope to capitalize to the fullest if he waits until the last minute. In putting on these style shows make sure that your theatre is fully covered on the item of expense. See that the merchant provides a caretaker for his gowns, that the selection of models is in keeping with his wishes and that every other detail of the activity is handled so as to preclude the possibility of criticism, or expense due to loss or damage of merchandise. Be sure that you arrange for newspaper space and herald distribution in bundles of the merchant cooperating at no expense to your theatre.

It might be possible to conduct three or four of these style revues depending on how many merchants are susceptible to the idea. You might break it down to a "Millinery Show," a "Cinderella Show," for stockings and shoes, a "Fashion Show" with gowns, suits, etc., and possibly a "Lingerie and Pajama Show" for a special lady's matinee. The possibilities are as great as YOU make them and depend entirely on how hard YOU are willing to work.

Lincoln's Birthday

Offers great possibilities to interest the schools in a juvenile playlet on the life of Lincoln. If this is impossible see if you cannot promote a debate on America's greatest statesmen, Wilson vs. Lincoln, two war Presidents, with the contestants offering their arguments from your stage. The possibilities of this are unlimited. You can even pit one school against another, one classroom against another and get teams of six or more from each school which will guarantee maximum interest.

The same thought is applicable to Washington's Birthday, but it is necessary for you to get to work NOW and arrange all details in advance.

From the entrants of your dancing school, music teachers and piano and band dealer activities you can select the best of the talent and arrange for a kiddie revue with small prizes, presumably donated by the star appearing at your theatre—this revue to take place two nights of some one week during the period.

Cash in on Bridge!

Those of you who have mezzanine floors are in position to take advantage of the present bridge craze, contacting your social sets and encouraging them to hold their bridge parties on your mezzanine. Grocers will furnish tea and cake and you can hold out to the players the lure of the entertainment on your screen as a welcome recreation after the mental strain of the bridge game. This one is HOT. The recent Culbertson-Lenz tournament makes it so—get busy with it.

The possibilities of promoting major prizes—

(Continued on next page)



POSTER ART FOR THE THEATRE!

Another artist to join the contributing group to this series is Erling Espedal, poster artist for the D & R Theatres in Aberdeen, Wash. Through the courtesy of Manager O. T. Taylor we get a chance to see the type of work being turned out by Espedal.

Artist Espedal, you will note, goes in for "action" stuff rather than just the usual star heads. This we find is popular in many of the theatres outside of large cities. The preference is natural since they lean towards such material in all of their displays.

These two posters on "Beloved Bachelor" are typical of this artist's work and may be found acceptable for theatre in similar locations. We hope to be able to pass along more examples of his fine art work.

That our efforts to reproduce samples of poster art work have met with a hearty response from artists all over the country is evidenced by a steady increase of contributions, many of which are from men whose names were hitherto absent from these pages.



JACKSON'S 25 LENT IDEAS!

(Continued from preceding page)

radios, washing machines, furniture suites, sets of automobile tires and other really valuable prizes are unlimited and should prove real revenue getters in those houses who have not yet indulged in this type of activity. Be sure the prizes are big enough to command attention and encourage attendance. The average give-away of small value is useless during this period.

The School Too!

Contact your school superintendent NOW. See if you cannot arrange for a weekly merit award of two passes to your theatre to be given in each grade of junior and high school to the student most deserving. Allow the superintendent and teachers to determine the basis of give away insisting, of course, that proper mention of the award be made which will guarantee that your attractions are brought before the school students every week. Do not be overly generous with the passes. Hold them to a minimum and they'll be appreciated more.

During this six weeks period patronage from your normal drawing area is going to be considerably curtailed and the use of a "Town Crier" in an auto properly bannered going into the surrounding communities and out into neighborhoods crying out the attraction at your theatre will broaden your appeal and help to overcome the patronage loss suffered locally. The salary of this Crier and the cost of rental on the automobile can be covered entirely by contacting local merchants who are faced with the problem of declining patronage and will eargerly grasp an opportunity of broadening their trade possibilities. Split the cost of the activity among your cooperators keeping your operation cost free.

A stage wedding offers tremendous possibilities as a business-getter. This activity has been explained so often in trade journals that it is needless to enter into the details here. You know how it's done.

Easter Rabbits!

Most of you will remember the tremendous success you had with the rabbit matinees held last Easter with prizes of live rabbits and small incubator chickens going to the children attending. Elaborate on this suggestion conducting give-aways three days instead of one, put it on Thursday, Friday and Saturday. Start NOW to promote your rabbits offering the display in front of your theatre in return for all or part payment. See that the display is out well in advance and that interest in the event is maintained at peak so as to insure maximum attendance.

It might be possible that merchants in your city will be interested in giving away toy wagons, large dolls and other prizes that will keep your kiddie attendance will above average. You'll have to run this down yourself canvassing your town and determining just what the possibilities are along this line.

Co-Operative Ads!

Many theatres in the Division have had considerable success contacting milk companies to run full page cooperative ads in newspapers in return for a slight price reduction to children who present a bottle cap from their particular brand of milk. It has been proven that this is a revenue getter. Go after it.

Many of you recall the tremendous success of the bread tie-up with the Homeade Bread Company which brought theatres as high as $350 extra revenue for one matinee. See what you can do with your bakery having them pay a portion of the admission price in return for acceptance of their bread wrapper at your theatre on a reduced admission price basis. You should come out with full revenue on this—the bakery paying part and the child applying for admission paying the balance.

Several of the theatres have had success promoting local stock companies and amateur theatrical groups who can be prevailed upon to offer one-act playlets, minstrels, comedy skits, etc., one or two nights a week during this period. In every town and hamlet in the United States there is a social leader with theatrical ambitions who is anxious to be an impressario. Find this person and they'll dig up all of your talent. But again you must do it NOW before they begin thinking of the restrictions of Lent. Shenandoah had considerable success with this activity last year; the Granada Theatre at Olyphant is engaging in the activity with considerable success and plans are now under way at Towanda, Pa., which convinces me that it can be done any place.

I cannot say too much for the high quality of product that is to be yours during this period. It is hard to recall a time in the past four years when pictures have had the outstanding box-office merit that they possess today. For this reason, I know that genuine effort on your part will produce results.

Again I admonish starting to work right NOW and to keep working until you have perfected strong supporting activities to carry you through the entire Lenten season.

WEEKLY STAGE REVUE BOOSTING TRADE FOR EDMUNDSON IN ASBURY

Bernard Edmundson, manager of the Rialto Theatre, Asbury Park, N. J., has found his audiences responsive to a weekly stage revue put on by colored players.

He has been staging these shows every Wednesday night and business has been high above average for this time of the year in a resort town. The act is composed of a six-piece stage band, a Master of Ceremonies, two dancers. Of the latter, one is a singer and the other a comedian. All work together and put over a snappy new show every week.

Weinberg Moves

S. D. Weinberg, publicity director for Great Lakes Theatres, Inc., and formerly located at Erie, Pa., recently moved his office to Youngstown, Ohio. Recent activities included the opening of the Strand Theatre, Huntington, Va., with Don Johnson as manager, and the Hippodrome at Youngstown. Ed Oliver was at the helm of the Strand when it opened but has been transferred to Uniontown, Pa., for the opening of the West End Theatre. Weinberg joins him about Feb. 10.

BI-CENTENNIAL SPECIAL!

WASHINGTON MEDALLION GOLD COINS

(size of half dollar)

With or without imprint on the back.

WIRE, WRITE OR PHONE
For Prices, etc.

EDWARD I. PLOTTLE CO.

Dept. RT
SCRANTON, PA.

MAKE YOUR NEWSPAPER ADS PULL 'EM IN THE BOX OFFICE



CAN WE BE OF SERVICE?

During the past three years out-of-town showmen visiting the city have made Club headquarters their New York address. Mail can be directed here and will be held or forwarded according to instuctions.

We can also arrange your hotel accommodations at special rates through several representative hotels; secure privileges for inspecting the large Broadawy movie theatres; help you with your business matters; in fact, we want you to know that the entire organization is at the disposal of visiting members.

Drop us a line and let us know when you are coming and remember that the latch-string is hanging on the outside at 1790 Broadway.

KLINGLER SAYS HIS TOWN STILL MOVING ALONG AT FAST CLIP

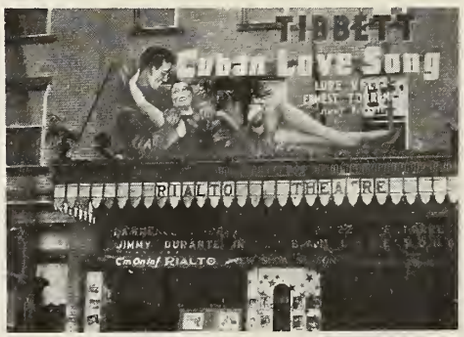
Evidence is at hand that the town of Lewistown, Idaho, has neither been snowed under by that element, the depression nor the big potatoes that come from that section of the country. We know this because the word comes straight from Paul O. Klingler, manager of the Rialto Theatre in that city, and he's in a position to get the low-down on the situation.

For instance, let's go back to Xmas week when the theatre played to most satisfactory attendance. Maybe the general attractiveness of the house both inside and out had something to do with this. Your attention is called to one of the photos, the interior shot of a half-portion of the Rialto's auditorium. It's a shame that the snap wasn't large enough to faithfully reproduce the skyline wings on either side of the stage and the silhouetted figures above the exit doors. However, small as it is we can believe that the effect was striking. The black and white skyline of a city depicted a winter or holiday scene and the background, which appears white in the photo, was made unusually effective by use of blue silk which produced a very good winter sky. Small lights in the windows also lent to the general scheme.



The small silhouettes of colonial design on either side of the stage were cut from beaver board by a member of the house staff. Colored lights were hidden in back of the figures. Although this appears intricate, intricate or not, it was cut entirely with a handsaw. The other photo, showing cutout display on front of theatre made for "Cuban Love Song," was also done in its entirety with a small handsaw. The title of the picture was finished in a very brilliant diamontine. At night, five different colored spots were used to illuminate this display.

While we haven't any particulars at hand of his campaign on "Dirigible," considerable work was done on this picture owing to the fact that it had to be given extended run in Lewistown. On the opening night, however, Klingler enlisted the services of the local Y.M.C.A.'s band of 55 pieces, had it parade through the main streets with a large banner and halted the band in front of the theatre where it gave a fifteen minute concert. Flood lights were used on the front of the house during progress of this stunt. The only cost to this phase of the campaign was free admission to each member of the band at the opening performance.



We also have a sample of newspaper advertising used one day before opening on "Flying High" but cannot reproduce it because of reaching headquarters in a torn condition. However, it's a four-column by 12-inch affair and presents a snappy appearance. It was headed, "How that audience yelled—it was a riot," and this referred to reports received from every city it had played. It was illustrated with certain mats selected from the press book, along with some stock mats on hand at the theatre.

It is gratifying to have Klingler back with us again as a contributor to this department.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member .....

Theatre .....

Address .....

City ..... *State* .....

SELETTE HAS TOUGH OPPOSITION BUT IS SELLING HIS SHOWS

One of our hard-working Club members, Eddie Selette, manager of the Arcadia Theatre in Portsmouth, N. H., has been having more troubles than a dog has fleas, but despite all the monkey wrenches in the machinery we are pleased to record that business is not too bad; in fact, it's been pretty good.

For the second time during the past year Selette has had to withdraw newspaper advertising owing to what he terms a prohibitive increase of rates. Maybe this will be more clear if it is disclosed that his editor also heads an opposition theatre. So, according to Eddie, the opposish gets by with a cheaper rate while Eddie is charged war-time prices. He also has to pay for each little reader, with "advt" at bottom. To make the cheese more binding this editor and theatre owner is also the town mayor, which is another thing to take some more joy out of Eddie's life. But, as we stated, he appears to be getting along well despite the alleged handicaps.

Always Something Doing!

He has his ways of getting along, such as tying in with the Salvation Army for the staging of a benefit show. All the unemployed were admitted free of charge and, of course, all these sort of things put Eddie in solid with the public. Having been a former vaudeville booker, he knows how to buy vaude attractions at the right figure and for an innovation he recently added three acts at no increase in prices. Now he has a five or six-hour show at a rate that is most attractive to the masses.

He held a gift night a short time ago—on Friday, the 13th, to be exact—and several hundred customers had to be turned away. It took an hour to dispose of the 187 articles he promoted all by himself for the occasion.

Another stunt he recently put over was a tie-up made with the American Legion on the showings of a purported authentic picture of the late war. Special tickets were made for this event and 50 per cent of all proceeds from tickets sold by the Legion were turned over to that organization. For this occasion the front of the house was decorated with sand bags, barbed wire, etc. Members of the Legion, dressed in uniforms, also contributed to the general scheme.

A Real Battler!

It scarcely seems necessary to offer any encouragement to this Round Tabler, who, in the face of a tough set-up, appears to be able to fight his own battles. All we can add is that we hope Eddie and the mayor will some day start speaking again when they meet on the street. Mayors are tough opposition any way you look at it, and personally, we'd much rather have one for a friend, especially in New England. On the other hand, if one chooses to become an enemy, we'd go out and do battle, just the same as Selette. In the meantime, we'll be looking for further dispatches from the front line trenches over in New Hampshire.

Siegel Transferred

Arthur Siegel, formerly with the Warner Theatre department at Cleveland, Ohio, has been transferred to the Milwaukee office.

PERSONALITIES

H. D. FULLER has been made manager of the Iowa and Strand Theatre, Atlantic, Iowa, succeeding M. L. Sparr, who recently resigned to enter the furniture and antique business. Fuller was formerly connected with Finkelstein Theatres, Inc., owners of the Atlantic houses.

▽

ROSS W. BAILEY has opened a new theatre at Lampass, Texas.

▽

BOB EULER will continue to manage the Ramon Theatre, Raymondville, Texas. Robert W. Smith, lessee of the house, recently renewed a five-year lease.

▽

F. N. MARTIN recently closed a deal with T. L. Colvin for a lease on the Palace Theatre, Turkey, Texas. Martin also operates the Queen Theatre at Quitaque.

▽

RAY MATHIS has taken a lease on the Anderson Theatre, Anderson, Mo. The new manager also operates theatres in Granby and Seneca, Mo.

▽

A. B. RHODES and **WELDON SMITH** are the new proprietors of the Lone Star Theatre, Jasper, Texas, succeeding L. P. Lewis, who has owned and operated theatres in Jasper since this industry wore rompers.

▽

BRUCE COLLINS has been named manager of the four R & R theatres in Corpus Christi, Texas. He will be assisted by H. H. Elliott.

▽

BEN TERRY and **D. V. TERRY** have reopened the Terry Theatre, Woodward, Okla., following remodeling and installation of new equipment.

▽

FRANK QUIETT, manager of the Arabian Theatre, Seattle, Wash., recently became eligible for membership in the Ball and Chain Club. He married Miss Ruby J. Irby, a local girl.

▽

ED LEWIS, manager of the State Theatre, Eugene, Ore., beat all citizens in his town to a recent call to arms in a prosperity building campaign sponsored by the local Chamber of Commerce. He announced that his theatre would undergo extensive remodeling.

▽

HOWARD HANSEN, former treasurer of the Paramount Theatre, Des Moines, Iowa, has migrated to the Jersey shore and joined up with Bernard Edmundson, manager of the Rialto Theatre in Asbury Park.

▽

AL WEISS, JR., has been appointed manager of the Park Theatre, Tampa, Fla. He was formerly in charge of the Victory Theatre, another Tampa house.

▽

FRANK GREEN has taken over management of the Masonic Theatre, What Cheer, Iowa.

▽

McCARTHY BROS. have reopened the Fad Theatre, Brookings, S. D., following a thorough overhauling.

▽

J. B. LYONS has purchased the building, fixtures and equipment of Frank's Theatre, Guaydan, La., and will continue operation.

HOWARD WOLCOTT has purchased the Empress Theatre in Rockwell City, Neb.

▽

ROBERT C. FROST, newly appointed Northwest Division Manager for Fox West Coast, recently made a trip through his territory. He was accompanied by his predecessor, Robert Bender, who resigned a short time ago to enter the publishing field at Juneau, Alaska.

▽

LAWRENCE BREUNINGER, owner of the Jayhawk Theatre, Salina, Kas., has been appointed manager of all Fox houses in Salina following acquisition of the Jayhawk by the Fox theatre interests. He replaces Forest McPhail, whose plans are unannounced at this writing.

▽

MRS. ED DOLAN was elected president of D. & R. Theatres, Inc., at a recent stockholders' meeting held at Aberdeen, Wash.

▽

FRANK HORRIGAN, who recently took over management of the Globe Theatre, Albany, Ore., will dress the front of the house with a new Neon sign. He also plans use of a larger screen.

▽

MILT SCHOSBERG, formerly manager of the State Theatre, Poughkeepsie, N. Y., has gone another step up the ladder and quite a number of steps Northward in New York State. He is now in charge of the Paramount Theatre in Glens Falls, N. Y. With him as assistant is Roy Krebs, former chief of service at the Stratford Theatre, Poughkeepsie.

▽

TERRY McDANIEL is busy with his new duties as city manager for Fox houses in Seattle, Wash.

▽

RICHARD GASTON has been made manager of the Columbia Theatre, Fort Madison, Iowa, a house just reopened. Gaston was a former RKO man in Minneapolis.

▽

JOE COOPER, formerly an RKO publicity man, has been sent to Spokane as manager. Ray Howes will act as his assistant.

▽

RONALD GAMBLE has been appointed assistant manager of the Orpheum Theatre, Tacoma, Wash.

▽

GEORGE GAMBRILL is the new manager of the Palace and Granada Theatres, South Bend, Ind. He succeeds T. R. Earle, who has gone to Chicago.

▽

HERMAN COHEN is in sole charge of the U. A. Theatre, San Francisco, following return of his nephew, Larry Cohen, to Los Angeles where he has charge of the Rialto.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

CARTER BARRON, known as "Red" of Georgia Tech football fame, has taken a long step up the ladder with his promotion from manager of an Atlanta house to the post of Loew city manager in Washington, D. C. Just another touchdown for this star and we'll predict many more.

▽

A. M. GILLIAT has announced installation of new sound equipment for the Dreamland Theatre, Plains, Kansas.

▽

BAKER SHELTON, formerly manager of the Embassy Theatre, Dobbs Ferry, has been transferred to Greenwich, Conn. Graham Guttridge succeeds to the Dobbs Ferry job.

▽

S. M. REICHBLUM, of New York City, has taken over operation of the Columbia Theatre, East Liverpool, Ohio, and will put into effect a straight picture policy. The Columbia has been dark for several weeks.

▽

P. K. KENNEDY has succeeded Homer Harmon as publicity man for the Palace and Majestic Theatres, Columbus, Ohio. He hails from New York City

▽

LEON STERNBERGER is assisting Roy Rowe with the management of the Warner Theatre, Pittsburgh, Pa. Sternberg was formerly connected with Tom di Lorenzo at the Cove Theatre in Glen Cove, L. I.

▽

WILLIAM CADORET of the Comerford circuit is acting manager of Fay's Theatre in Philadelphia, Pa.

▽

JAMES CAREY has succeeded Earl Rice as manager of the Elsinore and Capitol Theatres, Salem, Ore. Rice recently resigned and has gone to Los Angeles. Carey was formerly in charge of a Warner house at Aberdeen, Wash.

▽

JOHN CALMAN, manager of the Temple Theatre, Birmingham, Ala., recently suffered the loss of his son, a sophomore at Emory University, Atlanta, Ga. His death was due, it is said, to over-exertion during participation in an inter-class athletic match.

▽

CLARENCE and CORBETT CLAYTON has reopened the Cricket Theatre, Collins, Ala., after making a number of improvements.

▽

FRED HAMLIN, advertising and publicity manager for Publix in the Salt Lake City division, has been elected a member of the Salt Lake Chamber of Commerce.

▽

STONER HADDEN has succeeded Earl Baughmann as manager of the Victory Theatre, Salt Lake City. Baughmann recently resigned. Hadden was former house manager of the Paramount Theatre, Denver.

▽

JOHNNY HARRIS, well-known Pittsburgh Theatre man who recently left on his honeymoon, has been made an honorary life member of the Pittsburgh M. P. Operator's Union.

▽

ALLARD GRAVES, operator of theatres at White River Junction, Vt. and Lancaster, N. H., has taken over the Plymouth Theatre, Plymouth, N. H.

IF YOUR NAME ISN'T HERE—WHY?

JAMES G. EDWARDS is a member of the Golden State Theatre Circuit on the West Coast and manages the Hayward Theatre at Hayward, Calif. He was recently transferred to this house, having been in the East Bay Division of this company for the past two years. He thinks he should have joined this organization a long time ago but, as he states, it's not too late now. So meet this new member, Round Tablers, and give him the glad hand. Soon he'll be letting you know how show-business is going along out his way.

———*Wear Your Club Pin! ! !*———

BERT H. TODD manages the Great Lakes Theatre, Cleveland, Ohio, and he's another newly-elected member of this organization of showmen. We're glad to extend the Club welcome to this new representative from Cleveland and hope that he will do his share to keep these pages full on interesting slants on the business of selling shows. Shoot along some of your ideas, Bert, so that we can pass them along to the rest of the gang.

———*Wear Your Club Pin! ! !*———

HAROLD WIDENHORN is an assistant manager and another one of Robert Weitman's boys over in the big Paramount Theatre, Brooklyn, N. Y. He has been connected with this house for the past two years and formerly held the post of treasurer. Weitman recommends him highly so there's every reason to believe that show-business will hear a great deal more concerning this new member. Harold, see if you can get your boss to let us know what he is doing to keep the Paramount out of the red. He owes the Club a story.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

LAVERNE C. INGERSOLL holds down the job of house manager at the Strand Theatre in Caro, Mich., and we are also in receipt of his application for membership. We are mighty glad to record his name on the Club roster and want to advise him at this writing that his responsibility as a Round Tabler is not limited to the hanging up of his "framed certificate." We want him to keep us posted on what's going on in his line in Caro, so that some of his selling stunts can be used by other members of this organization.

———*Wear Your Club Pin! ! !*———

JAMES A. COLLINS is another assistant manager to become enrolled in this outfit and he has the job of helping Fred J. Sarr manage the Strand Theatre in Oswego, N. Y. Collins is twenty-two years of age, has been with Sarr for seven months and was promoted to his present position from the post of doorman. With the able coaching that Sarr can give him it probably will not be long before he'll be standing at the helm of his own theatre.

———*Wear Your Club Pin! ! !*———

LEON STERNBERGER is Roy Rowe's new assistant at the Warner Theatre in Pittsburgh, Pa., and he migrated there from Long Island, where he helped Tom di Loreno operate the Cove Theatre in Glen Cove. Prior to his association with de Lorenzo he has connected with Paul Binstock at the Astoria Grand, Astoria, N. Y. Well Leon, we're glad to welcome you into the Club. You certainly do manage to hook up with a Round Table wherever you happen to go. That's good practice. Keep it up. Tell your boss that we'd like to have a line on any stunts being put over at the Warner.

———*Wear Your Club Pin! ! !*———

ELMER JOHNSON is located out in Columbus, Ohio, where he assists James A. Jackson with management of the Empress and Ogden Theatres. Elmer is twenty-eight years of age and has been associated with these theatres for the past eight years, graduating to his present position from the job of chief projectionist. We are glad to welcome this new Round Tabler and wish him continued success.

———*Wear Your Club Pin! ! !*———

WELLS WITT is the assistant manager of the Waldo Theatre and if we could decipher the signature on his application for membership in this outfit we'd tell you the name of his boss. At any rate, Witt is 24 years of age and has been with the Waldo for one year. He was promoted to his present post from doorman. So he is another step up the ladder and it probably will not be long before we hear that he's running a house of his own. We would like to have him keep his Club posted on what's going on in his neighborhood.

———*Wear Your Club Pin! ! !*———

PAUL H. HARRELL has the job of assisting C. E. Stone with the management of the Paris Theatre, Durham, N. C. He's another young showman to file his application for membership in this organization and we're glad to have him with us. Harrell is eighteen years of age and has been with the Paris for the better portion of the past two years. The last position he held was that of doorman. We hope that both he and his boss will keep the Club posted on theatre activities in Durham.

DON JOHNSON has charge of the Strand Theatre down in Huntington, West Va., and is recommended for Club membership by S. D. Weinberg, publicity man for Great Lakes Theatres, of which the Strand is a unit. Any man sponsored by Weinberg can be counted upon to give a good account of himself as a showman and so we will anticipate some interesting contributions from this new member. Being boss of the Strand is a new post for Johnson and we'll want to know how he's getting along.

———*Wear Your Club Pin! ! !*———

JOHN LEHANE assists Jack Portee with the management of the U. S. Theatre, Bronx, New York City and we have Jack's word for it that this newly-elected Round Tabler will make another live-wire acquisition for this organization. He has had five years experience around theatres in various capacities, has learned a lot and is well on the way toward taking full charge of his own house. Under Portee's able guidance a promotion shouldn't be far off. Give our best regards to your boss, John, and keep in touch with Club headquarters.

———*Wear Your Club Pin! ! !*———

EDWIN J. OLIVER is the manager of the West End Theatre, a newly opened house at Uniontown, Pa., and his application for membership in this organization is also sponsored by S. D. Weinberg, of Great Lakes Theatres. Both Oliver and Weinberg will be on their toes taking care of publicizing this new unit in the Great Lakes circuit and will no doubt have some interesting contributions to make to this department when all is said and done. We hope that both these showmen will continue to let their Club know what's doing wherever they may be.

———*Wear Your Club Pin! ! !*———

A. C. KALAFAT manages the Royal Theatre in Garrett, Ind., an independently operated house. Kalafat operates on a partnership basis and is in a position to shoot along a lot of worthwhile show-selling ideas for these pages. We hope that he will remember the Club slogan and do his share to keep this department chock full of interesting slants on showmanship.

———*Wear Your Club Pin! ! !*———

I. J. SEGALL manages the Frankford Theatre down in Philadelphia, Pa., and it's a pleasure to record that he, too, has joined the best and fastest stepping organization of showmen in the wide world. Just as soon as Segall can find the time he's going to let all of you know how shows are sold at the Frankford. In the meantime, we wish him and Director Stamper continued success.

———*Wear Your Club Pin! ! !*———

FRED REETHS, JR., is the manager of the Sheboygan Theatre, a Warner house out in Sheboygan, Wis., and at this writing he also becomes a member of this ever-increasing army of live-wire showmen. Fred, we're glad to include your name on the Club roster and will look forward to receiving any suggestions you may make on the subject of show-selling. Shoot along your ideas and we'll do the rest.

———*Wear Your Club Pin! ! !*———

W. L. CROUSE hails from Eveleth, Minn,. where he manages the Regent Theatre. We are glad to have the opportunity to introduce this new member to his host of brother showmen and hope he'll do his part to keep the old ball rolling along at the usual clip. What's doing out in Eveleth, Crouse? Drop us a line and tell us about the last good stunt you put over.

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE INC. SOUND EQUIPMENT

MR. J. C. JENKINS,
MOTION PICTURE HERALD,
HOLLYWOOD, CAL.

My dear "J. C.":

Well, all I can say is that it is pretty soft for some folks. Here I thought you had started on your trek across Arizona, New Mexico and Texas, when, lo and behold, the columns of The Herald inform me that you are still gallivanting around Hollywood. What with getting an eye full at the studios and being swamped with invitations to tea (?) parties at the homes of some of the big shot stars, you sure are living the life of the late Mr. Riley. And that ? after the word "tea" goes, too. I know, "J. C.", for I've been there. I'll never forget one I attended at Noah Beery's ranch. But say, "J. C.", if you want to spend a real evening, here's a little tip. Grab a telephone right now and call up any one or all of the following celebrities and tell them you want to come over to their homes, because you have heard they thought so well of RCA Photophone sound reproducing equipment that they had it installed in their own private theatres for the entertainment of themselves and their guests. I'll let you off reasonably easy, "J. C.", by giving you just a few of the big shots. If I gave you all of them, you and "April Shower" wouldn't get out of Hollywood this winter. You might start with Ann Harding, the Pathe star; then Gloria Swanson, Marion Davies, Cecil DeMille and Sam Goldwyn. And don't forget Doug Fairbanks, Jr., and Joan Crawford. Joan gave Doug a complete RCA Photophone Senior Portable for Christmas. Of course, a lot of other prominent people have RCA Photophone apparatus in their homes, too. William Randolph Hearst, who has three units in as many different homes, and Albert D. Lasker, H. F. DuPont, Cardinal Mundelein and M. J. Meehan are among them. You know, "J. C.", when folks in their class buy anything, it must be the best. Well, that's the answer, isn't it?

Yours truly,
G. K. RUDULPH.

JENKINS' COLYUM

Hollywood

DEAR HERALD:

We have just had a delightful conference with Mr. Joseph I. Breen and Colonel Jason Joy, both of the producers and distributors organization. Mr. Breen is assistant to Will Hays at the production center and Colonel Joy is director of studio and public relations of the MPPD, giving particular attention to the operation of the Production Code of Ethics and matters of censorship.

When one considers the mass of manuscript, scenarios and plot themes that must be examined and revised by this bureau each year it seems incredible that this amount of work could be done within the 365 days without including a lot of nights and a tremendous number of headaches. To recite these arduous duties here would be to confirm a belief in the exhibitors' minds that the producers have yet to fully appreciate what constitutes wholesome entertainment for the masses.

We regard the work of these two gentlemen as being of tremendous importance to the picture industry, and we desire to express our thanks to them for much information hitherto unknown to us and trust we were able to give them some information of value gained from our contact with exhibitors far afield.

▽

Auto Crashes Picking Up

Hollywood is what you would call a cosmopolitan town. There are people here from every corner of the globe and some from Wisconsin. It's the mecca of hundreds of girls who were told by their townspeople that they could come out here and step into stardom as soon as they stepped off the Pullman, but ninety-nine out of a hundred are stepping behind lunch counters and into laundries.

You will find a building sixteen stories high, and on one side of it will be a hot dog shack and on the other an open air parking space 25 cents. Across the street will be a beauty parlor with a filling station on one side and a dog and cat hospital on the other.

Down on Film Row we met a bunch of fine people, among them being H. J. McIntyre, branch manager for RKO Radio; W. J. Heinman, branch manager, Universal; Ben Gould, manager, Fox West Coast Theatres; Carroll Johnson, assistant branch manager, Fox; Frank H. Bowen, theatre equipment; E. Peacock, branch manager, Paramount; R. A. Mitchell, Talking Pictures Epics; Harry Weinburg, manager, California sales, Universal; and N. P. (Red) Jacobs, salesman for RKO Radio.

We also met Miss Lola Adams Gentry, secretary and treasurer of the Film Board of Trade. Miss Gentry advised us that she is still single but we could hardly believe it. We told her that she ought to come to Nebraska where there are some live ones. She half way promised to do it.

Harry Weinburg is the only film salesman who ever guaranteed an exhibitor's business. He sold us "Westbound Limited" once and guaranteed us a certain return, and, be it said to his credit, he made good on the guarantee.

We visited the Warner studio and met quite a number of the Warner players. When we were introduced to Chic Sale we were thunderstruck. Chic, off the screen and stage, looks about as much like Chic on the screen and stage as we look like the king of Siam. We would have picked anybody else in Hollywood for Chic before we would have picked him.

Marion Marsh is one of those conscientious, hard-working kids that one likes to meet. There is nothing upstage about Marion in spite of the fact that she's a delightful actress and exceedingly handsome. Most girls would let it go to their heads, but not so with Marian. We predict that the public is going to demand that they see her very often. She has promised to send us a big photo of herself, for which we express our thanks in advance.

We also met Warren William, but only for a moment, not long enough to get his exact measure, but our impression is that Warren will measure up to all requirements and turn in a 100 per cent score.

A Pleasing Voice

We have always insisted that Kenneth Thomson has the most pleasing voice of any actor on the screen, and after meeting him and talking with him we have not revised our opinion. Not only that, Kenneth is our style of an actor. He puts sincerity in his work that gets hold of you and grips. Watch him closely the next time you see him and see if we are not correct.

We are indebted to Mr. Lin Bonner, publicity director, for a delightful luncheon and for taking time off to show us around the studio. Few people would pay us that much attention.

We also had the pleasure of meeting Carlyle Jones, who is connected with the Warner publicity department. Carlyle cut his first teeth in our home town and we have known him every since and always knew he's make good. You just can't keep those Neligh boys down.

Tough for Elmer Gailey

We went deep sea fishing, and if we should tell you about the halibut, barracuda, yellowtail and sword fish we caught, Elmer Gailey would rare up and say, "There goes that guy again on another fish story, why don't the HERALD muzzle that bird." Elmer is always so sensitive on matters of fish. He's that bullhead fisher of Wayne, Neb.

We want to apologize to Mr. F. E. Smith of the Smith theatre at Yuba City for failing to mention the delightful visit we had with him and his estimable wife when we were in his city. Mr. Smith is an ardent HERALD fan as well as a popular theatre manager. Both of these excellent traits go together always. We hope to visit the Smiths again some time.

In Hollywood's drugstores you can get ipecac and Johnson's horse liniment on one side and a hamburger sandwich and coffee on the other side (not of the sandwich). We don't know what you can get behind the prescription case, probably a headache.

J. C. JENKINS
The HERALD Man

NEWS PICTURES

HEARST METROTONE NEWS—No. 236—British submarine sinks with 60 men—Bock beer has a birthday in Berlin—Sammy Stein is latest victim of wrestler Londos in New York—Famous Alcazar Palace at Seville, Spain, turned over to the public—Chinese in flight as Japanese press forward—Paris dictates the latest hair modes—Window cleaners have "dizzy" job on New York's skyscrapers.

HEARST METROTONE NEWS—No. 237—French turf prize won by American—Los Angeles youngsters show a new use for old tires—1932 beach modes shown on Miami Beach—Bobsled experts set for Olympics—Rail men agree on wage cut—Water speeders race through fire at Winter Haven, Fla.—Gar Wood just misses record—Scenes in Shanghai where war rages.

PARAMOUNT SOUND NEWS—No. 53—British submarine lost with 60 men aboard—Ignace Jan Paderewski visits the United States—Tiny principality of Monaco celebrates state holiday—Flashes from everywhere—Bottle babies wrestle on milk diet—Mahatma Gandhi returns to India home and prison as boycott is resumed.

PARAMOUNT SOUND NEWS—No. 54—India seethes as non-violence war is resumed—Four-year-old Boston twins are raised on acrobatics—Mexican find rivals Egypt's ancient art unearthed by science—Senator Henry Beranger of France tells his country's position on war debts—Outboard fans try new thrill at Winter Haven, Fla.

UNIVERSAL NEWSPAPER NEWSREEL—No. 10—Gar Wood fails by fraction in Miami trial for Kaye Don's record—Egyptian government fetes heir to Abyssinian throne on visit—News paragraphs—Vast treasure find reveals secrets of hidden civilization in Mexico—World alert as war looms on Far Eastern front.

UNIVERSAL NEWSPAPER NEWSREEL—No. 11—Rail unions agree to a wage cut—Women take the spotlight at Miami Beach in display of latest styles Record sea weather of New England forces quick return of fishing fleet—News paragraphs—Tenants attack police in rent strike in upper New York—Outboard pilots supply real thrills in races at Winter Haven, Fla.—World power face grave situation as war flames blaze in China.

Aleograph Loses Appeal on Erpi Infringement Verdict

The Aleograph Company has been defeated in its appeal from a patent infringement verdict rendered against it, and in favor of Erpi, in the circuit court of appeals at New Orleans. The court sustained the decision of a lower court in Texas which decided that the plaintiff had failed to establish any infringement.

The patent in question relates to a specific mechanical connection between the turntable and film projection apparatus, as well as several other features. The patent is number 1,494,514.

Four New Tax Measures Face Illinois Industry

Illinois theatre interests are facing four different tax bills of from 5 to 10 per cent on gross receipts which have been introduced in the State Legislature. Two of the bills call for a 5 per cent tax on gross receipts, another for a 10 per cent tax on gross receipts, and the fourth for a 10 per cent tax on admissions of 50 cents and over.

Former Film Service Men to Hold Reunion in Near Future

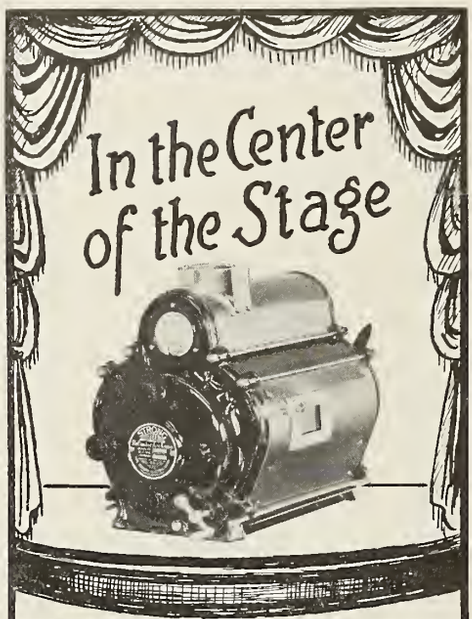
All former motion picture and "still" photographers, as well as laboratory men, who were members of the Signal Corps during the World War, are requested to address Frank A. Krueger, P. O. Box 331, Trenton, N. J., with reference to a reunion to be held in the near future.

The location of the affair and the exact date have not been decided as yet.

New Independent Producer Group Plans Studio Relief

The Independent Producers Association, recently organized on the Coast, has launched a campaign for the relief of unemployed studio labor, according to C. C. Burr, following a meeting of the organization's directorate.

Declaring that the unemployment situation is appalling, and charging that efforts have been made to minimize conditions, Phil Goldstone urged support of the cause. The directors passed a resolution, to be presented to the entire membership, to the effect that each member contribute a certain amount toward a relief fund. Trem Carr, Monogram producer, was elected to the board, now comprising 10 members.



STRONG

PORTABLE TYPE REFLECTOR ARC LAMP

The sensation of the industry—this new lamp designed for projection of 35 or 16 mm. film.

Gives a brilliant picture as large as 8 to 12 feet wide, even on porous screens, making it especially valuable with sound equipment.

Operates from any lamp socket with current from 8 to 16 amps. Weighs less than 25 lbs. Size 18 in. x 12 in. x 10 in. Extremely simple in operation.

A new rectifier unit as companion to this lamp is also available.

For Sale by Independent Supply Dealers

The Strong Electric Corporation

2501 LAGRANGE ST., TOLEDO, OHIO

Export Office:
44 Whitehall St., New York City, N. Y.

ON BROADWAY

Week of January 30

CAPITOL	
Bali	Fitzpatrick
CRITERION	
Old Songs for New	Paramount
Paramount Pictorial	Paramount
MAYFAIR	
Through the Ages	RKO Pathe
Mother-in-Law's Day	RKO Pathe
The Romeo Monk	RKO Pathe
PARAMOUNT	
It Ought to Be a Crime	Paramount
Screen Souvenirs No. 6	Paramount
Paramount Pictorial No. 6	Paramount
Roaming	Paramount
RIALTO	
Ole Man Rhythm	Paramount
My Baby Just Cares for Me	Paramount
The Arabian Shrieks	Paramount
RIVOLI	
Minnie the Moocher	Paramount
ROXY	
Voice of Hollywood No. 10	Tiffany
STRAND	
The Naggers at the Opera	Vitaphone
Sportslants No. 5	Vitaphone
The Imperfect Lover	Vitaphone
WINTER GARDEN	
Battling Bosko	Vitaphone
The Wise Quacker	Vitaphone
Hello Good Times	Vitaphone

British Quota Law Expected To Pass in British Columbia

Legislation requiring all film houses in British Columbia to show a certain quota of films made in the British Empire is under preparation at Victoria and will be submitted to the Conservative caucus at its February meeting.

It is generally expected to be adopted and handed to the legislature. The plan results from a government inquiry which alleged the existence of a film combine in Canada. Under present conditions, the government believes it is difficult for theatres to secure an adequate supply of British-made pictures.

Clarke Resigns as Warners' Far Eastern Representative

Horace L. Clarke, long prominent in the export field, has resigned as Far Eastern representative of Warner-First National, with headquarters in Tokio, to enter another activity. He will return to the United States.

Clarke was in Australia for a time for David P. Howells when the latter owned the Warner-First National foreign franchise. He later represented Howells in the Far East. Joining First National under Bruce Johnson, he transferred to Warner-First National.

Van Beuren Will Release 12 Chaplin Silents with Sound

The Van Beuren Corporation will shortly release 12 of the old Charlie Chaplin silent short comedies, synchronized with sound effects and music. RKO will distribute.

Gene Rodemich, musical director for Aesop Fables, another Van Beuren product, is handling the synchronization.

SOUND PRODUCTION

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 110

Bluebook School Question No. 110 *was*: *"(A) Name the various things to be examined and tested before each show is started. (B) Tell us how you would mark the projector so that the exact point at which the intermittent movement starts to move and stops may be instantly, conveniently and accurately determined. (C) Describe correct method of handling records and placing them on a turntable. (D) How fast does the turntable rotate? (E) What may be the effect of holding the hand on turntable to make a quick stop? (F) What will be the effect of any variation in turntable speed?"*

The following made acceptable answers (remembering that the term "acceptable" is construed to mean that the answer was in the main correct, or at least correct enough to convince me that the one who made it has at least a fairly comprehensive understanding of the points involved):

Herman Billings*, Lester Borst*, C. Rau and S. Evans*, George A. Artley*, Roy Arntson*, G. E. Doe*, Pat O'Brien*, Tom Turk*, Bill Doe*, John Williams*, T. Van Vaulkenburg*, J. T. Loat, T. Wylie*, J. Young, James McGuire*, Lewis A. Goldman, D. Hotaling*, D. R. Robbins, Andrew McPherson, George Danields, F. G. Caton, Frank D. True, William Sudbury*, Will Peck, W. D. Samuels, P. L. Landry, Richard L. Lomax*, Harry Lidding*, Bert Johnson, Thomas Rodney, Frank Peters, Andrew McPherson, Larry James*, William Edwards, S. R. Anderson, Lon T. Grady, W. D. Singleton, George Thompson*, D. Cole, Frank Oliver, George A. Artley*, John Flynn, D. Lantry and T. L. Davidson, O. Cranby, P. H. Bondom, R. L. Little, Mike McGuire, Andy Bailey, Dave Lode, A. Rangor, Sam and Andrew Wells, T. L. May, Thomas McGruder*, Chick Peters, U. K. Hobert, Dan Roxbury, R. J. Arntson*, K. L. Knight*, Tom Wignath, Henry Sicmann*, John Cermak, William Broadbent, S. T. Jones*, John G. Farmann, R. Lester*, Tom Murphy, Andy Rangor, William Bogert, H. G. Tonlin, Cyrus Wentworth*, James Ledbetter, F. G. Garison, Kent Garman, James Devoy*, Sackman and Tracy, S. T. Jones and Frank Tubel. (An asterisk denotes the author of an especially good answer.)

I have selected the reply of Bill Doe for publication. He says:

"As I understand the meaning, Section A means only what points should be inspected, not including proper threading of film, etc. Answering on that basis, both apertures should be inspected to make sure no dust, lint or other things adheres to their edges, and that there is no deposit on the metal surfaces the film comes into contact with in passing through either of the gates. That, and seeing that disc records are clean is, I believe, all the actual inspection the apparatus requires each time, except before starting the first show for the days, when many other things should have careful attention.

"(B) Several methods may be followed, but the most simple, easily applied one is to make a chalk mark on the rotating shutter and another opposite it on its casing, first having carefully brought the intermittent movement just to the point where the intermittent sprocket ceases to move.

"However, this will vary with different projectors. The rear shutter of the Motiograph DeLuxe, for example, cannot be marked thus. The Simplex shutter, on the other hand, can. If a front shutter is used, then one has only to make a chalk mark at the top of the shutter, and that is that. I repeat, the procedure will vary with different projectors. The thing is to establish a mark on some rotating member and on another close to it on a stationary member, so that when the two are opposite each other we may know the condition sought exists.

"(C) Records should be stored in a dustproof case. They should be handled very carefully, laid upon the turntable with both hands, dusted off thoroughly and so placed that the needle will be exactly at the starting mark. After being properly set in its holder, the needle should be dropped very gently into the groove, and the arm given a gentle shove sidewise to make certain the needlepoint is in place in the groove. When the record has been played, it should be removed and stored immediately, since if it remains on the turntable it will of course gather dust, some of which will lodge in the groove bottoms, where it will later assist materially in quickly flattening the needlepoint and in the damaging of the grooves.

"(D) The turntable rotates at the rate of 33 1-3 revolutions per minute, or that number of revolutions to each 90 feet of film projected.

"(E) Using the turntable as a brake sets up the danger of ripping out gear teeth, as has happened many times. The leverage of the turntable against the gearing is so great that if the braking effect be heavy a very heavy strain is set up.

"(F) Variation in turntable speed will cause a variation in reproduced sound known as 'wows' or 'flutters.' The speed of reproduction is varied by turntable speed variation, of course, and we all. I think by now very well know the effect of that. Increased speed operates to produce sound of higher, and decreased speed of lower, tone."

Selecting Officers

In the current issue of the General Bulletin from the general office of the IATSE and MPMO, appears an article entitled, "Eliminate Prejudice in Selection of Local Officers," which is deserving of high commendation. I quote the following paragraph:

"Organized labor is facing a test. The organizations which are sound will come through intact, but it is not to be expected that where a union is handicapped by anything short of the best in the way of leadership, it will escape suffering. . . . In the selection of leaders the members should look them over for honesty, energy and ability, giving some care to avoid the impulse to even up a grudge or to pay a compliment to some 'good fellow' who may not be qualified to fill the position to which he aspires."

For many years I was myself an active union man, starting first in the Brotherhood of Stationary Firemen in about 1885, or perhaps a year or two later. Anyhow, it was not long after its formation. I can well remember what very slight attention was paid to the selection of officers best fitted to the work. That was just something that was not done, with the result that unions were constantly embroiled in strikes and other troubles, many of which would unquestionably have been avoided had the leadership been of better quality.

Whoever wrote that Bulletin article wrote wisely and well. It is to be most sincerely hoped that his advice will be heeded.

MUSIC AND TALENT

STAGE SHOWS

New York Paramount

Week ending February 4

The current stage-show, "Illustrated Songs," devised and staged by Jack Partington, proved less attractive than Partington's usual presentations, nevertheless the audience apparently cared not for that but only for the fact that Bing Crosby and Lilyan Tashman were the headliners. The show is in five distinct parts, the first being the presentation of "illustrated songs" as done thirty years ago. In this, Miriam Lax nicely sings "All that I Want is You," as the old time slides appear on the screen. A trailer, covering the years from 1902 to 1932 introduces Mr. and Mrs. Jesse Crawford, who offer the latest style of presenting songs. Seated at their new stage organ consoles, in front of an attractive back drop and playing special arrangements of popular numbers of to-day, the Crawfords prove a decided contrast to the oldtime presentation of songs. Their numbers this week are a special waltz arrangement of "Faded Summer Love," and the latest marching song, "I Love a Parade." This last number is built into a production number, first by the use of shots of marching soldiers, flashed on the screen just above the Crawfords' heads and then by the 16 Danny Dare girls, in grenadier uniform, doing a march and baton wielding routine. Number three offering is dance routines by the Six Steppers. These colored boys work well together and then offer challenge time steps. These are no better than from the usual colored dance teams but the novelty of six of them dancing together and the manner in which their act was staged proved attractive and earned them good applause.

Number four spot opens to a dark stage with a pin spot played on Bing Crosby, who sings "Cuban Love Song." As he sings, the stage is slowly lighted and behind him appear the 16 Danny Dare girls, posed on the slowly rising stage-elevator. After it reaches the level of the stage the girls, dressed in colorful costumes, go into a simplified rumba routine, and, at the finish of the song, make their exit the same way that they came on. Bing offers two more numbers, "Spend an Evening in Caroline," and "Is That the Human Thing to Do." These were sung before a plain drop curtain with Bing using a guitar accompanist.

The show closed with "The Interview," a spicy, wise-cracking comedy skit, featuring Lilyan Tashman, Bing Crosby and Sid Silvers.

Miss Tashman has an opportunity to live up to her reputation of being the "screen's best dressed woman," for she is dressed in most beautiful gowns. Crosby surprised (at least this reviewer) by showing actual human traits and an ability to portray a character other than that of a crooner. The cross-fire wise-cracking between Miss Tashman, Crosby and Sid Silvers certainly proved entertaining.

Show seen Friday evening. Business SRO. Feature picture, "Tomorrow and Tomorrow," with Ruth Chatterton and Paul Lukas.

Operating Beacon

Central Amusement Corporation is the new firm operating the Beacon theatre, New York, following expiration of Warner Brothers' lease. The policy of picture and stage shows will be continued.

ARLO HULTS



Hults, who is well known in New York theatres, is the new featured organist at RKO's "ace" Brooklyn house, the Albee. Hults offers an intimate style of work that goes a long way in making him popular with his audiences. He also has a very nice singing voice which is a featured part of every solo. You can see for yourselves that he is personable, and hearing about his other abilities should be conclusive proof of just why he is a good attraction for any house.

Warner Vaudeville Revue To Be of Intimate Variety

The Warner Hollywood vaudeville revue, opening within a week, will be one of the most original ever to reach the patrons of a motion picture theatre, according to Harry L. Charnas, general manager of Warner Brothers' metropolitan theatres.

Lou Holtz will present an all-star show which includes Vincent Lopez and his Hotel St. Regis Orchestra; the Boswell Sisters, those famous radio singers of the South; the celebrated comedians, Clark and McCullough, with Collette Ryan; Jay Brennan, Venita Gould, Mr. Snake Hips and Miss Snake Hips, Three Little Words, and additional acts.

Intimate vaudeville, Holtz explains, is a distinct departure from the current mode of vaudeville where the fall of a curtain and the change of annunciator cards mark the passing of each act. In his show, even the barrier of the footlights is to be banished. All acts for the Hollywood are being booked through Walter Meyers, head of Warners' Artists Bureau.

It is reported that the policy will be extended to several other Warner houses if it proves the success anticipated.

STAGE SHOWS

Cincinnati RKO Albee

Week ending February 5

There is nothing on the current bill to cause a traffic stampede or crack any house records, but it is satisfactorily diversified.

The rotund, gargantuan comedian, Johnny Perkins, billed as "A Ton of Fun," acts as M.C. The Neal Sisters—Lucile, Ann and Gwyneth—stately blondes, start the bill nicely with their harmonious vocalizing accentuated by their pleasing personalities. The act is labeled "The Blondes in Blues."

"The Runaway Four," patomimic funsters, open as stooges, changing to sailor uniforms, to project a hodge-podge of singing, dancing, satire, clowning and general hokum, with a bit of acrobatics here and there. The backdrop depicts Brooklyn Bridge and the New York skyline.

Gloria Foy, formerly of Cincinnati, with Sam Cricherson and Walter Lane, fills in No. 3 spot. Leading cinema lights are impersonated to piano accompaniment by one of the men. Solo and trio dancing is interspersed.

Perkins puts his own act on No. 4, aided and abetted by Ruth Petty, for whose well-rendered blues singing two of the Neal girls provide the accompaniment on a pair of grands, after which Ruth and Johnny indulge in some smart repartee. Perkins introduces Richard Montgomery, a colored lad in his teens, whom he announces as a recent "find." The young man, who sang "Roses of Picardy," "Two Hearts" (in German) and "Irish Eyes Are Smiling," the two last named as encores, has a voice of excellent quality, especially in the high notes.

Borrah Minevitch and his 12 harmonica musicians, headlined, close the show. This act is framed much the same as when previously presented, although it goes over just as big if not more so. These lads of all shapes, sizes and colors, know their harmonicas, and produce everything from grand opera to grand larceny. Solo dance and a song also are injected, in addition to which Perkins and Lucile Neal come on for a flash of comedy. Later the three Neal sisters and Miss Petty alternate in singing "Shine On, Harvest Moon," accompanied by the harmonica orchestra, with a subsequent request for the audience to join in the singing.

Mortimer Wilson Dead; Composer and Teacher

Mortimer Wilson, American composer and teacher of musical composition, passed away January 28 at his home in New York, of complications in consequence of an attack of pneumonia a month ago. He had seemed to be on the road to recovery. He was in his fifty-sixth year and leaves a wife and his son, Mortimer, Jr.

Publix Boston House Ready

Publix will open its new Paramount-Publix theatre, Boston, on February 5. Seating capacity is 1800. No provision has been made for an orchestra; music will be produced by organs, emanating from the dome of the theatre. "Shanghai Express" will be the opening attraction.

STAGE SHOWS

New York Capitol

Week ending February 4

The main attraction at this deluxe house for the past two weeks has been the MGM picture "The Champ," featuring Wallace Beery and Jackie Cooper. The stage-show, which also has been held over for two weeks, features Benny Davis and His Broadway Stars of the Future. The entire stage-show was one of the poorest attempts to entertain an audience ever evidenced here. With a few exceptions it was exactly the same show that Davis brought here just a short time ago. Credit must be given to the group of talented youngsters Davis introduced; they do work hard and some of them undoubtedly will succeed in becoming real stars some day.

The show closes with Benny's singing of bits of his past hits, which not one-tenth of the audience remembered and the rest didn't care about.

Show seen Friday afternoon, business good.

Portland (Ore) Portland

Week ending January 21

Celebrating the tenth anniversary of Fanchon and Marco, "The Around the World" idea offered a combination of musical comedy, vaudeville and miniature world tour that was most entertaining. In spite of a most unusual and heavy Oregon snowstorm, this stage show registered at least 75 per cent of the week's entertainment.

Harry and Frances Usher, magicians and mentalists, handed out a large assortment of perfectly baffling tricks and an amusing way of presenting them. The humorist skit offered by Tex Morrisey and Company also registered well. Al Nord, a big boy who knows just how to tickle the banjo, and a little girl, Jeanie, had an amusing line of chatter with a double banjo number. The Daniels, lively steppers, and adagio dancers, six colorful teams, gave a whirlwind finish to the act. Clever electrical illusions of airplanes and parachutes, and rapid fire of comment of various countries, covered by airplane in a few minutes, were entertainingly described by the Ushers.

Al Gillette and his Portlanders from the KGW studio provided the musical background, while the Paramounteers took a week off.

Stanley-Warner to Use Acts, Orchestras in Neighborhoods

The Stanley-Warner Company will definitely begin operation of its long-expected plan to use vaudeville in its larger Philadelphia neighborhood houses, on February 6.

The three houses selected, Uptown, Circle, State, will all employ orchestras. The plan was discussed four weeks ago as a means of employing the jobless musicians, coincident with the settlement of the musicians' strike.

$74,891 of $300,000 Raised To Assist Idle Musicians

Contributions totaling $74,891 so far have been received in a drive to aid unemployed musicians, it was announced by Walter Damrosch, chairman of the campaign committee at a luncheon this week at the St. Regis Hotel in New York. The goal of the campaign is the accumulation of $300,000.

Hollywood, Hollywood

Week ending January 30

The current bill bids fair to break all previous records, judging by the crowds which had Hollywood's largest theatre jammed to capacity long before the first matinee. The management is to be commended highly for presenting such a program. It has stopped at nothing to give the patrons ace-high entertainment and the favorable response for everything on the bill speaks well for the audience's appreciation.

Opening with the world premiere of "Union Depot," First National's latest picture, the line-up clear through the three-hour show was 100 per cent amusement. Following the feature Gaylard Carter, house organist, gave a pleasing organ solo to a good hand; an interesting short subject, "Movie Album," showed sex appeal and horses galloping backwards as we knew it in the days before microphones were to be an instrument in guarding the virtue of our heroines. This feature alone was worth the matinee admission, and drew many a laugh. Overture by Jesse Stafford's band followed (report on "Overture" page). Following the Stafford aggregation, the house blacked into a trailer announcing Gene Dennis, Psychic wonder. Without the usual Egyptian assistants, without Crystal gazing and without the general hokus-pokus, Miss Dennis made a straight-forward, half-shy entrance which immediately inspired confidence, and which she immediately justified by her amazing answers to the public's questions. Miss Dennis is unquestionably the reason for the SRO status of the house. As the show caught, Miss Dennis apparently threw light on a murder mystery. No fake to this girl, she's great. More shows like this and the public's belief in Santa Claus may return. Credit for this fine show goes to Frank Newman, Weiss and anyone else connected with it.

NBC Seeks Empire State Mast For Television Broadcasting

The National Broadcasting Company is seeking the use of the dirigible mooring mast atop the Empire State Building for broadcasting sound pictures to radio audiences via television, according to M. H. Aylesworth, NBC president.

Televised images will soon be greatly improved over the best transmitters in use today, Aylesworth said in an address on Welfare Island, in New York, this week.

Report Stage Acts Successful

Five Hartford, Conn., theatres are supplementing their film programs with stage shows at popular prices. The additions are said to have resulted in increased box office returns.

Stage Bills in the South

Practically all theatres in Tampa, Florida, are offering stage attractions with the film program, as is usual in the winter months, when numerous of the stage players move to the south. Generally there is no advance in prices.

Bolger Succeeds Young

James C. Bolger has been named to succeed Theodore C. Young as head of the Paramount Publix real estate department. He has been affiliated with various retail concerns for many years in real estate work.

UP AND DOWN THE ALLEY

HELLO, EVERYBODY

"Community-singing" is now an institution 'way up in Fairbanks, Alaska, according to a letter from **Don Adler,** chief organist of the circuit of theatres there. . . . **Lee Woodbury,** organist at the Oritani in Hackensack, N. J., not only gives his audiences plenty of novel organ solos but has even put on a big show, using local talent, writing the music and producing it all himself. . . . The idea went over so well that the management has asked him to produce another in the near future. . . . **Dick Betts** is now featured at the Warner Brothers Winter Garden, Jamestown, N. Y., and according to the local newspapers is quite an acquisition to the house. . . . Did the resemblance between **Tommy Christian,** who is playing the Loew vaudeville circuit, and **Paul Ash,** daddy of all masters of ceremonies, ever strike you. . . . Gosh, I saw Tommy work the other day and his looks and many of his mannerisms were just like those of the "old master." . . . **Ray Teal,** who has done m.c.ing all over the country, is now at the Olympia, Miami, for the "winter season" . . . lucky chap. . . . There are two new organists over in Brooklyn now. . . . One, **Bob West,** is the "prodigal son" returned home at the Fox . . . while the other is **Arlo Hults,** RKO featured man. . . . **Billy Long,** m.c. and musical director, well known throughout the country, is now at the Ridgewood, Brooklyn . . . and doing very well. . . . The *Schenectady Union-Star* recently devoted an entire page to **Bettye Lee Taylor,** formerly of the RKO Proctors and known throughout the country as "Queen of Harmony" through her broadcasts from radio station WGY. . . . Bettye is now at RKO's new house, the Plaza, a straight picture house. . . . She is starting right out with a "Sunshine" club and also an "Organ Club" for the kiddies. . . . **Dick Hartigan,** who was at this house, is now featured at his old stand, the Warner in Troy. . . . **George Latch** is no longer "pushing the pedals" on an organ . . . No, sir . . . he's making "dough" in a different way. . . . He has gone into partnership with another former organist, **John Copeland,** in the baking business. . . . **Ken Wright,** formerly of Lloyd's, Memominee, and more recently of the State, Rhinelander, Wis., is back at his old stand. . . . **Harry Zimmerman,** formerly of Chicago, is now known as "Zimm, the Zippy Zestful Organist" and is at the new RKO Palace, Albany. . . . **Al Forest,** former Publix and Warner organist, is now at the Palace, Danbury, Conn. . . . **Warren Yates,** featured at the Fabian, Paterson, N. J., and over radio station WODA is a "guy" to see when you have that blue feeling. . . . He's a great fellow and everyone who knows him is anxious to join his club. . . . Yates tells me that **Eddie Molteni,** known as the "Old Maestro of the Fabian," in his spare moments takes a trip on the good ship, "Clarinet" . . . and that **Harold Lewis** (Luke the Deacon) is still on deck around those parts. . . . **Don Miller,** featured organist at the Olympia, Miami, has a beautiful prize Persian cat named "Cuddles," that has traveled nearly all over the United States. . . . **Bing Crosby,** after playing the New York Paramount for three or four months, opens at the Brooklyn Paramount the middle of this month. . . . **Russ Colombo,** Brooklyn's favorite, will take a band over the RKO circuit, 'tis said. . . .

ED DAWSON

ORGAN SOLOS

BILLY MUTH (Des Moines Paramount), who is on his fifth week, continues to surprise the audiences with many different kinds of organ novelties, which, naturally, are getting him talked about, and, of course, helping him. His first solo was a "Hello," which introduced him and the singing of popular tunes by the audience. His second was a distinct departure from the first; this was a "letters" idea and in it Muth proved his ability to play difficult numbers as well as popular. The outstanding bit of this solo was his playing of "Rigoletto," the opera. For the Christmas solo he offered an orchestra-organ production which was beautifully presented. The New Year show included plenty singing numbers and the novelty of hearing him play both the organ and trumpet, simultaneously, was enthusiastically received by this audience. This week he again offers something different, this one being "A Chinese Fantasy." Though it is not as novel as his previous solos, it is being well received.

DICK LIEBERT (Jersey City Loew's) offered another of his "Sing with Dick Liebert," community-song fests this week, featuring old and new "theme songs." Liebert opens with a smart bit of talk and then goes into "Hail, Hail, the Gang's all Here," the audience clapping hands as he plays. The beautiful numbers, "Time on My Hands" and "River Stay 'Way from My Door," are then sung by the audience. Dick then has them sing two old-timers, "'Til We Meet Again" and "Moonlight and Roses." A "challenge contest" to the tune, "Goodnight Sweetheart," was next offered and then the solo closed with a special parody about well known advertisements, to the tune, "River." Audience reaction was good.

ELSIE THOMPSON and **MERLE CLARK** (Brooklyn Paramount) presented five practically new popular tunes for their spot in the program this week. Merle started proceedings with a smart send-off (orally) for the new numbers and then he and Elsie, who is seated at the twin console, play them in their nice style that makes singing so easy. The tunes were: "All of Me," "Too Late," "Rain on the Roof" (this was played with a special arrangement as an organ duet), "One More Kiss" and "Home." The beautiful rustic scenic effect used throughout the solo was enhanced by a rain effect on it as Miss Thompson and Mr. Clark played their duet. The audiences surely enjoy singing here, and proof of this team's popularity is in the fine applause given them after each performance.

KEN WIDENOR (Hackensack Fox) the new organist here is setting himself in well with the audience right from the start, with his efforts to give them solos, built around current events.

His first solo at this house is called "Song Show," and is explained orally by Widenor as "an exhibit of songs," and was compiled with the thought in mind that, there being so many other exhibits and shows in New York, he would offer his "Song Show."

Exhibit number one was a comedy song, "Sittin' in the Movies," with special lyrics which proved laughable to the audinece, incidently starting them off right with the following songs, which they sang: "Cryin' for the Carolines," "An Evening in Caroline," "Home" and "River Stay 'Way from My Door." It appears as if Widenor has moved into this city to stay. He is a good musician and the audience like him.

RAY TURNER (Columbus Palace) reintroduced community-singing here for the first time in two years. His opening solo was entitled "Hello Columbus" and incorporated tunes popular with the audience, who sang them very well. The opening lyric was a special, written to "Time to Fall in Love," and carried as its theme something about the prodigal song stopping his wanderings to hear how Columbus could sing. This was written in such a manner that it got a lot of laughs and "thawed" the audience quickly.

Next was a community chorus, sung rather feebly to the regular words of the first song. Turner counteracted this by giving them a clever and laughable chorus, written to "99 Out of a 100." A special "challenge" chorus of "Good Night Sweetheart," followed, and was really sung by the boys and girls. This number got them in a happy mood and when Turner followed with that old favorite, "Let Me Call You Sweetheart," every one joined in the singing. Two choruses with special lyrics to "Stars and Stripes," and a final chorus of "Shine on, Harvest Moon" brought the novelty to a close. Turner is personable, a good showman and musician and if he keeps up the way he has started, the audience will want him for a long time.

EARL ABEL (San Antonio Texas) offered as his final organ solo at this house the following song slides: "Let Me Call You Sweetheart," "When the Blue of the Night," "Lazy River," "Faded Summer Love" and "Sleepy Time Down South." All were presented beautifully by this organ magician and the audience sang and how! This organist has been the most popular ever to play this de luxe theatre, and his four-year stay ends with the regret of his following.

OVERTURES

SAMUEL BENAVIE (Detroit Michigan) is heard again as guest conductor of the Michigan orchestra. He selected an overture consisting of modern arrangements of the better-known Irving Berlin song hits, starting off with "This Is The Life." Then come "Alexander's Rag-Time Band," "All Alone," "Lady of the Evening" and "Everybody's Doin' It," followed by the war-time favorite, "Oh, How I Hate to Get Up in the Morning," into which the musicians collectively put plenty of energy. The high point of the overture is Venavie's violin solo, "Reaching for the Moon," which he plays with a delicate touch and the hand of a master musician.

DAVID MORDECAI (New York Fordham) and his RKOlians presented a "Medley of Popular Hits," as their overture for last week. Opening with a compilation of numbers, Mordecai then features a violin solo by himself of the popular tune, "Cuban Love Song." A blue spot is thrown on him as he plays and at finish of the number, this audience proved their appreciation of his efforts by applauding him very well. A real "hot" arrangement by Jack Shaines (one of the boys in the band) of the ever-popular "Tiger Rag," is used for the closing number. Mordecai is a personable and capable chap, who takes special pains to present his overtures in an up-to-date and snappy manner, and to the liking of his audiences.

YASHA BUNCHUK (New York Capitol) and the Capitolians this week presented an overture called "Radio Echoes," which was far the best presentation of its kind this great orchestra has offered in a long time. The overture incorporated numerous theme songs from popular radio broadcasts and was Mr. Bunchuk's own compilation. It ran for 12 minutes and each minute of it was entertaining.

JESSE STAFFORD (Hollywood Hollywood) and his band, still a strong draw here, offered a production overture this week which made use of not only the band of 17 but four other entertainers as well. The band appeared in a setting beautiful in its sheer simplicity. The musicians, dressed in trim naval officers' uniforms, were seated in a semi-circle of Roman pillars with only a cream colored "cyclorama" for a background. The lighting on this set was continuously changed and well handled.

"Lady of Spain" was the first band number, augmented by an unannounced Spanish dancer. Glen Dale, a very fine tenor, next favored with "Song of Songs" and "Bend Down Sister," as Gertrude Fischer offered sensational acrobatic dancing. Martha Vaughn won top honors with a beautiful rendition of "Dream Lover," though her encore, something about "Cheri," was a sad letdown. "Anchors Aweigh" played as a band number made a strong finish.

RUBINOFF (New York Paramount) and the Paramount Orchestra offer a compilation of "Friml Melodies" for their presentation. Opening with "March of the Three Musketeers," and modulating cleverly into the soothing strains of "Allah's Holiday," "Rose Marie," and "Indian Love Call," Rubinoff proved his superior knowledge of showmanship by closing with the soul-stirring "Song of the Vagabond King." Rubinoff's own violin solo, "Indian Love Call," earned him fine applause, and the entire orchestra was given an ovation.

LOU KOSLOFF (Oakland Paramount) and his orchestra offer a novelty this week in the form of a number arranged to represent a night in a clock store. The medley that has been arranged include both classical and popular numbers having to do with clocks and there is much lively winding, ticking and striking.

The inevitable "Four O'Clock in the Morning" is played with delightful abandon and the musicians have a lot of fun playing the "Blue Bells of Scotland" on bells of different tones. Full use is made of the organ, with the organist kept busy producing effects.

Lou Kosloff has gathered a splendid aggregation of musicians around him at this new house and is getting splendid results.

TECHNOLOGICAL

New Committees of the SMPE

As extensive and comprehensive as the activities of the Society of Motion Picture Engineers have been, so many are the ramifications of motion picture engineering that new arms of the society are required from time to time, in order to reach out into realms hitherto unexplored. New committees must be added to the list from time to time, not only to study some of the older phases of motion picture technology, but to keep abreast of the advance of the art and the trends of the times. (As acceptances are received by the committee chairmen, personnel will be announced.)

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The recent inception of a new branch of the industry, that of designing and supplying motion picture equipment for use in the home, made it necessary to establish the new Committee on Non-Theatrical Equipment, whose function it will be to study all matters relating to non-theatrical home equipment. This new committee is now in the process of formation, and is headed by R. E. Farnham, of the National Lamp Works at Nela Park, Cleveland, Ohio. It is to report on the progress made in the development of home equipment, to make recommendations to the Standards Committee, and to make suggestions with regard to the various processes involved.

A new committee known as the Committee on the Development and Care of Film, under the chairmanship of R. F. Nicholson, of Fox Film Corporation, has also been created. Its function is to study and investigate the various processes through which film passes during development and fixation, and the methods of caring for the film up to the time of arrival in the projection room of the theatre.

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The function of the new Committee on the Preservation of Film is to study the various requirements for preserving film, particularly film of historical interest. This committee, under the chairmanship of W. H. Carson, of the Agfa Ansco Company at Binghamton, N. Y., is to collaborate with representatives of the Motion Picture Producers and Distributors of America, the National Fire Protection Association, and of the United States Government, with regard to methods of storing, preserving, and making suitable copies for use, of films of historical interest to be stored in the National Archives Building, recently provided for in the Congressional budget. The data and information on these subjects which will be obtained by the committee will be of great value also to producers and exchanges, with regard to the methods of storing and preserving film which they are now using.

Another new committee, known as the Museum Committee, has been formed under the chairmanship of W. E. Theisen, of Hollywood. The function of this committee is to search for and solicit motion picture apparatus, samples of film, etc., of historical interest and worthy of preservation in a suitable museum selected for the purpose. This committee is to collaborate with the Historical Committee in discovering relics worthy of preservation and in determining their value as contributions to the art of motion picture engineering.

The reports of these new committees, together with those of the older committees, will be published from time to time in the Journal of the Society. Any information regarding their activities and the results obtained therefrom, and regarding membership in the Society or subscription to the Journal may be obtained from the General Office of the Society of Motion Picture Engineers at 33 West 42nd Street, New York.

Aperture Standards

During the past month or so the Standards Committee of the SMPE has been busily engaged in studying the problem of establishing dimensional standards for the apertures of projectors. Although the introduction of sound into the picture took place several years ago, no efforts were made to revise the size of the picture frame to conform to the space requirements of the sound track. Accordingly, the available photographic area ceased to have the 3 x 4 ratio which was always desired, and the projectionists of necessity had to adjust the aperture opening of the projectors to provide a shape of picture more pleasing to the eye than the almost square shape provided by the available picture area of the film. As a result, the image of parts of the action photographed on the film, particularly the tops and bottoms, never reached the screen.

The recommendations recently made by the SMPE Standards Committee provide for aperture dimensions of 0.590 inch in height by 0.825 inch in width, the increase in width admitting of an increase in the width of the action being photographed, and the particular value chosen for the height providing for a picture of pleasing proportions in class "A" theatres employing projection angles as great as 27 degrees.

The Standards Committee is also beginning an intensive study of the problems facing the introduction of 16 mm. sound on film equipment. The standardization at as early a date as possible, of matters relating to the design and production of this equipment is of considerable importance, for, by virtue of the means employed to arrive at such standardizations, the particular standards adopted will reflect the concerted opinions of those vitally interested in the matter, and will indicate a definite path to be followed, thereby avoiding much confusion that would follow if each were to go his separate way.

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SMPE Fellowship

Through the Society of Motion Picture Engineers, and due primarily to the efforts made by Mr. J. I. Crabtree, president of the society during the past two years, to interest in the project various individuals and corporations, Mr. George Eastman of the Eastman Kodak Company very generously donated $1,500 for the establishment of a fellowship at a university to be decided upon by the society.

At a recent meeting of the Board of Governors of the SMPE it was decided that the University of Rochester be invited to accept this fellowship: and that although the administration of the fellowship is to be left entirely in the hands of the University accepting it, the society will be glad to assist in its administration through the medium of the Projection Theory Committee.

The purpose of creating the fellowship is to enable the recipient, by conducting researches on problems directly concerned with or cognate to motion picture engineering, to add to the store of information on motion picture technology already collected, and being collected, by many individuals and corporations, and particularly by the Society of Motion Picture Engineers.

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Washington Convention

The Spring (1932) Convention of the SMPE is to be held in Washington, D. C., May 9 to 12, inclusive. Convention headquarters are to be at the Wardman Park hotel, where the technical sessions are to be held. Special convention rates are to be provided by the hotel for members of the society attending the convention.

An interesting program is being arranged by the Papers Committee, under the chairmanship of O. M. Glunt, and by the Convention Arrangements Committee, under the chairmanship of W. C. Kunzmann.

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New Bell and Howell Lens

Bell & Howell, Chicago equipment manufacturers, announces a new Varo lens, which, it is claimed, makes it possible to approach or recede from the object being photographed without moving the camera. It is also claimed that closeups can be taken without any extraneous noise.

Critical definition is said to be possible at any distances. The lens will be manufactured, according to the manufacturers only on special order.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonda	Dorothy Reviere-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Leasa	Oct. 15	59	Oct. 31
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec. 15	59	Jan. 9,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Jan. 15,'32	60	Jan. 30,'32
Monster Walks, The	Rex Leasa-Vera Reynolds	Feb. 1,'32	60	
Night Beat	Jack Mulhall-Patsy R. Millar	Nov. 30	62	Dec. 26
Sally of the Subway	J. Mulhall-D. Revier	Jan. 1,'32	60	Jan. 23,'32
Sky Spider, Tha	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Sept. 1	63	Oct. 3
Maid to Order	Julien Eltinge-Geo. Stone	Oct. 1	73	
Night Life In Reno	Virginia Valli-Jameson Thomas	Nov. 1	72	Aug. 8
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasura	Conway Tearle-Carmel Myers	Sept. 1	66	
Unmasked	Robert Warwick	Oct. 1	62	
Whita Renegade		Jan. 2,'32	66	
Without Honors	Harry Carey		66	Jan. 16,'32

Coming Feature Attractions

Title	Star
Across the Line	Harry Carey
Auctioned Off	
Border Devils	Harry Carey
Bridesmaid	
Confidential	
Cross Examination	H. B. Warner-Sally Blane-Natalie Moorhead
Hurricana Rider, The	Harry Carey
Loneliness	
Trusty Triggers	Harry Carey
Where Ara Your Children?	

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 28
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Troubla	Bob Custer	Sept. 22	60	
Human Targets	Buzz Barton	Jan. 10,'32		
Quick Trigger Lee	Bob Custer	Nov. 24	60	

Coming Feature Attractions

Title	Star		
Oanca Hall Kisses		6 reels	
Blazed Trails		6 reels	
Bull Oog Edition			
Driving Oemons			
Fighting Gloves			
Gambling Sex			
Guns and Saddles		6 reels	
Highway Riders		6 reels	
Kid Cowboy	Buzz Barton	Mar. 10,'32	
Lure of the Range		6 reels	
Mark of the Spur	Bob Custer	Feb. 10,'32	6 reels
Murder at Oawn	Mulhall-Dunn	Feb. 15,'32	6 reels
Rip Roaring Broncs		6 reels	
Rio Grande Raiders		6 reels	

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Raviewed
Air Eaglas	Lloyd Hughes-Norman Kerry		6 reels	

Coming Feature Attractions

Title			
Hellon's Last Cruise		6 reels	
Rose of Chinatown		6 reels	
Streets of Shadows		6 reels	

B. I. P. AMERICA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan. 15,'32	65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	Feb. 15,'32	70	Jan. 16,'32
Fascination	Madeleine Carroll	Jan. 15,'32	70	
Flying Fool, The	Henry Kendall-Benita Huma	Feb. 1,'32	72	
Gables Mystery, The	Lester Matthews-Anne Grey	Feb 10,'32	72	
Glamour	Seymour Hicks		73	July 4
Gipsy Blood	Marguerite Namara		91	Dec. 5
Hobson's Choice	Vioal Lyel		65	Oct. 24
Many Waters	Lillian Hall-Davies	Mar. 1,'32	70	
Men Like Thesel	Sydney Seaward	Jan. 15,'32	45	Dec. 5
My Wife's Family	Gene Gerrard	Feb. 10,'32	63	

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Challenger, The (Tent.)	Ben Lyon-Constance Cummings	Jan. 20,'32		
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blanc	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3	63	Jan. 30,'32
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Inn Kolth	Nov. 21	68	Nov. 28
Fifty Fathoms Oeep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 28
Fighting Marshal, The	Tim McCoy	Dec. 18	58	
Forbidden	Barbara Stanwyck-Adolpha Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	82	Nov. 28
Lover Come Back	Jack Mulhall-. Cummings-B. Bronson	Dec. 25	63	June 20
Maker of Men	Jack Holt-Richard Cromwell-John Wayne	Dec. 25	67	Dec. 26
Menaca, Tha	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32		
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec. 10	75	Dec. 5
Miracla Woman, Tha	Barbara Stanwyck	July 20	87	Aug. 22
One Man Law	Buck Jones	Dec. 4	80	
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Ridin' for Justice	Buck Jones	4,'32	64	Jan. 16,'32
Secret Witness (Reviewed under title "Terror by Night")	Wm. Collier, Jr.-Una Merkel	Dec. 12	68	Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Fighting Fool, Tha	Tim McCoy			
Final Edition	Pat O'Brien-Mae Clarke			
High Speed	Buck Jones			
Love Affair	Dorothy Mackail-Humphrey Bogart			
Monster, The	Jack Holt-Constance Cummings			
Shopworn	Barbara Stanwyck-R. Toomay			
Shot Gun Pass	Tim McCoy			
South of the Rio Grande	Buck Jones			
Substitute Wife, Tha				
Texas Cyclone	Tim McCoy			
Three Wise Girls	Jean Harlow-Mae Clarke-Walter Byron-M. Prevost			
Vanity Street				
Zelda Marsh				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Train, The	N. Stuart-M. Oay-H. Hopper	Aug. 1		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Ooris Kenyon	Sept. 5	70	Apr. 18
Compromised (Reviewed under the title "We Three")	Ben Lyon-Rose Hobart	Dec. 5	65	Sept. 12
Five Star Final	Edward G. Robinson	Sept. 26	89	June 27
Her Majestry, Love	Marilyn Miller-Ben Lyon	Dec. 15	76	Nov. 14
Honor of the Family	Bebe Oaniels	Oct. 17	66	Oct. 24
I Like Your Nerva	O. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 8
Men of the Sky	Irene Oelroy-Jack Whiting	June 20	88	
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14
Safe in Hell	Dorothy Mackaill	Dec. 12	75	Oec. 26
Woman from Monte Carlo, The	Lil Oagover-Walter Huston	Jan. 9,'32	58	Jan. 9,'32
Union Oepot	D. Fairbanks, Jr.-J. Blondell	Jan. 30,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Ooctor	R. Bathelmess-M. Marsh	Mar. 5,'32		
Crowd Roars	Cagney-Blondell			
Dangerous Brunette, A	Kay Francis			
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32		
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Mar. 26,'32		
Hatchet Man, The	Edw. G. Robinson	Feb. 6,'32		
Rich Are Always With Us	Ruth Chatterton			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill	Will Rogers	Nov. 22	70	Oct. 24
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan. 24,'32		Jan. 9,'32
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Dance Team	James Dunn-Sally Eilers	Jan. 17,'32		Jan. 2,'32
Delicious	Gaynor-Farrell	Dec. 27	106	Dec. 12
Goldie	Harlow-S. Tracy-W. Hymer	June 28	68	July 11
Good Sport	Linda Watkins-John Boles	Dec. 13	68	Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8	59	Oct. 10
Holy Terror, A	George O'Brien-S. Eilers	July 19	53	July 25
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32		Dec. 5
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
Skyline	T. Meighan-H. Albright-Mauraen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn-Linda Watkins	Oct. 25	71	Sept. 26
Snider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Stepping Sisters	Louise Dresser-Wm. Collier, Sr.-Minna Gombell	Jan. 10,'32	59	Dec. 12
Surrender	Warner Baxter-Leila Hyams	Dec. 6	69	Dec. 5
Their Mad Moment	Baxter-Mackaill-Pitts	July 12	57	
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wickad	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17

(THE RELEASE CHART--CONT'D)

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon... Violet Heming - Ralph Bellamy-Alexander Kirkland	Mar. 6,'32		
Almost Married				
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 20,'32		
Cheaters at Play	Thomas Meighan-L. Watkins	Feb. 14,'32		Jan. 23,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Vic. McLaglen	Apr. 3,'32		
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 13,'32		
Gay Caballero, The	George O'Brien - Conchita Montenegro	Feb. 28,'32		
Scotch Valley	Warner Baxter-Marian Nixon			
She Wanted a Millionaire	J. Bennett-S. Tracy	Feb. 21,'32		
Silent Witness, The	Lionel Atwill-Greta Nissen	Feb. 7,'32		
While Paris Sleeps	McLaglen-Helen Mack	Mar. 27,'32		
Widow's Might (Tent.)	Joan Bennett-John Boles	Apr. 10,'32		
Young America	Spencer Tracy-Barbara Robbins	May 1,'32		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ben Hur	Ramon Navarro-May McAvoy. (Re-issue-Synchronized)	Jan. 2,'32	128	Dec. 12
Big Parade	John Gilbert (Re-issue-Sound)	Dec. 19	125	
Champ, The	Wallace Beery-Jackie Cooper.	Dec. 5	86	Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31	86	Oct. 24
Emma	Marie Dressier	Jan. 2,'32	73	Jan. 2,'32
Five and Ten	Marion Davies	June 13	89	June 13
Flying High	Bert Lahr-C. Greenwood	Nov. 14	61	Oct. 24
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov. 7	81	Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug. 22	68	July 18
Hell Divers	Beery-Rambeau	Jan. 16,'32	113	Dec. 26
Man in Possession, The	Robert Montgomery	July 4	84	June 13
Mata Hari	Greta Garbo-R. Navarro	Dec. 26	91	Jan. 9,'32
New Adventure of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3	94	Sept. 19
Pardon Us	Laurel-Hardy	Aug. 15	55	Aug. 29
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	Nov. 21
Politics	Dressler-Moran	July 25	73	July 4
Polly of the Circus	Marian Davies-C. Gable	Feb. 27,'32		
Possessed	Joan Crawford-Clark Gable	Nov. 21	76	Oct. 31
Private Lives	N. Shearer-R. Montgomery	Dec. 12	85	Dec. 26
Son of India	Ramon Novarro	Aug. 1	73	Aug. 1
Sidewalks of New York	Buster Keaton	Sept. 26	71	Aug. 15
Sin of Madelon Claudet, The (Reviewed under title "The Lullaby")	Helen Hayes-Lewis tSone	Oct. 24	74	Oct. 3
Sporting Blood	Clark Gable-M. Evans	Aug. 8	84	July 18
Squaw Man, The	Baxter-Velez-Roland Young	Sept. 5	105	
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct. 10	75	July 18
This Modern Age	Joan Crawford	Aug. 29	68	June 13
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov. 28	66	Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines			
Arsene Lupin	Lionel and John Barrymore-Karen Morley			Jan. 16,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb. 13,'32		
China Seas				
Family Affair, A	Robert Montgomery			
Freaks	Wallace Ford-Leila Hyams	Jan. 30,'32		Jan. 23,'32
Grand Hotel	Greta Garbo-John Barrymore			
Passionate Plumber	Buster Keaton	Feb. 6,'32		
Letty Lynton	Joan Crawford			
Limpy	Jackie Cooper			
Lovers Courageous	Rbt. Young-Madge Evans	Jan. 23,'32	77	
Prosperity	Dressler-Moran			
Smilin' Through	Norma Shearer			
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Feb. 20,'32		
Wet Parade	Walter Huston-Dorothy Jordan Neil Hamilton			

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June 27	60	Aug. 9
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	67	Dec. 12
Galloping Thru	Tom Tyler	Dec. 5	58	
Ghost City	Cody-Shuford	Dec. 20	60	
In Line of Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Law of the Sea	All Star	Dec. 15	61	
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Montana Kid, The	Bill Cody	Aug. 10	60	
Mother and Son	Clara K. Young	Aug. 1	60	Aug. 22
Oklahoma Jim	Bill Cody	Oct. 10	60	Jan. 23,'32
Partners of the Trail	Tom Tyler	July 11	64	Sept. 5
Ships of Hate	L. Hughes-D. Sebastian	June 20	65	Aug. 8
Texas Pioneers	Bill Cody-Andy Shuford	Feb. 15,'32		
Two-Fisted Justice	Tom Tyler	Oct. 20	63	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	All Star	Mar. 15,'32	7 reels	
County Fair	All Star	Mar. 1,'32	7 reels	
Midnight Patrol	All Star	Feb. 25,'32	7 reels	
Police Court	Leon Janney-H. B. Walthall	Feb. 15,'32	7 reels	
Single Handed Sanders	Tom Tyler	Feb. 1,'32	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22	95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24	74	Oct. 3
Caught	Richard Arlen-L. Dresser	Aug. 8	68	July 4
Cheat, The	T. Bankhead	Nov. 28	70	Dec. 19
Confession of a Co-Ed	P. Holmes-Sylvia Sidney	July 11	75	
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5	79	Aug. 8
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32	98	Dec. 26
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5	68	Nov. 28
Girls About Town	Kay Francis-L. Tashman	Oct. 3	80	Oct. 17
His Woman	G. Cooper-C. Colbert	Nov. 21	79	Dec. 12
Honeymoon Lane	Eddie Dowling	July 25	71	July 11
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15	80	Aug. 1
Husband's Holiday	Olive Brook-V. Osborne	Dec. 19	68	Jan. 2,'32
Ladies of the Big House	Sylvia Sidney-Wynne Gibson.	Dec. 26	77	Dec. 19
Mad Parade	E. Brent-L. Tashman	Oct. 3	64	May 2
Man I Killed, The	L. Barrymore-N. Carroll-P. Holmes	Jan. 23,'32	94	Jan. 16,'32
Magnificent Lie	Ruth Chatterton	July 25	79	July 25
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
My Sin	Tallulah Bankhead-March	Oct. 3	78	Sept. 19
Night Angel	Nancy Carroll-Fred March	July 18	71	July 11
No One Man	Carole Lombard-Ricardo Cortez-Paul Lukas	Jan. 30,'32	73	Jan. 30,'32
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Rich Man's Folly	G. Bancroft-Frances Dee	Nov. 14	80	Dec. 5
Road to Reno	Charles Rogers	Oct. 17	73	Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July 25	73	
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Silence	Clive Brook-Peggy Shannon	Aug. 29	68	July 25
Smiling Lieutenant, The	M. Chevalier-C. Colbert	Aug. 1	89	July 11
Sooky	Jackie Cooper-Robt. Coogan-J. Searl	Dec. 26	80	Dec. 12
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan. 9,'32	76	Jan. 16,'32
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 16,'32	73	Jan. 23,'32
Up Pops the Devil	N. Foster-Carole Lombard	May 30	75	
Wiser Sex, The	C. Colbert-Wm. Boyd	Feb. 26,'32		
Working Girls	Paul Lukas-Judith Wood. Buddy Rogers	Dec. 12	77	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beach Comber	Phillips Holmes	Mar. 25,'32		
Broken Wing, The	Lupe Velez-Melvyn Douglas			
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar. 11,'32		
He Met a French Girl	Lily Damita			
Intimate	Frederic March-Kay Francis	Feb. 26,'32		
Jerry and Joan	S. Sidney-Frederic March			
Lives of a Bengal Lancer, The	Clive Brook-Phillips Holmes			
Miracle Man, The	S. Sidney-C. Morris	Mar. 18,'32		
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar. 4,'32		
Red Harvest	George Bancroft-Miriam Hopkins			
Sensation (Tent.)	Claudette Colbert-Stuart Erwin-Edmund Lowe	Mar. 25,'32		
Shanghai Express	Marlene Dietrich-C. Brook	Feb. 12,'32		
Sky Bride	Judith Wood - Frances Dee-Richard Arlen			
Through the Window	G. Bancroft-E. Boardman			
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb. 5,'32	80	
Wayward	Nancy Carroll-Richard Arlen	Feb. 19,'32		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Marriage				
Lovebound	Marion Nixon - Neil Hamilton - Sally Blane	Dec. 10		
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1	64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr. - Claudia Dell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 26
Big Shot, The	Eddie Quillan	Dec. 18	66	Dec. 12
Comman Law	Constance Bennett	July 24	77	July 25
Devotion	Ann Harding	Sept. 25	84	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Partners	Tom Keene	Jan. 8,'32	58	
Rebound	Ina Claire	Sept. 18	91	June 13
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20	87	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16	75	Oct. 31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Feb. 12,'32		
Free to Live	Constance Bennett			
Ghost City	Tom Keene			
Lady with a Past	Constance Bennett	Feb. 19,'32		
Panama Flo	Helen Twelvetrees	Jan. 29,'32	74	Jan. 23,'32
Prestige	Ann Harding	Jan. 22,'32	71	Jan. 16,'32
Saddle Buster, The	Tom Keene			
Veneer (Tent.)	Helen Twelvetrees			Jan. 16,'32
Westward Passage	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Erle Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered (Reviewed under the title "Full of Notions")	Wheeler-Woolsey-D. Lee	Sept. 5	68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7	81	Sept. 5
Fanny Foley Herself	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Manjou-Erle Von Strohelm	Oct. 3	68	Aug. 15
Gay Diplomat, The (Reviewed under the title "Woman Pursued")	G. Tobin-B. Compson-I. Lebedeff	Sept. 19	67	Aug. 1
Girl of the Rio, The	Dolores Del Rio-Lee Carillo	Jan. 15,'32	69	Jan. 16,'32
High Stakes	Lowell Sherman-Mae Murray	Aug. 18	69	May 9
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8	72	
Men of Chance	Mary Astor-Ricardo Cortez	Jan. 8,'32	67	Dec. 19
Peach O' Reno	Woolsey-Wheeler	Dec. 25	63	Nov. 14
Public Defender, The	Richard Dix	Aug. 1	70	
Runaround, The (Reviewed under the title "Waiting at the Church")	Kerr, Provost, Brian, Hines	Aug. 22	66	May 9
Secret Service	Dix-Shirley Grey	Nov. 14	68	Oct. 10
Smart Woman	Mary Astor-Rob't Ames	Sept. 26	68	Aug. 1
Traveling Husbands	Evelyn Brent	Aug. 15	74	May 2
Way Back Home (Reviewed under the title "Other People's Business")	Phillips "Seth Parker" Lord	Nov. 13	81	Oct. 3
Woman Commands, A	Pola Negri	Jan. 1,'32	84	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	Dolores Del Rio			
Girl Crazy	Eddie Quillan-Dorothy Lee	Mar. 5,'32		
Hold 'Em Jail	Edna May Oliver - Robert Woolsey-Roscoe Ates			
Ladies of the Jury	Edna May Oliver	Feb. 5,'32	64	Dec. 19
Lost Squadron	Richard Dix	Feb. 26,'32		
March of a Nation	Dix-Dunne			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
State's Attorney	John Barrymore - Helen Twelvetrees			
Symphony of Six Million	Irene Dunne-Ricardo Cortez			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cannonball Express	Tom Moore-Rex Lease-Lucille Browne	Feb.	7,'32	
Devil on Deck	Reed Howes-Molly O'Dey	Jan.	1,'32....62	
First Aid	G. Withers-Marjorie Beebe	July	25....65	
Hell Bent for 'Frisco	Deleney-Reynolds	July	10....65....July 18	
In Old Cheyenne	Rex Lease-Dorothy Gulliver	May	25....52....June 20	
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct.	4....62....Oct. 3	
Monuted Fury	J. Bowers-Blanche Mehaffey	Dec.	1....65... Jan. 9,'32	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov.	4....63....Nov. 7	
South of Sante Fe	Bob Steele	Jan.	8,'32....61	
U. S. C.-Notre Dame	Football Game	Jan.	17,'32....Jan. 30,'32	

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardour Films	Dec. 4	76	Dec. 12
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Cain and Artem	Emil Gail	Sovinko			
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Des Cabinet Des Dr. Larl Farl		George Schneider			
Das Rheinlandmaedel	Greti Berndt	Capitol	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	86	
Die Foerster Christi	Irene Elsinger	Trans-Ocean Film		94	July 5
Discarded Lovers	N. Moorehead	Tower Prod't'ns	Jan. 20,'32	59	Jan. 30,'32
Dolly Gets Ahead	Dolly Haas	Ufa Films	July 17	94	Aug. 1
Emil and the Detectives	Fritz Rasp	Ufa	Dec. 18	75	Jan. 9,'32
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Explorers of the World		Raspin Prod't'nsns		82	Dec. 19
Flute Concert of Sanssouel	Otte Gebuehr	Ufa	Oct. 16	82	Oct. 24
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Hern	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hard Hombre	Root Gibson	Allied Pictures			Aug. 22
Heroes All		Imperial Films	Nov. 11	58	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of Amer.	Sept. 23	90	Oct. 17
Jew et War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kertner	Tobis Forenfilm	Sept. 18	81	Oct. 10
Killing to Live		Amkino			Dec. 19
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Law of the Tong	Phyllis Barrington	Willis Kent	Dec. 15	56...Jan.	9,'32
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Local Bad Man	Hoot Gibson	Allied Pictures			Jan. 16,'32
Love Storm, The	Fay Compton	British Int'n't'l.	Oct. 16	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste In Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Naples and Sorrento		Italian Star Film Prod.		78	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
Nur Am Rhein	Daisy D'Ore	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Pic.		72	Nov. 14
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Riders of Golden Gulch	Buffalo Bill, Jr.	West Coast Studios		52...Jan.	23,'32
Road to Hell		Pub. Wel. Films Films			July 4
Sally in Dur Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Shadow Between, The	Kathleen D'Regan-Godfrey Tearle	British Int'n't'l.		88	Sept. 19
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn aHrding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Sunshine Susie	Renate Muller	Gainsborough		88...Jan.	9,'32
Susanne Macht Drdnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights In a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. O'Sullivan-Betty Compson	Patrician Plc.			Nov. 14
Un for the Cup	John W Entwhistle	Gaumont-British.			Oct. 10
Viking, The	C. Starrett	J. D. Williams		72	June 20
Wild Horse	Hoot Gibson	Allied Pictures			July 11
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May	1....67	
Law of the Rio Grendo	Bob Custor	May	20....58	Aug. 18
Son of the Plains, A	Bob Custer	May	15....60	July 11

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Band Man	Ken Maynard	Oct.	1....66	Aug. 15
Arizone Terror, The	Ken Maynard	Sept.	13....64	Oct. 17
Branded Men	Ken Maynard	Nov.	8....70	Dec. 19
Hotel Continental	Peggy Shennon-Theodore Von Eltz	Feb.	6,'32	
Leftover Ladies	Claudia Dell-M. Rambeau	Oct.	18....69	Oct.
Morals for Women	Bessie Love-Conway Tearle	Sept.	6....66	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton	Sept.	6....64	Oct. 10
Near the Trail's End	Bob Steele	Sept.	20....55	
Nevada Buckaroo	Bob Steele	Sept.	27....64	Dec. 12
Pocatello Kid	Ken Maynard	Dec.	6....61...Jan.	9,'32
Range Law	Ken Maynard	Oct.	11....63	Nov. 14
Salvation Nell	Graves-Chandler	July	1....85	July 11
Sunset Trail	Ken Maynard	Jan.	3,'32....82...Jan.	30,'32
Texas Gun-Fighter	Ken Maynard	Feb.	7,'32	
Women Go on Forever	Clara Kimball Young	Aug.	15....78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov.	29....72	Dec. 12

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The				
Lena Rivers				
Luxury Girls				
Racetrack	Leo Carillo			
Riders of the West	Bob Steele			
Silent Thunder		Apr.	17,'32	
Strangers of the Evening		Apr.	3,'32	
Those We Love		Feb.	14,'32	
Whistling Dan	Ken Maynard			

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct.	17....80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec.	12....80	Nov. 7
Arrowsmith	Ronald Colman	Dec.	26....110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan.	23,'32....80...Jan.	30,'32
Corsair	Chester Morris	Dec.	19....75	Nov. 28
Palmy Days	Eddie Cantor	Oct.	3....80	Sept. 5
Street Scene	S. Sidney-W. Collier, Jr.	Sept.	5....80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Feb.	6,'32	
Tonight or Never	Gloria Swanson	Dec.	26....82	Nov. 14
Unholy Garden, The	Ronald Colman	Oct.	10....75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ballyhoo	Eddie Cantor			
Cynara	Ronald Colman			
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb.	13,'32	Nov. 28
Happy Ending	Mary Pickford			
Shame of the Nation	Paul Muni	Mar.	26,'32	
Sky Devils	All Star	Mar.	12,'32....89...Jan.	12,'32

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas Bickford	Sept.	15....74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July	15....66	
Frankenstein	Colin Cline-Mae Clarke	Nov.	21....71	Nov. 14
Graft	Regis Toomey-Sue Carol	Sept.	21....54	Aug. 15
Heaven on Earth	Lew Ayres-Anita Louise	Dec.	12....78	Oct. 3
Homicide Squad	L.Carrillo-M.Brian-N.Beery	Sept.	29....69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec.	5....70	Nov. 28
Lasca of the Rio Grande	Leo Carrillo	Nov.	2....65	July 25
Last Ride	D. Revier-Frank Mayo	Dec.	28....63	
Michael and Mary	Edna Best-Herbert Marshall	Jan.	31,'32....78	Nov. 21
Mystery of Life	Clarence Darrow	Aug.	3....73	July 11
Nice Women	Sidney Fox-Frances Dee	Nov.	28....67	
Racing Youth	Slim Summerville-Louise Fazenda	Feb.	14,'32....63	Dec. 12
Reckless Living	Mae Clarke-Norman Foster (Reviewed under title "Twenty Grand")	Oct.	20....68	Sept. 12
Spirit of Notre Dame	Lew Ayres	Oct.	13....79	Sept. 26
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec.	26....91	Nov. 7
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan.	3,'32....62	
Up for Murder	Mae Clarke-Kent Douglass	June	15....70	
Waterloo Bridge	Ayres-Tobin	Sept.	1....81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Lady	Rose Hobart			
Ambition	Pat O'Brien-Claudia Dell			
Back Street	Rose Hobart			
Brown of Culver	Lew Ayres-Rose Hobart			
Cohens & Kellys in Hollywood	G. Sidney-C. Murray			
Destry Rides Again	Tom Mix			
Eagles	Lew Ayres			
Fate				
Impatient Melden	Lew Ayres-Mae Clarke			
Law and Order	Walter Huston-Lois Wilson	Feb.	7,'32....73	
Marriage Interlude	Tala Birell-Adolphe Menjou			
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb.	21,'32....61	
Oh, Promise Me				
Steady Company	Norman Foster-June Clyde			Jan. 30,'32

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept.	12....71	June 13
Blonde Crazy	James Cagney-J. Blondell (Reviewed under title "Larceny Lane")	Nov.	14....75	Aug. 22
Boughtl	Constance Bennett-Ben Lyon	Aug.	22....83	July 18
Children of Dreams	Margaret Schilling	July	25....83	July 25
Expensive Women	Dolores Costello	Oct.	24....63	Nov. 21
Mad Genius, The	John Barrymore-M. Marsh	Nov.	7....81	Oct. 31
Manhattan Parade	W. Lichtner-Butterworth	Jan.	16,'32....77...Jan.	2,'32
Night Nurse	Barbara Stanwyck	Aug.	8....73	July 25
Public Enemy, The	Harlow-Cagney	May	15....96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct.	10....70	Aug. 1
Side Show	Lichtner-Butterworth	Sept.	19....86	July 4
Smart Money	Edw. G. Robinson	July	11....81	May 16
Star Witness, The	Walter Huston	Aug.	22....68	July 25
Taxll	Jas. Cagney-Loretta Young	Jan.	23,'32....68...Jan.	16,'32
Under Eighteen	Marian Marsh-Warren William	Jan.	2,'32....81...Jen	2,'32

Coming Feature Attractions

Title	Ster	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Mar.	19,'32	
East Side	Smith & Dale			
Ferguson Case	Joan Blondell			
High Pressure	Wm. Powell-Evelyn Brent	Jan.	30,'32....Jan.	9,'32
Men Who Played God	George Arliss	Feb.	13,'32	
Mouthoiece, The	Sidney Fox-Warren William			
Old Man Minick	Charles "Chic" Sele	Feb.	20,'32	
Play Girl	Lorette Young-Norman Foster-Lichtner-Butterworth	Mar.	12,'32	
So Big	Berbara Stanwyck			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
C 230	Jan. 7,'32		
EDDIE BUZZELL SPECIALTIES			
Blond Pressure	Oct. 16	1 reel	
Gall of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Last of Moe Higgins	May 22	1 reel	
Love, Honor and He Pays	Jan. 1,'32		
Red Man Tell No Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Love Krazy			
Piano Mover	Jan. 4,'32		
Restless Sax, The			
Soda Poppa	May 29	1 reel	
Stork Market, The	July 11	7	
Svengarlic	Aug. 3	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury in Africa	Dec. 16	1 reel	
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury in Reno	July 6	10	
Laughing with Medbury in Turkey	Sept. 7	9	Dec. 5
Laughing with Medbury in Voodoo Land			
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9		
Beach Party, The	Nov. 4	1 reel	
Blue Rhythm	Aug. 18	1 reel	
Delivery Boy	June 15	10	Oct. 24
Duck Hunt			
Fishin' Around	Sept. 14	1 reel	
Grocery Boy, The			
Mickey Cuts Up			
Mickey's Orphans	Dec. 9	7	Dec. 19
Mickey Steps Out	July 16	7	Oct. 3
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16		
Curses! Curses! Curses!	Aug. 20	1 reel	
Jazzbo Singer	Nov. 9	9	Jan. 23,'32
Little Beezer	July 5	8	
Monkeydoodles	Oct. 12	1 reel	
Sez You			
RAMBLING REPORTER			
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Cather, The	Oct. 15	1 reel	
Chinatown Mystery	Jan. 4,'32	1 reel	
Little Pest, The	Aug. 15	8	
Scrappy Minds the Baby	Nov. 16	1 reel	
Showing Off	Nov. 16	1 reel	
Sunday Clothes	Sept. 15	1 reel	
Yelp Wanted	July 16	1 reel	July 16
SILLY SYMPHONIES			
Bird Store			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 3
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	
Spider a nd the Fly	Oct. 16	1 reel	Dec. 19
Ugly Duckling, The	Dec. 16	1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, The	Sept. 16	19	Aug. 29
Clyde			
Half Holiday	Dec. 13	22	Dec. 5
Shopping With Wife	Feb. 7,'32	20	Jan. 9,'32
Taxi Troubles	Oct. 18	19	Oct. 24
Clyde			
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
He-Man Hockey	Dec. 20	10	Jan. 9,'32
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
Speedway	Jan. 24,'32	9	Jan. 23,'32
BURNS, WM. J.. DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2	11	
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	Dec. 5
Mead Trial, The	June 21	10	
Starbrite Diamond, The	June 7	11	Oct. 3
Trap, The	May 24	11	Aug. 29
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Honeymon Trio	Aug. 30	9	Sept. 26
Idle Roomers	Nov. 29	9	Oct. 24
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	Jan. 9,'32
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
GAYETY COMEDIES			
Foolish Forties	June 28	21	June 6
Ford Sterling-June McCloy			
HODGE-PODGE			
All Around the Town	Feb 21,'32		
Highlights of Travel	Sept. 12	10	
Jungle Giants	June 21	11	
Money Makers of Manhattan	July 19	9	
Vanabond Melodies	Aug. 16	10	
Veidt, The	Dec. 20	10	Dec. 19
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Moonlight and Cactus	Jan. 10,'32	21	Dec. 26
Queenie of Hollywood	Nov. 8	21	
Flynn-Brooks			
Tamale Vendor, The	Sept. 6	20	Aug. 20
Patricia-DeMontez			
MACK SENNET BREVITIES			
Who's Who in the Zoo	Oct. 11	10	
World Filer, The	Sept. 13	9	Sept. 26

Title	Rel. Date	Minutes Running Time	Reviewed
MACK SENNETT COMEDIES			
Albany Branch, The	Aug. 2	6	July 4
P. Kelton-T. Dugan			
All American Kickback	Nov. 29	20	Dec. 12
Clyde-Gribbon-Beebe			
Fainting Lover	Aug. 16	18	
Clyde-Boteler-Dent			
Girl in the Tonneau	Jan. 31,'32	20	
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'Er, Sheriff	June 7	21	
Beebe-Murray			
Lady! Please!	Feb. 28,'32	20	
Movie Town	July 5	17	
Sennett-Beebe			
Poker Widows	Sept. 13	19	
Pottsville Palooka, The	Dec. 27	21	Jan. 16,'32
Gribbon-Granger			
Slide, Speedy, Slide	July 19	18	
D. Pollard-L. Dugan			
Too Many Husbands	Aug. 30	21	
Clyde-Boteler			
MACK SENNETT FEATURETTES			
Dream House	Jan. 17,'32	17	Jan. 9,'32
I Surrender Dear	Sept. 13	22	
Bing Crosby			
One More Chance	Nov. 15	21	
Bing Crosby			
MERMAID COMEDIES			
Keep Laughing	Jan. 24,'32	20	
Once a Hero	Nov. 22	19	Nov. 28
Up Pops the Duke	Sept. 20	20	
Chandler-Bolton			
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Dream World	July 5	9	Aug. 29
Harem Secrets	Oct. 4	10	Dec. 5
Outposts of the Foreign Legion	Oct. 18	10	Nov. 21
Peasant's Paradise	Nov. 15	10	Dec. 12
Road to Romance	Jan. 17,'32	10	Jan. 2,'32
TERRY-TOONS			
Aladdin's Lamp	Dec. 27	6	Dec. 12
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Oct. 31
Blues	June 28	6	July 4
By the Sea	July 12	6	July 4
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Fried Chicken		7	Oct. 3
Her First Egg	July 26	6	
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	6	Oct. 24
Lorelei, The		6	Dec. 12
Noah's Outing	Jan. 24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb. 21,'32	6	Jan. 30,'32
Spider Talks, The	Feb. 7,'32		
Summer Time	Dec. 13	6	
2000 B.C.	June 14	6	June 6
Villain's Curse, The	Jan. 10,'32	6	
TORCHY			
Torchy	Oct. 4	22	Oct. 3
Ray Cooke-Dorothy Dix			
Torchy Passes the Buck	Dec. 6	22	Nov. 14
Torchy Turns the Trick	Feb. 7,'32		
TUXEDO COMEDIES			
What a Head	July 26	20	
Duffy-Rondell			
VANITY COMEDIES			
College Racket	June 14	20	June 6
Glenn Tryon			
For the Love of Fanny	Dec. 27	27	Jan. 9,'32
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17
That Rascal	Feb. 21,'32		

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
6 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wilde Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 6		
19 Happy Days In Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	
22 Stamboul te Bagdad	Jan. 3,'32	8	
23 With the Foreion Legion	Jan. 10,'32	10	
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	
26 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Dec. 5
Let's Do Things	June 6	17	
Mama Loves Papa	Oct. 24	17	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	Dec. 12
One of the Smiths	May 23	26	
Paris Is On, The	Aug. 14	20	Aug. 15
Skip The Maloo	Sept. 26	21	
Tobasco Kid, The	Jan. 30,'32	21	
What a Bozo	Nov. 7	21	
DOGVILLE			
Love Tails of Morocco	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28	15	Jan. 9,'32
Two Barks Bros	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept 19	9	Nov. 7
Picatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 5
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32	10	Dec. 5

Title	Rel. Date	Minutes Running Time	Reviewed
Cradles of Creed	Feb. 6,'32		
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32	10	
Land of the			
Maharajahs, The	Aug. 22	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Melody Isle, The		9	Jan. 9,'32
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
FLIP THE FROG			
Africa Squeaks			Jan 9,'32
Jailbirds	Sept. 26	9	Nov. 21
Movie Mad	Aug. 29	9	
Ragtime Romeo	July 25	8	Sept. 12
Stormy Seas	Aug. 22	9	
Village Specialist, The	Sept. 12	8	Dec. 12
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	Jan. 9,'32
Nanny	Nov. 14	8	Dec. 19
Roamin' in the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Did Port	Mar. 5,'32	21	
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	Nov. 28
Helpmates	Jan. 23,32	20	Dec. 12
One God Turn	Oct. 31	21	Nov. 21
NOVELTIES			
Desert Regatta			Jan. 9,'32
Jack Cooper's Christmas Party		9	Jan. 2,'32
OUR GANG			
Big Ears	Aug. 29	21	
Dogs is Dogs	Nov. 21	21	
Fly My Kite	Mey 30	21	
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Seal Skins	Feb. 6,'32	21	
War Mamas	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climate Chasers	July 11	1 reel	
ONE REEL ACTS			
Babbling Book, The	Mar. 11,'32		
Coffee and Aspirin	Apr. 8,'32		
Backyard Follies	Dec. 12		
Haig Trio			
Beach Nut, The	Oct. 3		
Herb Williams			
Cheaper to Rent	Sept. 19		
Willie West & McGinty			
Clinching a Sale	Apr. 18		
Harry Rchlman			
Close Farmony	Jan. 9,'32		
Boswell Sisters			
Coffee and Aspirin	Apr. 8,'32		
Solly Ward			
Fair Ways & Square Ways	May 2		
Eddie Miller			
Finn and Caddie	Oct. 17		
Borrah Minnevitch			
Hudson and Its Moods	Apr. 11		May 12
Leslie Stowe-Speed Young			
Jazz Reporters	Nov. 21		
Charlie Davis & Gang			
Knowmore College	Apr. 15,'32		
Rudy Vallee			
Lesson In Love, A	Sept. 26	11	Sept. 19
Helen Kane			
Lester Allen In Paris	Aug. 8		
Lester Allen			
More Gas	Oct. 24		
Solly Ward			
M'Lady	Mar. 28		
Irene Bordoni			
Musical Justice	Dec. 26	10	Dec. 26
Rudy Vallee			
My Wife's Jewelry	Aug. 22	11	Sept. 12
Tom Howard			
Naughty-Cal	Feb. 19,'32		
Lillian Roth			
No More Hookey	Aug. 29		
Haig Trio			
Oh My Operation	Jan. 16,'32		
Burns and Allen			
Old Man Blues	Mar. 18,'32		
Ethel Merman			
Old Songs for New	Mar. 4,'32		
Technicolor			
Once Over, Light	May 23		May 16
Burns and Allen			
One Hundred Percent Service	Aug. 1	10	Sept. 5
Burns and Allen			
Out of Tune	Feb. 12,'32		
Herb Williams			
Pair of French Heels, A	Nov. 14		
Mitchell & Durant			
Pest, The	Mar. 14		
Tom Howard			
Puff Your Blues Away	Oct. 31	10	Nov. 28
Lillian Roth			
Quit Your Kickin'	Jan. 23,'32		
Red Donahue			
Switzerland	Apr. 1,'32		
Lester Allen			
Rhythm In the River	Feb. 15,'32		
George Dewey Washington			
Roaming	Nov. 28		
Ethel Merman			
Taxi Tangle	Dec. 19		
Jack Benny			
Ten Dollars or Ten Days	Apr. 29,'32		
Eddie Younger and His Mountaineers			
Tune Detective, The	Apr. 25		June 13
Dr. Siamund Snaeth			
Two A. M.	May 2		
Tom Howard			
Via Express	July 4	10	Oct. 10
Tom Howard			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
PARAMOUNT PICTORIAL			
No. 9—Harmonies of the Harp; Facts and Fancies in sports—Lowell Thomas.			
No. 10—Lowell Thomas — Golf Chats—Sweet Ledy of the Air	May 16	1 reel	
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June 6	1 reel	
No. 12—Michael Fokine — Africa, U. S. A. — Jesse Crawford	June 27	1 reel	
STARTING AUGUST, 1931	July 18	1 reel	
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish			
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ	Aug. 22	1 reel	
No. 2—Lowell Thomas — Something New in Oishes —Behind the Microphone.	Sept. 26	1 reel	
No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Oct. 24	1 reel	
No. 5—A Drink for Six Million—Educated Toes—The Pony College	Nov. 28	1 reel	
No. 6—Vincent Lopez—Jewels—Lowell Thomas.	Dec. 26	1 reel	
No. 7—	Jan. 30,'32	1 reel	
No. 8—	Feb. 26,'32	1 reel	
	Mar. 25,'32	1 reel	
SCREEN SONGS			
Alexander's Rag Time Band. And the Green Grass Grew All Around	May 9	1 reel	
Bety Co-Ed	May 30	1 reel	
By the Light of the Silvery Moon	Aug. 1	1 reel	
Gallagher & Shean	Nov. 14	7...Dec. 19	
Just One More Chance	Aug. 29	1 reel	
Kitty from Kansas City	Apr. 1,'32		
Rudy Vallee	Oct. 31	1 reel	
Little Annie Rooney	Oct. 10	1 reel	
My Baby Just Cares for Me.	Dec. 5	1 reel	
My Wife's Gone to the Country	June 13	6...Sept. 26	
Oh, How I Hate to Get Up in the Morning	Apr. 22,'32	1 reel	
Russian Lullaby	Dec. 26	1 reel	
Show Me the Way to Go Home	Jan. 30,'32	1 reel	
Somebody Stole My Gal	Mar. 21	1 reel	
Sweet Jenny Lee	Jan. 9,'32	1 reel	
That Old Gang of Mine	July 11	1 reel	
You're Driving Me Crazy.	Sept. 19	1 reel	
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb. 19,'32	1 reel	
Wait Till the Sun Shines, Nellie	Mar. 4,'32	1 reel	
SCREEN SOUVENIRS			
No. 1—Old Time Novelty	Aug. 15	10...Sept. 26	
No. 2—Old Time Novelty	Sept. 12	1 reel	
No. 3—Old Time Novelty	Oct. 10	1 reel	
No. 4—Old Time Novelty	Nov. 7	1 reel	
No. 5—Old Time Novelty	Dec. 5	10...Jan. 23,'32	
No. 6—Old Time Novelty	Jan. 2,'32	1 reel	
No. 7—Old Time Novelty	Jan. 30,'32	1 reel	
No. 8—Old Time Novelty	Feb. 26,'32	1 reel	
No. 9—Old Time Novelty	Mar. 25,'32		
No. 10—Old Time Novelty	Apr. 22,'32		
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags	Jan. 2,'32	7...Dec. 26	
Bimbo's Express	Aug. 22	Sept. 12	
Bimbo's Initiation	July 25	1 reel	
Boop-Oop-A-Doop	Jan. 23,'32	1 reel	
Bum Bandit, The	Apr. 4	1 reel	
Crazy Town	Mar. 25,'32		
Dancing Fool	Apr. 8,'32		
Herring Murder Case, The. In the Shade of the Old Apple Sauce	June 27	1 reel	
Jack and the Beanstalk	Oct. 17	1 reel	
Male Man, The	Nov. 7	1 reel	
Mask-a-Raid	Apr. 25	6...Mey 23	
Minnie the Moocher. Cab Calloway	Feb. 26,'32	1 reel	
Minding the Baby	Sept. 28	1 reel	
Robot, The	Feb. 5,'32	1 reel	
Silly Scandals	May 23	1 reel..May 9	
Swim or Sink	Mar. 11,'32		
Twenty Legs Under the Sea.	June 6	8...Oct. 3	
What Fur	Apr. 29,'32	1 reel	
TWO REEL COMEDIES			
All Sealed Up. Al St. John	Mar. 18,'32		
Arabian Shrieks, The. Smith & Dale	Mar. 4,'32		
Auto Intoxication. Ford Sterling	Oct. 17		
Big Splash, The. Weismuller-Kruger	Jan. 17,'32		
Bullmania. Billy House & Co.	Aug. 15		
Dunker, The. Betty House	Apr. 1,'32		
Elmer Takes the Air. Kruger-Assen Jordanoff	July 18	Sept. 12	
Fur, Fur, Away. Smith & Dale	Oct. 3	Sept. 5	
It Ought to Be a Crime. Ford Sterling	Sept. 12		
Lease Breakers, The. Dane & Arthur	Sept. 5		
Mile. Iren, The Great. Al St. John	Nov. 7		
Mysterious Mystery, The. Johnny Burke	Feb. 12,'32		
Nothing to Declare. Lulu McConnell	Aug. 8		
Out of Bounds. Billy House	Nov. 14		
Pretty Puppies. Ford Sterling	Jan. 2,'32		
Put Up Job, A. Dane & Arthur	Jan. 23,'32		
Retire Inn. Billy House	Sept. 19		
Rookie, The. Tom Howard	Apr. 29,'32		
Shove Off. Dane & Arthur	Oct. 31		
Socially Correct. Lulu McConnell	Oct. 10		
Summer Daze. Dane-Arthur (Reviewed under the title "In the Good Old Summer Time.")	Apr. 15,'32		
13th Alarm, The. Chester Conklin	July 4		
Thou Shalt Not. Billy House	May 23	May 2	
Twenty Horses. Ford Sterling			
Unemployed Ghost, The. Tom Howard	Dec. 19		
What Price Pants. Smith & Dale	Aug. 22		
Where East Meets Vest. Smith & Dale	Nov. 28		

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game	Aug. 3	9	
Cowboy Caberet	Oct. 26	7...Dec. 26	
Family Shoe, The	Sept. 14	7...Oct. 10	
Fairyland Follies	Sept. 28	8...Oct. 31	
Fly Hi	Aug. 31	9...Oct. 10	
Fun on the Ice	July 19	8...Aug. 8	
Horse Cops	Oct. 12	10...Jan. 23,'32	
In Dutch	Nov. 9	1 reel	
Last Dance, The	Nov. 23		
Love in a Pond	Aug. 17	8...Sept. 19	
Toy Time	Jan. 27,'32	19...Jan. 30,'32	
BENNY RUBIN COMEDIES			
Oumb Dicks	Mar. 21,'32	2 reels	
Full Coverage	Nov. 9	18...Nov. 14	
Guests Wanted	Jan. 18,'32	18...Dec. 12	
Julius Sizzer	Sept. 7	20...Sept. 5	
Promoter, The	May 30,'32	2 reels	
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept. 14	11...Sept. 28	
Woodrow Wilson's Great Decision	Aug. 17	11	
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov. 16	2 reels	
Extra, Extra	Apr. 4,'32	2 reels	
Hot Spot, The	Sept. 14	18...Oct. 10	
News Hound, The	Jan. 25,'32	2 reels	
Pete Burke, Reporter	June 6,'32		
That's News to Me	July 6	20...May 30	
GAY GIRL COMEDIES			
Ducks and Drakes	Dec. 14		
Easy to Get	Dec. 7	18...Dec. 19	
Gay Girl, The	June 27,'32		
Gigolettes	Apr. 18,'32	2 reels	
June First	July 27	20...July 4	
Niagara Falls	June 27,'32	2 reels	
Only Men Wanted	Feb. 8,'32	20	
Riders of Riley	Oct. 26		
Take 'Em and Shake 'Em.	Sept. 28	20	
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings	July 12	11...July 18	
Blue Grass Kings	June 20	1 reel..July 4	
Canine Champions	Nov. 16	10...Dec. 12	
College Grapplers	Jan. 27,'32		
Diamond Experts	May 17	10...May 23	
Ducks and Drakes	Dec. 14		
Floating Fun	Sept. 7	10	
Manhattan Mariners	Aug. 24	9...Oct. 24	
Olympic Talent	Aug. 9	8...Sept. 12	
Outboard Stunting	May 3	1 reel..May 31	
Pack and Saddle	Oct. 19	11	
Pigskin Progress	Sept. 21	9...Oct. 10	
Poise	July 27	9...Aug. 8	
Riders of Riley	Nov. 2	1 reel	
Tennis Topnotchers	Apr. 4	1 reel..June 6	
Timing	Oct. 5	10	
Uncrowned Champions	Nov. 30		
Younger Years	June 29	10...July 4	
Water Bugs	June 6	10...May 23	
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept. 28	1 reel	
Flying Feet	Sept. 26	1 reel	
Hidden Ball, The	Sept. 26	1 reel	
Last Yard, The	Sept. 26	1 reel	
Touchdown	Sept. 26	1 reel	
Two Minutes to Go	Sept. 26	1 reel	
MANHATTAN COMEDIES			
Crashing Reno	Aug. 24	2 reels..Aug. 8	
Oh, Marry Me	Nov. 2	18...Nov. 21	
She Snoops to Conquer	June 22	20...June 20	
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct. 28	18...Oct. 17	
Oh, Oh, Cleopetra	Aug. 17	22...Aug. 8	
Rule 'Em and Weep	Mar. 7,'32		
Stout Hearts and Willing Hands	June 15	20...May 30	
Wide Open Spaces	Dec. 28	2 reels	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb. 22,'32	2 reels	
Camping Out	Dec. 14	2 reels	
Giggle Water	July 4,'32		
Lemon Meringue	Aug. 3	20...June 6	
Mother-in-Law's Day	Apr. 25,'32	2 reels	
Thanks Again	Oct. 6	20...Oct. 10	
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RAINBOW COMEDIES Against the Rules	June 6	19...May 23	
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb. 29,'32	2 reels	
Doomed to Win	Dec. 21	2 reels	
High Hats and Low Brows	May 2,'32		
Slow Poison	Oct. 19	21...Oct. 24	
Stealing Home	July 11,'32		
Where Canaries Sing Bass.	Aug. 10	18...Sept. 12	
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept. 21	20...Sept. 26	
Blondes by Proxy	Apr. 11,'32	2 reels	
Perfect 36	June 13,'32	2 reels	
Selling Shorts	Nov. 30	17...Nov. 7	
Stop That Run	Feb. 1,'32	2 reels	
That's My Line	July 13	2 reels	
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug. 24	10	
Children of the Sun	Dec. 21	1 reel	
Fallen Empire	July 27	10	
Land of Ghandi			
Song of the Voodoo	Oct. 19	9...Oct. 31	
Through the Ages	Nov. 16	9...Dec. 19	
Utmost Isle, The	Sept. 21	11...Oct. 3	

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug. 15	20	
Cowslips	Sept. 19	18...Jan. 2,'32	
Ex-Rooster	Jan. 30,'32	8...Jan. 30,'32	
Hurray Call, A			
Many a Slip	Dec. 19	19	
Slip at the Switch, A			
HEADLINER SERIES			
House Dick, The. Jimmy Savo	Oct. 17	18	
False Roomers. Clark & McCullough	Oct. 10	20	
Scratch as Catch Can. Clark & McCullough	Oct. 24	19	
Mellon Drama, A. Clark & McCullough	Nov. 6	20...Dec. 19	
Trouble from Abroad. F. Sterling-L. Littlefield	Aug. 22	20...June 20	
LIBERTY SHORT STORIES SERIES			
Double Decoy	Dec. 16	11	
Endurance Plight	Feb. 13,'32		
Ether Talks	Dec. 12	11	
Leading Citizen, The			
Stung	Nov. 15	10...Dec. 5	
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May 15	21	
MICKEY McGUIRE SERIES			
Mickey's Helping Hand	Dec. 19	18	
Mickey's Holiday	Mar. 15,'32		
Mickey's Sidelines	Dec. 26	19	
Mickey's Thrill Hunters	Sept. 19	18	
Mickey's Travels	Feb. 20,'32		
Mickey's Wildcats	Sept. 12	18	
NED SPARKS SERIES			
Big Dame Hunting	Jan. 18,'32	20...Dec. 19	
Strife of the Party, The	Oct. 17	16½..Jan. 30,'32	
Way of All Fish, The	Aug. 29	19...June 13	
When Summons Comes	Feb. 20,'32		
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept. 26	21	
Mystery of Compartment C, The	Oct. 31	21	
Swift Justice	Jan. 16,'32	21	
Self Condemned	Feb. 27,'32		
ROSCO ATES SERIES			
Clean Up on the Curb, The.	Sept. 12	20...June 13	
Gland Parade, The	Sept. 26	20...Aug. 1	
Lone Starved Ranger, The.	Aug. 8	20...July 25	
Never the Twins Shall Meet	Feb. 13,'32		
Use Your Noodle	Oct. 31	20	
TOM AND JERRY SERIES			
Jungle Jam	Nov. 14	8	
Polar Pals	Dec. 19	7	
Rocketeers	Jan. 30,'32		
Swiss Trick, A	Dec. 19		
Trouble	Oct. 10	7	
Wot a Night	Aug. 1	8½	

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
BRITISH INTERNAT'L			
Mystery of Marriage, The		20	
CAPITAL			
Land of the Shalimar		17...Nov. 21	
CINES-PATTALUGA			
A Doll's Fantasy		Dec. 19	
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
IDEAL			
Jerusalem—The Holy City		10...Sept. 28	
Journey Through Germeny, A		10...Jan. 9,'32	
IMPERIAL PICTURES			
Isle of Isolation		9...Oct. 10	
JUDEA FILMS			
Jewish Gypsy. Hymie Jacobson		10...Sept. 26	
LOUIS SIMON			
Palmy Daze		28...Oct. 24	
B. M. POWELL			
Harem Scarem. Travelogue		9...Sept. 12	
MARY WARNER			
Glimpses of Germany		8	
Mosel, The — Germany's River of Enchantment		8	
Springtime on the Rhine		7	
Trier, The Oldest City in Germany		6	
PICTURE CLASSICS			
Kiddie Genius		9...Nov. 28	
Out Where the West Begins		8...Nov. 21	
Sightseeing in New York		17...Dec. 19	
STEELE, JOSEPH HENRY			
Geunt		Jan. 9,'32	
TOBIS FORENFILM			
Germany in 15 Minutes		Oct. 10	
Melodie der Welt		30...Oct. 24	
Songs of the Steppes		18...Oct. 10	
UFA			
Hunting the Carpathian Bear		12...Aug. 1	
Secrets of Plant Life		10...Aug. 1	
WELSHAY			
Old Songs for New. Bob Welsh		9...Sept. 5	
WILLIAM, J. D.			
Nomadic, The		17...Dec. 12	

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
ALICE SERIES			
Alice Rattled by Rats	Mey 1	8	
Alice's Mysterious Mystery.	May 15	6	

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept. 28	9...Sept. 5	
2—Wedge Play	Oct. 3	9	
3—Kicking Game	Oct. 10	11	
4—Deception	Oct. 17	10...Oct. 24	
5—Forward Pass	Oct. 24	9...Oct. 10	
6—Penalties	Oct. 31	11...Oct. 31	
TIFFANY CHIMP SERIES			
7—Africa Squawks	July 15	18	
8—Aneing Hollywood	Aug. 16	21	
9—Cinnamon	Oct. 4	11	
10—Skimov	Nov. 8	18...Nov. 21	
11—My Children	Dec. 28	18	
12—Broadcasting	Jan. 31 32	18...Jan. 30,'32	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
VDICE DF HDLLYWDDD SERIES (NEW) STATIDN S-T-A-R			
No. 1—Lew Ayres	July 5	10	Sept. 5
No. 2—Elliet Nugent	July 19	11	
No. 3—Ivan Lebedeff	Aug. 2	11	
No. 4—Arthur Lake	Aug. 16	11	
No. 5—Olson & Johnson	Aug. 30	10	Nov. 14
No. 6—John Boles & Helen Chandler	Dct. 11	9	
No. 7—Roscoe Ates	Oct. 25	11	Dec. 5
No. 8—Monte Blue	Nov. 8	11	Nov. 21
No. 9—Pat D'Brien	Nov. 22	11	
No. 10—Andy Clyde	Dec. 6	11	Dec. 12
No. 11—Marjorie White	Dec. 20	10	Jan. 2,'32
No. 12—Franklyn Pangborn	Jan. 3,'32	9	Jan. 23,'32
No. 13—John Wayne	Jan. 17,'32	11	Jan. 30,'32

UNIVERSAL

All Wet	Feb. 1,'32	1 reel	
Champ, The	July 27	1 reel	
Clown, The	Dec. 21	6	Jan. 16,'32
Fisherman, The	Dec. 7	7	Jan. 9,'32
Grandma's Pet	Jan. 18,'32	8	Jan. 23,'32
Great Guns	Feb. 29,'32	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hot Feet	Sept. 14	6	Oct. 10
Hunter, The	Dct. 12	6	Jan. 30,'32
In Wonderland	Jan. 4,'32	6	Dec. 5
Mechanical Cow	Dct. 26		
Mechanical Man	Feb. 15,'32	1 reel	
North Woods	June 29	1 reel	July 11
Dh, Teacher	Feb. 1,'32	1 reel	
Radio Rhythm	July 27	1 reel	Aug. 15
Stone Age, The	Nov. 23	1 reel	
Sunny South, The	July 13	1 reel	May 2
Trolley Troubles	Apr. 20	1 reel	
RED STAR SERIES			
The Cat's Paw	July 8	2 reels	Apr. 4
Hello Napoleon	June 3	2 reels	July 11
Howdy Mate	July 22	2 reels	
SHADDW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trepped	Oct. 28	23	Oct. 31
No. 3—Sealed Lips	Nov. 11	17	Nov. 21
No. 4—House of Mystery	Dec. 16	16	Jan. 2,'32
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
No. 6—Circus Showup	Feb. 17,'32	2 reels	
SIDNEY-MURRAY CDMEDIES			
Models and Wives	Nov. 25	20	
Stey Out, The	May 5	2 reels	
SLIM SUMMERVILLES			
Let's Play	Apr. 29	2 reels	Aug. 8
Parisian Galeties	June 17	2 reels	Aug. 8
SPDRTS REELS			
Beckfield Plays Notre Dame Football	Sept. 28	1 reel	
Basket Ball Reel No. 1 Doc Meanwell	Dec. 21	1 reel	
Beskat Ball Reel No. 2 Doc Meanwell	Dec. 28	1 reel	
Basket Ball Reel No. 3 Doc Meanwell	Jan. 4,'32	1 reel	
Carry Dn Notre Dame Football	Dct. 3	1 reel	
Developing a Football Team Pop Warner Football	Nov. 2	10	
Famous Plays Notre Dame Football	Sept. 21	1 reel	
Fancy Curves Babe Ruth No. 4	Mar. 7,'32	1 reel	
Football Forty Years Ago Pop Warner Football	Nov. 9	9	Oct. 24
Just Pals Babe Ruth No. 2	Feb. 22,'32	1 reel	
Offensive System Notre Dame Football	Sept. 14	1 reel	
Perfect Control Babe Ruth No. 3	Feb. 29,'32	1 reel	
Shifts Notre Dame Football	Sept. 7	1 reel	
Slide, Babo, Slide Babe Ruth No. 1	Feb. 15,'32	1 reel	
Soccer Pop Warner Football	Nov. 16	1 reel	
Trick Plays Pop Warner Football	Oct. 26	1 reel	
STRANGE AS IT SEEMS SERIES			
No. 10—Novelty	June 8	10	July 11
No. 11—Novelty	July 6	1 reel	
No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
No. 15—Novelty	Nov. 16	1 reel	
No. 16—Novelty	Dec. 28	1 reel	
No. 17—Novelty	Feb. 7,'32	1 reel	
No. 18—Novelty	Mar. 7,'32	Mar. 7,'32	
UNIVERSAL COMEDIES (1931-32 SEASDN)			
An Apple a Day Lloyd Hamilton	Sept. 30	2 reels	
Bless the Ladies Summerville	Dec. 9	2 reels	
Fast and Furious Daphne Pollard	Oct. 11	19	Oct. 3
First to Fight Summerville	Sept. 2	4 reels	Aug. 8
Hollywood Halfbacks	Dec. 23	2 reels	
Hetter Then Helti Summerville	Nov. 11	22	Dec. 5
Models and Wives Sidney-Murray	Nov. 25	2 reels	
One Hundred Dollars Chas. Lawrence	Sept. 16	2 reels	Aug. 29
Out Stepping Don Brodie	Dct. 28	16	Nov. 7
Peekin' In Pekin Summerville	Dec. 30	2 reels	
Robinsoe Crusoe & Son Lloyd Hamilton	Feb. 24,'32	2 reels	
Running Hollywood	Jan. 27,'32	19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb. 10,'32	2 reels	
Sold at Auction Daphne Pollerd	Jan. 13,'32	18	Jan. 9,'32

VITAPHONE SHORTS

ADVENTURES IN AFRICA			
No. 1—Into the Unknown	2 reels	June 6	
No. 2—An African Boma	2 reels	July 25	
No. 3—The Lion Hunt	2 reels	July 25	
No. 4—Spears of Death	2 reels		
No. 5—Trails of the Hunted	2 reels		
No. 6—The Buffalo Stampede	9	Aug. 15	
No. 7—The Witch Doctor's Manic	14	Aug. 22	
No. 8—Flaming Jungles	2 reels		
No. 9—Dangerous Trails	15	Sept. 19	
No. 10—Maneaters	2 reels		
No. 11—Beast of the Wilderness	15	Nov. 7	
No. 12—Unconquered Africa	2 reels		
BELIEVE IT DR NDT—RDBERT L. RIPLEY			
No. 9	1 reel	July 18	
No. 10	1 reel		
No. 11	1 reel		
No. 12	7	Nov. 14	
NEW SERIES			
No. 1	8	Dec. 5	
No. 2	8	Dec. 19	
No. 3	8		
No. 4	8		
No. 5	1 reel		
BIG STAR CDMEDIES			
No. 1—Lucky 13 Thelma White and Fanny Watson	21	Nov. 21	
No. 2—The Smart Set-Up Walter O'Keefe	2 reels		
No. 3—Of All People Thelma White and Fanny Watson	22	Nov. 21	
No. 4—Relativity and Relatives Dr. Rockwell	18	Dec. 12	
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson	18	Jan. 30,'32	
No. 6—Shake a Leg Thelma White and Fanny Watson			
BDOTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan	1 reel		
No. 2—Batter Up Billy Hayes-Bobby Jordan	1 reel		
No. 3—One Good Deed Billy Hayes-Dave Gorcey	0		
No. 4—Detectives Billy Hayes-Dave Gorcey	0		
No. 5—His Honor, Penrod Billy Hayes-Dave Gorcey			
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls	18		
No. 2—Words and Music Ruth Etting	17	Nov. 21	
No. 3—Footlights	19	Jan. 16,'32	
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls	17		
No. 5—The Imperfect	19		
No. 5—The Imperfect Lover Jack Haley			
HDW I PLAY GOLF—BOBBY JDNES			
No. 4—The Mashie Niblick	1 reel		
No. 5—The Medium Irons	1 reel		
No. 6—The Big Irons	1 reel	July 18	
No. 7—The Spoon	1 reel	Aug. 8	
No. 8—The Brassie	9	Aug. 22	
No. 9—The Driver	1 reel		
No. 10—Trouble Shots	1 reel		
No. 11—Practice Shots	1 reel		
No. 12—A Complete Round of Golf	10	Oct. 31	
LODNEY TUNES SERIES			
SDNG CARTOONS NEW SERIES			
No. 1—Bosko's Shipwrecked	1 reel		
No. 2—Bosko, The Doughboy	1 reel		
No. 3—Bosko's Soda Fountain	7	Nov. 21	
No. 4—Bosko's Fox Hunt	7	Jan. 23,'32	
No. 5—Bosko at the Zoo	1 reel		
No. 6—Battling Bosko	7		
MELODY MASTER SERIES			
No. 1—The "Big House" Party Earl Carpenter's Gang	1 reel		
No. 2—A Havana Cocktail Castro's Cuban Band	1 reel	Apr. 25	
No. 3—Darn Tootin' Rudy Weidoeft & Orch.	9	Dec. 19	
No. 4—Horace Heidt and His Famous Californians	8		
MERRY MELDDIES SDNG CARTDONS			
No. 1—Smile, Darn Ye, Smile	1 reel		
No. 2—One More Time	1 reel		
No. 3—Ya Don't Know What You're Doin'	7	Dec. 5	
No. 4—Hittin' the Trail for Hallelujah Land	7	Dec. 19	
No. 5—Red Headed Baby	7		
No. 6—Pagan Moon			
THE NAGGERS SERIES MR AND MRS. JACK NORWORTH			
The Naggers et the Denist	1 reel	May 2	
The Naggers et the Opera	10		
The Naggers et the Races	1 reel	Aug. 15	
The Naggers' Housewarming	8	Sept. 8	
The Naggers In the Subway	11	Aug. 8	
NEW SERIES			
The Naggers' Anniversary	1 reel		
The Naggers et the Opera	1 reel		
NDVELTIES			
Bigger They Are, The Primo Carnero	2 reels		
Gypsy Caravan Martinelli	1 reel		
Handy Guy, The Earl Sande	2 reels		
Rhythms of a Big City	1 reel		
Season's Greetings, The Christmas Speciel	5		
Trip to Tibet, A	1 reel		
Washington, The Man and the Capital Clarence Whitehill	2 reels		
ONE REEL COMEDIES			
Baby Face Victor More			
Gold-Digging Gentlemen Al Klein-Joan Abbott		Aug. 22	
I'll Fix It Kent-Lake		May 28	
Lodge Night		May 16	
Phillins-Coy			
Military Post, The Roberto Guzman			
Milky Way, The Neely Edwards		July 18	
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Purely An Accident Brown-Kearns		May 18	
Riding Master, The Poodles Hannaford	9	Dec. 26	
Second Childhood	7	Dec. 26	
Strong Arm, The Harrington-O'Neil			
Travel Hogs Hugh Cameron-Dave Chasen	9	Nov. 28	
DRGAN SDNG-NATAS			
For You Drgan-Vocal	1 reel		
Just a Gigole Organ-Vocal	1 reel	Aug. 15	
Say a Little Prayer for Me Drgan-Vocal	1 reel		
When Your Lover Has Gone Organ-Vocal	1 reel		
JOE PENNER COMEDIES			
Gangway	2 reels	Aug. 15	
Moving In	2 reels		
Rough Sailing	16		
Sax Appeal	1 reel	Aug. 1	
Stutterless Romance, A	1 reel		
Where Men Are Men	2 reels		
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen	10	Dec. 12	
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy	10	Jan. 9,'32	
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe			
No. 7—The Movie Album			
No. 8—The Wise Quacker	9		
Novelty with cast of ducks			
SPDRTSLANT SERIES—TED HUSING			
No. 1	1 reel	Oct. 24	
No. 2	9	Sept. 26	
No. 3	1 reel		
No. 4	1 reel		
No. 5	9		
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery Donald Meek-John Hamilton	21	Oct. 31	
No. 2—The Wall Street Mystery Donald Meek-John Hamilton	2 reels		
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jane Winton	17	Dec. 19	
No. 4—Symphony Murder Mystery, The Donald Meek-J. Hamilton	18		
No. 5—Studio Murder Mystery, The Donald Meek John Hamilton			
TWO REEL CDMEDIES			
Gigolo Racket, The Helen Morgan	20	Aug. 1	
Meal Ticket, The Jack Pearl		June 13	
23 Skidoo Lew Fields		May 2	
Freshman Love Ruth Etting			
Old Lace Ruth Etting			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hoper		June 6	
Good Mourning Eddie Foy-Dressler-White		Sept. 5	
Politics George Jessel	18	Jan. 30,'32	
Silent Patrner, The Billy Gaxton		Aug. 15	
Success Jack Haley	17	Sept. 5	
WAYNE AND WHITE COMEDIES			
Good Pie Forever Billy Wayne-Thelma White	1 reel	Aug. 8	
In Your Sombrero Billy Wayne	7	Dec. 5	
Inventor, The Billy Wayne-Thelma White	1 reel	May 18	
WDRLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters	1 reel		
No. 2—Southern India	9		
No. 3—Road to Mandalay	1 reel		
No. 4—Mediterranean Byways	9		
No. 5—Javanese Journeys	9		
No. 6—Northern India	1 reel		

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISDDES DF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Galloping Ghost, The Harold Red Grange	Sept. 15		
Lightning Warrler, The Rin Tin Tin	Dec. 1		
Shadow of the Eagle	Mar. 1,'32		
Vanishing Legion, The Harry Carey-Edwina Booth	June 10	July 25	

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Air Mail Mystery	Mar. 28,'32		
Battling with Buffalo Bill Tom Tyler-Rex Bell	Nov. 28		Oct. 3
Danger Island Ken Harlan-Lucille Brown	Aug. 24		Aug. 1
Detective Lloyd Jack Lloyd	Jan. 4,'32		Jan. 18,'32

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

The Recognized National Classified Advertising Medium

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INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-paded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly recovered and re-paded, $1.90 each, 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago, Ill.

1600 upholstered theatre chairs, cheap. Address Picture Theatre Supply Co., 722 Springfield Ave., Newark, N. J.

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

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COMPLETE AC sound-on-film system $465.00; AC Amplifier only $195.00. Adress A-C Master pack Co., Duncan, Oklahoma.

UNUSUAL BARGAINS in factory rebuilt projectors, sound equipment, generators, rectifiers, reflector arc lamps, screens, opera chairs, etc., Projection machines repaired. Address Movie Supply Co., 844 Soutb Wabash Ave., Chicago, Ill.

BEST VALUES IN OUR HISTORY—WE BUY, SELL OR TRADE—WHAT HAVE YOU?—Genuine G. E. Mazda Lamphouses, $49.75; Mazda Regulators, $29.75; Rebuilt Morelite DeLuxe Reflector Arcs, $99.85; Operadio Amplifiers, Model 272, $94.50; Used and Rebuilt Chairs, $75c up; Mellaphone Sound Heads, $69.75; Non-Sync Outfits, Double, $35.00; Acme SVE Portable Projectors, $54.50; Pacent Sound-on-Film Heads, $150.00; Powers 6A Projectors, Rebuilt, $74.50; Powers Mechanisms, Rebuilt, $54.90; Lenses, any focus, $9.75; Hertner Transverters, 50/100 amp., resistors, panel, rebuilt, $125.00; Rebuilt Ticket Machines, Four Unit, $79.50; Five Unit, $94.75; Guaranteed Rebuilt Simplex Mechanisms, $217.25; Automatic Reflector Arcs, $76.73; Peerless Reflector Arcs, $139.75; Holmes Projectors, $129.75. Write for list. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

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PATENT YOUR IDEAS—send me your sketch or explanation for confidential advice. Z. H. POLACHEK, Registered Patent Attorney-Engineer, 1234 Broadway, New York

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EASTMAN KODAK COMPANY

joins the rest of the motion
picture world in congratulating

CARL LAEMMLE

on the double anniversary
which he is celebrating this month

Held Over 2nd Week

OPENS N. Y. PARAMOUNT FRIDAY. JAN. 29 TO BIGGEST BUSINESS IN MONTHS. DOORS CLOSED 12 NOON. OVERFLOW CROWD LINED UP FOR BLOCKS IN RAIN.

●

CHATTERTON

"TOMORROW

and

TOMORROW"

With PAUL LUKAS. Directed by RICHARD WALLACE. From the play by Philip Barry.

●

STANDING ROOM AGAIN — AND HOW!

PARAMOUNT

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

THE CRITICS AND THE BOX OFFICE

"MAN WHO PLAYED GOD"

Comment on Warner Brothers' picture by

MARTIN QUIGLEY

TERRY RAMSAYE

RITA C. McGOLDRICK

In Two Sections — Section One

Vol. 106, No. 7 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* February 12, 1938



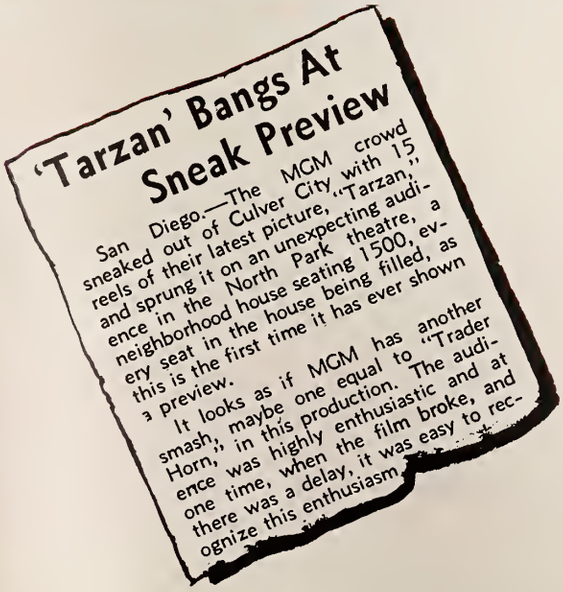
TURN TO PAGE FOLLOWING 18 FOR THE STORY OF

extra profits

FOR YOU



HO! HUM! LEO DOES IT AGAIN!



'Tarzan' Bangs At Sneak Preview

San Diego.—The MGM crowd sneaked out of Culver City with 15 reels of their latest picture, "Tarzan," and sprung it on an unexpecting audience in the North Park theatre, a neighborhood house seating 1500, every seat in the house being filled, as this is the first time it has ever shown a preview.

It looks as if MGM has another smash, maybe one equal to "Trader Horn," in this production. The audience was highly enthusiastic and at one time, when the film broke, and there was a delay, it was easy to rec-

ognize this enthusiasm

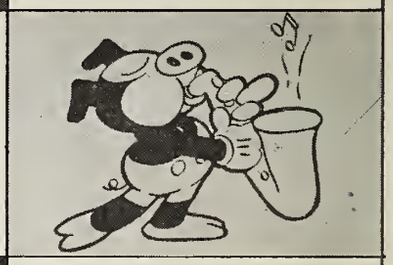
THIS CLIPPING *from the Hollywood Reporter* gives you just a faint idea of what the motion picture colony is talking about today!

"TARZAN, THE APE MAN"

is being discussed at every studio, by every producer and director as one more "fast one" pulled by that M-G-M crowd! Not since "Trader Horn" such excitement. Wait! You'll see. Meanwhile, stick close to your pal—Leo, that good old Metro-Goldwyn-Mayer lion!

FEBRUARY IS A

at Warner Bros! . . .

1932			FEBRUA
		**"Washington** **The Man and the Capital"** Your tie-up with nation-wide George Washington Bicentennial Celebration	
	**Benny Rubin** in **"The Perfect Suitor"** **"Big Star" Comedy**		**Robert L. Ripley** in **"Believe It or Not"** **No. 6**
Booth **Tarkington's** **"Penrod & Sam" Comedy** **"Hot Dog"**		**"Merrie Melodies"** **Comedy Song Cartoon** **"Freddie the Freshman"**	
	**Mr. and Mrs.** **Jack Norworth** **in Spreading Sunshine**		**E. M. Newman** **"Travel Talks"** **"Oberammergau"**

A Month of Supremely Great Vitaphone Shorts

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"Vitagraph, Inc., Distributors"

SHORT MONTH

and what SHORTS!

R Y 1932

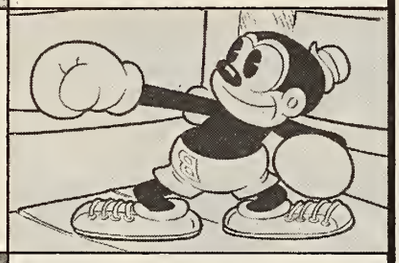
Jack Haley in
"The Imperfect Lover"
Broadway Brevities



S. S. Van Dine
Mystery Series
"The Skull Murder Mystery"



Ted Husing in
"Sports Slants"
No. 6





"Pepper Pot"
Series
Marjorie Beebe in
"Cigars — Cigarettes"

"Looney Tunes"
Comedy Cartoon
"Battling Bosko"



All Star Broadway Cast
in **"The Subway Symphony"**
Broadway Brevities Musical



What other company can offer you such an array of seat-filling Shorts—all massed in a single month! Marquee names that sell tickets . . . Snappy series that build a steady following . . . Musicals that you can't match anywhere else in this industry . . . And the most important short feature of any year—"Washington, The Man and the Capital"—a tremendous Warner Bros. scoop! Unless you're doing capacity at every show, switch to Vitaphone Shorts for a month—and note the difference at your box-office! Start building better programs now from this list of

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ACTION

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and what slam-bang action this has. Date it. Play it. Clean up.



The GAY CABALLERO

with

GEORGE O'BRIEN
VICTOR McLAGLEN
CONCHITA MONTENEGRO
Linda Watkins C. Henry Gordon

J. Edmund Grainger, associate producer
Directed by ALFRED WERKER
FOX PICTURE
Released February 28th





FOX PLAY DATES ARE PAY DATES

©CIB 143969
FEB 12 1932

MOTION PICTURE HERALD

Vol. 106, No. 7 — February 13, 1932

WHAT "THE INDUSTRY" IS

THE mid-winter season of speaking before clubs, committees, associations and the like, listening to pleas for "better movies," listening to clamors for art, listening to demands for "cultural values," brings us to the opinion that it is about time that it be recorded for the guidance of all and sundry that a number of these concerns are none of ours, neither "ours" editorially, personally nor yet institutionally as representing the motion picture.

It would be wholesome and beneficial to all involved if it could only be clearly understood that there is in truth no such institution as "the motion picture industry" of which we all so often so glibly speak.

What we mean when we speak of "the industry" is in truth precisely this: that portion of the amusement business which utilizes the camera and the screen as its tools of expression and purveyance. Because of the excellence of this machine tool system, and the ready mechanical duplication of its products it has come to be the dominant element of the amusement business.

It is neither the purpose, the intent nor the possibility of the amusement business to apply the camera to other purposes than amusement. Educational, cultural and scientific pictures will never be successfully made as by-products of the amusement industry. Technological facilities may be loaned for experiments in such endeavors, but the results will always be experiments.

"The motion picture industry" will get about as far in the serious concerns of education and science as Constance Bennett, Jean Harlow and The Garbo would as preceptresses in a female seminary.

Not a little of the embarrassment which "the industry" occasionally faces comes as a result of the easy promises of important cooperation to influential or troublesome persons with causes which in fact the amusement business cannot serve. The usual final result is a letter of introduction to a newsreel editor who cannot do anything about it either. This is the amusement business, which incidentally uses the motion picture mechanism. Other businesses, other interests and causes can use it, too, but not on the same lot.

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THE OLD RED ROOSTER

BY official announcement from Joseph I. Schnitzer the Pathe rooster trademark passes from the screen with the passing of the RKO Pathe trademark in the combination under the Radio banner for all dramatic product. However, the belligerent Gallic gamecock, selected as an emblem by Mr. Charles Pathe in Paris more than a quarter of a century ago and oldest surviving trademark of the industry, will, on the word of Mr. Courtland Smith, continue on Pathe News, which has presented the doughty bird since 1910.

"MASS THINKING"

THOMAS J. WATSON, president of the Merchant's Association of New York, told a session of the National Retail Dry Goods Association, the other day, that: "A few years ago we got into mass thinking, and I think that is one of the reasons we got into this trouble ordinarily called 'the depression.' But now we are getting back to individual thinking."

There is a significance to the motion picture industry, from Hollywood to Times Square and way stations, in that term "mass thinking." With the unanimity of mass thought the industry in the last few pre-depression years was doing precisely those things that it is busy undoing now, among them super-circuiting, over-building and over-elaborating in general.

By mass impetus things went wrong, but by individual acumen, enterprise and daring the recovery is coming. The new successes ahead will be won by men working hard in the courage of their individual convictions, not by surf board riders on a flood tide. "Mass thinking" is really not thinking at all. Thinking is a one man job, in this and every other industry.

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ALL WASHED UP

A GREAT New York department store has just completed an investigation of 20,000 typical homes of customers. Deep in the report one makes the startling discovery that in 40 per cent of these homes the husband helps with the dishes after dinner. This is important to the amusement industry. The movement should be encouraged, liberating the household earlier and permitting its members to yield to that motion picture urge.

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BROADWAY DIRT

A GREAT deal has been said by press and pulpit on this subject of Broadway dirt, but at last some scientific facts about the atmosphere of that gay street are becoming available. Professor H. H. Sheldon of the physics department of New York University has just completed some investigations, using the air filtering mechanism of the Roxy Theatre to make the tests upon which he has based his calculations. In a week, a typical week, the Roxy air machine handled 341,250,000 cubic feet of air, and from it enough dirt was extracted to show that in the trillion cubic feet of air over the city of New York there are no less than 2,000 tons of dirt, cinders, etc., on clear days. On windy days there is more. This report is pleasing in many respects. In the first place the figures are large enough to command respect even among motion picture statistics, and, second, they tend to indicate that one may breathe easier in a motion picture theatre than elsewhere. That ought to be a business building argument.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley,* Editor-in-Chief and Publisher; *Colvin Brown,* Vice-President and General Manager; *Terry Ramsaye,* Editor: *Ernest A. Rovelstad,* Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford,* manager; Hollywood office, Pacific States Life Building, *Leo Meehan,* manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring,* representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt,* representative. *Member Audit Bureau of Circulations.* All contents copyright 1932 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. Better Theatres (with which The Showman is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, *published annually,* and The Chicagoan.

WHAT THE PRESS SAYS

"PSYCHED"

The WORLD-TELEGRAM in NEW YORK deplores, editorially, the "psyching" of Mickey Mouse by dealers in complexes and inhibitions, thus:

Mickey Mouse has been banned in a Scandinavian country as mentally unwholesome, and is diagnosed in Germany as a victim of paranoiacal dementia.

That would happen. Poor Mickey is being "psyched" by the scientific gentlemen whose preoccupation in life is to delve into any mental quirk that seems to them to be outside the range of sanity as catalogued in their card-index. They are the "norm" boys, and so they are bothered by Mickey, whose antics lie beyond their comprehension.

That the gay, mad, little mouse belongs to that fantastic land of which Alice and Bottom and all of the pixies and elves of the Irish fairy tales are denizens is nothing to them. Nor can they comprehend that the world of make-believe is a real one and that into it creep at times the children of all ages, to whom the nagging cares of a work-a-day existence compels some escape.

Mickey mad? His sanity is proven every day to thousands of believers. His antics are those of the completely free individual, the defier of time and gravitation and pain and all of the other laws by which comformists are punished.

It will be a sad time for a sad world when the emancipated Mickey is looked upon as something pathological. Despite what dealers in "complexes" and "inhibitions" say, he seems the symbol of freedom, and as such we wish him a long and useful life.

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FOR THE CODE

THE CHRISTIAN SCIENCE MONITOR of BOSTON, under the editorial heading of "Self-Discipline in the Movies," records an attitude of approbation for "The Code" and sees it a milestone of progress, thus:

A recent incident in the motion picture business revealed the strength of the code under which the leading film producers in the United States have agreed to operate. As a safeguard this code has proved efficient to bring into line a producer who protested against the verdict within the industry that certain scenes in his latest picture should come out, both in consideration of the good name of the industry and to avoid an easily foreseen conflict with the censorship authorities in several states.

In one state the censor had already ruled that the picture could not be shown as prepared for exhibition by the producer. The other producers, acting in concert under their code, supported in effect the contention of this censor and pointed out how the objectionable elements could be removed. These corrections, it is declared, are the same as those proposed by one of the men whose duty it is to expound the code in Hollywood when this same story was submitted to him before it was filmed. His warnings were ignored, only to be observed finally in editing the picture in New York.

After the editing it was approved alike by the state censor and by the united producing interests. The producer involved became reconciled to operating under the code when he realized that all the theatres in the circuits controlled by the other producers would be closed to his picture unless it was revised, and to this was added his natural satisfaction when the revised picture was in immediate demand for many simultaneous showings.

American film producers as a group have definitely learned by a study of various censorship rulings the limit to which it is permissible to go in their films, and their production code is a summary of the compromises of "artistic liberty" with certain generally accepted standards of public good taste. That such a code should exist at all is a good sign. It is a milestone marking a slow but perceptible progress toward better things in popular entertainment.

This Week

House ways and means committee starts writing tax bill; details will not be made known before March — Page 7

Warners' "The Man Who Played God" a motion picture, not a "movie" — Page 10

Film Critics' comments tally with the box office receipts in 90 per cent of cases, says J. J. McCarthy; but not so with reviews of stage plays, says William A. Brady — Page 16

Pictures from America may face further taxation in England if new tariffs committee so decrees — Page 19

Only $1.69 of each $100 spent on necessities and luxuries goes for admissions to motion picture theatres, exhibitor informs clubs — Page 25

Government may act to halt unemployment of musicians — Page 18

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BLAMING US

THE EVENING POST of NEW YORK presents some poignant remarks by Thornton Delehanty on the matter of blaming the pictures for everything, and especially the British habit of blaming the American film, thus:

When anything goes more than usually wrong in England you can be pretty sure that the press will blame it on the American movies. Everything from kidnaping to mayhem is held to be traceable to Hollywood, as if there could be no other motive for crime than that which springs full-grown from the overheated brow of a movie addict.

Thus it is not surprising to find the English newspapers ascribing the prison break at Dartmoor to such pictures as "The Big House," "The Secret Six," "Numbered Men," and others of that school. . . .

In their eagerness to make a scapegoat of the American cinema and thus absolve the Dartmoor rebels from any suspicion of delinquency could it be that the English editors have forgotten a British film made several years ago which dealt with the escape of a prisoner from Dartmoor? . . .

. . . The film was called "Escaped from Dartmoor," and it doesn't seem possible that with such a title it could have failed to reach the attention of at least one inmate of the famous prison. . . .

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KEEPING NEW

LIONEL BARRYMORE is interviewed at length in the Evening Post of New York on what pictures are really made of. In the course of his remarks, Mr. Barrymore said:

The story is the basic thing in motion pictures today.

The work of this and that player or the device of this and that director, is in itself nothing, except as it affects the telling of the story itself.

The public may swarm to view the work of an actor or a director once, twice, or perhaps three times, but that person must keep constantly changing the basic principle of the medium in which he is working to continue to attract public acclaim.

That is, the actor must keep appearing in new types of roles, the director must keep presenting new types of stories.

An actor or a director who continues to do the same type of work, picture after picture, is standing still, no matter how excellent and expert his work may be in the small circle in which he is revolving.

The public demands new things constantly. That's why they keep running after new screen faces. And the turnover in Hollywood favorites is tremendous, because so many of them strike a popular note, get into a rut, and the public tires of them.

COMMITTEE STARTS WRITING TAX BILL; INDUSTRY AWAITS DECISION

IMPPA Members Agree on Quality And Not Quantity

The members of the newly organized Independent Motion Picture Producers' Association have agreed to discard former methods of hasty story construction and rapid production methods in favor of more attention to selection and preparation of stories than has been the practice heretofore, a statement from the temporary headquarters of the organization in New York indicates.

There is a definite possibility that there will be a shortage of product in independent production. In some instances the number of pictures originally intended for production will be reduced from 25 per cent to 35 per cent, in keeping with the agreement to improve the quality of independent product, at the sacrifice of quantity. All members of the organization are expected shortly to announce their revised production schedules.

The statement points out that a feeling of "friendly rivalry" has been created within the ranks of the new association, and that a spirit of "genuine cooperation" has been engendered.

Keough Secretary For Paramount

Austin C. Keough, general counsel of Paramount Publix, was elected secretary and a member of the board of directors at a meeting of the board on Monday. Keough fills the board vacancy created by the resignation of Sidney R. Kent several weeks ago, and the secretaryship vacated by Elek J. Ludvigh. Keough has been associated with the Paramount legal department for the past 12 years. The vacancy caused by the recent death of William Wrigley, Jr., is still to be filled.

Executives of the company declined to comment on reports that Philip K. Wrigley, son of the late Paramount director, was to become active in Paramount affairs.

Paramount announced the appointment this week of Carl R. Hammer as director of real estate and purchasing of the company. Hammer has been operating vice-president of McCord Radiator and Manufacturing Company of Detroit for the past 12 years. He will be in charge of realty, supply purchases, maintenance and the purchase of insurance.

James C. Bolger, formerly with United Cigar Stores and Schulte, who recently was made head of the realty department, to succeed the late Theodore C. Young, is now in charge of detail work in the realty department.

Details of Measure Will Not Be Made Known Before Mar. 1; Not Intended to Be Retroactive So Haste Is Eliminated

The fate of proposed federal legislation governing the taxation of amusements will not become known for two weeks. With the receipt on Tuesday of revised estimates from the treasury department of the many and divers forms of revenues to be derived from the various taxes on which the recent hearings of the House ways and means committee touched, members of that committee began the writing of the bill in executive session on Wednesday.

Revised estimates of admission tax revenues submitted by Treasury officials to the committee were withheld, nor would the committee make known the extent to which the revisions would influence the admission tax phase of the new bill, which will not be completely written until March 1.

Not To Be Retroactive

With the decision not to make the new taxes retroactive, all need for haste in the drafting of the new measure has been eliminated and leaders of the committee are determined to make a thorough study of all possibilities and to weigh minutely the arguments advanced against amusement taxation, and other forms, before settling upon the final draft by which it is hoped the Administration's deficit and budget will be balanced in two years.

With the work just started, there is little possibility of determining for at least two weeks what attitude will be taken to the treasury department's recommendation that admission tickets over ten cents be taxed on the basis of 10 per cent. It is generally believed, however, that the committee will first devote itself to the new income and inheritance rates and then proceed to a discussion of new taxes from which large sums of money may be expected, including those on gas, electricity, telephones and gasoline. After the rates on such items have been fixed and the amount of revenue therefrom estimated, the committee will "fill up the chinks" as best it can with a view to raising at least two billions in two years.

Seen Only As Last Resort

The consensus on Capitol Hill at Washington, which, however, is likely to change from day to day, is that admission taxes will only be imposed as a last resort and, if adopted, will only affect tickets of more than 50 cents. However, possibilities of an admission tax are seen in revised Treasury figures, according to inside legislative observers, and these figures show that several hundred million dollars less will be derived by the Government from ordinary income sources during this and the next fiscal year than originally was estimated in November, making necessary the provision of a much larger sum in taxation than was at first anticipated.

The treasury department's estimates show also reductions in the revenues to be expected from the various revenues proposed by the Administration when Congress convened in December.

According to dispatches from Washington on Wednesday, taxes must be boosted from the original estimate of $920,000,000 to $1,241,000,000 to carry out the Government's budget-balancing program. This was made known this week by acting Secretary of the Treasury Mills.

The ways and means committee also is considering a general sales tax, as present sources of revenue and those proposed would not provide the needed increases, according to the Washington dispatches.

It is pointed out at Washington that the appointment of Andrew W. Mellon, former secretary of the treasury, as ambassador to England will have no effect upon the administration's tax policy. The administration's program reflects not only the views of Mr. Mellon but also those of the new secretary, Ogden Mills, as well as President Hoover and his advisors.

Organized Labor Protest

Matthew W. Woll, vice-president of the American Federation of Labor, emphatically stated in an editorial in the *American Photo Engraver* this week that organized labor is unalterably opposed to President Hoover's plan to resume wartime ticket taxes. He describes the proposed levy as "foolish" and warranting "swift and overwhelming defeat."

The editorial read in part: "Opposed to every form of sales tax, organized labor opposes with particular vigor and determination the proposal to tax the nation's amusements. Here is in very truth a proposition to 'take the joy out of life' at a time when there is almost no joy to be found for anyone.

"If we had a dictatorship and if the dictatorship had any wisdom the dictator would say in these hours of desperation, 'let the places of amusement be free from all taxation restraint, let them be given all possible encouragement, let the people find it easy to enter.' . . ."

Tinker Honored on Coast

Edward R. Tinker, Fox Film president, was guest of honor at a luncheon given by the Academy of Motion Picture Arts and Sciences in Hollywood on Wednesday of this week. William DeMille presided.

Graham, Kane Returning

John C. Graham, Paramount general European representative, now in Havana on an American furlough, sails for London in about 10 days. Robert T. Kane, Paramount Joinville studio general manager, now in Florida, returns to Paris at the same time.

Skouras Brothers Go West

Spyros and Charles Skouras left New York for the Coast on Wednesday of this week. They expect to be in Los Angeles February 15, the day on which Fox Wesco Theatres pass to Skouras operation.

AN IMPRESSIVE WARNER ACHIEVEMENT

A Motion Picture, Not a "Movie," Is "The Man Who Played God," Done With Taste, Feeling

By TERRY RAMSAYE

Again, it seems the Brothers Warner have done something cinematographically impressive and significant. The word has been around a while that "The Man Who Played God" was rather an exceptional piece of production. Word starts that way in this business and gets going, oftentimes with more velocity than provocation. This time the provocation is greater than the velocity.

In sum, this "The Man Who Played God," with Mr. George Arliss, is most importantly a motion picture, as opposed to a movie. It is done with taste, feeling and restraint. It is a story redolent of sentiment, without hokum. If it is hokum then it is the super-hokum of art. It is one of the better utilizations of the talking picture as a medium of record and expression, done with able craftsmanship, and, pleasantly to record, by John Adolfi directing, the same Adolfi who has had ample experience in the great field of better silent production of the years agone. With a story to tell that reposes mostly in words and ideas, he did not forget that dramatic lines may be expressed within the frames of good pictorial composition. So much of picture as there was inherent in the story to tell is presented with pictorial competency. Pictorial competency is rarer than it should be.

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The production is from a story by Gouverneur Morris and, with due respect to that author's ample attainments in his medium, its picture version sets one thinking what charming possibilities remain for a like sympathetic treatment to any number of somewhat kindred stories by the late Sydney Porter, better known as O. Henry.

As I write, having within the hour emerged from the Warner projection room, I am minded a moment of a conversation of years agone with that astute student and mistress of screen story telling, Miss Anita Loos, who asserted that he who does not put hokum on the screen has overlooked its only strength. I would like, now that these years and sound and talk have intervened, to talk to Miss Loos again, right after she had seen "The Man Who Played God." Here in this production is evidence indeed in support of a proclamation I ventured, so many years ago I would rather not count the years on my fingers, that the motion picture is the superseding medium, the inheritor and successor of the older arts. In its flambuoyance of youth, in its rash adventurous early years of placer mining success, it gave the neighbors reason to raise eyebrows and hope for the worst. Now, in such glints of attainment as this, the screen is forecasting its larger career.

It may be of no immediate concern to the Brothers Warner, but here is a motion picture worthy of the study of that considerable array of persons who would like to find





HARRY M. WARNER JACK L. WARNER

. . have done something impressive and significant . .

something on the screen worthy of study. The technique is neither a miracle nor marvelous. If that were true, it might be an accident. What is important here, in that consideration, is sheer competency, a competency with which none of the well known fetishes of Hollywood apparently have been permitted to interfere. Just aside, between the reader and me, the side bet is made that the conferences that preceded the production and shipment of the first print to New York must have been rare dramatic spectacles on their own.

Primarily, as editor of Motion Picture Herald, I am naturally concerned with what this picture may be worth to the motion picture exhibitor. He chances to be the person for whom I work and write. I will venture the promise to the exhibitor that "The Man Who Played God" will be worth to him not only what his showmanship may directly return at the box office, but also a deal of continuing value to his theatre. The Latins had a phrase for it—"institutional value"—but that is a cliche, a bit threadbare. This is not at all a picture, I should say, to be violently sold, but a picture to be ably and sincerely sold, because it will help keep the motion picture sold.

It is, to be sure, obvious enough that there is an exceptional aspect of this picture, or Motion Picture Herald and I would not be devoting a page to such an outgiving as this. I am genuinely sorry that this picture is as exceptional as it seems to me to be, because it seems entirely possible to make them all competent. But even in a field of fair competency this one would stand out. It is tremendously important as a mark of the capacity of the industry to make a product which will support the institution of the motion picture theatre, with screen wares aimed at a public that wants to be entertained and would prefer to be cleanly entertained.

It just so happens that the motion picture, being as inescapably costly as it is, has to be a mass business first and an art afterward, which fact causes the inclusion of quite a few moral considerations. "The Man Who Played God" offers to the industry in general and the exhibitor in particular an excellent piece of moral defense. The medium which tells this story is a good language, even if some bad boys do tell dirty stories in it.

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It would seem that "The Man Who Played God" offers opportunity, not only to entertain the habitual motion picture customers, with considerable assurance of their satisfaction, but also to invite in persons from that marginal public which ought to contain more box office patronage and less disdain.

A word, perhaps, ought to be said for the usual able performance of Mr. Arliss. He does not appear to be acting. And, of a whole cast happily competent, one might also make mention of Bette Davis, Violet Heming, Ivan Simpson and Oscar Apfel, the same Oscar who in other years achieved fame as a director.

It may well be added that, motion picture tradition and practice being what it is, no synopsis of the story is an adequate basis for judgment of the picture or its manner of story telling. Maybe that word manner is the one I have been looking for this last hour. It is a tremendously human story of some decidedly intimate aspects told effectively with good manners.

Kirk L. Russell of the Hays organization addressed the following laudatory communication to H. M. Warner, president of Warner-First National, after viewing "The Man Who Played God," starring George Arliss:

"Dear Mr. Warner:

"'The Man Who Played God' deeply moved me.

"There would be less jumping from forty-second-story windows and 'ending it all' if this picture could be seen first.

"It's great! Great!

"I'm proud of the industry that brings such pictures to the screen. I sincerely hope it is a success and I will do all I can to make it so."

Endorse "Man Who Played God"

The General Federation of Women's Clubs, in its motion picture reviews for February listed Warners' "The Man Who Played God" as "outstanding for adults and young adults." The film, to be generally released February 20, has been recommended also by the American Library Association, headquarters in Cleveland.

"Word Not Final" Loeb Says of New Duties for MPPDA

Edwin J. Loeb, Los Angeles attorney, has issued a formal statement defining his duties as Coast attorney for the Hays organization, in order to correct a misunderstanding which was published by news agencies over the country.

Loeb pointed out that the new duties assigned him by Hays are hardly more than an amplification of the work his law firm has been doing for the producers for some years. The new activities will have to do with arbitration of local contracts between the studios, he indicated.

Loeb made clear that he has no responsibility for the arbitration of any dispute between the companies and employees, those matters going automatically to the Academy of Motion Picture Arts and Sciences and its conciliation committee. "Any talk about my being the arbiter or arbitrator over the western activites of the amusement business is ridiculous, untrue and without foundation in fact," Loeb said. He explained that either party to any dispute into which he is called as arbitrator, has the right of appeal to a committee of the companies' executives. In any such case, he said, "My word is not final."

2,000 Nuns See Arliss Film As Guests of Warner Brothers

Warner Brothers was host to 2,000 Catholic nuns—teachers in parochial schools of the Metropolitan area, including Long Island and New Jersey—at a special preview of George Arliss' "The Man Who Played God," held last Saturday at the Warner theatre on Broadway.

The preview was arranged in conjunction with the Motion Picture Bureau of the International Federation of Catholic Alumnæ, and with the feature were shown "Washington—the Man and the Capital," a two-reel subject, and newsreel scenes of the Chinese-Japanese conflict. At the conclusion of the performance, Albert Howson of Warners greeted the sisters on behalf of the company. Mrs. Thomas A. McGoldrick, chairman of the Motion Picture Bureau, presented Mrs. Philip E. Brennan, president of the International Federation, and the Reverend Francis Talbot, literary editor of "America," and director of the Bureau.

Hoffman to East to Arrange Five-Year Distribution Plan

M. H. Hoffman, head of Allied Productions, arrives in New York next week to supervise arrangements for the introduction of his "five-year franchise plan" of distribution. The company will release 26 features each year for the next five years.

Hoffman's scheme is the first move in the effort to coordinate the work of independent producers, aiming at the elimination of the "peddling" of production and giving exchanges a reliable source of product. He will take up the matter of the new organization on his arrival in the East.

"Man Who Played God"

Warner Brothers have produced a motion picture which challenges the attention—and the respect—of the industry and the public at large.

The subject is "The Man Who Played God." The star is George Arliss.

Among the legitimately fine productions of the screen this picture, by virtue of its genuineness, assumes a lofty and imposing position.

It is that rare article which will shed an aura of credit and compliment upon its producers and upon the medium of expression and entertainment which has made it possible. To the carping critics, the bigoted meddlers and to all of those who shallowly and cheaply scoff at the motion picture this industry need articulate no better reply than that presented by the motion picture, "The Man Who Played God."

There is in this picture the superb artistry of George Arliss who in his accustomed manner dominates the screen with a compelling mastery of voice and movement. The story treatment which was done from an original short-story, which was dramatized for the stage, is a work of unusual excellence. The direction by John G. Adolfi discloses the competence the high occasion called for. Assisting Mr. Arliss are a group of finished players, each of whom contributes appropriate quota to the final result.

But "The Man Who Played God" is not to be measured alone by the ordinary standards of a good motion picture. It has in it elements of story value, a fineness, a legitimacy, an inspirational import which set it apart and above the ordinary entertainment. This play, done with no sacrifice whatsoever to the clap-trap, is a persuasive document proving not what might be done by some imaginary and idealistic race of people to whom the ranting reformer would turn over the business of producing motion pictures—but what actually can be done by the Hollywood of reality, the production colony that has grown up with the motion picture.

There is an element of timeliness in this production which gives it added importance. At a time when the world is racked with skepticism and distress the telling of this story of the only lasting source of human happiness—as effectively as it is here told and to the millions that it will be told—may, conceivably, accomplish much more than ambitious plans of government and society.

We do not say to exhibitors that "The Man Who Played God" should be presented on account of the credit it reflects upon the industry. No one need go out of his way in any spirit of self-sacrifice to run this picture. It is not that kind of a picture. It needs no ballyhoo of propaganda.

It will make its own way—straight to the heart of the public.

—MARTIN QUIGLEY

Schulberg Denies Rothacker Will Take Levee's Position

Al Rothacker and Emanuel Cohen arrived on the Coast last Saturday, and were met by B. P. Schulberg, Paramount studio head.

Cohen called his arrival, "a regular visit to Hollywood and my duties are to coordinate east and west activities of Paramount." Schulberg denied that "Rothacker will replace M. C. Levee as studio executive or that he will join Paramount in any capacity."

Hays Leaves for Coast

Will Hays left New York for the Coast on Tuesday for his annual winter visit. He will be gone about one month.

Television, Inc., Sues 6 Firms For $25,000,000 on Licenses

Television Laboratories, Inc., has been sued in the New York supreme court for $25,000,000 damages by William P. Cox and Television, Inc. Three of the defendant's directors and six other corporations were named in the action.

Television, Inc., charges repudiation of a contract made with the plaintiffs by Television Laboratories for exclusive license for use of television and radio inventions and patents owned or controlled by the Laboratories. Co-defendants are International Telephone and Telegraph Company, Mackay Radio and Telegraph Corporation, Orange Securities Corporation, Radio Corporation of America, Wired Radio, Inc., Philadelphia Storage Battery Company.

RKO QUIETS DOWN AS BROWN RETURNS

RKO President Confers With Sarnoff and Owen D. Young; Kent Leaving for Florida on Vacation of Several Weeks

The hubbub created last week in the affairs of Radio-Keith-Orpheum over the negotiations between David Sarnoff, president of RCA, and Sidney Kent, under which Kent was slated for an important post in RKO, quieted down over the last weekend.

Hiram Brown, president of Radio-Keith-Orpheum, arrived Saturday from Hollywood where he had been completing a reorganization of the studios.

Sidney R. Kent was scheduled to leave for Florida Thursday to be away for several weeks after an illness which had confined him to his apartment for several days.

Believe Negotiations Suspended

It was generally accepted along Broadway that Sarnoff and Kent had not reached any agreement under which Kent was to join RKO and that the negotiations had been suspended without obligation on either side. Meanwhile reports linked Kent's name with two other companies and it was expected that Kent would reach no decision until his return from Florida.

Immediately after Hiram Brown arrived in New York he held a series of conferences with Sarnoff and Owen D. Young, chairman of General Electric, during which it is reported he defended his administration of the company's affairs over the last three-year period. One of the principal phases of Brown's administration which came in for favorable consideration was the fact that Brown had not permitted RKO to engage in the theatre buying activities of 1929, a development to which have been attributed many of the financial difficulties of some of the companies.

Rogers Move Postponed

Hiram Brown declared that he has not concluded any deal with Charles R. Rogers, whereby RKO would distribute a proposed series of 10 or 12 action melodramas to be produced by Rogers, Brown said on Tuesday. He did not say, however, that such a deal was impossible, but rather that negotiations, reported postponed from an earlier conference on Rogers' previous New York visit, had not yet been re-opened.

Lee Marcus, Radio vice-president, returned this week from the Coast, in company with Ned Depinet, vice-president in charge of distribution of RKO and RKO Pathe, and Richard Dix, actor. Marcus will in the future supervise the company with Ned Depinet, vice-president as part of his work between the home office and the Coast. Marcus will be Radio and RKO Pathe studio representative when in New York, and official representative of the sales department when on the Coast.

Four men have been eliminated from the executive ranks of Radio in a move which was described by Hiram Brown as the natural result of the merging of two organizations, in order to eliminate the inefficiency of two men doing the work of one. Those who have left are E. H. Goldstein, T. S. Delehanty, E. W. Ballentyne and John MacAloon. All held posts previously with RKO Pathe.

Frank Kennedy has taken over supervision of RKO field representatives, following Ballentyne's resignation.

Goldstein was personnel director before the merger; Delehanty handled sales abroad. Ballentyne was manager of exchange operations and MacAloon was assistant to Ned Depinet, when the latter handled the western sales division for Radio and RKO Pathe.

Radio has stopped work on "The March of a Nation" to concentrate on an oriental war feature, "The Roar of the Dragon," starring Richard Dix under the direction of Wesley Ruggles.

Edgar Wallace, Famed Mystery Author, Dead in Beverly Hills

Edgar Wallace, author of mystery stories and under contract to Radio Pictures as a screen writer, died early Wednesday at his home in Beverly Hills, Cal., following a comparatively short period of illness. Double pneumonia, which set in about one week ago, was the direct cause of death.

Wallace, long noted as a writer of widely read detective and mystery fiction, came from England recently to do screen work for Radio on the Coast. His wife, two young daughters and a son survive. Mrs. Wallace had left England earlier in the week on receipt of information that her husband was seriously ill.

Runs Trailer Explaining Protection, Availability

Henry Sommers, manager of the Paramount, Hamilton, Ohio, is runing a daily trailer briefly explaining in substance the operation of protection and availability because many of his patrons inquired why pictures were not shown in Hamilton as soon as in Cincinnati, 20 miles distant.

"We are often asked why we do not show pictures as soon as Cincinnati," the trailer announces. "It is simply a matter of geography," it continues in explanation. "Under an iron-bound trade agreement, pictures cannot be shown in a location like Hamilton until two weeks after they have played the adjacent key center. We assure you that pictures will be shown here at the earliest possible time, and we ask that you see them at this theatre at our regular prices. Among the pictures soon to be presented here, and which we recommend as excellent entertainment are . . ." Then follows a list of features booked.

Barsky, Goldburg to Produce

Bud Barsky and Jesse Goldburg have joined in the production on the Coast of 18 features for the independent market. Goldburg is at the moment in New York, conferring with Sol Lesser and Frank R. Wilson.

Special Patriotic Shows Planned to Honor Washington

Exhibitors of the nation are urged to cooperate with the United States George Washington Bi-Centennial Commission to make an outstanding success of the observance which starts officially February 22. Executives of the Motion Picture Theatre Owners of America and members of the organization's Washington convention committee are addressing a special appeal to all theatre men, in line with a general proclamation just issued by President Hoover.

Special shows, with emphasis on the patriotic phase and prominence given to the Bi-Centennial in program and publicity, are proposed by the MPTOA headquarters. To this end President M. A. Lightman and other officers have arranged with Congressman Sol Bloom, director of the commission, to give the theatre owners definite assistance in shaping the patriotic appeal, and letters may be addressed to either the commission at Washington or to the MPTOA at 1600 Broadway, New York.

A special Bi-Centennial program is being arranged for the opening of the MPTOA national convention at the Mayflower hotel in Washington on Monday, March 14. Government officials and commission members will attend. This ceremony, which will be witnessed by theatre men from all parts of the country, will have different phases allotted to the motion picture industry in recognition of the part that the screen can play in promoting public programs.

This observance meeting will be the first move of any industry as a whole in cooperating with the official celebration, which will continue for several months.

Among the suggestions advanced is that theatre men arrange with their city officials, the newspapers, and such patriotic organizations as the Daughters of the American Revolution and the American Legion and Veterans of Foreign Wars in making city-wide events of the celebration.

Crosby to Aid Universal Film

"The Cohens and Kellys in Hollywood," Universal's new Sidney-Murray feature now in production, will have a coast-to-coast radio tieup on Saturday evening, when Bing Crosby, radio crooner, will introduce for the first time on the air "Where Are You (Girl of My Dreams)," one of the songs from the picture.

MGM Pays Dividend

Metro-Goldwyn Pictures Corporations has declared the regular quarterly dividend of 47½ cents on the preferred stock, payable March 15 to stock of record February 26.

Italian Comedian Dies

Tony Martin, of the Italian comedy team of Nick and Tony, who have been making a short series for Picture Classics, died last week at the home of his sister in Brooklyn.

Sam Morris Due February 17

Sam E. Morris, Warner executive, has postponed his return to New York until February 17, when he is scheduled to arrive from Europe.

THE CAMERA REPORTS



BACK ON THE JOB. Edward G. Robinson, Warner Brothers star, arriving with Mrs. Robinson in New York harbor on the Conte Grande from Europe, where he spent a rather extended vacation. He is scheduled to begin work almost at once on a new picture, called "Two Seconds."



HAYS OFFICIAL WEDS. Gabriel Hess, general counsel of the MPPDA, and Linda Watkins, stage and film star, during their marriage ceremony in Chicago the other day. They are shown being united by Judge Dennis Normoyle. After the ceremony, they entrained for New York. (Acme photo).



ON BROADWAY. (Below) Bennie F. Zeidman, independent producer, whose latest production, "Hell's House," has been booked by the Strand for its first New York showing.



VALENTINE. (Left) By way of extending those sugary felicitations that custom dictates for on and around March 17—our agent being, on this occasion, Adrienne Dore, Warner player.

RE-ARRIVED. (Right) Ethel Clayton today, and still a personage of the films. Favorite of another day, she will be "coming back" in Tiffany's "Hotel Continental."





MOTORING IN LILLIPUT. (Left) With a modern Gulliver attending. These tiny people are some of the unconventionally constructed folk who appear in M-G-M's production, "Freaks." Showing them to their car is Tod Browning, the director thereof.



YOUTH. (Right) Perennially so, it seems, for Mary Brian, she having been youth's interpreter on the screen since long before sound. In her latest role, she is opposite Douglas Fairbanks, Jr., in Warners' "It's Tough to Be Famous."



MORE HOLLYWOOD SNOW. But not the real stuff that did fall a few weeks ago, much to the discomfort of local chambers of commerce. This snow is much more Hollywoodian. But the setting, though synthetic, serves its purpose—to display Universal's new player, Arletta Duncan.



ALL LIGHTED UP. A corner of the Paramount studio generously endowed with interesting studio equipment, technical and otherwise. Of course you've recognized Lupe Velez sitting among all this wattage. And what wattage! Each burns a 1,000-watt tubular lamp, and if you know what's watt, you can appreciate what Miss Velez' thermal condition was when this picture was snapped.

THE UBIQUITOUS MIKE. (Right) Even the village station, where once the less active natives could wait for No. 10 without shifting a leg, isn't safe any more. For instance: These disturbers are members of Warners "The Famous Ferguson Case" company.

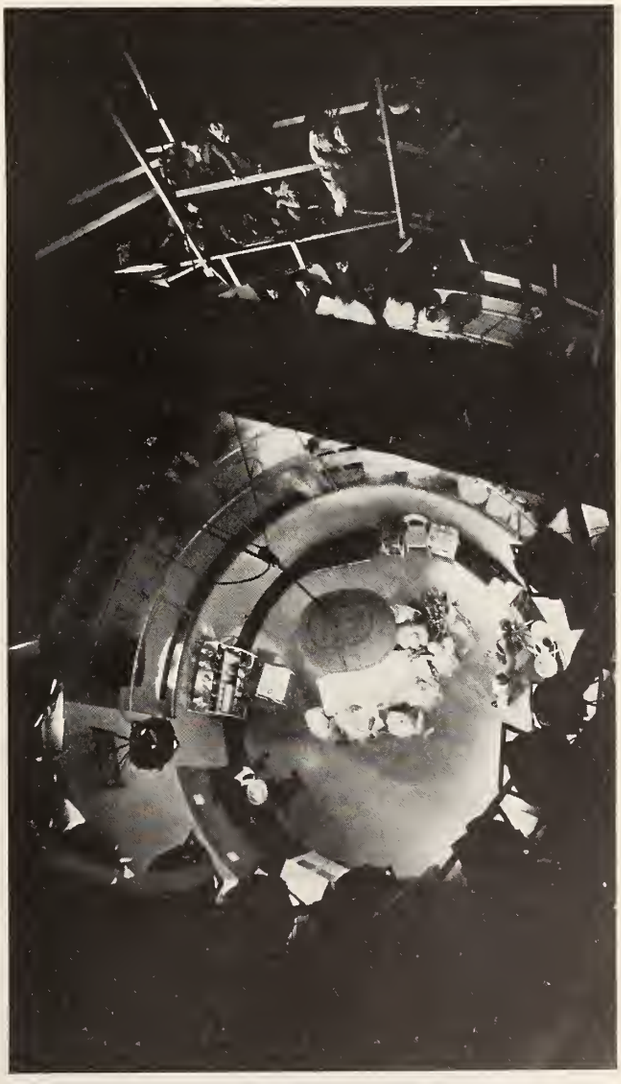




AS SHE IS. (Left) She likes to be tough—on the screen. She does it so well she gets paid to be hard-boiled in Educational's "Hollywood Girl" comedies. But actually, of course, she is quite as you see her here.



THE MUSICIAN. An interpretation by George Arliss of a musical mood. Blues? An eerie voice in minors, surely, coming from an unreal world—and strangely finding a kindred spirit here. An interesting study of a sensitive interpreter of just such moods. This picture shows the Warner Brothers star as in his role in "The Man Who Played God."



AS THE ELECTRICIANS SEE IT. A dynamic shot of a set from the heaven-ward quarters of the studio lighting technicians, taken at the Warner studio by Irving Lippman during the filming of an operating room sequence for Richard Barthelmess' new production, "Alias the Doctor."

FILM CRITICS TALLY WITH RECEIPTS SAYS McCARTHY; NOT SO ON STAGE

Points to Many Outstanding Pictures Correctly Evaluated By Critics in Light of Business Done With the Film

The newspaper critic of the stage has, in general, proved himself a poor judge of the dramatic production from the standpoint of box office return, while the critic of the motion picture has made uniformly correct appraisal of the large majority of outstanding screen achievements. When the film critic has highly praised a picture, the financial result has been, almost without exception, a reflection of that praise. Likewise, when the critic has unfavorably commented on a film, it has failed of response from the public at the box office. This, in a word, is the summation of recollections of J. J. McCarthy, long identified in important capacities with both stage and screen, and William A. Brady, stage producer.

The critic of the motion picture has been at least 90 per cent correct from the standpoint of box office return, in Mr. McCarthy's belief.

Points to Examples

Numerous examples of outstanding films which have been correctly evaluated by motion picture critics in the light of the business done at the box office, were noted by Mr. McCarthy.

"The Birth of a Nation," "Way Down East," "The Covered Wagon," "The Big Parade," "Ben Hur," "The Four Horsemen of the Apocalypse," "Common Clay," "Bad Girl," "The Spoilers," "The Christian," "Cabiria," "The Miracle Man," "Two Orphans"; all received excellent notices from the motion picture critics, as Mr. McCarthy recalls; all were great, some tremendous, at the film theatre box offices over the country.

Mr. Brady, called the oldest theatrical manager in the American theatre, recently devoted himself to an idle penthoused half-hour of retrospection. The result, appearing under the dramatic column "byline" of Ward Morehouse, in the *New York Sun* on December 21 last, was a compilation of some 60 celebrated earlier plays within the intimate memory of Mr. Brady, with the leading players identified, and, most important, the critics' opinion.

Mr. McCarthy, whose early growth was in the "legitimate" field, who graduated to the motion picture, and whose entire life has been spent in the production and presentation of the dramatic effort for the entertainment or amusement of the public, was asked to make a similar record on motion pictures, as his memory serves.

"Birth of a Nation"

On March 13, 1915, Mr. McCarthy opened the play-adaptation "Birth of a Nation" at the Liberty theatre, New York, at a $2 top admission. The several censor boards then in existence and political consideration had dictated the change in title from "The Clansmen." Thomas Dixon, author, received better than $1,000,000 from a 25 per cent interest in the film's gross, which, says Mr. McCarthy, reached $4,000,000 in net profit in three years of roadshowing under his direction. "The Birth of a Nation," then, was the first outstanding American achievement of the new art-industry.

Many films, which today have not attained the success to which they are perhaps entitled, could have been made highly successful as roadshows, in Mr. McCarthy's belief, if they were properly handled. He is convinced of the desirability of that type of exhibition for certain outstanding films.

Brady's Listings

Here is what Mr. Brady's "idle half-hour" produced:

Play	Player	Critics' Opinion
Rip Van Winkle	Joseph Jefferson	Bad
Hamlet	Edwin Booth	Good
Janice Meredith	Mary Mannering	Bad
Old Lavender	Edward Harrigan	Good
Two Orphans	Kate Claxton	Good
Adonis	Henry Dixey	Bad
After Dark	William A. Brady	Fair
Hazel Kirke	Effie Ellsler	Fair
The Royal Box	Charles Coghlan	Good
The Old Homestead	Denman Thompson	Bad
Raffles	Kyrle Bellew	Good
Shenandoah	Maurice Barrymore	Good
Belle of New York	Edna May	Good
Wizard of Oz	Montgomery-Stone	Good
County Fair	Neil Burgess	Bad
Hearts of Oak	James A. Hearne	Good
Disraeli	George Arliss	Bad
Trilby	Virginia Harned	Fair
Monte Cristo	James O'Neill	Fair
Checkers	Thomas W. Ross	Fair
The Dictator	John Barrymore	Bad
The Auctioneer	David Warfield	Bad
Salomy Jane	Holbrook Blinn	Good
The Virginian	Dustin Farnum	Fair
The Thief	Margaret Illington	Good
Little Minister	Maude Adams	Good
Great Divide	Henry Miller	Good
The Christian	Viola Allen	Bad
Yankee Consul	Raymond Hitchcock	Fair
The Climbers	Amelia Bingham	Good
Arizona	Theodore Roberts	Good
Sappho	Olga Nethersole	Bad
Bought and Paid For	Frank Craven	Good
Rose of the Rancho	Frances Starr	Fair
The Cub	Douglas Fairbanks	Bad
Candida	Arnold Daly	Good
Alias Jimmie Valentine	H. B. Warner	Fair
The Shepherd King	Wright Lorimer	Bad
Captain Jinks	Ethel Barrymore	Fair
Her Own Way	Maxine Elliott	Good
The Witching Hour	John Mason	Good
Merely Mary Ann	Eleanor Robson	Fair
Peg o' My Heart	Laurette Taylor	Bad
Good Little Devil	Mary Pickford	Fair
Second Mrs. Tanqueray	Mrs. Pat Campbell	Good
Brown of Harvard	Henry Woodruff	Fair
Divorcons	Grace George	Good
Damaged Goods	Richard Bennett	Good
My Wife	Billie Burke	Fair
Classmates	Robert Edeson	Fair
The Chorus Lady	Rose Stahl	Good
Lion and the Mouse	Edmund Breese	Bad
The Rainbow	Ruth Chatterton	Good
Romance	Doris Keane	Good
Within the Law	Jane Cowl	Good
The Woman	Mary Nash	Bad
Travelling Salesman	Frank McIntyre	Good
Governor's Son	George M. Cohan	Fair
Little Women	Alice Brady	Bad
	AND	
Abie's Irish Rose		Severely criticized

Research discovers that all but 12 of these 60 plays have at one time or another been adapted for the screen, and possibly some of those 12 under different titles. Also, among the 48 adapted between the years 1915 and 1930, only a handful have attained anything like "celebrity" in film annals, from the standpoint of either critical opinion or financial return.

And here are players later important in motion pictures, who appeared in plays on

William A. Brady Indicates That Newspaper Reviewers' Comments Were Not Borne Out by the Box Office

which the critics pronounced their judgment, as Mr. Brady recalls, the comment being on the play as a whole rather than the work of the player:

George Arliss, "Disraeli," *bad;* John Barrymore, "The Dictator," *bad;* Dustin Farnum, "The Virginian," *fair;* Douglas Fairbanks, "The Cub," *bad;* H. B. Warner, "Alias Jimmy Valentine," *fair;* Laurette Taylor, "Peg o' My Heart," *bad;* Mary Pickford, "Good Little Devil," *fair;* Richard Bennett, "Damaged Goods," *good;* Edmund Breese, "The Lion and the Mouse," *bad;* Ruth Chatterton, "The Rainbow," *good.*

Ten of the plays, then, found slight favor with the critics of an earlier day, according to Mr. Brady. Five were considered "bad"; three were rated "fair" and only two received a verdict of "good."

Here are Mr. McCarthy's choices of the outstanding achievements of the motion picture, from the "Birth of a Nation" of 1915 to "The Champ" of 1931.

D. W. Griffith's "Way Down East," exploited by Mr. McCarthy, turned over to Mr. Griffith net profit of $1,357,000.

At the Criterion Mr. McCarthy opened "The Covered Wagon" for Paramount, or Famous Players. He calls the film a "superwestern," having been adapted from the Emerson Hough story. No stage play had been made. Nine months as a roadshow resulted in a net of $1,600,000, not including the $2,500,000 or so drawn from regular run picture theatres over the country.

"Ben Hur," Stage and Screen

In November, 1925, "The Big Parade," another screen original, was opened. It played the Astor 97 weeks at a $2 top. The net there, Mr. McCarthy recalls, exceeded the cost of the production. As a roadshow, it played approximately 12 months in two seasons to a net of $2,225,000.

Probably the most outstandingly successful of all stage offerings, which also became a superlative success as a motion picture, he said, was "Ben Hur." It opened on Christmas Eve, in 1925. Nine months as a roadshow produced a net of $1,600,000. Mr. McCarthy estimated the probable cost to M-G-M at $3,000,000. It played the Tivoli, in London, for many weeks at a top admission of $2.50.

Several were named in rapid succession. "The Miracle Man," successful on the stage, was one of those he had in mind when he noted the greater possibilities in roadshowing certain types of production. Of "The Four Horsemen of the Apocalypse," from the work of Blasco Ibanez, he said, "Such a film must be removed from the ordinary picture organization and exhibition methods." He mentioned "Common Clay" which, as a play, attained great success with Lowell

STAGE AND FILM CRITICS—AND B. O.

(*Continued from preceding page*)

Sherman, now an outstanding figure of the cinema.

Mr. McCarthy injected a note of opinion at the opportunity offered by "Bad Girl," which, successful in the "legitimate," was a real "winner" on the screen. He challenged the cry of "names" which has been long heard in film production and exhibition, pointing to the success of "Bad Girl" with two then "unknowns," James Dunn and Sally Eilers.

And There Are Others

Mr. McCarthy went on to name others: "Two Orphans," another great Griffith success; "Orphans of the Storm," a fair success on the screen, bigger on the stage; "County Fair," unsuccessful on the stage, as Mr. Brady recalls, but a fair success as adapted to the silent screen; "Disraeli," which the critics in the Brady listing called "bad," a moderate screen success; "Trilby," hardly successful as a silent and only fair, says Mr. McCarthy, in its talking version, "Svengali," "Checkers," which was a successful silent, and is recalled as "great" on the stage by Mr. McCarthy. Mr. Brady remembers the critics saying it was "fair."

Others came to mind: "The Auctioneer," which David Warfield offered on the boards, called "bad" in the critics' opinion recorded by Mr. Brady, and recalled by Mr. McCarthy as unsuccessful on the screen; "Salomy Jane," which Holbrook Blinn made a stage success, but which could not make the grade cinematically; "Arizona," great as a play, only fair as a film offering; "Merely Mary Ann," also a great stage success, not quite reaching that point as a talking film. Mr. McCarthy recalled "Abie's Irish Rose," which Mr. Brady said was "severely panned," and which Mr. McCarthy remembers as an unsuccessful film, notwithstanding its financial gain as a comedy-drama on the "legitimate."

Public Didn't Agree

When John McCormack made "Song o' My Heart" the press almost unanimously acclaimed the production. The picture, says Mr. McCarthy, had definite merit. The public, however, did not agree with the critics at the box office. And it was pointed out that McCormack received the largest remuneration ever paid to a film player for one effort, $500,000.

Following is the selected compilation of Mr. McCarthy. The picture is noted, accompanied by the general press verdict with which, in Mr. McCarthy's memory, it was received. Beside that is indicated, from the same source, the approximate measure of its financial attainment; and lastly, in most cases, the degree of success of the stage offering from which the films were adapted. Those listed are in addition to the films which received specific attention in the foregoing.

	Critical Opinion	Business	Play
Bulldog Drummond	Good	Excellent	
Caught Short	Good	Big success	
Charlie's Aunt	Favorable	Big success	
Cimarron	Very good	Big success	
Min and Bill	Very good	Big success	
Street Scene	Very good	Good	
Skippy	Very good	Good	
The front Page	Good	Not high	Fair (Nationally)
Five Star Final	Good	Great	
City Lights	Good	Good	
A Free Soul	Good	Good	
Sin of Madelon Claudet	Good	Fair	
The Guardsman	Great	Fair (better than hoped)	Good
Cockeyed World	Fair	Good	
Dawn Patrol	Good	Good	
Disraeli	Good	Good	Good
The Divorcee	Good	Fair	
Easiest Way	Weak	Weak	Great
East Lynne	Excellent	Fair	Good
Beau Geste	Good	Fair	More dignified in film
The Girl of the Golden West	Fair	Poor	Great for years
Green Goddess	Fair	Fair	Great
Holiday	Good	Big	Success
In Old Arizona	Great	Success	
I'ts a Wise Child	Fair	Fair	Success
Journey's End	Excellent	Fair	Great success
King of Kings	Fair	Fair	
Last of Mrs. Cheyney	Good	Success	Success
Lightnin'	Fair	Failure	Great success
The Love Parade	Good	Success	
The Man Who Came Back	Fair	Fair	Great success. Great notices
Old English	Fair	Fair	Excellent. Not great business
Outward Bound	Fine	Failed	Success
Paris Bound	Fair	Poor	Delightful Success
Raffles	Fair	Fair	Great Success. Great Notices
Right of Way	Fair	Fair	Tremendous
Romance	Fair	Fair	Great
Scotland Yard	Good	Good	Fair. Mixed Notices
Show Boat	Weak	Poor	Biggest Ziegfeld show. Great notices
So Long Letty	Fair	Poor	Big (Charlotte Greenwood)
So This Is London	Good (Talking) Fair (Silent)	Fair	Big
Spoilers	Great		Failure. Bad notices
Strictly Dishonorable	Good	Fair	Great success
Sunny Side Up	Good	Great	
The Champ	Fine	Great	
They Had to See Paris	Good (Silent) Fine (Talking)	Great	
Tol'able David	Good	Big Success	
Trader Horn	Good	Success	
Trial of Mary Dugan	Good	Fair	Big
The Virginian	Weak	(Talking) Poor	Great
Whoopee	Fair	Fair	Great
Abraham Lincoln	Fine (Silent)	Poor	
Alibi	Good	Success	
The Bad Man	Fair (Talking)	Poor	
The Barrier	Fair (Silent) Good (Talking)	Poor Success	Great Success
Coquette	Bad	Fine Poor	Tremendous
Big House	Good	Good	
Big Trail	Fair	Poor	
Broadway Melody	Good	Excellent	
Anna Christie	Good	Excellent	Excellent
Seventh Heaven	Good	Good	

Mr. McCarthy sees independent production of pictures and individual management of theatres as the wisest solution to the problems brought in by sound.

"The talking picture producers today," he said, "have departed from the basic human emotions of the drama: humanity, romance, comedy, conflict. There are too many sophisticated pictures today. The market is surfeited with that type of film. The producers do not realize that there is real audience for the sophisticated work only in the 'legitimate.' Not more than 10 per cent of the motion picture audience wants sophisticated pictures," he insisted.

Emphasizing that the producers should build more slowly, Mr. McCarthy said, "The producers today are making pictures for the large city; they are no longer making them for the nation!"

Warner Zone Heads Attend Conference

All zone managers of Warner theatres met on Wednesday at the company offices in Philadelphia, where policies for the coming year were discussed under the direction of Joseph Bernhard, general manager of Warner Theatres. The entire home office executive staff, consisting of I. J. Hoffman, his new assistant; Moe Silver, Dave Weshner, Clayton Bond, Willard Patterson, Jack Cohen and Stewart MacDonald, attended.

This is the second zone meeting under Bernhard's direction, and follows his plan of holding similar sessions in various key cities, attended by all zone managers. The next is scheduled for Pittsburgh in four or five weeks.

Attending the Philadelphia meeting were: William Goldman, Philadelphia; John Payette, Washington; Earl Bell and George Tyson, representing John Harris of Pittsburgh; B. E. Hoffman, New England; Harry Kalmine, New Jersey; Louis Lazar, upstate New York; Jimmy Costum, Chicago; Lee Goldberg, Kentucky and C. J. Latta, Ohio.

MPTO Is Warned of Women's Protest of Double-Billing

Fred S. Meyer, president of the MPTO of Wisconsin, has addressed to all exhibitors in Milwaukee County a copy of the resolution recently carried by the Federated Church Women of Milwaukee County, protesting double-features in film houses.

Meyer suggests that the resolution is "something to think about," since the organization has a membership of 5,000. The resolution, introduced by Mrs. John W. Zipp, read: "Resolved that the Federated Church Women of Milwaukee County protest the double-feature movie program, especially where one feature is not up to standard."

Villages Would Provide Films

A bill seeking to authorize village trustees to provide motion picture shows at public expense has been introduced in the New York state legislature at Albany by Assemblyman Fake. The amount of the shows would not exceed $1,200 a year, according to the measure, and would be raised by village taxation. The bill has been referred to the committee on villages.

GOVERNMENT MAY STEM TIDE OF UNEMPLOYMENT IN MUSIC RANKS

Price Slashing Scored by Penn Exhibitor Unit

A vehement denunciation of what is termed the "price slashing evil" is contained in a statement issued this week from the headquarters of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, at Philadelphia. The official communication, which was issued by David Barrist, chairman of the board of managers on behalf of the Pennsylvania exhibitor group, points out that "excepting in special isolated cases no theatre has ever benefited from a slashing of admission prices! Spectacular changes of policy always invite retaliatory measures by competitors. One theatre reduces its admission prices and its competitor is forced to follow suit. A temporary advantage is supplanted by a permanent disadvantage. Where there is no competition, the exhibitor discovers that the temporary increase in attendance following the announcement of cheaper admissions is followed by a lull in interest by his patrons. Soon the customers revert to their former habit of patronizing the good pictures and passing up the ones that are weak, regardless of admission prices!"

"The man who advocates a return to the admission prices of a decade ago as a short-cut to prosperity in the movie theatres should be confined to the psychopathic ward of the nearest institution," the statement went on. "He is a false prophet and as dangerous as he is false. Ten years ago features cost $50,000 to $100,000 to produce. Today they cost five times that. Ten years ago $50,000 would remodel the average theatre. Today—but what's the use!

"The solution lies with the producers. The company that sells pictures on a percentage basis has a right to dictate at what price the entertainment shall be sold to the ultimate consumer. Let the four or five major film companies take a firm stand against the showing of their pictures at cheap prices and the threat of wholesale price slashing will be nipped. The recent price slashing war in Chicago is an indication of what may be expected if this evil becomes widespread."

"Don't let a few peanut-visioned 'showmen' wreck the price structure of the industry!" the exhibitor group warns.

Columbia Sues Hamrick

Columbia Pictures has filed a suit for $25,128 in Seattle against John Hamrick, owner of the Blue Mouse and Music Box theatres, in Portland, Seattle and Tacoma. The suit charges Hamrick showed recent Columbia films at lower admissions than were agreed at the time of signing the contract for the films.

Legislation to Apply Contract Labor Provision to Musicians From Other Countries Reaches Calendar of House

General economic conditions, and the fact that sound in motion picture theatres resulted in the unemployment of thousands of musicians may establish a governmental barrier against the further importation of instrumental musicians.

Legislation to apply the present United States contract labor provision of the national immigration laws to instrumental musicians from overseas has reached the consent calendar of the House at Washington, to be considered when that calendar again is reached.

Under the terms of the proposed legislation, ordinary musicians would be made subject to the contract labor law, but no barrier would be raised to the entry of musicians of such ability as to be considered artists if their professional engagements in this country are of a character requiring superior talent. It is pointed out in the Immigration Committee's report on the bill, which was introduced by Representative Johnson (Wash.), chairman of the committee, that there are some 150,000 American musicians now without employment while large numbers of foreign musicians are brought here yearly "because they will accept inferior conditions of labor and wages and can be had more cheaply than our own musicians."

"At this time," the report continued, "there is distressing unemployment among American musicians, not alone because of the general economic situation, but also because of radical changes in the music employment field. The American musician has had to adjust himself to many adverse conditions precipitated upon him. The legitimate theatre is in decline; motion pictures are generally adopting sound and dispensing with orchestras, so that where some 23,000 musicians were employed in motion pictures a year or so ago, only about half of that number are employed now."

Olivier, Jill Esmond to Leave Country; Alien Permits Expire

Laurence Olivier and his wife, Jill Esmond, English actors who have appeared in Radio films, must leave the United States, since their permits to remain here have expired. The permits lapsed on December 1, but were extended until January 1, on petition of RKO.

The understanding with the labor department at the time of the permit extension was that the players were not to remain in the country after January 1, and that no request for a further stay would be granted.

Columbia Counsel in New York

Lloyd Wright, Coast attorney for Columbia, is in New York.

Sales Meetings Not Moved Up By Product Shortage

The shortage of product apparently is not regarded by the larger distributors as being of a nature serious enough to require the advancement of new season selling this year. Likewise, there is no indication among those distributors that present sales volume cannot be sustained, so that, in consequence, few if any new product sales campaigns will be opened prior to May 1 as a required business stimulus.

Substantiating this is the fact that only one of the leading distributing companies has had any discussion of plans for this year's sales convention, and few such discussions are in prospect for the immediate future. Fox has settled on May 1 as the date for its national convention, and Columbia, according to Lou Metzger, general sales manager, will formulate its convention plans within the next week or ten days. No other of the larger distributors have discussed convention plans at all, and incline to the belief that few conventions will be scheduled for earlier than May 1.

Among the sales executives who hold to this belief are Andy Smith, Warner Bros.; Felix Feist, MGM; William Saal, Tiffany; Phil Reisman, Universal; Ned Depinet, RKO Radio; Budd Rogers, Educational, and Ed Grainger, Fox.

Paramount Studio Club Feeds 200 Jobless Coast Workers

The Paramount studio club relief fund, on the Coast, is daily feeding 200 unemployed studio workers and their families. All donations are voluntary and are in either cash or food, according to M. C. Levee, president of the club.

The commissaries are maintained on the lot, in the electrical and carpentry departments. A committee of five members of the studio club handles all details of collection and distribution. Committee members are: Frank Brandon, chairman; William P. White, treasurer; Earl Miller, Clarence Slater and Joe Robbins.

Dickson Plans a National Circuit of Independents

Dick Dickson, formerly associated with Hughes-Franklin Theatres as purchasing agent, plans the establishment of a national circuit of independent theatres. Dickson has founded Bonded Theatres, Inc., for that purpose, with headquarters in Los Angeles.

Representatives will be appointed in every state. A low membership rate is to be charged for members of the combine and for group buying and more efficient operation in all directions, according to the backers of the plan.



EXTRA
Playing Time...

EXTRA
Profits!

PARAMOUNT



EXTRA PLAYING TIME!
EXTRA *profits* FOR YOU!

These pictures mean extended playing time!

These pictures mean extra profits for you!

—*that's* PARAMOUNT!

SIX

EXTRA-PLAYING-TIME NATURALS WITHIN THE NEXT FEW WEEKS

Previewed!

Tested!

Proved!

Book these PARAMOUNT *Extra Playing Time hits!*
And reap Extra Profits!

PARAMOUNT

Marlene DIETRICH



SHANGHAI EXPRESS

Dietrich Lets Herself Go! Warm, yielding—will they go for her in this? And how! And is the story timely? Wow! Every newspaper in the world today is a press book for "Shanghai Express"! Every box office in the land will be a gold mine! Already set for extended runs everywhere! New York! Chicago! Detroit! Buffalo! St. Louis! Philadelphia! Boston! Stretch the calendar for this one—and double your profits!



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with

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ANNA MAY WONG · WARNER OLAND
and EUGENE PALLETTE

YOU'VE READ THE REVIEWS!

ON THE MAN / KILLED

HERE'S HOW WE'RE SELLING IT

CASH IN

Ernst LUBITSCH'S

"BROKEN LULLABY"

LIONEL BARRYMORE · NANCY CARROLL · PHILLIPS HOLMES

No picture in years has received such thunderous acclaim from newspaper critics! Now playing at $2 top in New York and opening for extended runs in Chicago, Detroit, Buffalo, St. Louis, Philadelphia, Boston! A powerful newspaper campaign is being run in the key-points of the country—each ad 1000 lines! The public will long remember this picture for its entertainment! The exhibitor will long remember it for the grosses it's piling up! And the longer you run it the more you'll make!

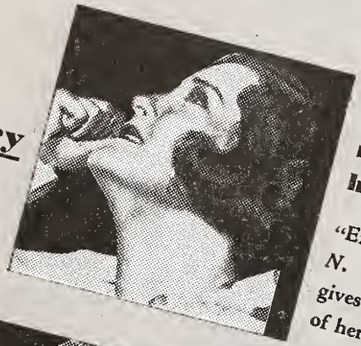
"It will tear your heart apart!"

Ernst LUBITSCH's "BROKEN LULLABY"

"It keeps audiences sobbing"

N. Y. Graphic

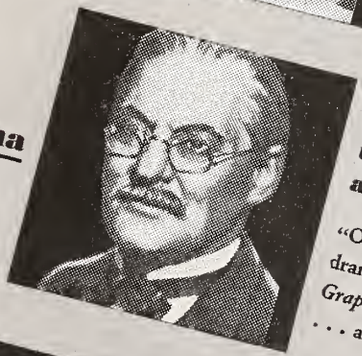
Great in story



She fell in love with the man who robbed her of her sweetheart!

"Exquisite drama of human passions!" *N. Y. American* . . . "Nancy Carroll gives one of the finest performances of her career!" *N. Y. World-Telegram*

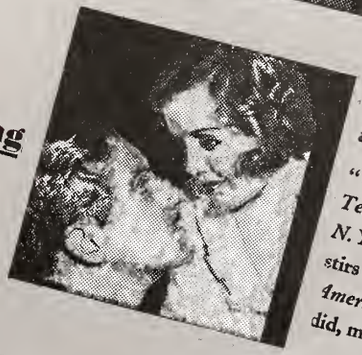
Great in drama



He opened his heart to the man who took his son away from him!

"One of the most arresting, compelling, dramatic film plots I've viewed!" *N. Y. Graphic* . . . "Lionel Barrymore is fine . . . acting at its best!" *N. Y. Sun*

Great in acting



While *He* tried to tell the awful truth!

"Terrifically affecting!" *N. Y. World-Telegram* . . . "Absorbingly real!" *N. Y. Post* . . . "It stabs the heart, it stirs the soul, it sears the brain!" *N. Y. American*..."Phillips Holmes in a splendid, moving performance!" *N. Y. News*

LIONEL **BARRYMORE** • NANCY **CARROLL** • PHILLIPS **HOLMES**

A Paramount Picture



Dancers in the Dark

★ ★ WITH **MIRIAM HOPKINS**

JACK OAKIE • WILLIAM COLLIER, JR. • EUGENE PALLETTE

FROM THE PLAY, "JAZZ KING," BY JAMES ASHMORE CREELMAN



MIRIAM HOPKINS! One big picture after another has built her to stardom!

"Smiling Lieutenant"! "Twenty-Four Hours"! "Dr. Jekyll and Mr. Hyde"! More luscious and enticing in each picture! And now exhibitors, fans and the press are clamoring for her! In "Dancers in the Dark" (What a title!) she proves again that she's here to star! A box office actress in a box office picture that'll work your box office overtime! Set for long runs in New York, Chicago, Detroit, Buffalo, St. Louis, Philadelphia and Boston!



Maurice CHEVALIER

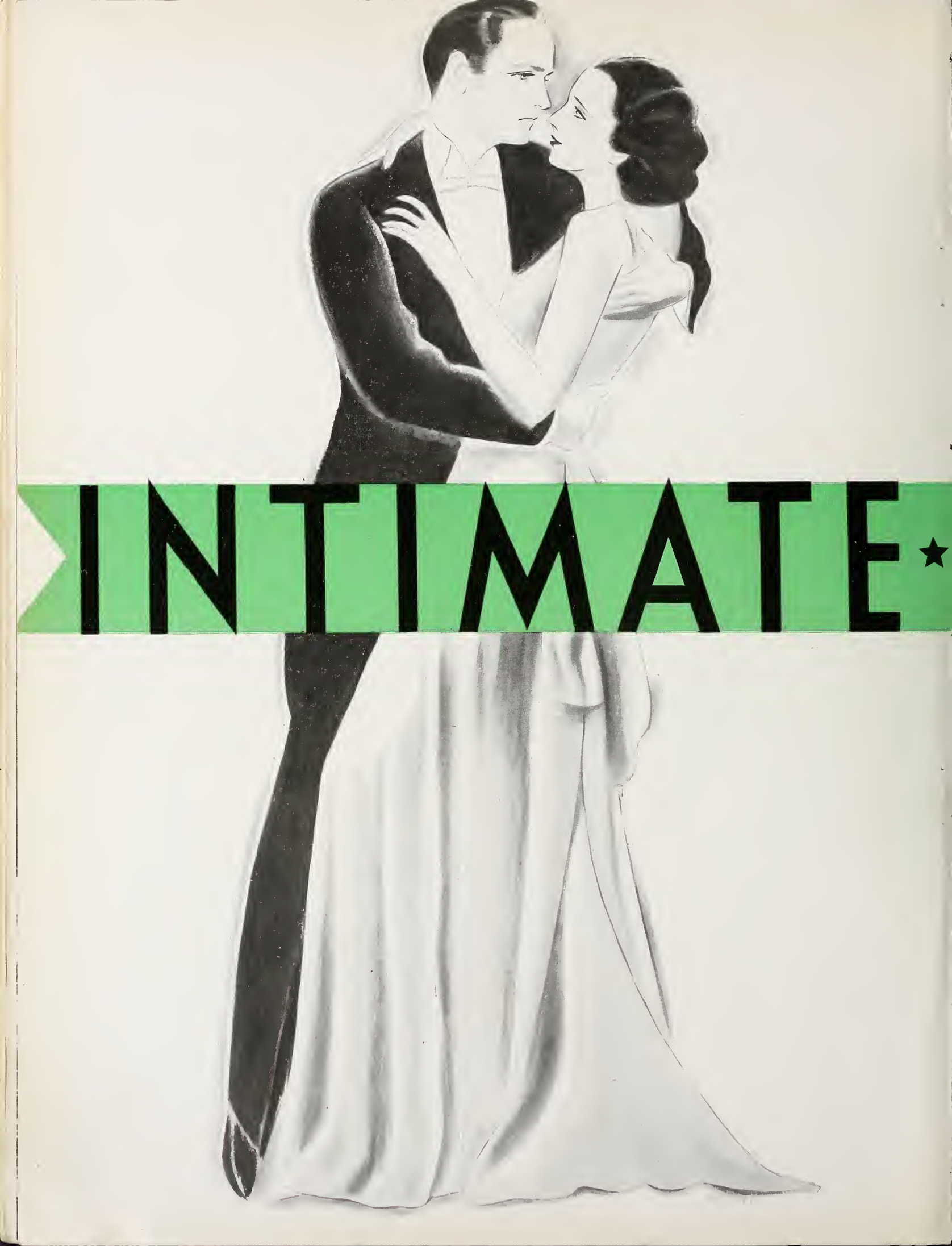
Naughty—but so nice to your box office! Chevalier funnier than he's ever been before! Real down-to-earth belly laughs . . . From boudoir to boudoir! From girl to girl! From song to song! From every person you can squeeze into your theatre! Chevalier breaks box office records—this one'll smash any record he made before! And just look at that cast! Set for long runs and big profits everywhere—New York, Chicago, Detroit, Buffalo, St. Louis, Philadelphia, Boston! Every extra day is your extra dough!

AN ERNST
LUBITSCH
PRODUCTION

•

Directed by GEORGE CUKOR
From the play by LOTHAR SCHMIDT
Supervised by ERNST LUBITSCH


in ONE HOUR with YOU
JEANETTE MacDONALD
GENEVIEVE TOBIN
CHARLIE RUGGLES • ROLAND YOUNG
Naughty music by Oscar Strauss
—sung as only Chevalier can!
TONY SARG


INTIMATE★

with **FREDRIC MARCH** ✣ **KAY FRANCIS**

STUART ERWIN ✣ **JULIETTE COMPTON** ✣

GET *INTIMATE!*—and you'll get intimate with some of the biggest money your box office has ever taken! FREDRIC MARCH, a big draw, has always had big pictures and big casts. Here he is teamed with KAY FRANCIS—and that makes a combination that'll cram your safe full of dough! Get "Intimate," Mr. Exhibitor—get *"Intimate"* and get the profits!



Directed by Lother Mendes.
Based on the novel, "The Shorn Lamb," by William J. Locke.


LOVE • HOPE
TENDERNESS

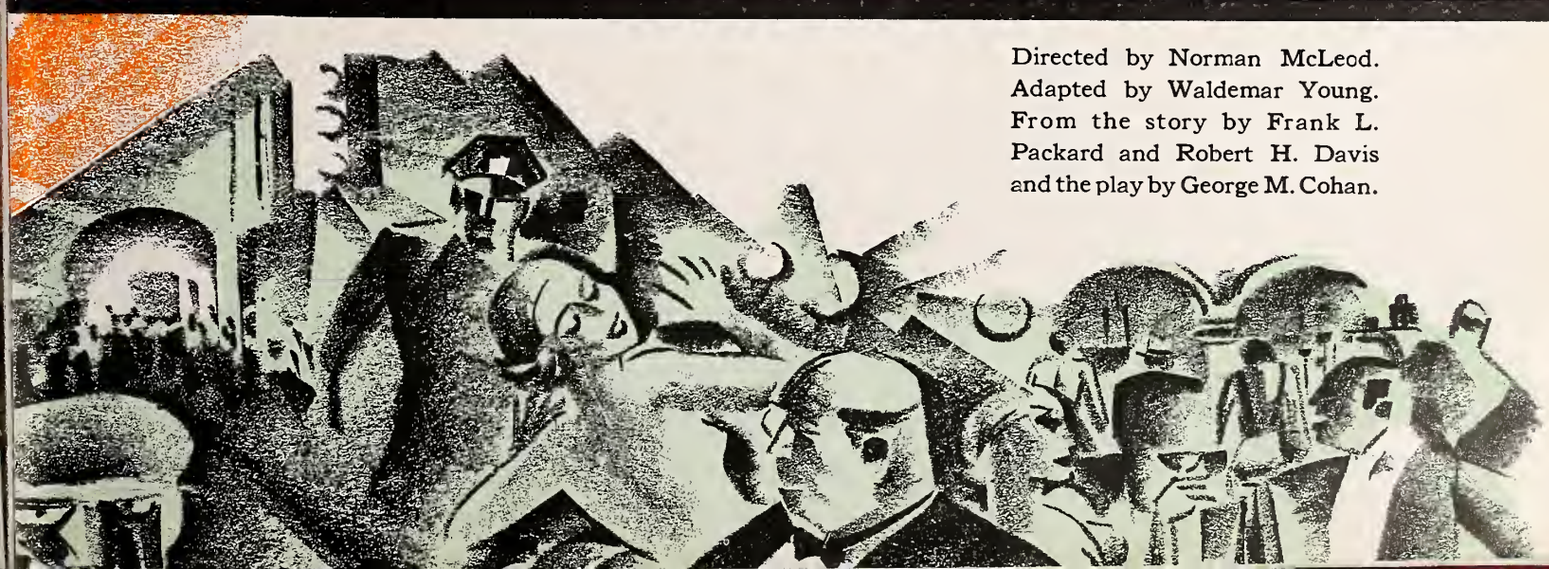
THE MIRACLE MAN

with

SYLVIA SIDNEY ★ CHESTER MORRIS

Irving Pichel • John Wray • Robert Coogan • Hobart Bosworth

BOX OFFICE MIRACLE! The story of a sweet, tender love . . . of a new faith . . . everything that makes the world go 'round . . . everything that makes the world come to the box office! • In a great all-new, all-talking production that sweeps on to greater grosses! Hundreds of exhibitors have asked us to keep the title — they say it's perfect! Everything's perfect! • New York, Chicago, Detroit, Buffalo, St. Louis, Philadelphia and Boston are set for extended bookings!



Directed by Norman McLeod. Adapted by Waldemar Young. From the story by Frank L. Packard and Robert H. Davis and the play by George M. Cohan.



EXTRA Playing Time...

EXTRA Profits!

PARAMOUNT

U. S. FILMS FACE NEW BRITISH TAX IF TARIFFS COMMITTEE SO DECREES

Developments Point Again to Need of Reciprocity Gesture From America, Says Mooring; Further Levy Last Straw

By WM. H. MOORING, London

Commodities taxes under the McKenna duties, including films, are exempted in the new taxation to be laid before Parliament to establish a revenue on imports of up to 10 per cent. The British Government, after agreeing to differ upon the proposals after wrangling severely over the question of tariffs since it went into office four months ago, did finally decide to exempt commodities already covered in the McKenna list.

But—and here's the catch—a tariffs committee is appointed with powers to impose ad valorem duties up to 100 per cent. Special consideration will be given to so-called luxury and non-essential imports. Countries discriminating against British products certainly are subject to retaliatory taxation fixable by the tariffs committee, in collaboration with the treasury.

Point to Reciprocity Need

These new developments point again to the need of definite gestures by the motion picture industry in the United States looking toward reciprocity. Selection of a foremost leader now, to represent the trade in working toward that end, and establishment of a policy to give British-made productions a better opportunity in the field in America, might avoid taxation or at least lessen the severity of it.

The new tax will affect a major portion of Britain's total imports of manufactured goods, and will have as its principal object the raising of revenue rather than that of protecting British industries.

It is hoped to apply such extra revenue as may accrue to the relief of income tax for the year ending next April. At the moment it is manifest that the recently imposed burden of additional income tax has had a crippling effect upon the whole community and has so seriously impaired the public spending power as to still further depress British industries.

Would Be Last Straw

The imposition at this stage of an imports tax of 10 per cent on American films probably would prove the last straw as far as the British theatre owner is concerned. Unless the American producers are prepared to suffer a still further loss of revenue from this market, and meet the whole of such an additional tax out of their own pockets, it is certain that hundreds of the smaller theatres, and maybe some of the larger ones, will slip out of the list of profit-making concerns. Scores will have to close immediately if film rentals are raised in the slightest degree. In fact, with truth, many are claiming, as a necessity to their continued existence, a reduction rather than an increase on present levels.

There is a much greater supply of British product than ever before, but there clearly is not enough to go around, unless the whole industry is able to beat out a new policy of fewer releases and longer general runs. Subject to a slowing down in the tempo of theatre competition something in this way might be found workable, though not ideally so. It is certain that terms would harden against the exhibitor. That tendency has been proved to follow the imposition of a similar tax in the Irish Free State.

Maxwell Proposes 33 1/3% Tax

John Maxwell, chief of the British International Company, commenting favorably on the suggestion of an imports tariff on American films as a means of solving some of the problems of the British films industry, argued recently that an ad valorem tax of 33⅓ per cent on American film imports would represent an ideal form of taxation which could not be passed on to the British exhibitor.

But several Irish exhibitors challenged that view and pointed out that when recently the Irish Free State Government imposed an ad valorem duty of 2d per foot on all films imported to that state, the renters immediately put 15 per cent on all film rentals, explaining that they "did not wish to make a profit at the expense of the exhibitor," but clearly implying that they did propose that he should pay the tax.

In point of fact, the exhibitors of the state now allege that that 15 per cent yields enough on city first-runs to meet the whole of the extra tax and the renters therefore must be making a profit out of the tax.

Insist Exhibitors Carry Burdens

Mr. Maxwell's own distributing organizations insist upon this extra burden being borne by exhibitors, and when challenged on the point he offered no response.

There is little doubt that economically the exhibitor will be expected to reimburse the industry in respect of any extra tax that may be imposed on film imports. And at the moment he is financially anemic and wholly unable to stand up to further strain.

For that reason I foresee that there would be strenuous exhibitor as well as renter opposition to any extension of the new revenue tax to embrace film imports.

Irish Censor Saw 6 Million Feet of Film During 1931

The Irish Free State censor board in 1931 reviewed 6,269,538 feet of film, an increase of only about 2,000 feet over the previous year, according to the report recently issued. Films of drama and variety constituted three-fourths of those shown.

There was a large increase in the number of long dramas and topical pictures, the report noted. Twenty-nine educational films were included. There were 1,161 features passed, three less than in 1930. The appeal board upheld the censor's verdict in 40 cases.

Radio to Produce Serial

Radio will produce a serial, "Secrets of the French Police," adapted from the H. Ashton Wolfe newspaper stories. Louis Brock will supervise.

Brook Fears Trip Abroad Too Costly

A war of reciprocity between the United States and Great Britain is imminent and is worrying many English actors, said Clive Brook last week during a short stop in Kansas City on his way to New York.

Brook, who was accompanied by his wife, said he was planning a trip to England but feared he would not be allowed re-entry into the United States. This country so far has taken no retaliatory steps for the expulsion of American performers from England, Brook said, but added he had heard reports such steps are planned. This will likely affect all foreign actors, he said.

"They've been throwing a lot of American actors out of London lately," declared Brook, "on the ground they were keeping English performers out of work. I'm hoping the United States doesn't decide to pay us back in our own coin. That would be more than a '12-pound-look' for a lot of Britishers, like myself, who have been exhibiting themselves this side of the water.

"As a matter of fact, I believe there are more British performers making their living in Hollywood and New York than there are Americans in London, in spite of the popularity of American plays."

Means Succeeds Burkey, Who Resigns as Exhibitor Leader

Jay Means, independent owner of three Kansas City suburban houses, has been elected president of the Independent Theatre Owners of Greater Kansas, succeeding Charles H. Burkey, resigned because of ill health.

Burkey was presented with a watch on his retirement, as a mark of appreciation. He had led the Kansas exhibitors in their struggle against adverse legislation and in handling other problems for the past 20 years.

Harry Langdon to Produce

Harry Langdon has formed an independent producing company and has leased studio space at the Royal Studios, Grantwood, N. J. He will produce a series of six two-reelers under the direction of David Thursday.

Murray Roth Leaves Vitaphone

Murray Roth has resigned as head of the story department at the Vitaphone Brooklyn studio. Sam Sax, production chief, has named Herman Ruby, a writer, to succeed Roth.

Harvey Day Back in New York

Harvey B. Day has returned to the Educational home office after several weeks at the Boston exchange, where he placed John Scully as successor to F. G. Sliter as manager.

CINEMA PATENTS TO APPEAL CRAFT RULING

Siegel Protests Decision Craft Did Not Exceed Gaumont License in Repairing Machines With Own Replacement Parts

Appeal from the decision absolving Craft Film Laboratories, New York, of patent infringements will be filed by Cinema Patents Company, Inc., New York, M. J. Siegel, president of Cinema Patents, said this week. Craft Film was charged with having exceeded its Gaumont license provisions in making repairs on its 26 Gaumont machines with its own replacement parts. Federal Judge John P. Fields in district court at Wilmington, Del., ruled this week that the Craft Laboratories had only made repairs, and that its license under the Gaumont Patents would continue.

Expects to Appeal

"We expect to appeal from this part of the decision," said Siegel.

In making its decision against Cinema Patents Company, the court held that "the case reduced itself to the question of whether the defendant in replacing wornout parts was within the well-recognized rule that a purchaser of a patented machine is entitled to replace wornout parts so long as the identity of the machine is not destroyed.

"The machines were purchased from the owner and were thus released from the monopoly of the patent," the court held. "The purchaser acquired an unqualified and unrestricted right to their use. I conclude that the machines in question at no time were beyond repair and that the defendant did not infringe on the patents in question by rebuilding of the machines."

Contended License Violated

The replacements were made by Craft Laboratories on its 26 Gaumont machines for developing, fixing, toning and drying motion picture films.

"Craft Film," said Siegel, "paid tribute to the Gaumont Patent, owned by Cinema Patents Company, by acknowledging its validity and arguing in defense of the infringement suit brought against it in Delaware, that it had a license under these patents.

"We contended that Craft had gone beyond the license by reconstructing their developing machines, but Judge Fields ruled that the defendant had only made repairs and that its license would continue."

Validity Established: Menken

In further discussing the decision made last week regarding the Cinema Patents suit against Warner Brothers, H. D. Menken, on behalf of Cinema Patents, issued the following statement:

"The validity of the Gaumont film processing and apparatus patents, owned by Cinema Patents Co., is definitely established by the recent decision of Federal Judge Campbell, Eastern District of New York, in the infringement suits brought by Cinema against Warner Bros. and Duplex Motion Picture Industries.

"In commenting on this, M. J. Siegel, president of Cinema Patents Company, said:

"'As our most important object has been to obtain a judgment sustaining the validity of our patents, we consider this a substantial victory. While Judge Campbell also held that Warner Bros. and Duplex do not infringe, an immediate appeal will be taken by Cinema from this part of the decision.'"

St. Louis Amusement Company Gets Writ in Receiver Suit

The Missouri supreme court has issued an alternative writ of mandamus returnable on February 16 to the St. Louis Amusement Company, which operates 24 theatres in St. Louis, in its fight to compel circuit Judge Nortoni of St. Louis to reduce the appeal bond asked of the company from $400,000 to $150,000.

A temporary receivership for the company was issued last November. The company has appealed from the ruling. When it posts an appeal bond approved by the court the property will be turned back to the officers of the company pending a final decision in the receivership suit. In the meantime Henri Chouteau, the receiver appointed by Circuit Judge Hogan, is in charge.

New Projection Organization Established in New Orleans

The International Association of Projectionists and Sound Engineers of North America was recently incorporated in Louisiana, with headquarters in New Orleans. The organization was formed "to meet the present requirements of projectionists, sound engineers and telephone technicians."

The officers are: John Tessero, international president; M. E. Clark, executive vice president; J. R. Jordan, international business agent; A. Booksh, general secretary-treasurer.

IATSE Sets Convention Date

The annual convention of the International Alliance of Theatrical Stage Employees and Motion Picture Operators has been scheduled for June 6-9 at Columbus, Ohio. Larry Brock, president of the Columbus local, is chairman of the local committee.

Kemp Replaces Meyers

Harold Kemp has been named to succeed Walter Meyers, resigned, as head of the Warner Brothers Artists' Bureau, by Joseph Bernhard, general manager of Warner Theatres. Kemp had charge of booking acts under Meyers.

Michel On Way to Coast

W. C. Michel, Fox vice president, left for the Coast on Sunday, according to his office at the Fox home office. He will presumably join other company executives at the studio.

Julian H. Saenger, Builder of Great Circuit, Is Dead

Julian Henri Saenger, head of one of the most important theatre circuits in the country, Saenger Theatres, Inc., died in New Orleans, for years his center of operation, in an ambulance on the way to a hospital last Saturday after being stricken at dinner with a heart attack. Ill for some time from the complaint, Saenger was 50 when he died.

Saenger was president of the strong southern circuit which bears his name until 1929, when the company was absorbed by Paramount-Publix, and he assumed the position of chairman of the board of directors, which post he held at the time of his death. When he retired as president of the company, the circuit comprised 200 theatres located in 50 southern cities, Central America, Panama and Cuba. A high spot in the history of the circuit was reached when the marquee of the Saenger theatre was lighted in 1927.

Saenger, born in Norfolk, Va., and the son of a rabbi, opened a drug store in Shreveport, La., after graduation from Johns Hopkins University. His first motion picture theatre was opened in Shreveport 21 years ago after the Saenger Amusement Company had been formed by Julian, his brother, Abe, and L. M. Ash and E. V. Richards, Jr., who is now company president. Saenger opened the Strand in New Orleans in 1917, and it was then recognized as the finest motion picture theatre in the south. In Shreveport, the Saengers bought out Erlich Brothers, a competitor, clearing the field in that city; and in New Orleans the Herman Fichtenberg interests, and later the Eugene Pierce theatres, giving the Saenger organization control of the downtown section.

Saenger was long recognized as a philanthropist and one of the leading figures in New Orleans, his last large single donation being a gift of $35,000 to the Hope Haven School for Boys. Surviving him are his widow, the former Marjorie Kent of New Orleans, whom he married in 1929; an adopted son, 18 months old; two sisters, Mrs. L. M. Ash of New Orleans and Mrs. E. Rosenberg of Joplin, Mo.; and his brother, Abe.

Prospect Press Reproducing Stars' Photos for Exhibitors

Prospect Press, of New York, printers to many national motion picture concerns, has closed deals with Columbia, Fox, Universal and Educational to supply these organizations with eight by ten-inch halftone photographic reproductions of important stars of each company. The photos are available for use at theatres and for disposal of stars in answering fan mail. They are autographed. Negotiations are understood to be under way with other companies.

Walt Reichenbach Joins Underwood

Walter Reichenbach, brother of Howard, theatrical printer, and of the late Harry Reichenbach, has joined Underwood and Underwood, commercial photographers.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

IT WAS Saturday noon. The great shopping crowds in Tampa's busiest thoroughfare halted as fire trucks went tearing through the streets and stopped beside the 12-story Citizens bank building. A ladder was quickly raised to the third floor. Screams were heard, and high up at the twelfth floor the figure of a man was seen swaying from a window. The firemen quickly spread a net. The figure wavered and then hurled head first into the waiting net below.

Women screamed and at least half a dozen fainted. An ambulance dashed up and attendants carried the figure to the car. Upon the sides of the ambulance were banners, and from the twelfth floor window another immense banner was unrolled, each bearing the information that "The Man I Killed" was being shown now at the Tampa theatre, just around the corner.

It was a great stunt, but like many other stunts, it "backfired," for immediately the city officials began receiving protests. However the theatre had staged the stunt following receipt of the mayor's permission; the fire department had cooperated and the entire program was run off according to schedule.

"Of course we realize now that the figure was only a dummy," said one of the spectators, "but the thing was too darn realistic."

▽

Warner home office executives will make every effort to keep tickets for "The Man Who Played God" away from ticket speculators during the current Broadway run—a move which is commendable in view of the present activities of certain questionable ticket handlers. Of course, reputable agencies are not included in the warning sounded this week for the benefit of the "'gyps' who are endeavoring, thus far it is hoped with little success, to secure large blocks of tickets," according to Warner Brothers.

▽

Neighborhood theatres in the East are staging special attractions more than ever in an effort to further bolster box office grosses.

They are offering ability nights, country store nights, special nights for amateurs, local talent, bathing beauties and merchants, fashion shows, family nights and attractions centering around stage weddings, "free babies," kiddies and radio personalities, vaudeville, dance contests, midnight screenings, and prizes in the form of groceries, china, silver, dresser sets, dishes, glassware, linen, books, can goods, "prize bags," vegetables and whatnot.

▽

National City Bank reports the first month of the new year has brought a seasonal upturn in some of the chief industries. Despite evidences of depression and anxiety, the month has been one of progress in dealing with major problems, according to this leading financial institution.

▽

Bud Pollard sends in word that he has placed under contract a new "find," Doris Daniels, who at only 17 is a combination of "Joan Crawford, Greta Garbo, Marlene Dietrich and various other film notables," according to Bud.

▽

Electrical Research Products, Inc., of which John Otterson is president, is authority for the statement that "bootleg" sound devices installed in theatres during the earlier days of wiring have cost the motion picture industry millions of dollars. The corporation has to date replaced "unsatisfactory sound equipment" in 2,232 theatres.

▽

Warner executives are pretty well satisfied that they have a real find in George Brent, young Irish actor, and accordingly he will be developed along ambitious lines and not as a "type" actor.

Rivalry between the "sunny" states of Florida and California deepens with each new dawn. Only recently, Universal sent word from the West Coast to Trenton Collins, of the Florida committee for development of the motion picture industry, in which Carl Laemmle's organization requested Collins to dispatch four tons of coral rock to be used in the making of a South Sea picture.

Collins forwarded the desired information to R. A. Gausman at Universal City, and with it he submitted a suggestion that Universal forsake California and send its South Sea unit to Florida, where they could have not only all the coral needed, but also a natural south sea island setting and tropical atmosphere included.

▽

Little things in the lives of the great sometimes are big things in the lives of those who are not so great, as evidenced by the following communication from one Elbert Luck, of Frankfort, Kentucky, to the editor of the *Courier-Journal* at Louisville:

"This little bit of news may be of interest to you. I am manager of the Standard Oil service station here, and last Saturday, who should stop at my station but Greta Garbo, the famous movie star. She was in company with her manager, her maid and chauffeur. They were driving a 16-cylinder car and were on their way to Lexington and a tour through the Bluegrass section of Kentucky.

"As they returned this way Monday, they again paid me the honor of stopping at my station for gas and oil. Miss Garbo is very, very beautiful and *easy to talk with.* She wore a black cloth coat with luxurious fur collar and close-fitting hat.

"Of course, Editor, this news will not thrill you like it did me and it may not even be important enough to be printed, but Miss Garbo is one of my favorite movie stars and I feel very proud that I had the opportunity of seeing her personally."

In view of all that has been written about Miss Garbo's so-called aloofness, Mr. Luck's notation that she is *"easy to talk with"* appears mighty interesting.

▽

English Canadians take pride in the exhibition of motion pictures from the mother country, particularly when the attraction has high entertainment value, but patrons at Toronto were startled when they discovered: "Country of Origin—USA," on the lobby display material for "The Dreyfus Case," a British production and advertised as such. The lobby material was printed in the United States, where the English feature is being released by Columbia.

▽

Executives of RCA Photophone do not agree with those who claim that the saturation point has been reached in theatre sound installations, saying that January orders had exceeded by 12 those of the same month one year ago; attributable, for the most part, to replacements of earlier devices described as "bootleg." Total installations in January exceeded 90.

▽

According to an Associated Press dispatch from the front, Ronald Colman, now at Shanghai, did not take the wartime curfew seriously until he was picked up at midnight while leisurely strolling about the battle-ridden town and was haled into headquarters where they freed him with a warning.

▽

Success in business in 1932 will come "from giving more value for less money and from telling more people about it," according to Gilbert T. Hodges, president of the Advertising Federation of America, who should know.

THE "Lost and Found" department at a de luxe theatre is usually a busy place indeed. At the Capitol on Broadway, two staff members are assigned exclusively to this task, collecting as many as 3,500 articles in a single month. Women and children mostly lose articles, and only 40 per cent are ever claimed at the Capitol. The fate of the rest is not disclosed.

Articles found last month include: Set of upper false teeth, eyeglass case, gloves, belts (to ladies' dresses and coats); hats, purses, pearl necklace, scarfs, beads, cameo pin, handkerchiefs, umbrellas, buckles, wrist watch, rubbers, books, earrings, wallets, shaving brush, bracelets, passport, card-case, tooth brush, hospital card, keys, letters, school books, fur, lipstick, address book, compacts, cigaret cases, sweaters, bank books, neck pieces, railroad ticket, sheet music, snapshots, tobacco pouch, pipe, powder puff, check books, searchlight, razor, brief cases, rings, rosary beads, hairpins, library cards, sailor hat and pants, loan book, pen, cigaret holder, knife, lighter, dress goods, memo book, report card, lorgnettes, insurance policy, canes, comb, and, believe it or not, a package of meat and an old-fashioned family album.

▽

RCA Photophone officials are not particularly enthused—at least for the moment—over suggestions that the corporation's new 16mm. sound-on-film projector be used to reopen 200 and 300 seat theatres now dark because of their inability to install talking equipment. It is believed that this would place in jeopardy many sales of the company's larger and more expensive 35mm. portable machines.

▽

On the basis of figures compiled by Carl Dreher, sound supervisor for RKO at Hollywood, approximately 125,000,000 feet of positive stock are used yearly by Coast producers.

Dreher reported to David Selznick, production chief, that the company used 10,000,000 feet during 1931, of which 4,500,000 were used for sound purposes. The percentage wasted in recording was reduced to 7.89 per cent from 8.48, and the ratio of re-recording to total production footage increased from 15.3 per cent in 1930 to 28.8 per cent in 1931. The change upwards, Dreher indicated, reflected the marked increase in the economic importance of re-recording.

The practice of making buzz tracks by usual recording methods was abandoned in favor of the negative loop method, which saved the studio $5,800 for the year. Other savings, averaging $500 to $6,000 a year, were brought about by the adoption of other new recording methods.

▽

Peggy Goldberg, of Gordon White's staff at Educational's home office, seeks mathematical enlightment. "Why," asks petite Peggy, "can't I withdraw my current savings account, on which I am paid four per cent interest, then re-deposit it in two other banks and collect eight per cent?"

▽

F. W. Brock, of the Better Business Bureau of New York, asks us to correct an impression relative to the Bureau operating under a private detective agency license. No Better Business Bureau in the country, of which there are more than 50, operates under such a license, advises Mr. Brock, who points out that an opinion by a former attorney general which held that the Bureau should have such a license was later superseded by the decision of another attorney general, whose opinion definitely concluded that the provisions of the detective licensing law of New York's General Business Law do not apply to the Better Business Bureau.

▽

In "Grand Hotel," Lewis Stone will portray the role of a man wearing an artificial leg by wearing a felt sole on one shoe and a wooden sole on the other.

TRI-ERGON'S PATENT TRIAL IS UNDERWAY

Action Brought Against General Talking Pictures and De Forest Phonofilm Seeks Grant to Three German Scientists

Trial of the patent infringement suit brought by Tri-Ergon against General Talking Pictures and DeForest Phonofilm, both of New York, opened this week before Federal Judge John P. Nields in U. S. District Court at Wilmington. The suit brought Dr. Lee DeForest, sound-on-film inventor and a veteran of several patent actions at Wilmington, back into district court as a defendant in the litigation.

The Tri-Ergon suit seeks to compel the U. S. Commissioner of patents to grant patents to three German scientists, Drs. Joseph Engel, Joseph Massolle and Hans Vogt, of Berlin, for asserted improvements for sound recording by photographs. The scientists filed application for patents in June, 1919, and the following summer Dr. DeForest applied for a patent on a similar invention. This was granted by the Commissioner of Patents, who held the patent application of the Germans was erroneous.

De Forest Drawing Introduced

Subsequently the Tri-Ergon Corporation obtained the rights to the German invention and in June, 1930, applied for a court order compelling the commissioner to issue them a patent as applied for in 1919 by the three Germans. It is believed that on the outcome of this trial depends American Tri-Ergon's claims to basic recording patents.

Samuel E. Darby, Jr., New York, attorney for DeForest, introduced as evidence this week a postcard containing a drawing by DeForest of his method of photographically recording sound. The sketch, DeForest claims, was made aboard the S. S. Carmania, October 12, 1918, while DeForest was en route to England with trench radios for the American Army. The sketch, he said, was shown to Darby, also aboard the ship. DeForest returned to America in January, 1919, it was testified, and immediately went to work on his idea, filing his application for a patent late in the year, and approximately eight months after the German inventors claim to have filed their applications in Germany.

Tri-Ergon's chief contention is that there was an act of Congress during the war which provided that because of difficulty in transportation and communication during hostilities all applications filed abroad might be later filed in Washington as of the filing date abroad. The defendants claim that DeForest had priority because of the sketch he made aboard ship.

Suits Planned, Says Schlesinger

M. A. Schlesinger, president of General Talking Pictures, which controls the DeForest patents, described the Tri-Ergon action as being "in the nature of an appeal" from earlier decisions of the Patent Office and patent board of appeal denying Tri-Ergon's petitions for issuance of patents to the German inventors.

"All other sources of appeal except the Federal courts have been exhausted by American Tri-Ergon in its efforts to obtain patents for the German inventions," said Schlesinger. "The current court action is in the nature of an appeal to a higher authority. We are confident that our prior right to the patent will be established in this action as in others."

Schlesinger said further that, on the settlement of several patent suits now pending, General Talking Pictures would institute a series of patent actions against numerous producers who, he said, are believed to be infringing on DeForest patents for photograph recording of sound. An accounting will be asked in each instance, he said.

American Seating Shows Loss in Year

The American Seating Company reports a net loss of $706,589 for the year ended December 31, 1931, after depreciation, interest, inventory readjustment, extraordinary losses on investments and accounts amounting to $544,993 and other charges.

This compares with a net profit in 1930 of $183,119, equal to 90 cents per share on 20,300 no-par shares of capital stock.

Income account for the year 1931 compares as follows:

	1931	1930	1929	1928
Sales	$4,627,247	$6,277,496	$7,887,980	$8,754,668
Costs & exp	†4,461,590	5,694,530	7,016,290	7,593,143
Oper. profit.	$165,657	$582,966	$871,690	$1,161,525
Other income	219,726	151,363	187,493	.....
Total inc	$385,383	$734,329	$1,059,183	$1,161,525
Depreciation	130,702	212,126	205,542	196,051
Extraord losses	‡544,993	.....	.....	.....
Interest, etc.	272,660	306,584	305,495	244,237
Cost moving, etc.	143,617	.....	.....	.....
Fed taxes ...	.....	32,500	64,000	93,000
Net loss ...	$706,589	*$183,119	*$484,146	*$628,237

*Profit. †Includes inventory price adjustment. ‡Extraordinary losses on investments and accounts.

United Artists to Broadcast A Bi-Weekly Musical Program

United Artists will inaugurate a bi-weekly broadcast, beginning February 16, over the Columbia chain of 68 stations, the station in New York being WABC. The series will be an addition to national advertising.

Abe Lyman and his band will be the featured attraction, with Jeanette Loff, player, as mistress of ceremonies. Whenever possible United Artists stars will be featured on the programs, which will coincide with national releases.

Sponsors Foreign Films

Art Cinema Association has been organized in Cleveland by Edward Ringler, general representative of the American General Film Corporation of New York. The members are leading citizens, sponsoring the showing of foreign talking pictures.

World Conference On Patents Likely, Declares Otterson

Dissatisfaction with results obtained at European patent conferences may lead to the holding of an international patent meeting in New York similar to the one held in Paris during 1929 when American and German electrics reached their agreement to split world markets on sound equipment and royalties. Decision to hold such a meeting depends on the reports of the meeting which was terminated in Paris on Monday of this week, said John E. Otterson, president of Erpi.

The result of the first patent conference is said to have been the drawing up of working agreements between manufacturers, but these agreements were never incorporated in a legal form. Representatives of Tobis and other important manufacturers are now seeking new conferences. This week's Paris meetings were described as "informal" in nature, although it was reported that American and German sound equipment manufacturers had agreed to reduce royalties now paid by French producers by 25 per cent.

Cabled reports of the meeting had representatives of both Erpi and RCA Photophone charging German manufacturers with bad faith by offering French producers royalty stipulations declared to be one-half of terms reached by agreement in 1929.

A denial was made by P. L. Palmerton, export manager of Erpi, who said no royalty reduction agreement concerning recording apparatus was reached at the conference.

Bamberger Named for Special Promotion Work by Schnitzer

Leon J. Bamberger has joined the home office staff of Radio Pictures, to carry through certain unusual promotional plans he had submitted to Joseph I. Schnitzer, president of Radio. He will work under the supervision of Hy Daab, advertising and publicity director.

Bamberger recently left Paramount, where he was a member of S. R. Kent's sales staff, having been with the Paramount organization for 11 years.

Cincinnati Asks Free Tickets For "Higher Type" Unemployed

Fred H. Hoehler, city director of welfare in Cincinnati, has appealed to downtown theatre managers to provide free tickets to members of families where unemployment exists, when seats are not selling well or when numerous admissions are available.

The distribution, under the plan, would be handled by the city, tickets to go to a select list of the higher type families who are without funds necessary to buy their own admissions.

MGM Buys Broadhurst Play

MGM has acquired the screen rights to the play, "What Happened to Jones," by George Broadhurst. No cast selections have yet been made.

ALLIED TO DISCUSS LEGISLATION, ZONING, CONTRACT AT MEETING

Steffes Will Invite Leaders of All Exhibitor Associations Having Independents Among Members to Detroit Sessions

The status, scope and possibilities of pending legislative matters affecting the industry will be fully outlined to delegates attending the forthcoming annual convention of Allied States Association by Abram F. Myers, chairman of the board and general counsel. The convention is to be held at Detroit March 8, 9 and 10.

President W. A. Steffes will invite leaders of all exhibitor associations having independent owners in their ranks to head delegations to the convention, even though these units are not formally affiliated with Allied.

In discussing the proposal to invite unaffiliated independents to the Allied convention, an official statement from headquarters, issued this week, disclosed the fact that Allied's invitation will "point out that the convention will include subjects which can not and dare not be discussed in any other meeting. This will give such independent leaders as participate "an opportunity to demonstrate the depth of their professed devotion to the independent exhibitors."

Says Several Such Have Accepted

Leaders of several associations not formally affiliated with Allied have indicated their willingness to attend the Allied meeting, according to the statement, which does not reveal their names.

The discussion of legislative matters involving the interests of independent theatre owners which is expected to predominate at Allied's Detroit meeting will revolve around the following topics, according to the official statement:

"It is believed that the ways and means committee of the House of Representatives will have reported on the proposed admission tax" by convention time "and the theatre owners will plan their future policy on that subject.

Discussion of Copyright Law

"Also hearings on the socalled Vestal Bill for revising the Copyright Law will have been concluded and there will be a report and discussion on that measure.

"Present indications are that a proposal for a Congressional investigation of the industry will have been made and it will be of the highest importance that independent exhibitors decide at that time what their attitude towards the inquiry will be. A number of theatre owners have indicated that they would welcome such investigation as a means of developing the facts and forcing reforms on such matters as salacious pictures, block booking, zoning, protection, copyright abuses, etc.

"The Brookhart anti-block booking bill which now has the endorsement of parent-teachers associations, church organizations and women's clubs all over the country, doubtless will have been reintroduced in revised form in both houses and will call for consideration by the convention."

Answers "Radicalism" Charge

Under the caption: "Allied Economics," the current communication discusses the association's "alleged radicalism," as follows:

"Allied leaders are never complacent but they can not resist pointing out that time has proved that their alleged radicalism really was sound economics and that had their policies prevailed during the last five years the motion picture industry would be a lot better off.

"In other words, they feel that the producers must be convinced that they made a serious mistake in grabbing off a large number of theatres that they did not need and in needlessly driving many independent theatres out of business, thus narrowing the market for films.

"Allied will reassert her fundamental policies in resolution form at the forthcoming convention and, instead of appearing radical, they will be just good business sense. Also they will be proclaimed with a reasonable prospect that they will prevail, time having played into our hands."

Defer 5-5-5 Action to Detroit

One of the most important phases of discussion scheduled for the Detroit meeting centers around contractual relations with distributors. "Allied leaders for some time have had under advisement a suggestion that they join in a statement with other organization leaders and a representative of the producers to proclaim the 5-5-5 contract for use during the 1932-33 selling season," it is stated in the official communication, which raises the question "whether during the 18 months that the matter has been pigeonholed by the producers, conditions have not so changed as to make desirable, or at least, questionable, a blanket reaffirmation of the contract without consulting the exhibitors themselves."

Accordingly, "in the absence of unanimity on this point, it was deemed advisable to defer taking final action until after the Detroit convention, at which time the matter will be fully reported to the independent exhibitors. Discussion will be had and conclusions will be reached and announced at the convention."

The 5-5-5 contract between theatres and distributors was originally set to become effective beginning with the new sales season which starts on April 1.

Points to Litigation Cases

"The field of litigation" also will form an important part of discussions at the March meeting. According to the pre-convention outline sent out by Allied this week, "Great interest is being displayed in the various proceedings in different parts of the country involving protection. Suits arousing the greatest interest are the Youngclaus case in Nebraska, the Loew case in Massachusetts, the suit brought by the independent exhibitors in Cleveland and the investigation by state officials in Wisconsin.

"A careful summary of these proceedings, together with an estimate of their importance to the independent theatre owners in the definition of their rights in the matter of zoning and protection, will be submitted to the convention. After discussion the independent theatre owners will adopt resolutions defining their attitude towards these proceedings and pledging cooperation, if, in their judgment, the same is merited.

"Every theatre owner who has a protection problem (and who hasn't?) owes it to himself and to his business to be present and participate in these vital discussions and lend his aid in arriving at correct decisions."

Final Action on 5-5-5 Contract Will Follow Discussions At Convention March 8, 9 and 10; Copyright Law Also Topic

Steffes Sees Death of Zoning

In a second statement issued independently by National President Steffes, exhibitors of the country are urged to immediately join either Allied or the MPTOA, "and help fight these battles" of zoning, protection, legislation, taxation, and so forth.

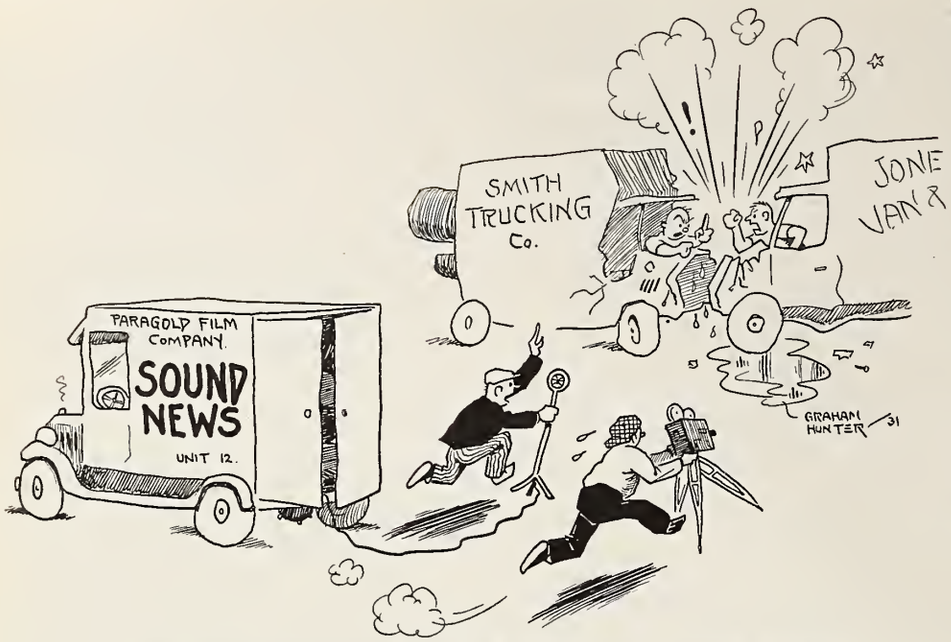
"Without the Allied organization," said Steffes, "80 per cent of the independent theatres in the United States would have been out of business before this."

In the opinion of Steffes, "zoning and protection—the thing that producers are trying to use as a club to put independents out of business—within the next year will be as dead as the old standard arbitration clause is. Law suits have been started in various parts of the United States that have the backing of Allied and of course you know the only place they are started is in Allied territory. In my opinion, the only way show business is going to get back to normal is when producers get out of the exhibition business, and keep both eyes focused on production and not try to divide them by having one eye on the box office of their own theatres and the other eye on production. The quicker the producers get out of the exhibition business the sooner things are going to come back to normal. Block booking, of course, is still in vogue by most of the companies and unless a real concentrated fight is put up by Allied it is going to stay in the industry.

Urges Organization Need

"All of these things can be accomplished through organization and through organization only. I think the time is here that every theatre owner in the United States should make a choice; that he should belong to one organization, either MPTO of A., which organization is partly financed by producers and distributors and chain operators, or Allied, which organization is entirely financed by independent theatre owners of the country. Make your choice and pay your dues.

"If you are not a member of either organization, for Heaven's sake get busy and join one of them and help fight these battles."



"Start your dialogue over again, will you, boys? We just arrived."

NEW ENGLAND ALLIED HEARS MYERS ON TAX

Only 325 to 375 Pictures Are Available to Independents, Boston Convention Is Told by Samuelson; Yamins Presides

Only 325 to 375 pictures are available to independent exhibitors, Sidney Samuelson, head of the New Jersey Allied unit and a vice president of the national Allied association, declared before the 100 theatre men attending the first convention of the Independent Exhibitors of New England, held last week at the Hotel Statler in Boston.

Samuelson, who participated in the hearing before the House Ways and Means committee at Washington at which representatives of the industry voiced protests against the proposed 10 per cent tax on admissions above a dime, challenged the statement made before the committee that 700 films were available. He also said that 20,000 theatres were wired for sound but many had been forced to close.

Myers Calls Protection Unfair

Abram F. Myers, chairman and general counsel of Allied, expressed appreciation of the interest shown by Congressmen McCormack and Rainey at the hearing.

He charged that unfair protection methods of producer-owned theatres are causing much hardship to subsequent-runs. Myers also attacked block booking and percentage selling, and discussed the music tax and the copyright law.

There would be many more deluxe theatres owned by independents had not the producers invaded the field, he said.

The reception given Myers at the end of his address bespoke the confidence of the exhibitors in his judgment and ability to guide the destinies of the national association.

Elect Officers February 16

After President Nathan Yamins called the New Englanders' meeting to order, Walter Littlefield of Boston, vice president, read a report of the Washington hearing and called attention to apparent discrepancies in the statements of witnesses.

George M. A. Fecke, general manager of the New England independents, arranged details of the meeting, which opened with a buffet luncheon.

The next gathering of the organization will be held February 16 to elect officers for the ensuing year. The nominating committee consists of Ed Anson, Phil Smith and E. M. Loew.

The New England association is planning to send a strong delegation to the national convention of Allied States in Detroit March 8, 9 and 10.

Harry C. Arthur in New York

Harry C. Arthur, general manager of Fox Theatres, has arrived in New York from the Coast. Conferences with Spyros Skouras immediately followed his arrival. Arthur is said to be in New York in connection with the recent deals whereby Skouras assumes operation of Fox West Coast, Midland and Midwesco theatres February 15.

Dispenses With Vaudeville

The RKO Capitol, Winnipeg, Canada, has changed from a film and vaudeville policy to double-featuring of pictures only. Winnipeg, in consequence, is at the moment without a stage show.

Copyright Hearings Close This Month

With every effort being made to expedite the copyright legislation now before the House patents committee, Representative Sirovich, New York, chairman of the committee, expressed the hope this week that hearings on the measures would be completed this month and enactment of amended legislation obtained prior to the adjournment of Congress next June.

Two additional hearings on copyright legislation are scheduled for this month. Music publishers and others opposed to the legislation were scheduled to be heard Friday, February 12, while representatives of the American Society of Composers, Authors and Publishers are to appear February 26. These hearings are expected to bring to a close the preliminary discussions of the legislation. Representatives of the Authors League of America had their inning before the committee last week, and urged passage of the Hebert bill as amended by the Senate committee on patents in the closing days of the last session.

The Hebert bill, its proponents say, offers motion picture producers and exhibitors greater protection and benefits than any copyright legislation heretofore introduced. The bill reputedly reduces damages for copyright infringements to a new minimum, stipulates a total maximum damage recoverable for infringements, distinguishes between "innocent" and "guilty" infringement, removes arbitrary penalties for infringements and stipulates that all penalties shall be in accordance with "a fair and reasonable license value."

Shores Replaces Bailey as Casting Director at Radio

The executive personnel of Radio has been reorganized with the installation of a "dual-control" system, under David O. Selznick. G. Rex Bailey becomes casting department manager, occupying a business and financial position, and Lynn Shores has replaced Bailey as casting director.

Shores recently returned from New York, where he was looking over talent for RKO's motion picture stock company. Selznick described the change as a move to relieve the casting director of business burdens.

Dave Weshner Named Aid to Hoffman in Warner Change

David E. (Skip) Weshner, formerly in charge of advertising and publicity for Warner Theatres, has returned to theatre operation as assistant to I. J. Hoffman, recently named operator for the eastern division of the circuit.

Mort Blumenstock, formerly in charge of advertising and publicity for the Warner Broadway houses, assumes Weshner's old place, while Lou Goldberg, formerly with Publix, succeeds Blumenstock.

Miss Logan, Hornblow at AMPA

Jacqueline Logan, former star now directing for British International in England, and Arthur Hornblow, Jr., production executive for Samuel Goldwyn, were scheduled as honor guests at the weekly meeting of the AMPA on Thursday.

ONLY $1.69 OF EACH $100 SPENT IN ATTENDING THEATRE, CLUB TOLD

And Bulk of Receipts in Town of 10,000 to 30,000 Population Is Expended in Home City, Says Manager Reuter

Only $1.69 of each $100 spent on necessities and luxuries in a town of 10,000 to 30,000 population goes for admissions to motion picture theatres, Arthur Reuter, manager of the Regent theatre at Norwalk, Conn., said in addressing the Woman's City Club and the Mothers' Club of Norwalk. Reuter, who said that the bulk of the money taken in at the Regent theatre box office is spent right in Norwalk, quoted from the results of surveys, in his talk on "Motion Pictures and Their Educational Influence."

"I have been reproached by people in Norwalk who contend that the movies are profiting at the expense of other necessary businesses, that people are spending money at picture shows that should be spent in the payment of necessary bills; I do not believe that," Mr. Reuter said, and referred to one phase of the surveys, based upon the recent United States census and taken from a group of towns of 10,000 to 30,000 population.

Bulk of Money Stays "Home"

"It shows," he said, "that out of every $100 spent in town, $23.87 is spent for automobiles and accessories, $20.56 for food, $14.37 for general merchandise, $8.90 for wearing apparel, $8.65 for lumber and building supplies, $3.55 for restaurants and eating places, $3.52 for furniture and household goods, $14.39 in other stores, and $1.69 for admission to motion picture theatres—total $100.

"The bulk of the money taken in at the theatre box office is spent right here in town. I have gone over the figures at the Regent Theatre box office for the past year. Let me point out the result. Of our total receipts, 64 per cent are spent on local expenses—30 per cent is spent for film, while a mere 6 per cent, including administration, sound equipment inspection and repair and insurance, leaves Norwalk. There are few businesses, even those entirely owned and controlled by local residents, which are as valuable to the town economically, since there are but few in which local overhead plays so large a part."

15 Per Cent Juveniles

Mr. Reuter traced the educational influences of motion pictures—in travel, in music, in literature, in history. He said that two billions of dollars are invested in the industry, that the pictures shown annually cost 200 millions; that 290,000 are employed, 30,000 in the studios, 10,000 in distribution, 250,000 in theatres; that annual attendance totals 100 millions.

Mr. Reuter said that 15 per cent of total attendance consists of children under 17 years, according to a survey now being made by the psychology group of Columbia University.

"This percentage varies from about 3 per cent at the largest metropolitan houses to 30 per cent at rural theatres in the backwoods. The percentages are also affected by the type of picture shown.

"Child attendance at the Regent varies from 12 per cent to 25 per cent. Pictures of special interest to children draw larger crowds of them. We have had especially large groups of children to see pictures based on the Zane Grey novels and for such pictures as 'Tom Sawyer' and 'Huckleberry Finn.' Children shop for pictures, much as adults do.

Cites Herald Department

"Of course, even pictures intended entirely for adult appreciation may have certain educational value for children. Indeed, it is a rare picture that does not contain some instructive points for all of us. The national trade periodical, the MOTION PICTURE HERALD, has a department called the 'School and Screen,' of which you may have heard. It is conducted by Rita C. McGoldrick. Mrs. McGoldrick is endeavoring to analyze pictures for schools in order that children may be helped to obtain the most value from the pictures they see.

"A child will grasp the significance of a picture of a cow long before it can spell c-o-w," the speaker said. And of the effect of socalled gang pictures on the child mind he added; "Certainly the endings of pictures are more conducive than the spectacle our daily lives offer of unpunished criminals."

Education is the remedy for the failure of the public to turn into big money-makers such pictures as "Alexander Hamilton" and "Skippy," he said, and civic organizations "can do splendid work in impressing upon the public mind the value of worthy pictures."

A REAL BREAK!

When Uncle Sam deviates from an iron-clad rule and cooperates in theatre advertising to the extent of displaying a large sign on a key city postoffice, that's news. Max Halperin, division manager, and Bill Danziger, publicity chief for RKO, Cincinnati, effected just that tieup in connection with Borrah Minevitch, leading the stage show at the RKO Albee. Immediately below a small electric sign on the Cincinnati postoffice building diagonally facing the Albee, announcing that Cincinnati air mail service is four years old, RKO has placed a ten-foot sign prominently lettered:

AIR MAIL SPEED SAVES THE SHOW FOR BORRAH MINEVITCH RKO ALBEE STAR.

Thursday, St. Louis . . . a missing trunk . . . 8 precious harmonicas lost . . . Without them Cincinnati performances are impossible. A night letter to New York . . . Harmonicas rushed to the flying field . . . The air mail takes off . . . The instruments are delivered in Cincinnati . . . and the show goes on.

THE AIR MAIL CAN SERVE YOU. STAGE STAR OR MERCHANT

15 Per Cent of Attendance Is Children Under 17, Norwalk Theatre Man Says; Cites Rita C. McGoldrick's Work

Harold McCracken Is Named Raspin Publicity Director

Edwin B. Raschbaum, president of Raspin Productions, which produced "Explorers of the World," has named Harold McCracken, explorer and author, as new publicity director; Larry Jacobs, formerly with United Artists, director of advertising and exploitation; George Jacobs, sales manager; Lou Schnitzer, formerly with RKO, special representative.

The organization plans further release of similar features of the exploration type. As yet none has been set for release.

P. K. Thomajan, former publicity and advertising director, has resigned the post, and is negotiating with several major companies.

Censor Dismissed, Reinstated

Mayor Michael J. O'Hara of Worcester, Mass., dismissed the local censor board when he learned that each of its large membership, representing 25 local bodies, was receiving at least two free admissions to every film theatre. The body raised such a storm of protest over the dismissal, however, that the major decided discretion was the better part of valor, and reinstated it.

RKO Building Progressing

The steel work on the 31-story RKO building has been completed as the first unit in the midtown New York Rockefeller Center. The structure will be occupied largely by the executive offices of RKO, and will be ready for occupancy next October.

Boston Exhibitors Move

Independent Exhibitors, Inc., of Boston has moved its headquarters from 3 Piedmont street to a new location at Church and Shawmut streets.

Paramount Bowlers Win

The Paramount Pep Club bowling team last week defeated the silversmith team of Handy & Hardy by more than 300 pins, at Hoboken, N. J.

ACADEMY SPEEDS UP ITS "SUPREME COURT"

Complaints Now Can Be Heard Within Three Days; Conciliation Committee Increased to Fifteen; 23 Invited to Join

Increase of the membership of the conciliation committee of the Academy of Motion Picture Arts and Sciences to fifteen and a speeding up of action so that any complaint against an individual or company can be heard within three days by the Academy branch having jurisdiction, are two decisions of the Academy officers and board which are expected to make more effective the work of the organization. Membership invitations also were extended to 23 individuals.

Five members will be added to the conciliation committee, which functions as a "supreme court" on economic relations disputes, and five of the panel of fifteen will be appointed each year.

Executive Committee "Grand Jury"

The executive committee of each of the five branches—directing, acting, writing, production and technical—acts as a "grand jury" to determine whether a complaint merits hearing.

The present membership of the conciliation committee includes:

Chairman J. T. Reed of the technicians branch, with Nathan Levinson, alternate; Actor, Lawrence Grant, alternate Conrad Nagel; Director, Reginald Barker, alternate, Mervyn LeRoy; Writer, Percy Heath, alternate, John Goodrich; Producer, J. I. Schnitzer, alternate, Louis B. Mayer. Since Schnitzer's new duties with RKO Radio demand his presence in the East, Al Kaufman, executive assistant to B. P. Schulberg at the Paramount Publix studios, has been selected to succeed him as the new producer member of the committee.

Invitations to membership in the Academy were extended to Henry B. Walthall, actor, Frank Murphy, Fred Gage and Harris N. Ensign, technicians, and Norman Z. McLeod, director, as Academy members; and Associate membership invitations were tendered to: George M. Arthur, Harvey Johnston, Otho Lovering, Ralph Dietrich, George Nichols, Melville Brown, William Seiter, P. J. Faulkner, James Z. Flaster, Joseph Mankiewicz, Hugh McDowell, Jr., Gene Merritt, Wallace S. Nickum, and William F. Rudulph.

Research Directors Invited

Inclusion of studio research department directors in the technicians branch, under the art director section, also was decided upon, and invitations to membership were extended to Gladys Percy, Bessie McGaffey, Frances Richardson and Maude Bowman.

Another change in the membership classification was the inclusion of accredited publicity men as associate members in the producers branch. Howard Strickling, Barrett Kiesling and Arch Reeve were transtested for ability and intelligence in advance ducers branch as associate members. It was further decided that film editors would be admitted in the technicians branch.

It was announced that the total membership of the Academy now stands at 720, an increase of 119 since Jan. 1, 1931.

More than 200 meetings of boards, branches, committees, subcommittees and other special groups were held, with increased activities planned for 1932.

A report from Treasurer Frank Lloyd showed the institution's financial status satisfactory.

Officers of the Academy, who met with the board are: President, M. C. Levee; vice president, Conrad Nagel; treasurer, Frank Lloyd; secretary, Fred Niblo; and executive secretary, Lester Cowan. The board is composed of M. C. Levee, Conrad Nagel, Frank Lloyd, Jean Hersholt, Lawrence Grant, Donald Crisp, Frank Capra, Irving G. Thalberg, Joseph Johnson, Karl Struss, Nugent H. Slaughter, Max Ree, Waldemar Young, Al Cohn and Benjamin Glazer.

Horwitz Offers Plan to Sell Notes For City's Budget

A plan to raise $800,000 for the city of Houston, Texas, by the sale of municipally-secured notes to theatre patrons has been proposed by Will Horwitz, independent exhibitor. Local bankers have refused to advance the city operating expenses, it is said.

Horwitz's plan, which the Houston mayor had asked him to submit for consideration, involves the sale of personal notes of denominations of from $1 to $100 bearing 4 per cent interest and guaranteed by city securities bearing 4 per cent interest. Horwitz claims he could sell $800,000 in notes to the 86,000 patrons of his three theatres in one week. The plan would forestall issuance of script by the city, it is claimed.

Novelist to Adapt His Story

Paul Green will arrive in Hollywood February 15, to adapt his recent novel, "The Cabin in the Cotton," for Richard Barthelmess at the Warner plant. Preston Foster left the cast of a Broadway play for the Coast, to appear in support of Edward G. Robinson in "Two Seconds," a First National production.

Hanson Opens Exchanges

Oscar Hanson, head of Ideal Pictures, Ltd., Toronto, will open branch exchanges in Canada for distribution of Action Pictures and state rights product. Hanson continues as general manager of Associated Theatres, Ltd., comprising 70 independent exhibitors.

Rome Joins Maryland MPTO

J. Louis Rome has been named chairman of the board of the newly formed Associated Theatre Owners of Maryland. He recently resigned from the MPTO of Maryland, Inc. New members are Joseph Brodie and Isadore M. Rappaport, the latter also named a member of the board.

Erpi Testing Films Among 2,538 Pupils

In line with current efforts of motion picture companies and manufacturers of sound equipment to "break open" and develop the field of non-theatrical films, 16 public schools in New York and New Jersey have been selected by Electrical Research Products, for laboratories in which to test the effectiveness of visual education by motion pictures, H. M. Devereux, director of Erpi's visual education department, announced this week. The results of the tests are expected to have an important effect on installations of non-theatrical equipment, particularly in educational institutions, this year.

The tests are to start next Monday and will continue for eight weeks, during which there wil be twenty instruction periods of 30 minutes each. A total of 2,538 pupils and 64 teachers will participate in the tests, which will be made in New York, Schenectady, Camden, Elizabeth, and Baltimore. Four pictures designed for use in courses in music appreciation and four in nature study will be used. One group of pupils will be taught with the aid of pictures and one without and the results attained by the two groups will be compared at the end of the test period. Teachers and pupils will be tested for ability and intelligence in advance so that proper allowance may be made for those factors.

New Producer Completes Film

A synchronized sound version of "Yiskor," Yiddish picture, has been completed by Gloria Films, Inc., new producing company, at the Atlas Studios, New York. The new version features Maurice Schwartz. It was directed by George Roland, who also wrote the script and supervised synchronization. Roland, who has prepared numerous foreign versions for RKO, recently completed an American adaptation of the Amkino production, "The Road to Life."

Radio Plant Increases Force

RKO Radio studios has added 60 carpenters and mill workers during the past week, for the preparation of sets for films now in work or preparation, according to Harold Barry, construction chief.

Edwards Closes Circuit Deals

Sol Edwards, touring Sono Art-World Wide exchanges in the Midwest, has closed with important circuits on product of that company and Tiffany. He returns to New York next week.

Warners Buy Baldwin Novel

Warners has bought "Weekend Marriage," Faith Baldwin novel as probable material for Loretta Young and David Manners. The film will go into production in the near future.

Publix Transfers Beall

Ray Beall has been transferred by Publix from Dallas to Abilene, Texas, where he succeeds John Read as manager of the two houses there.

RKO Pathe Buys Novel

RKO Pathe has purchased "Free Lady," new novel by Cecil Strange, as a vehicle for Constance Bennett.


Gentlemen
of the Motion
Picture
Industry,
may we
present
A NEW STAR....

Miss RUTH

.....her allure enhanced
.....her box office magic
multiplied by

WARNER BROS

.....in a sumptuous portrayal
of sensuous society and
modern morals

"THE RICH ARE ALWAYS WITH US"

A FIRST NATIONAL PICTURE

CHATTERTON





You got glimpses of her genius in "Madame X".....

"Sarah and Son" enlarged her fame....

"Tomorrow and Tomorrow" placed her first in the hearts of the picture public.....

But wait till you see her in all her glory in

"THE RICH ARE ALWAYS WITH US"

RUTH CHATTERTON'S

First

for FIRST NATIONAL
and the First of
TREMENDOUS EXTRA
productions for EXTRA profits
from WARNER BROS.
Watch for the NEXT—to be
announced soon!

IT'S HEADED FOR THE HEADLINES

with all these values Packed in one Production!

Super-DeLuxe Park Avenue and Paris settings.

Enough star names to fill two marquees—Bette Davis, Adrienne Dore, George Brent, John Miljan, Robert Warwick, and others.

A scintillating story from the best-seller by E. Pettit.

Alfred E. Green's direction.

Trend To Action Is Seen by Hirst

Radio is anticipating an increased interest in locations in the belief that the current popular trend is toward stories with authentic locales.

Herbert Hirst, location manager at the Coast plant, sees the necessity of selecting locales in proximity to power lines for sound purposes, good roads for trucking and a center of fresh food supplies.

A location, he points out, to merit consideration, must also provide a source of relaxation for the technical and acting personnel when work is finished. Consequently, a location that is near a large town is the most desirable. The factor of economy enters when transportation costs are considered.

Lichtman Denies Sales Agreement With Columbia

Rumors, circulated for several weeks, to the effect that United Artists and Columbia are negotiating a working agreement, with the former corporation handling releases for both concerns, were denied this week by Al Lichtman, vice-president and general manager of distribution of United Artists in an official statement which said:

"The rumors were started shortly after the first of the year, and are believed to have been the result of a new contract signed by U. A. and Columbia for the distribution in certain foreign markets of Columbia product. On December 31, United Artists completed one full year of handling Columbia pictures in England, and this contract worked out so well that it was renewed and extended to Spain and some South American countries."

"Broken Lullaby" New Title

Paramount has again changed the title of "The Man I Killed," this time to "Broken Lullaby." A previous change had titled the Ernst Lubitsch film, "The Fifth Commandment." Erroneous impressions fostered by the original title are said to have dictated the changes.

Film Stunt Flier Killed

Leo Nomis, 38, stunt flier in film work, and one of a famous foursome, including Frank Clark, Roy Wilson and Dick Grace, who supplied air thrills in pictures, was killed at Van Nuys, Calif., last week, in attempting a stunt for the Paramount picture, "Sky Brides."

Top Music for Club Ball

Three well known bands, those of Abe Lyman, Harold Stern and Claude Hopkins, will furnish the dance music at the Motion Picture Club ball, set for the Waldorf-Astoria hotel, February 20. Other musical organizations will appear as guest orchestras. Mayor James J. Walker will head the list of honor guests.

"Scar on Nation" Release Set

Howard Hughes has set March 1 as the national release date for "The Scar on the Nation," formerly titled "Scarface," called an indictment of gangdom. Howard Hawks directed the adaptation of the novel.

NEW REGIME STARTS WORK AT COLUMBIA

Board Under Harry Cohn's Leadership Ratifies Executives, Declares Preferred Dividend, Decides Royalty Basis

The new regime at Columbia Pictures this week set about to further develop and more strongly entrench the structure of the organization under the leadership of Harry Cohn.

Ratification of the election of new executives, declaration of a dividend on preferred stock, acquisition of an important story, "Washington Merry-Go-Round," and the decision to effect royalty payments for studio talent were all accomplished quickly.

Charles Schwartz Assistant Secretary

At the initial board meeting of the new regime, directors ratified the election of Harry Cohn to the presidency and also ratified the elections of Jack Cohn and Walter Wanger to vice presidencies. Charles Schwartz, who is associated with the law firm of Nathan Burkan, is assistant secretary. No decision has as yet been made with regards the selection of a treasurer.

When Harry Cohn and Walter Wanger meet at the Hollywood studios in about three weeks, they will set in motion the machinery for Columbia's schedule for 1932-33. Cohn leaves New York late this week and Wanger will follow in three weeks, at which time final decision will be made regarding the workings of a royalty system of payment for players, writers and directors. Not all of Columbia's workers will be placed on a royalty basis, but only those outstanding personalities whose efforts and drawing appeal aid in merchandising pictures.

Wanger to Acquire Stories and Talent

Harry Cohn will continue in charge of production executives in addition to assuming presidential duties; Jack Cohn will concentrate on distribution and general administration activities, and Wanger will acquire stories and talent and have important executive duties. Wanger has already acquired "Washington Merry-Go-Round," an anonymously written book on current political affairs and personages at Washington, where the vehicle has been the subject of wide discussion.

At the board meeting, directors declared the regular quarterly dividend of 75 cents per share on preferred stock, payable on March 2, to preferred holders of record on February 19.

In the meantime, Joe Brandt, who resigned last week as president, simultaneously announcing his retirement from the lengthy tri-cornered Columbia partnership, continues preparations for a long vacation, which is scheduled to commence next month.

"Night Club" Title Shifted

Universal has re-titled "Night Club" to "Night World," because of prior use on the former. "Steady Company" is being released instead of "Marriage Interlude," which will be postponed too long for this season's program.

National Board Lists 947 Films

The National Board of Review of Motion Pictures has prepared its 1931-32 seventeenth annual catalog of recommended pictures, in which are listed 947 pictures selected from the 1,515 pictures which the review committees of the board saw in 1931. Of the 947 selected, 594 are shorts in appropriate classifications.

All pictures are rated according to audience suitability, as follows: mature audience, pictures recommended for the mature audience—18 years up; family audience, pictures recommended for family use—12 years up; junior group, pictures suitable for special showings to children under 12.

The National Board offers these selections, it claims, with the slogan, "Selection —Not Censorship—The Solution" as the motivating idea behind the reviewing and appraisal of pictures of all types.

Loew, Roach Claim Air Record During South American Tour

Arthur Loew, MGM foreign chief, and Hal Roach, comedy producer, at present touring South America by air, claim they have broken records in flying for the territory they have covered.

In 10 days they claim to have touched Mexico, Guatemala, San Salvador, Nicaragua, Panama, Peru, Ecuador, Uruguay, Chile, and Argentina, having stopped at all MGM branches in every country. From Rio de Janeiro, they left for the north and this country.

Nicholas Pantages Dead

Nicholas Pantages, brother of Alexander Pantages, wealthy theatre operator, and former operator of the Everett Opera House in Everett, Wash., and the Lyric, Seattle, died at his Seattle home last week. He is survived by his widow, two daughters and four sons.

May Get Artclass Franchise

Cecil Maberry, former Columbia sales manager who is operating theatres in Missouri, has been negotiating with Louis Weiss, vice president of Artclass Pictures, for a 10-year national franchise for a block of Midwestern territory.

Warners Buy Osborne Contract

Contract of Vivienne Osborne has been purchased from Paramount by Warner Brothers. Initial assignment of Miss Osborne will be opposite Edward Robinson.

Dave Loew on Tour With Wife

Dave Loew is on a motor tour of the country accompanied by Mrs. Loew. Their destination is the West Coast.

YOUR PUBLIC

by RITA C. McGOLDRICK

THERE is a high note of good news this week! The motion picture industry is not an ailing institution! It has learned the lesson of tightening its girth for the race. But the tightening up is a good thing. It means new efficiency, power and determined accomplishment.

When this issue of MOTION PICTURE HERALD comes into your hands there will be three screen masterpieces playing concurrently on Broadway. There is Metro-Goldwyn-Mayer's "Hell Divers," true classic of the air, which we have reviewed for you with a good deal of enthusiasm. And there is Paramount's "Broken Lullaby," formerly called "The Man I Killed." This to every lover of cinematic art is a gem among motion pictures, with its exquisite directing, its subtlety, restraints and delicate nuances.

▽

"The Man Who Played God"

The third of a tremendous triumvirate is Warner Brothers' outstanding and magnificent production, "The Man Who Played God," in which George Arliss, with superb artistry, has reached a new pinacle in motion picture making. It is the story of the great musician who plays for a king and who, because of the throwing of a bomb, becomes deaf. His life work is wiped out. His music is stripped from him. He seems to have been deserted by God. In a passion of rebellion he turns his back on life. He scoffs at the God who could work this cruelty upon him. But gradually, out of the depths of his misery, light comes. He suddenly discovers that there are other suffering people in the world and that it is perhaps a greater art to help fellow human beings in their wretchedness than to play music for them on the concert platform.

To Warner Brothers must go the credit for one of the most magnificent and inspiring pictures that have ever come to the screen. "The Man Who Played God" has brought to the screen a new finesse.

This is a picture that must go on the highways and byways lifting people up. The brilliance of its production, the charm of its settings, the masterly presentation of George Arliss as the musician, make this picture a delight.

It is not often that Broadway offers so strong a combination of remarkable pictures. These are box office attractions! They should be an encouragement to every one connected with motion pictures that good times or bad times will not hamper the creation of great product. An industry capable of releasing three pictures such as these in the same month is fundamentally a strong and healthy and growing institution.

▽

Washington's Birthday

In this year of the George Washington Bi-Centennial Celebration every public school, club and organized group is interested in films that commemorate Washington, the Man. Warner Brothers has filled this need in a particular way with its excellent short subject, "Washington: the Man and the Capital," a two-reel feature which has been made with specific care and artistic detail. Clarence Whitehill, a baritone of the Metropolitan Opera Company who, because of his striking resemblance to the first president, was selected for the role of George Washington. He re-enacts in the picture the historical scenes that took place at Mount Vernon, paricularly during those days when Alexander Hamilton was pressing upon Washington the need of his acceptance of the first presidency of the New Republic.

For these two noteworthy contributions to the screen we are deeply indebted to Warner Brothers. Pictures of this type lend a new dignity and importance to the entertainment screen.

▽

A Patriotic Program

Washington's Birthday anniversary this year offers an exceptional opportunity to the exhibitor to win local school and club interest. It is a day of very special significance in the history of the nation and should be exploited in motion picture houses. This is an appropriate day to feature children's amateur performances. Every school in the land has prepared a pageant, a song, recitations or costumed tableaux in commemoration of the Anniversary. Many schools would appreciate having their children presented to a wider audience. A courteous letter addressed to the principals of the schools in your locality would, without doubt, bring an assurance of appreciation and an offer of co-operation.

Guests of honor might include:

1. *Representatives from Daughters of the American Revolution.*
2. *Colonial Dames.*
3. *Daughters of the American Colonists.*
4. *National Society of New England Women.*
5. *Judges, history teachers or librarians.*

Suitable pictures for the day are:

FEATURES:

"Evangeline," United Artists, 9 reels.
"Great Meadow," Metro-Goldwyn-Mayer, 7,243 feet.

SHORTS:

"Washington" (FitzPatrick Holiday Short), all-star.
"Frontier Romance" (1777), Metro-Goldwyn-Mayer.
"Hats Off" (Origin of Flag), Fox.

▽

Buffalo Bill Anniversary

(For Saturday, February 27)

WILLIAM FREDERICK CODY—Birthday, February 26, 1845-1917. Frontiersman and scout, familiarly known as "Buffalo Bill." One of the first riders of the Pony Express. Government scout and guide during the Civil War.

There is no doubt about it, the Western picture is a dominant attraction in screen entertainment. All of us who have something of the small boy in our souls love the fast riding, the gallant horses, the prairies, the cannon, the foiled plot and the heroics. Like the fairy tales, it is not easy to get over one's youthful preference for the heroes of the plains.

FEATURES:

1. *"Santa Fe Trail" (Richard Arlen), Paramount, 6,142 ft.*
2. *"Big Trail" (pioneer epic), Fox, 11,116 ft.*
3. *"Fighting Caravans" (pioneers), Paramount, 8,566 ft.*
4. *"Covered Wagon Trail" (Bob Custer), State rights, 4,617 ft.*
5. *"Red Fork Range" (Wally Wales), Big 4, 5,490 ft.*
6. *"Conquering Horde" (Richard Arlen), Paramount, 6,869 ft.*

SHORTS:

1. *"Little Covered Wagon" (Chimpanzee comedy), Tiffany, 2 reels.*
2. *"Let 'Er Buck" (Sportlight-Wyoming Rodeo), RKO Pathe, 1 reel.*
3. *"The Little Trail" (Cartoon of Wild West), Columbia, 1 reel.*
4. *"My West" (Bruce Scenic), Paramount, 1 reel.*
5. *"Paleface Pup" (Fable), RKO Pathe, 1 reel.*
6. *"Pioneer Days" (Mickey Mouse cartoon), Columbia, 1 reel.*
7. *"Pony Express Kid," Universal.*

▽

Longfellow's Birthday

(Saturday, February 27)

HENRY WADSWORTH LONGFELLOW—Birthday, February 27, 1807-1882. Poet, professor of modern languages and belles-lettres at Harvard. No American poet is more widely known and beloved.

Guests of honor:

1. *Writers.*
2. *Representatives from New England Women.*
3. *Chairman of literature departments of women's organizations.*

Invite primary teacher or librarian to tell the life story of Henry Wadsworth Longfellow.

FEATURES:

1. *"Evangeline," United Artists, 9 reels.*
2. *"Rip Van Winkle" (In Southern California, obtained through Ward Lascelles, Los Angeles, Crestview 4886.)*

SHORTS:

1. *"Tide Rises" (Longfellow's poem-Scenic) Paramount.*
2. *"Booklovers," Paramount, 1 reel.*
3. *"Holiday in Storyland," Warner, 1 reel.*
4. *"Story Book Parade," Paramount, 1 reel.*

This is an excellent occasion on which to offer a prize for an essay on Longfellow. Invite a committee of school people to act as judges. Have the winning essay read from the stage, and the young author presented to the audience. A framed picture of Longfellow, or a well bound copy of his poems, would be a suitable reward.

▽

St. Patrick's Day

A number of requests have come to this department within the past few weeks asking for suggestions for suitable program material for the seventeenth of March.

FEATURES:

"The Champ," MGM, sound, 1931.
"Clancy in Wall Street," Aristocrat, sound, 1930.
"Colleen," Fox, silent, 1927.
"Donovan's Kid, Radio, sound, 1931.
"Irish Destiny," Dr. I. J. Eppel, silent, 1927.
"Irish Hearts," Warner, silent, 1927.
"Irish Luck," Paramount, silent, 1925.
"Kathleen Mavourneen," Tiffany, sound, 1930.
"Lucky in Love," Pathe, sound, 1929.
"Mike," MGM, silent, 1926.
"Shannons of Broadway," Universal, sound, 1929.
"Smiling Irish Eyes," First National, sound, 1929.
"Song o' My Heart," Fox, sound, 1930.

SHORTS:

"Dublin and Nearby," MGM, sound, 1931.
"Irish Fantasy," United Artists, sound, 1930.
"Land of St. Patrick," Emmet Moore, sound, 1930.
"Little Bit of Heaven," MGM, sound, 1931.
"Melody Isle," MGM, sound, 1932.
"World at Prayer," Fox, sound, 1931.

TEAR UP YOUR DATE BOOK



—and start a new one to make room for these great FOX PICTURES—

just what you need to end the season in a golden blaze of profit...

(continu

FRANK BORZAGE'S

AFTER TOMORROW



only director who *twice* won the Photoplay gold medal and who gave you . . .

HUMORESQUE — 7th HEAVEN
STREET ANGEL — DOCTOR'S WIVES
BAD GIRL — YOUNG AS YOU FEEL

adds to his glory with this drama of young love . . . and hopes . . . and fears— as human in theme as "Bad Girl" itself . . .

CHARLES FARRELL

fresh from his triumph in "DELICIOUS"

MARIAN NIXON • MINNA GOMBELL
WILLIAM PAWLEY • WM. COLLIER, SR.
NORA LANE • FERDINAND MUNIER

Based on the stage play by John Golden and Hugh S. Stange

Released March 13th

FOX PLAY DATES ARE PAY DATES

AND—
you'll be gypping your patrons (not to mention yourself) if you don't DATE IN THESE, too, IMMEDIATELY...



The exploitation natural of the year

SHE WANTED A MILLIONAIRE

with JOAN BENNETT, SPENCER TRACY, Una Merkel, Dorothy Peterson, James Kirkwood. *Released February 21.*

•

Who said talkie westerns lack speed?

The GAY CABALLERO

with GEORGE O'BRIEN, CONCHITA MONTENEGRO, VICTOR McLAGLEN, Linda Watkins, C. Henry Gordon, Weldon Heyburn. *Released February 28.*



•



DISORDERLY CONDUCT

with SALLY EILERS, SPENCER TRACY, EL BRENDEL, Dickie Moore, Ralph Bellamy. *Released March 20.*

More good news . . .

FOX PLAY DATES ARE PAY DATES

—and these . . .



WILL ROGERS

America's Humorist *in*

Business and Pleasure

From Booth Tarkington's novel, "The Plutocrat."
PRINTS NOW AVAILABLE
AT YOUR LOCAL FOX EXCHANGE.

•

WHILE PARIS SLEEPS

with VICTOR McLAGLEN, Helen Mack, William Bakewell. *Released March 27.*



•



JANET GAYNOR — CHARLES FARRELL

The team who have NEVER failed you *in*

Rebecca of Sunnybrook Farm

Released April 24.

•

DATE 'EM IN FAST

for crowds and profit

FOX PLAY DATES ARE PAY DATES

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ALLIED PICTURES CORP.			
"Spirit of the West"	Story by Jack Natteford. Director: Otto Brower.	Hoot Gibson, Doris Hill.	Shooting
ARTCLASS PICTURES			
"Border Devils"	Story by Harry Crist. Director: William Nigh.	Harry Carey	Shooting
COLUMBIA			
"Shopworn"	Screen adaptation by Sarah J. Mason. Director: Nicholas Grinde.	Barbara Stanwyck, Regis Toomey, Zasu Pitts, Lucian Littlefield, Robert Alden.	Cutting
FOX			
"After Tomorrow"	Story by Hugh Stange. Director: Frank Borzage.	Charles Farrell, Marion Nixon, Minna Gombel.	Cutting
"Widow's Might"	From the novel by Rita Lambert. Director: Kenneth MacKenna.	Joan Bennett, John Boles.	Shooting
"Scotch Valley"	Story by Mildred Cram. Director: John Blystone.	Warner Baxter, Marian Nixon.	Shooting
METRO-GOLDWYN-MAYER			
"Grand Hotel"	From novel by Vicki Baum. Director: Edmund Goulding.	Greta Garbo, John Barrymore.	Shooting
"The Wet Parade"	Novel by Upton Sinclair. Director: Victor Fleming.	Walter Huston, Dorothy Jordan, Neil Hamilton.	Cutting
"The Truth Game"	Story by Ivor Novello. Director: Robert Z. Leonard.	Robert Montgomery	Shooting
MONOGRAM PICTURES			
"County Fair"	Story by Robert Barsky. Director: Howard Bretherton.	Hobart Bosworth, Marion Shilling, Ralph Ince and Wm. Collier, Jr.	Shooting
PARAMOUNT			
"This Is The Night"	Screen play by George Marion, Jr. Director: Frank Tuttle.	Lily Damita, Cary Grant, Charlie Ruggles, Roland Young.	Shooting
"The Broken Wing"	Story by Paul Dickey and Charles W. Goddard. Director: Lloyd Corrigan.	Lupe Velez, Melvyn Douglas, Leo Carrillo.	Shooting
"The Red Harvest"	Original story by Philipp Zeska and Ernest Spitz. Director: John Cromwell.	George Bancroft, Miriam Hopkins.	Shooting
"Sky Bride"	Adapted by Waldemar Young, Agnes Brand Leahy, Fred Niblo, Jr., Joseph Mankiewicz. Director: Stephen Roberts.	Richard Arlen, Jack Oakie, Frances Dee.	Shooting
RKO-PATHE			
Untitled	Play by Hugh Stange. Director: William Seiter.	Helen Twelvetrees, Arlene Judge, Eric Linden.	Shooting
"Westward Passage"	Novel by Margaret Ayer Barnes. Director: Robert Milton.	Ann Harding.	Shooting
"Ghost City"	Story by Adele Buffington. Director: Fred Allen.	Tom Keene.	Shooting
RKO-RADIO			
"Girl Crazy"	Adapted from George Gershwin's stage show. Director: Wm. Seiter.	Eddie Quillan, Dorothy Lee.	Shooting
"Symphony of Six Million"	Story by Fannie Hurst (Unpublished). Director: Gregory LaCava.	Irene Dunne, Ricardo Cortez.	Shooting
"Bird of Paradise"	Story by Richard Walton Tully. Director: King Vidor.	Dolores Del Rio	Shooting
TIFFANY			
"Whistlin' Dan"	Story by Stewart Anthony. Director: Phil Rosen.	Ken Maynard.	Cutting
UNIVERSAL			
"Ambition"	Story by Emil Gauvreau. Director: Russell Mack.	Pat O'Brien, Rose Hobart, Charles Bickford.	Cutting
"The Cohens and Kellys in Hollywood"	Story by Howard Green. Director: John Francis Dillon.	George Sidney, Charlie Murray, June Clyde.	Shooting
WARNER-FIRST NATIONAL			
"Crowd Roars"	Story by Howard Hawks and Seton I. Miller. Director: Howard Hawks.	James Cagney, Joan Blondell.	Shooting
"It's Tough To Be Famous"	Story by Mary McCall, Jr. Director: Alfred E. Green.	Douglas Fairbanks, Jr., Mary Brian, Lilian Bond.	Shooting
"The Rich Are Always With Us"	Story by E. Pettit. Director: Alfred E. Green.	Ruth Chatterton.	Shooting
"A Dangerous Brunette"	Scenario and Dialogue by Robert Lloyd. Director: Wm. Dieterle.	Kay Francis, David Manners.	Shooting
WARNER BROTHERS			
"Beauty and the Boss"	Play by Paul Frank and Ladilaur Fodor. Director: Roy Del Ruth.	Marian Marsh, Warren William, David Manners, Lilian Bond.	Shooting
"East Side"	Play by Dave Freedman. Director: Mervyn LeRoy.	Charlie Dale, Joe Smith, George Sidney, Ruth Hall.	Shooting
"Play Girl"	Story by Maude Fulton. Director: Ray Enright.	Loretta Young, Norman Foster, Winnie Lightner.	Shooting
"So Big"	Novel by Edna Ferber. Director: William A. Wellman.	Barbara Stanwyck, Lionel Belmore	Shooting
"The Mouthpiece"	Story by Frank Collins. Directors: James Flood and Elliot Nugent.	Warren William, Sidney Fox.	Shooting

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information

"THE SILENT WITNESS" is another mystery picture that ought to click in most spots, deluxe or otherwise. Sell the picture on its merits. Lionel Atwill, a grand actor from the socalled legitimate stage, is the central figure in this unique story that holds the interest right through until it is solved.

The title, like most mystery titles, must be capitalized to its greatest possibilities. Don't be afraid to sell that title as strong as you can. It will deliver for you after you entice the customers into your theatre. Make it as mysterious as you can and lay it on thick. A preview will open up many angles of thought in this connection, but lacking that opportunity you must draw upon your imagination and the press book to make up the difference.

In "audience value" we doubt whether any class of audience will fail to appreciate the fine entertainment, directing and acting that have been put into this picture. The element of "who really killed the girl" constantly pops up in your mind as the story unreels, but until it is almost finished you probably will be as poor a guesser as we were.

Lionel Atwill gives a marvelous performance and will find instant favor in the better class houses and elsewhere he will be accepted as OK also. If, by chance, he has made a stage appearance somewhere close to your city then you can elaborate on that fact, otherwise your selling angle for him is his reputation as one of the finest actors on the stage today; maybe, with smart show-selling you can make that sufficiently impressive to help your other merchandising angles.

Spotted mid-week, backed up with a strong mystery selling campaign, and aided by a little sensible exploitation, you ought to make this one count for above average receipts.

▽

"THE GREEKS HAD A WORD FOR THEM" is indeed a title to play around with. Just how far you can go depends to a great extent upon the community in which your theatre is located and the class of patronage you draw from. The picture is good fun and carries enough laughs to place it in the class of superior screen fare.

The only marquee names you can sell are Ina Claire (if known or liked in your town), Madge Evans, who can be tied to her many MGM pictures, and Joan Blondell of "Blonde Crazy," "Union Depot" and other recent releases. But we have an idea that the most successful selling will be via the title above everything else.

It can certainly be built up to big box office proportions by showmen who know how to take a money title and get the most out of it. If the gold-digging slant appeals to your town, sell it that way; if any of the picture's other slants appeal, then take your cue accordingly. But by all means make that title bring them to the box office in large numbers; if you don't, then you have been guilty of neglect somewhere along the line.

In "audience value" you will be best able to judge for yourself at the very first show. The howls of laughter that will be almost continuous ought to be the best answer. The risque portions from the stage show (which was considered something of a success here in New York last season) have been handled most delicately and will not offend. Just a case of three good looking girls out for a good time and—fun.

While hardly suitable for kids or Sundays it is still an outstanding picture and should bring your receipts up accordingly. But you must understand that even though that title possesses some grand possibilities it is still "just a title" if you fail to back it up with the kind of a show-selling campaign to make them want to see it. So get busy as soon as your dates are set and see what you can do with a darned fine picture.

▽

"PRESTIGE" will be found very satisfactory entertainment regardless of what you think your particular audience likes or dislikes. Don't draw hasty or premature opinions from merely reading of the story or what it is about. It is loaded with fine entertainment plus performances of unusual merit by the important members of the cast.

The b.o. appeal will depend on several different slants: first, the marquee strength of the names, and here you have Ann Harding, Melvyn Douglas and Adolphe Menjou; second, the type of merchandising you decide upon for selling an attraction like this in your community; third, your combining the first two in a campaign worthy of the picture.

In "audience value" we predict complete satisfaction. The story is well told; all the old baloney about the jungle and the heat has been left out except what is most essential. Characters handle their parts in a fine way and the direction leaves little to be desired.

It is sometimes difficult to convey the proper thoughts while writing a review of this sort and here I must stop long enough to point out that while the foregoing may sound too enthusiastic and bordering on the "epic" style, it is far from that. But if passed on to the many men in the field as "just another picture" it would be doing it a great injustice. That is why I want to keep enthusiastic and at the same time be honest enough to say that it is not the greatest picture of the year.

But you can make money with it providing you back it up with the same amount of enthusiasm and make it reflect in your advertising and other methods of merchandising. It's worthy of such treatment and can count for some added revenue if you sell it as it should be sold.

While there is nothing objectionable for the kids, its jungle and native slants are the only parts that would interest them. So perhaps it would be best to spot it elsewhere than on their best days. OK for Sunday if you want it there badly enough.

CHARLES E. LEWIS

The Silent Witness

(Fox)

Detective Drama

Fox offers an adaptation of a play by Jack DeLeon and Jack Celestin, centering about the heartbreaking efforts made by an English gentleman to save his son from the consequence of the murder he thought he had committed by taking upon himself the burden of the guilt after it is proved that his son's name must be brought out.

A goodly portion of the footage is devoted to a long court trial, the length of which is cleverly relieved by the injection of humor which found unmistakable favor with a large audience at the New York Roxy. Herbert Mundin plays the cockney cab driver, whose manner and conversation on the witness stand kept the patrons in a state of almost continuous laughter.

Lionel Atwill assumes, in excellent style, it was thought, the role of the father, doing perhaps his best dramatic work on the witness stand, when the prosecutor smashes his defensive story and he makes frantic mental effort to salvage his elaborate tale from complete destruction.

In chief support are Greta Nissen, attractive and blonde Swedish player, who, as the paramour of the son, is the victim of the murder, of which young Bramwell Fletcher thought himself guilty until the confession of another of Miss Nissen's lovers, in hiding in her apartment, reveals an ex-husband as the murderer. During the course of this confession, retold in the inspector's office at Scotland Yard following the pseudo confession of Atwill, flashbacks re-enact the story he recounts.

Able performances were thought to have been given by Weldon Heyburn as the dandified former husband and murderer; Billy Bevan as the "silent witness"; Wyndham Standing as the defense attorney and Alan Mowbray as the prosecutor. There is rather a singular absence of the English accent in certain cases, despite the fact that the entire scene is set in London and all the characters meant to be strictly English. This, however, did not noticeably detract from the performances.

Produced and distributed by Fox. Directed by Marcel Varnel and R. L. Hough. From the play by Jack De Leon and Jack Celestin. Screen play by Douglas Doty. Cameraman, Joseph August. Sound, Albert Protzman. Release date, February 7, 1932. Running time, 74 minutes.

CAST

Sir Austin Howard.....Lionel Atwill
Nora Selmer..... Greta Nissen
Carl Blake ..... Weldon Heyburn
Sylvia Pierce..... Helen Mack
Anthony Howard..... Bramwell Fletcher
Lady Howard ..... Mary Forbes
Inspector Robbins ..... Montague Shaw
Sir John Lawson ..... Wyndham Standing
Arthur Drinton, K. C.....Alan Mowbray
Henry Hammer ..... Herbert Mundin
Justice Bond ..... Lowden Adams
Horace Ward ..... Billy Bevan
Colonel Grayson ..... Lumsden Hare
Clerk of the Court.....Eric Milton

Lady With a Past

(RKO Pathe)

Drama

(Seen in Hollywood)

RKO-Pathe's presentation of "Lady With a Past" establishes two milestones in the annals of Hollywood's motion picture history. One is that it is the final picture made under the Charles R. Rogers-Pathe regime, and the other is the fact that Constance Bennett relaxes throughout the production. In doing so she plays a larger hand of moods and mannerisms heretofore kept in the background because in no other film have they been brought to the front.

In presenting a new Constance Bennett to the screen equal credit should go to Charles R. Rogers for selecting the proper story, to Edward H. Griffith for his excellent direction, and to Horace Jackson for a screen play that detours from the beaten path of motion picture themes by presenting a problem that every one will understand, as the solution is logically and entertainingly worked out. That problem is centered around a young society debutante suffering from an inferiority complex, but who

finally realizes she must have a "past" to qualify for a position of equality in her particular set and also command the devotion of the man she loves.

The quest for a past without resorting to the usual bedroom or compromising formula is cleverly worked out with the aid of a well-balanced cast and by the shifting of scenes between America and Paris. The picture is a bit slow in getting under way, but from the time Miss Bennett arrives in Paris and meets Ben Lyon, it picks up momentum by force of a rapid succession of clever situations and barrage of smart lines coming so fast that it becomes impossible to time them for laughs. It is here that Lyon becomes as important as Miss Bennett to the story and gives one of his best performances in portraying the young American playboy who condescends to become a gigolo. Next to Lyon for honorable mention is David Manners, who gets the most that can be had out of his part under a great handicap of being established in the early part of the story as an unsympathetic hero. Next come Albert Conti, Blanche Frederici, Astrid Allwyn, Merna Kennedy, Don Alvarado, Cornelius Keefe and the balance of the cast. All blend well with the general feeling of the story.

The title of the picture might influence prudish parents against permitting their children to see it, but, on the contrary, it is one of the cleanest bills of screen fare presented under the Constance Bennett banner. The lines may be a trifle too fast and sophisticated for Saturday morning audiences, but as a whole it should be generally appreciated by those looking for light sophisticated comedy, beautiful gowns, gorgeous settings and a glimpse of Paris, all clearly defined by expert photography.

Produced and distributed by RKO-Pathe. Directed by Edward H. Griffith. Screen play by Horace Jackson. Photographed by Hal Mohr. Edited by Charles Craft. Release date, February 19, 1932. Running time, 80 minutes.

CAST

Venice Muir	Constance Bennett
Guy Bryson	Ben Lyon
Donnie Wainwright	David Manners
The Argentine	Don Alvarado
Rene	Albert Conti
Ann Duryea	Merna Kennedy
Nora	Blanche Frederici
Lola	Astrid Allwyn
Aunt Emma	Nella Walker
Mrs. Bryson	Helene Millard
Karl	John Roach
Jerry	Donald Dilloway
Patterson	Freeman Wood
Spaulding	Cornelius Keefe
Mr. Partridge	George Irving
Butler	Arnold Lucy

Florabel Muir

The Hatchet Man

(First National)

Oriental Drama

Edward G. Robinson offers here a new, and different characterization, that of the hatchet man, or official executioner of a powerful tong. As an oriental, Robinson was conceded to be unquestionably effective. Standing crowds at the Warner Winter Garden in New York attested undeniably to the popularity of the star, and their close attention throughout to the definite entertainment qualities of the highly melodramatic film offering, adapted from the stage play "The Honorable Mr. Wong," by Achmed Abdullah and the late David Belasco.

The scene shifts from China, where Robinson, in his official capacity, does his duty by sending an old friend to his venerable ancestors, via the hatchet, to San Francisco's Chinatown, where Robinson, a respected merchant and influential tong member, is guardian to the daughter of his victim years before.

A tong war breaks out and young Chinese gunmen are imported as bodyguards for the tong leaders. Among them is Leslie Fenton, who becomes the lover of Loretta Young, first the ward, now the wife of Robinson. Conciliation proposed by Robinson with the rival tong fails, and when Robinson's secretary is found murdered, he settles the trouble quietly with his resurrected hatchet, by disposing of the American gangster who is leading the opposition tong.

His return to San Francisco brings the discovery of his wife in Fenton's arms. He sends them away instead of killing Fenton, and as a result, is ostracized by the tong. Everything lost, he turns farm-hand, until the receipt of a letter from Miss Young, who has been deported with Fenton and is a servant girl in a sing-house in Hangkow. Robinson follows, hatchet in sleeve, finds the girl, and when the madame shows opposition, demonstrates his claim to being a hatchetman. The hatchet which he throws into the wall, lodges in the back of the head of Fenton who had been leaning against it from the opposite side. The sharp climax, quite unexpected, drew gasps from the audience.

The cast was called uniformly strong. The work of Dudley Digges as the chief of the tong was thought to have been the best Chinese characterization among the support.

Produced and distributed by First National. Directed by William A. Wellman. From the stage play, "The Honorable Mr. Wong," by David Belasco and Achmed Abdullah. Adapted by J. Grubb Alexander. Editor, Owen Marks. Cameraman, Sid Hickox. Release date, February 6, 1932. Running time, 74 minutes.

CAST

Wong Low Get	Edward G. Robinson
Toya San	Loretta Young
Nag Hong Fah	Dudley Digges
Harry En Hai	Leslie Fenton
Yu Chang	Edmund Breese
Long Sen Yat	Tully Marshall
Charley Kee	Noel N. Madison
Mme. Si-Si	Eulalie Jensen
Sun Yet Sen	J. Carroll Naish
Miss Ling	Toshia Mori
Li Hop Fat	Charles Middleton
Malone	Nat Pendleton
Chung Ho	Otto Yamioka
Wah Li	Evelyn Selbie
Soo Lat	E. Allyn Warren
Foo Ming	Eddie Piel
Fung Loo	Willie Fung
Fan Yi	Gladys Lloyd

Cross Examination

(Artclass Pictures)

Courtroom Drama

H. B. Warner here offers the role of a defense attorney at a murder trial, counsel for Donald Dillaway, accused of murdering his father, a wealthy and very close-pursed eccentric, played by William V. Mong. The action takes place almost in its entirety in the courtroom, with flashbacks re-enacting the testimony of the various material witnesses, including Dillaway, immediately preceding and just following the actual murder.

Acting honors were thought unquestionably to have been divided between Warner and Edmund Breese as the prosecutor. It is to a certain extent unusual to confine the action entirely to the courtroom on the one hand and to use the flashback throughout to convey the sequence of the action. At the same time, however, it was thought to have been successful, in that it sustained interest.

The trial brings to light the hidden woman in the life of the victim, an old servant by whom Mong had the child, who later was to be the defendant in a first degree murder trial. The woman, played by Sarah Padden, offers the climax when she rises suddenly in the courtroom and, called to the witness stand, gives the evidence which breaks the back of the chain of circumstantial evidence built by Breese to convict the boy. The film depends for its effect on dialogue and characterization rather than on action.

Sally Blane plays the fiancee of Dillaway, planning to marry him after the two succeed in getting a divorce from her husband, B. Wayne LaMont, who affords a bit of amusement on the stand. Among the witnesses are Niles Welch, Nita Cavalier, Margaret Fealy and Alexander Pollard as the murdered man's attorney and three servants, respectively. Natalie Moorhead plays the victim's wife, whose affair with Welch is brought to light by Warner's questioning.

Produced by Supreme Features, Inc. Distributed by Weiss Brothers, Artclass Pictures. Directed by Richard Thorpe. Story, continuity, dialogue by Arthur Hoerl, Cameraman, A. Anderson. Sound, Mack Dalgleish. Running time, 72 minutes.

CAST

Gerald Waring	H. B. Warner
Grace Varney	Sally Blane
Inez Wells	Natalie Moorhead
Dwight Simpson	Edmund Breese
Emory Wells	William V. Mong
David Wells	Donald Dillaway
Mary Stevens	Sarah Padden
Judge Hollister	Wilfred Lucas
Warren Slade	Niles Welch
Etta Billings	Nita Cavalier
Martha Grood	Margaret Fealy
Boggs, the butler	Alexander Pollard
Ralph Varney	B. Wayne LaMont
Court Clerk	Frank Clark
Lt. Elkins	John Webb Dillion
Officer Myles	Lee Phelps

Three Wise Girls

(Columbia)

Drama

Jean Harlow, Marie Prevost and Mae Clark are the three wise girls, who, rather than being wise originally, gain their wisdom after a few experiences, which have been often recounted in the song and story of the modern mode.

Jean Harlow moves from the small town soda fountain to the models' quarters in a fashionable New York dress establishment when her friend Miss Clark gives evidence of her prosperity by showering gifts upon her mother. Miss Harlow, living with plump, unsophisticated Miss Prevost, is introduced and becomes a remarkably apt pupil in the art of dressing. Underwear is not neglected in the ensemble.

Miss Harlow chances to meet Walter Byron, rich and with much time on his hands. Their friendship ripens in the expected fashion, though Miss Clark warns her not to permit it to go too far, for she is deeply in love with Jameson Thomas, wealthy and married, and she sees nothing ahead. Miss Harlow suddenly discovers that Byron is married to Natalie Moorhead, who has refused to grant the divorce Byron wants. They break off and both are definitely miserable, we are given to understand. About to be reconciled, Miss Harlow is called by Miss Clark, but arrives too late. Miss Clark had read of her lover's reconciliation with his wife, and the iodine bottle is already empty.

Miss Harlow packs up and returns to the soda fountain, and misery, where Byron, now divorced, finds her. Miss Prevost had incidentally married Byron's chaffeur, played by Andy Devine.

Produced and distributed by Columbia. Directed by William Beaudine. Story by Wilson Collison. Adaptation by Agnes C. Johnson. Dialogue, Robert Riskin. Cameraman, Teddy Tetzlaff. Editor, Jack Dennis. Release date, January 11, 1932. Running time, 68 minutes.

CAST

Cassie	Jean Harlow
Gladys	Mae Clarke
Jerry	Walter Byron
Dot	Marie Prevost
Chauffeur	Andy Devine
Ruth	Natalie Moorhead
Arthur Phelps	Jameson Thomas
Cassie's Mother	Lucy Beaumont
Mrs. Kane	Katherine C. Ward
Lem	Robert Dudley
Landlady	Marcia Harris
Manager of Store	Walter Miller
Andre	Armand Kalis

Money for Nothing

(British International)

Seymour Hicks at His Best

(Seen in London)

This is a really funny comedy based on an original by Seymour Hicks, who stars. It moves snappily; has some original lines, and some fine authentic shots of Monte Carlo casino. Hicks, who is no juvenile lead, gives the most effervescent performance in his long

The royal MACK



BING CROSBY

in

"DREAM HOUSE"

with Ann Christy

and

"ONE MORE CHANCE"

with Arthur Stone, Patsy O'Leary

"Radio's great popular favorite, singing his biggest hits in these featurettes, is the greatest box-office sensation that Short Subjects have produced in years.

MACK SENNETT COMEDY Featurettes

ANDY CLYDE

The screen's best loved comedy character

in

"SHOPPING WITH WIFIE"

with Arthur Stone, Dorothy Granger

"A pip . . . a barrel of laughs that come without a struggle." —*Film Daily*

and

"HALF HOLIDAY"

with Dorothy Granger, Patsy O'Leary

"Amusing, and, what's more, human"—*Motion Picture Magazine*

MACK SENNETT ANDY CLYDE COMEDIES

MACK SENNETT COMEDIES

Featuring **HARRY GRIBBON** *in*

"THE POTTSVILLE PALOOKA"

with Babe London, Dorothy Granger

"A Mack Sennett Classic . . . a wow in anybody's theatre." —*Film Daily*

and

"ALL AMERICAN KICKBACK"

with Geneva Mitchell

"Gales of laughter"—*Ass'd Publications.* "Very funny."—*Photoplay*

Featuring **ARTHUR STONE** *in*

"LADY! PLEASE!"

with Dorothy Granger, Helen Mann

and

"THE GIRL IN THE TONNEAU"

with Helen Mann, Luis Alberni

Arthur Stone, Sennett's newest featured star, is skyrocketing to comedy fame.

family of laugh makers...

SENNETT

monarch of short comedy producers

and his famous jesters



BING CROSBY . . . ANDY CLYDE . . . each name a box-office attraction in itself. HARRY GRIBBON . . . ARTHUR STONE . . . DOROTHY GRANGER . . . PATSY O'LEARY . . . ANN CHRISTY . . . HELEN MANN . . . "BABE" KANE . . . jesters all fit for a king's court. And many others known to all the comedy fans everywhere. What a Royal Family of Laughs! When King Sennett's magic wand puts them into motion, it's a perfect combination for perfect short comedies . . . the kind that gives the public extra laugh value, and you extra profits.

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

Educational Pictures

"THE SPICE OF THE PROGRAM"

career; his vitality is amazing, and might be emulated by some of the younger men in British pictures.

Throughout the story is developed on the lightest and brightest of comedy lines, and Monty Banks, who directed, has made the most of a cast in which players of the smallest parts are artists of proved stellar status. The ingenious story exploits all the humorous possibilities of two Mr. Cheddars—one a millionaire and the other a roulette-ruined refugee from Monte Carlo—in a situation of mistaken identity. Innocently enough the Cheddar without the means is received at the Dorchester Hotel, London (haven of visiting film stars), and is feted as the millionaire. Equally innocently he gets into a big push of Australian gold shares, and just when he discovers that through his unwitting instrumentality these shares have leaped to a thousand per cent premium, he recalls that he accepted at Monte Carlo a few thousand shares in lieu of I. O. U. He discovers that, among other unexpected complications, he is rich enough to return to Monte Carlo and pay the hotel bill, before which he had to flee. There is a love interest, and a mild conspiracy in which Sir Henry Blossom (Edmund Gwenn) and his daughter, Joan Blossom (Betty Stockfield) engage for financial considerations. But although the course of true love does not run as smoothly as the share-pushing business, there is a happy fade-out, so it doesn't matter.

Funny situations abound, and the satire employed by Monty Banks makes cunning use of the servility which millionaires can command. In one scene, he has probably gone too far unless he knows something, for in depicting a vain and patriarchal author who delights in giving autographs to feminine admirers, he has drawn a life-like representation of G. Bernard Shaw. Hicks has good supporting players in Henry Wenman, as the real Cheddar, Donald Calthrop as the servile hotel manager, and Renee Gadd, as a "lidy's maid." Betty Stockfield will have to take a little of the honeyed vinegar out of her accent before she is likely to appeal much to American audiences, though in this film she is true to type as a conceited society girl. This is really Seymour Hicks' best film so far.

Produced and distributed by British International. Directed by Monty Banks. Story by Seymour Hicks. Scenario by Walter Mycroft and Victor Kendall. Running time, 73 minutes.

CAST

Jeff Cheddar.....Seymour Hicks
Jay Cheddar ..... Henry Wenman
Joan Blossom ..... Betty Stockfield
Sir Henry Blossom.....Edmund Gwenn
Hotel Manager .....Donald Calthrop
City Financier..... Philip Strange

W. H. Mooring

SHORTS

The Imperfect Lover
(Vitaphone)
Fairly Amusing

Jack Haley makes a fairly amusing effort as the eye-glassed, stupid-acting young inventor, who is shy to the point of annoyance in the eyes of his sweetheart. He attempts to show her objecting father his inventions, with catastrophic results to the latter. Treatment for feminine-shyness from a feminine doctor works wonders in one session; the result, triplets and a baby carriage. A few laughs.—Running time, 19 minutes.

Nickel Nurser
(MGM)
Many Laughs

Charlie Chase at his best in the sort of comedy performance he knows best how to handle. He is hired as an efficiency expert by the father of three attractive young things, and is supposed to remain in the household to teach the girls habits more closely approaching economy. One of the daughters, Thelma Todd, changes places with the maid, wife of the butler, and then things begin to happen. Charlie becomes mixed in boudoirs, bath rooms, pools and the like in his own slapstick manner. Hardly intellectual but they should laugh a great deal and have an enjoyable time. Directed by Warren Doane.—Running time, 21 minutes.

The Bitter Half
(Vitaphone)
Fair Comedy

Ann Codde is the wife of a circus strong man, who loses his memory, and disappears for a matter of 10 years. He returns to find her married again, to Frank Orth. Strong man, meanwhile, has married the bearded lady. Miss Codde has spent most of her time telling her husband what a model man her first husband had been, using it whenever an argument developed. Imagine her surprise when the strong man suddenly walks in, arm in arm with the bearded lady.—Running time, 9 minutes.

Any Old Port
(MGM)
By All Means

This time, if you please, the ever-amusing Laurel and Hardy are a pair of salt sea tars, and what they go through and the way they go through it should make any audience laugh long and loud. The fun begins when they attempt to break up the wedding of a tough lad and a timid girl. Then the comedic pair jump from one mixup to another, including a boxing match. It is Laurel vs. the would-be groom and enormously funny. James Horne directed, with Walter Long and Jacqueline Wells in the support. Don't miss it.—Running time, 21 minutes.

The Naggers at the Opera
(Vitaphone)
Only Fair

The henpecking couple, Mr. and Mrs. Jack Norworth, as the Naggers, decide to attend the opera after she thinks she would like to. First it is found that his tuxedo is both moth-eaten and badly shrunken, then the car stalls on the way and her gown looks it after she has to assist in pushing the car. Of course they arrive at the opera in time to see the resplendent audience filing out. The audience at the New York Strand gave evidence of being fairly well entertained.—Running time, 10 minutes.

Arabian Shrieks
(Paramount)
Amusing Enough

Smith and Dale save the day for the Foreign Legion in their own peculiar, and rather amusing manner. They are funny on the desert, in a tented harem at the oasis, and of course, save the day quite by accident and through no fault of their own. The audience at the Rialto, on Broadway, extracted numerous laughs from their comedic effort. Direction was handled by Aubrey Scotto.—Running time, 22 minutes.

Free Eats
(MGM)
Innumerable Laughs

The Our Gang youngsters, under the supervision of Hal Roach, offer here a treat for the children and a good deal of enjoyment in the laugh-vein for the adults. Two midgets, not members in good standing of the Gang, themselves take a number of the laughs. The two attend a social and succeed in getting away with all the jewelry discernible as well as the contents of a wall safe, before they are discovered. Raymond McCarey directed. Running time, 20 minutes.

The Beach Party
(Columbia)
Novel, Amusing

This one runs ahead, in cleverness, entertainment and amusement, of the usual Walt Disney output. Mr. and Mrs. Horse go to the beach and Micky, Minnie and the slab-sided hound accompany them. An octopus comes up out of the sea and chases the dog, with results that will make any audience anywhere sit up, laugh and be vastly entertained.

Sport Slants
(Vitaphone)
Interesting

Ted Husing touches on a few spots, rather diversified in type, in this, number five of his series. Instruction in backgammon, the excitement of a ski race in Switzerland, champions at their bowling and various methods in the art of wrestling are included in the short, which possesses a definite interest.—Running time, 9 minutes.

Censor Recants After Cutting 600 Ft. from "The Guardsman"

An order for elimination of 600 feet of the M-G-M film, "The Guardsman," was rescinded when the film played the Melba in Dallas this week. The controversy was precipitated when Paul Short, manager, announced he would run the film with the gap left by the censor cuts, and LeRoy Bickel said he would not release the film from the M-G-M exchange unless it were to be shown completely.

Some 300 inquiries sent out to Melba patrons are said to have influenced the censor decision, since it was claimed that only two of the 100 who answered desired the cutting of the film.

Cohen, Hutchinson Producing

Milton Cohen, veteran in foreign distribution, and Charles Hutchinson have entered production under the name, Empire Pictures Productions. "At the Stroke of 12," first of a series of four, has already been completed on the Coast.

Warners Buy Play

Warners has bought "Doctor X," stage play of last season by Howard Comstock and Allen Miller, which will go into production shortly. No cast has been selected.

22 in Month at Vitaphone

The Vitaphone Brooklyn studios, production center of Warner shorts, broke all records in January when 22 one and two-reel films were turned out, including four two-reelers and 18 one-reelers.

Tiffany Preparing Two

Tiffany, at the Coast plant, is preparing the adaptation of "Lena Rivers," novel and "Strangers of the Evening." "Whistlin' Dan" replaces "Border Renegades" as the title of the second Ken Maynard western.

See First Mexican Film

Officials of many leading film companies were among the distinguished audience which last week viewed "The Soul of Mexico," first full-length feature ever made on Mexican soil. The screening was at Roerich Hall, Riverside Drive, New York.

THEATRE RECEIPTS

Total receipts from 182 houses in 30 key cities for the calendar week ended February 6 showed a decrease of $68,160 from the total recorded for the previous calendar week, ended January 30, when the aggregate figure reached $2,301,831 for 184 theatres in 30 cities. The figure for the latter week was $2,233,371. During that week only one new high individual theatre record figure was established, at the RKO Albee, in Providence, playing "Prestige," while 11 new low individual figures were recorded. This compares with eight new "highs" and six new "lows" during the preceding week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Emma" (MGM) (6 days)	13,280	"Hell Divers" (MGM) (6 days)	12,940	High 1-24 "Reducing"	$18,500
							Low 12-26 "Unholy Garden"	4,980
Leland	1,350	20c-25c	"The Guardsman" (MGM) (25c-35c—4 days)	2,650	"Law of the Sea" (Monogram) (3 days)	1,650	High 5-2 "Strangers May Kiss"	8,100
			"Mata Hari" (MGM) (25c-35c—3 days)	2,000	"West of Broadway" (MGM) (3 days)	1,900	Low 12-26 "Ex-Flame"	2,900
Ritz	1,146	25c-35c	"X Marks the Spot" (Tiff.) (20c-35c——6 days)	4,320	"Heaven on Earth" (U.) (3 days)	1,720	High 10-31 "East of Borneo"	4,950
					"The False Madonna" (Para.) (3 days)	2,100	Low 12-26 "Compromised"	2,350
RKO Palace....	4,000	25c-60c	"No One Man" (Para.) (3 days)	8,200	"The Menace" (Col.) (3 days)	7,800	.....	
			"Prestige" (Pathe) (35c-60c—3 days)	9,300	"A Woman Commands" (Pathe) (3 days)	8,950		
Strand	1,900	35c-50c	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days)	8,800	"Union Depot" (F. N.) (25c-50c-6 days)	8,200	High 10-24 "Susan Lenox"	10,350
							Low 12-26 "Rich Man's Folly"	5,175
Baltimore								
Europa	267	25c-50c	"The Flute Concert of Sans Souci" (Ufa) (6½ days)	700	"Die Grosse Sehnsucht" (Ufa) (6 days)	600	High 10-12 "Two Hearts in Waltz Time"	2,200
							Low 11-30 "Immortal Vagabond"	450
Hippodrome	2,250	25c-50c	"Heaven on Earth" (U.) (6 days on Sun. midnite show)	14,500	"Fanny Foley Herself" (Radio) (6 days and two midnite shows)	17,500	.....	
Keith's	2,500	25c-50c	"Manhattan Parade" (W. B.) (8 days)	4,000	"Taxi" (W. B.) (6 days)	5,600	High 4-9 "Bachelor Apartment"	16,080
							Low 2-6-32 "Manahatatn Parade"	4,000
Loew's Century	3,076	25c-60c	"Lovers Courageous" (MGM) (6 days)	23.500	"No One Man" (Para.) (6 days)	17,500	High 4-11 "Tailor Made Man"	30,000
							Low 12-26 "Safe in Hell"	16,900
Loew's Parkway	987	15c-35c	"Ladies of the Big House" (Para.) (6 days)	3,800	"Emma" (MGM) (6 days)	5,600	High 1-30-32 "Emma"	5,600
							Low 1-10 "Lottery Bride"	3,100
Loew's Stanley.	3,532	25c-60c	"Union Depot" (F. N.) (6 days)	17,200	"Hell Divers" (MGM) (6 days)	26,500	High 4-11 "Strangers May Kiss"	33,500
							Low 12-12 "The Big Parade"	10,400
Loew's Valencia	1,487	25c-35c	"Ladies of the Big House" (Para.) (6 days)	2,800	"Emma" (MGM) (6 days)	4,100	High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
New	1,600	25c-50c	"The Silent Witness" (Fox) (6 days)	7,500	"Charlie Chan's Chance" (Fox) (6 days)	8,000	High 1-10 "Man Who Came Back"	18,000
							Low 11-21 "Smart Woman"	6,000
Rivoli	1,982	20c-40c	"The Speckled Band" (First Div.) (6 days)	4,500	"Around the World in 80 Minutes" (U. A.) (6 days)	5,200	High 1-10 "Criminal Code"	10,000
							Low 11-14 "Bad Company"	3,000
Boston								
Keith's	2,800	25c-65c	"Prestige" (Pathe)	20,000	"A Woman Commands" (Radio) ..	19,000	High 12-5 "Frankenstein"	27,000
							Low 11-7 "Platinum Blonde"	17,000
Keith-Boston ..	2,500	25c-50c	"The Menace" (Col.)	19,000	"The Big Shot" (Pathe)	19,500	High 1-10 "Danger Lights"	22,000
							Low 12-26 "The Deceiver"	16,500
Loew's Orpheum	3,100	25c-50c	"Hell Divers" (MGM)	22,000	"Tonight or Never" (U. A.)	22,000	High 1-24 "Hell's Angels"	31,500
							Low 7-11 "Indiscreet"	18,000
Loew's State ..	3,700	25c-60c	"Lovers Courageous" (MGM) ...	22,000	"Emma" (MGM)	22,500	High 4-11 "City Lights"	25,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan ...	4,350	35c-75c	"No One Man" (Para.)	36,000	"High Pressure" (W. B.)	35,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Olympia	2,500	25c-60c	"Taxi" (W. B.)	12,000	"Dance Team" (Fox)	11,000	High 1-3 "Blue Angel"	18,000
							Low 12-26 "X Marks the Spot"	10,000
Scollay Square .	1,800	25c-50c	"High Pressure" (W. B.)	13,000	"Safe in Hell" (F. N.)	14,000	High 1-17 "Right to Love"	25,000
							Low 12-26 "His Woman"	9,500
Uptown	2,000	25c-60c	"Taxi" (W. B.)	12,500	"Dance Team" (Fox)	12,000	High 9-26 "Monkey Business"	15,000
							Low 12-26 "X Marks the Spot"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Dance Team" (Fox)	21,300	"High Pressure" (W. B.)	27,800	High 3-28 "My Past"	39,500
							Low 7-4 "I Take This Woman"	19,000
Century	3,000	25c-35c	"Charlie Chan's Chance" (Fox)	8,000	"Corsair" (U. A.)	9,100	High 2-14 "Cimarron"	25,600
							Low 4-4 "Mother's Cry"	5,900
Court Street....	1,800	25c	"Consolation Marriage" (Radio) (4 days)	2,000	.....		.....	
Great Lakes ...	3,000	25c-50c	"Dr. Jekyll and Mr. Hyde" (Para.)	17,500	"Emma" (MGM)	23,200	High 8-8 "Politics"	35,100
							Low 12-26 "Flying High"	9,100
Hippodrome	2,100	25c-50c	"This Reckless Age" (Para.)	14,000	"Peach O' Reno" (Radio)	15,000	High 2-14 "Free Love"	26,300
							Low 12-26 "Good Sport"	11,800
Lafayette	3,300	25c	"The Tip-Off" (Pathe)	10,500	"Honor of the Family" (F. N.) ...	8,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 12-19 "Leftover Ladies"	6,400
Charlotte								
Broadway	1,167	25c-50c	"High Pressure" (W. B. (25c-35c—3 days)	5,000	"Forbidden" (Col.) (3 days)	3,000	.....	
			"Union Depot" (F. N.) (25c-35c—3 days)	4,000	"Taxi" (W. B.) and "Tulane vs. So. Calif." (W. B.) (3 days)	4,000		
Carolina	1,441	25c-50c	"This Reckless Age" (Para.) (3 days)	4,000	"Dance Team" (Fox) (3 days)	6,000	.....	
			"Two Kinds of Women" (Para.) (3 days)	5,000	"Lovers Courageous" (MGM) (3 days)	6,000		

The CRITICS Have A Word For Them— "PRAISE!"

"One of the most entertaining film productions The Rialto has housed in some months, offering a snappily concocted, splendidly enacted, fast-moving romantic farce . . . holds interest through every foot of its unreeling. And it is hereby recommended as a diverting movie . . . The clothes the women in "THE GREEKS HAD A WORD FOR THEM" wear are something to write home about. It will hand you hilarious surprises. Beautifully mounted film, with Sherman supplying the masculine touch of sophistication, as well as taking the directorial bows."
—*N. Y. Evening Graphic*

"The exquisite Chanel creations and the stunning Richard Day sets certainly make it worth your while seeing "THE GREEKS HAD A WORD FOR THEM". But that's not all! Zoe Akins is a wiz at writing gold-digger plays, and Sidney Howard is as fine a movie adapter as the talkies boast. He has turned out a . . . flicker which should give the folks plenty much eyeful and earful during its run . . . smooth, polished, finished. Eighty minutes worth of celluloid that is a pleasure to behold and joyful to hear . . . You won't want to miss this picture."
—*N. Y. Daily News*

Gloriously Presented by

SAMUEL GOLDWYN

who gave you "WHOOPEE", "PALMY DAYS" "STREET SCENE" and "ARROWSMITH"

Directed by LOWELL SHERMAN

"Ina Claire contributes a sparkling performance . . . she puts it over with her superb comedy sense . . . Joan Blondell is grand as Schatze . . . It's smart comedy, replete with clever lines and consistently diverting. Fast-moving tempo. You'll enjoy it." —*N. Y. Evening Journal*

"Zestfully acted, cleverly directed, handsomely mounted . . . Miss Evans plays her role with charm, creates sympathy for the character . . . Ina Claire plays with impertinence and skill. Joan Blondell most appealing, genuinely amusing. The girls' clothes, designed by Chanel, are lovely and interesting . . . This is first rate fun."
—*N. Y. Daily Mirror*

"The Chanel clad version of Broadway's glorification of gay golddiggers proves ace entertainment as brought to the screen in Sam Goldwyn's handsome production... Miss Claire coquettes exquisitely through the major portion of the footage and the other girls share histrionic honors... The costuming is the last word." —*N. Y. American*

"A riot of fun emanates from the screen shadows. There is beauty, too, lavish settings and good acting . . . Miss Evans is pretty and capable. Miss Blondell and Miss Claire keep the merriment bright. Mr. Sherman gives a smooth performance and Mr. Smally adds to the general gayety of the piece."
—*N. Y. Times*

Every woman in America has read about the gorgeous gowns created especially for this production by

CHANEL of PARIS!

Every man in the world has heard about these three Loreleis who STARTED OUT AS WORKING GIRLS BUT ENDED WORKING MEN!

UNITED ARTI



HERE THEY ARE! **THOSE THREE FAMOUS GOLD-DIGGERS WHO CAME TO BROADWAY TO HAVE THEIR "BREAKS" RE-LINED**

The GREEKS HAD A WORD FOR THEM

AS ZOE AKINS' PLAY IT HAD BROADWAY ROARING FOR A YEAR! AS A PHRASE IT'S BEEN PUBLICIZED TO MILLIONS IN NEWSPAPERS, FROM THE STAGE, OVER THE AIR! HERE'S THE MOST ADVERTISED TITLE IN THE WORLD. ***SHOWMEN HAVE A WORD FOR IT—"BOX-OFFICE"***

STS PICTURE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"No One Man" (Para.)	43,000	"Lovers Courageous" (MGM)	43,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Emma" (MGM) (3rd week)	14,000	"Emma" (MGM) (2nd week)	26,000	High 2-7 "Doorway to Hell"	38,170
							Low 12-26 "Guilty Generation"	21,000
Oriental	3,940	35c-85c	"Taxi" (W. B.)	26,000	"High Pressure" (W. B.)	24,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"Local Boy Makes Good" (F. N.)	27,000	"The Big Shot" (Pathe)	29,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"Union Depot" (F. N.) (2nd week)	12,000	"Union Depot" (F. N.) (1st week)	20,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Panama Flo" (Pathe)	13,500	"Girl of the Rio" (Radio)	13,500	High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"Mata Hari" (MGM) (3rd week)	16,000	"Mata Hari" (MGM) (2nd week)	24,000	High 3-21 "City Lights"	46,562
							Low 1-16-32 "Cock o' the Air"	13,000
Cincinnati								
Keith's	1,600	25c-40c	"The Deceiver" (Col.)	4,250	"Heartbreak" (Fox)	4,750	High 1-30-32 "Heartbreak"	4,750
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"This Reckless Age" (Para.)	22,000	"Manhattan Parade" (W. B.)	22,500	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"No One Man" (Para.)	11,000	"Union Depot" (F. N.)	11,000	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"Law of the Sea" (Monogram) (4 days)	2,275	"Dragnet Patrol" (Action) (4 days)	2,275	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"Neck and Neck" (Tiff.) (3 days)	1,225	"The Pocatello Kid" (Tiff.) (3 days)	1,225	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Emma" (MGM) (7 days and Sat. midnite show) (2nd week)	16,000	"Emma" (MGM) (7 days and Sat. midnite show) (1st week)	20,500	High 2-14 "Reducing"	21,300
							Low 2-7 "Little Caesar"	8,655
RKO Palace	2,700	30c-50c	"High Pressure" (W. B.) (7 days and Sat. midnite show)	13,000	"Dance Team" (Fox) (7 days and Sat. midnite show)	13,500	High 8-15 "Politics"	29,500
							Low 7-11 "Chances"	11,517
RKO Strand	1,350	25c-40c	"Hell Divers" (MGM) (4 days-2nd week)	2,633	"Private Lives" (MGM) (4 days)	2,925	High 6-6 "Connecticut Yankee"	5,970
			"Ladies of the Big House" (Para.) (3 days)	1,417	"Hell Divers" (MGM) (3 days-1st week)	1,575	Low 8-22 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Der Kleine Seitensprung" (Ufa)	800	"Der Tiger" (Ufa)	900		
Cleveland								
Allen	3,300	25c-50c	"Tonight or Never" (U. A.)	19,000	"Hell Divers" (MGM)	26,000	High 1-30-32 "Hell Divers"	26,000
							Low 4-9 "Ladies' Man"	12,000
RKO Hippodrome	3,800	25c-50c	"Prestige" (Pathe)	12,000	"Forbidden" (Col.)	12,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"The Big Shot" (Pathe)	25,000	"No One Man" (Para.)	23,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"Dance Team" (Fox)	23,000	"Lovers Courageous" (MGM)	20,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"Good Sport" (Fox)	5,000	"Surrender" (Fox)	4,500		
Warners' Lake	800	25c-50c	"Taxi" (W. B.)	8,100	"Union Depot" (F. N.)	6,200	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Dr. Jekyll and Mr. Hyde" (Para.)	14,000	"Lovers Courageous" (MGM)	14,500	High 8-8 "Politics"	25,000
							Low 12-26 "Husband's Holiday"	12,500
Huff'n's Aladdin	1,500	35c-75c	"Nice Women" (U.)	5,000	"Charlie Chan's Chance" (Fox)	7,000	High 4-11 "Connecticut Yankee"	12,000
Huff'n's Rialto	850	20c-50c	"Delicious" (Fox)	3,000	"Three Wise Girls" (Col.)	3,500	Low 11-28 "Heartbreak"	3,500
Huffman's Tabor	1,900	25c-50c	"Guilty Generation" (Col.)	6,500	"Under Eighteen" (W. B.)	8,500	High 3-21 "City Lights"	14,000
							Low 11-28 "Men in Her Life"	5,500
Paramount	2,000	25c-50c	"Hell Divers" (MGM)	18,000	"Corsair" (U. A)	9,000	High 1-10 "Hell's Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Des Moines								
Des Moines	1,600	25c-60c	"Mata Hari" (MGM)	10,000	"Emma" (MGM)	13,000	High 1-30-32 "Emma"	13,000
							Low 9-12 "American Tragedy"	6,000
Orpheum	2,000	25c-50c	"Panama Flo" (Pathe) (25c-40c-4 days)	3,800	"A Woman Commands" (Pathe) (4 days)	4,000	High 2-14 "Cimerron"	18,000
			"The Big Gamble" (Pathe) (25c-40c-3 days)	3,500	"Homicide Squad" (U.) (3 days)	3,000	Low 1-9-32 "Strictly Dishonorable" and "Secret Service"	5,500
Paramount	1,700	25c-60c	"Lovers Courageous" (MGM) (4 days)	6,600	"Manhattan Parade" (W. B.) (4 days)	6,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"High Pressure" (W. B.) (3 days)	5,000	"Over the Hill" (Fox) (3 days)	5,000	Low 1-16-32 "This Reckless Age" and "Two Kinds of Women"	9,000
Strand	1,100	20c-35c	"The Tip-Off" (Pathe) (4 days)	2,200	"The Texan" (Para.)	1,405	High 3-21 "Trader Horn"	7,000
			"Woman from Monte Carlo" (F.N.) (3 days)	1,100			Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-75c	"Prestige" (Pathe)	25,000	"Men of Chance" (Radio)	28,000		
Fisher	2,300	25c-60c	"Taxi" (W. B.)	19,000	"No One Man" (Para.)	17,000		
Fox	5,000	25c-50c	"Stepping Sisters" (Fox)	33,000	"Charlie Chan's Chance" (Fox)	30,000		
Michigan	3,000	25c-75c	"High Pressure" (W. B.)	36,000	"Lovers Courageous" (MGM)	33,000		
Paramount	3,450	25c-60c	"Hell Divers" (MGM) (5 days)	16,000	"Emma" (MGM) (3rd week)	17,000		
United Artists	2,000	25c-75c	"Arrowsmith" (U. A.)	20,000	"Mata Hari" (MGM) (3rd week)	15,000		
Hollywood								
Chinese	2,500	50c-$1.50	"Mata Hari" (MGM) ($5 premiere)	29,000	"Hell Divers" (MGM) (5th week)	19,000	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Egyptian	1,771	25c-50c	"Corsair" (U. A.)	3,000	"Husband's Holiday" (Para.) (2nd week)	3,500		
Pan. Hollywood	3,000	35c-65c	"Ladies of the Big House" (Para.)	7,000	"Dr. Jekyll and Mr. Hyde" (Para.)	8,000	High 1-10 "Sin Takes a Holiday"	19,000
							Low 2-6-32 "Ladies of the Big House"	7,000
W.B. Hollywood	3,000	35c-50c	"The Hatchet Man" (F. N.)	23,000	"Union Depot" (F. N.)	28,000	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000



"Paul Lukas, idol of the screen, what are your intentions?"

"My intentions, Miss Sidney Fox, darling of the talkies, are—

Strictly Dishonorable

And what's more, here's your favorite Lew Stone to help make matters more interesting!

A Universal Picture. Directed by John Stahl. Produced by Carl Laemmle, Jr., from the Brock Pemberton stage hit by Preston Sturges. Presented by Carl Laemmle. (Paul Lukas by courtesy Paramount Pictures)

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (*Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"The Big Parade" (MGM)	3,000	"Around the World in 80 Minutes" (U. A.)	5,000	High 3-7 "Abraham Lincoln"	9,500
							Low 2-6-32 "The Big Parade"	3,000
Loew's State	2,700	25c-50c	"Lovers Courageous" (MGM)	9,000	"Hell Divers" (MGM)	12,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"High Pressure" (W. B.)	7,700	"Dance Team" (Fox)	7,500	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"A Woman Commands" (Radio)	5,000	"Men of Chance" (Radio)	3,000	High 2-14 "Cimarron"	18,000
							Low 1-16-32 "Girl of the Rio"	2,000
Indianapolis								
Apollo	1,100	25c-50c	"High Pressure" (W. B.)	4,000	"Dance Team" (Fox)	4,000	High 6-13 "Daddy Long Legs"	10,000
							Low 12-26 "Surrender"	3,300
Circle	2,600	25c-50c	"Men of Chance" (Radio)	7,000	"Three Wise Girls" (Col.)	8,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Traveling Husbands"	4,000
Indiana	3,300	25c-50c	"Tomorrow and Tomorrow" (Para.)	10,000	"Union Depot" (F. N.)	13,750	High 1-17 "Her Man"	25,000
							Low 2-6-32 "Tomorrow and Tomorrow"	10,000
Lyric	2,000	25c-50c	"Suicide Fleet" (Pathe)	8,000	"Charlie Chan's Chance" (Fox)	7,500	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Hell Divers" (MGM)	11,500	"Tonight or Never" (U. A.)	8,500	High 5-2 "Trader Horn"	22,000
							Low 12-19 "Flying High"	7,000
Kansas City								
Apollo	1,400	35c	"Two Hearts in Waltz Time" (German)	1,700	"Five Year Plan" (Amkino)	1,700		
Liberty	1,200	25c-50c	"Taxi" (W. B.) and "South of Sante Fe" (Sono-Art) (7 days and Sat. midnite show)	5,000	"Charlie Chan's Chance" (Fox) and "Sunset Trail" (Tiff.) (7 days and Sat. midnite show)	4,500		
Mainstreet	3,049	35c-60c	"Prestige" (Pathe) (7 days and Sat. late show)	14,250	"A Woman Commands" (Radio) (7 days and Sat. late show)	14,250	High 1-9-32 "Peach O' Reno"	25,500
							Low 2-6-32 "Prestige"	14,250
Midland	4,000	25c-50c	"Lovers Courageous" (MGM) (7 days and Sat. midnite show)	15,000	"Tonight or Never" (U. A.) (7 days and Sat. midnite show)	14,000	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Union Depot" (F. N.) (7 days and Sat. midnite show)	13,750	"Two Kinds of Women" (Para.) (7 days and Sat. midnite show)	12,500	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Pantages	2,200	20c-35c	"Men in Her Life" (Col.) and "Around the World in 80 Minutes" (U. A.) (20c-40c)	5,900	"Three Wise Girls" (Col.)	8,300		
Uptown	2,200	25c-50c	"Secret Service" (Radio)	5,400	"Her Majesty, Love" (F. N.)	6,250	High 1-10 "Girl of Golden West"	8,000
							Low 1-16-32 "Working Girls"	4,500
Los Angeles								
Fox Criterion	1,652	35c-65c	"Emma" (MGM) (3rd week)	9,000	"Emma" (MGM) (2nd week)	13,000	High 5-9 "Secret Six"	27,100
							Low 1-31 "Royal Family Bway"	7,000
Loew's State	2,418	35c-65c	"Lovers Courageous" (MGM)	8,000	"The Guardsman" (MGM)	19,000	High 10-25 "Susan Lenox"	39,000
							Low 2-6-32 "Lovers Courageous"	8,000
Orpheum	2,750	35c-65c	"Frankenstein" (U.) (5th week)	8,000	"Frankenstein" (U.) (4th week)	10,000	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"Tomorrow and Tomorrow" (Para.)	7,500	"No One Man" (Para.)	15,000	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	35c-65c	"The Secret Witness" (Col.)	7,000	"Consolation Marriage" (Radio)	11,000	High 1-9-32 "Men of Chance"	22,100
							Low 2-6-32 "The Secret Witness"	7,000
United Artists	2,100	35c-65c	"Sky Devils" (U. A.)	3,000	"Cock of the Air" (U. A.)	4,500	High 9-26 "Monkey Business"	32,000
							Low 2-6-32 "Sky Devils"	3,000
W. B. Downtown	2,400	35c-50c	"Union Depot" (F. N.)	13,000	"High Pressure" (W. B.)	11,000	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Union Depot" (F. N.)	10,000	"High Pressure" (W. B.)	10,000		
Milwaukee								
Alhambra	2,660	25c-50c	"Michael and Mary" (U.) (5 days)	4,800	"Nice Women" (U.)	11,800		
Garden	1,150	25c-50c	"The Sea Ghost" (Peerless)	6,200	"The Guilty Generation" (Col.)	7,200		
Palace	2,587	25c-60c	"Hell Divers" (MGM) (2nd week)	9,500	"Hell Divers" (MGM) (1st week)	11,000		
Riverside	2,180	25c-60c	"Ladies of the Jury" (Radio)	14,300	"A Woman Commands" (Radio)	13,000		
Strand	1,406	25c-50c	"Possessed" (MGM)	6,000	"Charlie Chan's Chance" (Fox) and "So. Calif vs. Notre Dame" (Sono-Art)	7,300		
Warner	2,500	25c-60c	"High Pressure" (W. B.)	9,800	"Union Depot" (F. N.)	11,300		
Wisconsin	3,275	25c-60c	"Mata Hari" (MGM)	15,000	"Dance Team" (Fox)	16,200		
Minneapolis								
Aster	812	20c-25c	"Under Eighteen" (W. B.)	1,400	"Unholy Garden" (U. A.) (3 days-2nd week)	750	High 3-21 "Father's Son"	2,000
					"Nice Women" (U.) (4 days)	700	Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Blonde Crazy" (W. B.)	2,700	"This Reckless Age" (Para.)	2,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Emma" (MGM)	23,000	"Hell Divers" (MGM)	24,000	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
Pantages	1,500	25c-50c	"Michael and Mary" (U.)	4,000	"The Struggle" (U. A.)	4,700		
RKO Orpheum	2,900	25c-50c	"A Woman Commands" (Radio)	14,500	"Forbidden" (Col.)	15,000	High 12-14 "Cimarron"	30,000
							Low 12-26 "Secret Service"	12,000
State	2,300	25c-50c	"Lovers Courageous" (MGM)	9,000	"Two Kinds of Women" (Para.)	7,000	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Ladies of the Big House" (Para.) and "Smart Woman" (Radio)	12,500	"His Woman" (Para.) and "Her Majesty, Love" (F. N.)	12,000	High 1-10 "Just Imagine"	18,000
							Low 12-25 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Safe in Hell" (F. N.) and "Unexpected Father" (U.)	4,900	"Working Girls" (Para.) and "Fighting Sheriff" (Col.)	4,200	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	25c-75c	"Taxi" (W. B.)	13,000	"Suicide Fleet" (Pathe)	14,000	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000



Another box-office whale directed by James Whale

Plus Mae Clarke, Una Merkel, John Halliday, Andy Devine, Helen Jerome Eddy, Ethel Griffies. Based on the novel by Donald Henderson Clarke. Produced by Carl Laemmle, Jr.

Lew Ayres' Best!

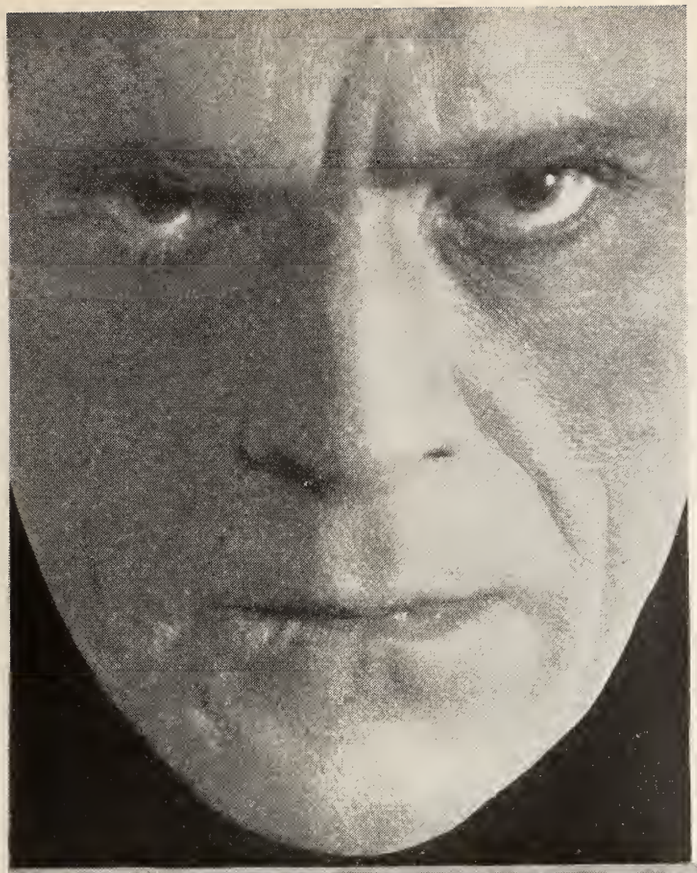
IMPATIENT MAIDEN

EXTRY! all about the handsome young doctor and his stunning blonde patient!

A UNIVERSAL PICTURE presented by CARL LAEMMLE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"Mata Hari" (MGM)	17,500	"Emma" (MGM)	17,500	High 2-21 "Man Who Came Back"	19,000
							Low 12-26 "The Yellow Ticket"	10,500
Princess	2,272	25c-65c	"Arrowsmith" (U. A.) (2nd week)	9,000	"Arrowsmith" (U. A.) (1st week)	12,000	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Sob Sister" (Fox) and "Ambassador Bill" (Fox)	4,000	"Cuban Love Song" (MGM) and "The Star Witness" (W. B.)	4,200	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide?"	3,000
New York								
Astor	1,120	50c-$2.00	"Hell Divers" (MGM) (7th week)	14,128	"Hell Divers" (MGM) (6th week)	14,736	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Capitol	4,700	35c-$1.50	"The Champ" (MGM) (2nd week)	57,800	"The Champ" (MGM) (1st week)	81,005	High 1-9-32 "Mata Hari"	110,466
							Low 12-19 "Flying High"	48,728
Criterion	850	50c-$2.00	"Broken Lullaby" (Para.) (Formerly "The Man I Killed")	8,300	"The Man I Killed" (Para.) (2nd week)	11,100	High 1-3 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	8,682	All Newsreel	7,945	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Mayfair	2,300	35c-85c	"A Woman Commands" (Radio)	14,818	"Panamo Flo" (Pathe) (2nd week)	12,000	High 12-12 "Frankenstein"	53,800
							Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"Tomorrow and Tomorrow" (Para.)	78.800	"No One Man" (Para.)	53,600	High 2-7 "Firm and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.00	"Cock of the Air" (U. A.) (4 days-2nd week)	8,700	"Cock of the Air" (U. A.) (1st week)	16,000	High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days—5th week)	16,100	"Dr. Jekyll and Mr. Hyde" (Para.) (4th week)	19,600	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 12-19 "The Struggle"	14,100
Roxy	6,200	35c-$1.50	"The Rainbow Trail" (Fox)	50,100	"Charlie Chan's Chance" (Fox)	58,000	High 1-2-32 "Delicious"	133,000
							Low 12-26 "Maker of Men"	49,100
Strand	3,000	35c-85c	"High Pressure" (W. B.)	32,471	"Taxi" (W. B.) (3rd week)	26,421	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warners	1,490	35c-75c	"Taxi" (W. B.) and "Tulane vs. U. S. C." (W. B.)	10,972	"Safe in Hell" (F. N.) and "Tulane vs. U. S. C." (W. B.) (4th week)	6,900	High 1-3 "Viennese Nights"	16,968
							Low 8-22 "Disraeli," "General Crack" "Noah's Ark," "Weary River," "Son of the Gods," "On With the Show," "Gold Diggers of Broadway"	1,646
Winter Garden	1,493	35c-$1.00	"Union Depot" (F. N.) (6 days-3rd week)	14,000	"Union Depot" (F. N.) (2nd week)	27,229	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"High Pressure" (W. B.)	4,500	"No One Man" (Para.)	5,000	High 2-7 "Illicit"	11,000
							Low 12-26 "Flying High"	3,600
Criterion	1,700	10c-50c	"Tomorrow and Tomorrow" (Para.)	6,200	"Emma" (MGM)	9,000	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Surrender" (Fox) (4 days)	800	"A House Divided" (U.) (4 days)	400	High 1-24 "Under Suspicion"	7,200
			"Leftover Ladies" (Tiff.) (3 days)	650	"Shanghaied Love" (Col.) (3 days)	550	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Forbidden" (Col.) (6 days)	4,600	"Union Depot" (F. N.)	7,800	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"A Woman Commands" (Radio)	13,000	"Ladies of the Jury" (Radio)	13,000	High 2-14 "Cimarron"	25,550
							Low 12-19 "Homicide Squad"	11,500
Paramount	2,900	25c-60c	"Mata Hari" (MGM)	7,500	"Hell Divers" (MGM)	13,500	High 1-30-32 "Hell Divers"	13,500
							Low 11-28 "His Woman"	6,000
World	2,500	25c-40c	"Local Boy Makes Good" (F. N.) and "Surrender" (Fox)	5,500	"Ladies of the Big House" (Para.) and "Her Majesty, Love" (F. N.)	6,000	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"Cuban Love Song" (MGM) and "Disraeli" (W. B.) (3 days)	1,800	"Heartbreak" (Fox) (3 days)	1,900	High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"	3,700
			"Local Boy Makes Good" (F. N.) (3 days)	1,500	"Ambassador Bill" (Fox) (3 days)	1,600	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Private Lives" (MGM) (6 days)	9,200	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days)	8,300		
Centre	1,142	15c-60c	"Ladies of the Jury" (Radio)	4,800	"Chance of a Night Time" (British) (6 days)	4,100	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Rainbow Trail" (Fox) (6 days)	3,800	"A House Divided" (U.) (3 days)	1,400	High 5-9 "Trader Horn"	7,000
					"Consolation Marriage" (Radio) (3 days)	1,800	Low 8-1 "Speckled Band"	2,300
Regent	1,225	15c-60c	"Charlie Chan's Chance" (Fox) (3 days)	2,700	"Flying High" (MGM) (3 days)	2,900	High 1-23-32 "Suicide Fleet" and "Dance Team"	6,200
			"Taxi" (W. B.) (3 days)	2,500	"Husband's Holiday" (Para.) (3 days)	2,300	Low 12-26 "Cuban Love Song" and "His Woman"	3,900
Rideau	1,000	10c-35c	"A Dangerous Affair" (Col.) and "Hunting Tigers in Africa" (6 days)	3,400	"Sob Sister" (Fox) and "Life of the Party" (W. B.) (3 days)	2,100		
					"Reckless Living" (U.) (3 days)	1,800		
Philadelphia								
Arcadia	600	50c	"Private Lives" (MGM) (6 days)	4,000	"Once A Lady" (Para.) (6 days)	3,000	High 1-3 "Laughter"	5,000
							Low 1-9-32 "West of Broadway"	2,000
Boyd	2,400	35c-75c	"Forbidden" (Col.) (3 days-2nd week)	6,500	"Forbidden" (Col.) (6 days-1st week)	17,000		
Earle	2,000	25c-65c	"Husband's Holiday" (Para.) (6 days)	20,000	"This Reckless Age" (Para.) (6 days)	20,000	High 1-2-32 "Makers of Men"	27,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"Charlie Chan's Chance" (Fox) (6 days)	23,000	"Dance Team" (Fox) (6 days)	27,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000



Behind the badge stand the forces of law, matching wits with the cunning of a mad man!

Behind the mask lurk the forces of diabolical evil!

When these two forces meet through the medium of the screen, the result is a "shocker" which will jar your box-office out of that slump and send it whirling into wealth!

Jack HOLT *in*

"BEHIND *the* MASK"

with **BORIS**
(*"Frankenstein"*)
KARLOFF

•

CONSTANCE CUMMINGS

•

Story, adaptation and dialogue by Jo Swerling
Continuity by Dorothy Howell
Directed by
JOHN FRANCIS DILLON

•

A breathtaking shocker!

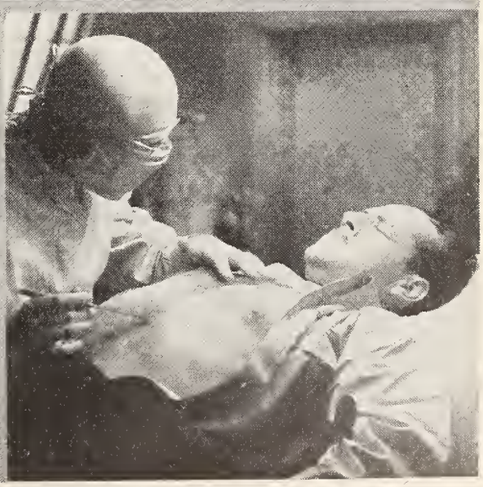
From the story "In The Secret Service"

A COLUMBIA PICTURE









[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,[illegible]	40c-50c	"Working Girls" (Para.) (6 days)	4,000	"Around the World in 80 Minutes" (U. A.) (6 days)	4,500	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Arrowsmith" (U. A.) (6 days-2nd week)	18,000	"Arrowsmith" (U. A.) (6 days-1st week)	27,000	High 1-30-32 "Arrowsmith"	27,000
							Low 8-8 "Woman Between"	7,500
Mastbaum	4,800	35c-75c	"Tonight or Never" (U. A.) (6 days)	40,000	"High Pressure" (W. B.) (6 days)	40,000	High 1-2-32 "Her Majesty Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Union Depot" (F. N.) (2 days-2nd week)	5,000	"Union Depot" (F. N.) (6 days-1st week)	17,500	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Are These Our Children?" (Radio)	7,200	"Woman from Monte Carlo" (F. N.) (6 days)	8,000	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Tomorrow and Tomorrow" (Para.)	5,000	"The Guardsman" (MGM)	3,800	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount.	3,068	25c-60c	"No One Man" (Para.)	12,300	"Lovers Courageous" (MGM)	12,900	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"Three Wise Girls" (Col.)	4,600	"Union Depot" (F. N.)	5,300	.....	
RKO Orpheum	1,700	25c-50c	"A Woman Commands" (Radio)	10,200	"Heaven on Earth" (U.)	10,900	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists..	945	25c-60c	"Emma" (MGM) (4th week)	6,000	"Emma" (MGM) (3rd week)	6,000	High 1-10 "Hell's Angels"	12,500
							Low 12-5 "Corsair"	3,000
Providence								
Fays	1,600	15c-50c	"Night Beat" (Action)	6,700	"Charlie Chan's Chance" (Fox)	8,000	.....	
Loew's State ..	3,800	15c-50c	"Lovers Courageous" (MGM)	16,200	"Tonight or Never" (U. A.)	15,000	High 2-7 "Inspiration"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"Woman from Monte Carlo" (F. N.) and "Manhattan Parade" (W. B.)	10,000	"Union Depot" (F. N.)	11,200	High 1-30-32 "Union Depot"	11,200
							Low 12-26 "Her Majesty Love" and "Under Eighteen"	5,100
Paramount	2,300	10c-50c (15c-50c)	"No One Man" (Para.)	6,000	"This Reckless Age" (Para.)	9,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c (15c-60c)	"Prestige" (Pathe)	14,000	"Forbidden" (Col.) (15c-50c)	14,000	High 2-6-32 "Prestige"	14,000
							Low 7-4 "Sweepstakes"	3,200
RKO Victory ..	1,600	10c-35c	"Maker of Men" (Col.) and "Unexpected Father" (U.)	4,000	"Morals for Women" (Tiff.)	2,500	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Hell Divers" (MGM)	8,500	"Mata Hari" (MGM)	8,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Lovers Courageous" (MGM)	6,000	"Two Kinds of Women" (Para.)	5,000	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"A Woman Commands" (Radio)	12,500	"Forbidden" (Col.)	10,000	High 2-14 "Cimarron"	28,000
							Low 1-30-32 "Forbidden"	10,000
Tower	1,000	15c-25c	"West of Broadway" (MGM)	1,500	"X Marks the Spot" (Tiff.)	2,000	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Private Lives" (MGM)	13,000	"Flying High" (MGM)	13,300	High 8-15 "Daddy Long Legs"	16,750
							Low 12-19 "Susan Lenox"	12,000
Filmart Foreign Talkies	1,400	35c-50c	"Two Souls" (German)	3,600	"Sein Liebeslied" (German)	1,800	.....	
Fox	4,600	35c-60c	"Ladies of the Big House" (Para.) (35c-65c)	30,000	"Lovers Courageous" (MGM)	31,000	High 1-3 "Lightning"	70,000
							Low 12-26 "Husband's Holiday"	29,000
Golden Gate	2,800	35c-65c	"Guilty Generation" (Col.) (35c-60c)	14,000	"The Tip Off" (Pathe) (25c-65c)	13,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"A Woman Commands" (Radio)	7,000	"Forbidden" (Col.)	9,000	High 12-12 "Frankenstein"	23,000
							Low 11-14 "Consolation Marriage"	5,000
Paramount	2,670	25c-60c	"Dr. Jekyll and Mr. Hyde" (Para.)	12,000	"Emma" (MGM) (2nd week)	21,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Three Wise Girls" (Col.)	6,000	"The Deceiver" (Col.)	5,000	.....	
Warfield	2,700	35c-60c	"Tomorrow and Tomorrow" (Para.) (25c-60c)	20,000	"X Marks the Spot" (Tiff.) (6 days)	15,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warners	1,385	35c-50c	"Union Depot" (F. N.) (2nd week)	8,600	"Union Depot" (W. B.) (1st week)	13,500	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c	"Nice Women" (U.)	4,000	"Lasca of the Rio Grande" (U.)	4,000	.....	
Fifth Avenue	2,750	35c-75c	"Hell Divers" (MGM)	16,000	"Dr. Jekyll and Mr. Hyde" (Para.)	13,000	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Liberty	2,000	10c-25c	"The Right of Way" (F. N.)	5,500	"The Hard Hombre" (Allied) and "Women Go On Forever" (Tiff.)	6,000	High 1-10 "The Lash"	11,500
							Low 2-6-32 "Right of Way"	5,500
Music Box	950	25c-75c	"High Pressure" (W. B.)	5,500	"Forbidden" (Col.)	6,500	High 2-28 "City Lights"	14,000
							Low 2-6-32 "High Pressure"	5,500
Paramount	3,150	25c-35c	"Lovers Courageous" (MGM) and "Husband's Holiday" (Para.)	9,000	"Ladies of the Big House" (Para.) and "Stepping Sisters" (Fox)	8,500	High 1-10 "Paid"	18,000
							Low 1-30-32 "Ladies of the Big House" and "Stepping Sisters"	8,500
RKO Orpheum	2,650	25c-75c	"A Woman Commands" (Radio)	12,000	"Heaven on Earth" (U.)	13,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Charlie Chan's Chance (Fox) (6 days)	17,000	"Ladies of the Big House" (Para.) (6 days)	17,000	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Mata Hari" (MGM) (6 days)	16,500	"Tonight or Never" (U. A.) (6 days)	13,000	High 4-18 "City Lights"	22,000
							Low 12-19 "Ben Hur"	9,500
Shea's	2,600	30c-75c	"Men in Her Life" (Col.) (6 days)	13,000	"Sob Sister" (Fox) (6 days)	14,000	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days)	16,000	"Union Depot" (F. N.) (6 days)	11,500	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"Husband's Holiday" (Para.) (6 days)	11,500	"Rainbow Trail" (Fox) (6 days)	10,000	High 4-25 "Don't Bet On Women"	14,000
							Low 10-17 "Ten Nights in a Barroom"	8,300

The AMERICAN NEWSREEL



BI-WEEKLY

SOUND NEWS EVENTS OF THE WORLD

EDITED AND ANNOUNCED

BY

Lowell Thomas

CHARLES KRANZ

GENERAL SALES MANAGER

THE AMERICAN NEWSREEL CORPORATION

GENERAL MOTORS BUILDING · NEW YORK CITY

WABASH AVENUE

CHICAGO

Aaron Saperstein had hardly gotten comfortably settled in one of Hot Springs' hot baths before rumors cropped up along the Row. Whatever may develop in the future, these rumors, purporting to indicate dissension in the local Allied ranks, are finding no champions as these lines are written. Apparently those responsible for them are content to stay well concealed—and shoot from ambush.

▽

The Row had a mystery on its hands last week. It involved the stench bombing of a half dozen or more theatres. Four bombings were verified by this department. The mystery lies in the fact that no reason for the unpleasantness could be ascribed by the afflicted houses.

▽

The local Universal branch is being completely remodeled and redecorated, new furniture will be installed and when the job is completed it will place the Chicago office on a par with the finest of the company's exchanges in the country.

▽

Five bandits pulled a daring holdup of the Berwyn theatre while a show was under way, but the raid netted them only $25—indicating that business must be off, or the management mighty clever in concealing the receipts.

▽

Irving Lipnick is now manager of the Halfield theatre.

▽

The many friends of Del Goodman, Fox representative in China, were glad to receive word that Goodman and his wife have thus far managed to avoid contact with any of the shootings in the troubled area.

▽

The Webster theatre, which has been operated by George Koesetkia, has been closed.

▽

Irving Mack, head of the Filmack Company, is all set for a dash to Broadway's big lights. Irving will spend a week on his trip, making a number of stops en route back to Chicago.

▽

Oscar Florine has joined the sales staff of the United Artists office.

▽

The Grandale theatre on West Grand avenue, closed for some time, has been reopened.

HOLQUIST

Arthur Dent En Route to U. S.

Arthur Dent, of British International and Wardour Pictures, London, will sail for New York on the S.S. Bremen on Saturday to study the BIP organization in the United States and also to buy suitable American product for distribution in Great Britain.

Chase to Make Appearances

Charlie Chase, MGM-Hal Roach comedy player, opened a personal appearance tour on February 5 at the Balaban and Katz Oriental, Chicago. Subsequent engagements have not been announced.

Fred Wehrenberg Recovering

Fred Wehrenberg, president of the MPTO of St. Louis and Eastern Missouri, is recovering from an attack of pneumonia, and is convalescing at his St. Louis home. He has been confined for the past six weeks.

Educational to Release Eight One, Two-Reelers in March

Educational will release four one-reelers and four two-reel comedies during March. They include: "Hollywood Luck," "The Lost Race," March 18; "Billboard Girl," 20; "Mother's Day," 20; "The Flirty Sleepwalker," "It's a Cinch," 27; "Play Ball," 6; second Terry-Toon, 20.

"Hubby's Last Chance," new Sennett comedy, has been completed. Harry Barris has been signed by Al Christie for another Vanity comedy.

SHORTS ON BROADWAY

Week of February 6

CAPITOL
- Jaipur ..... FitzPatrick
- Spooks ..... MGM

CRITERION
- Old Songs for New..... Paramount
- Paramount Pictorial..... Paramount

MAYFAIR
- Many A Slip..... RKO Radio
- Rabbit Hunting..... RKO Radio
- Audio Review..... RKO Pathe

PARAMOUNT
- It Ought To Be a Crime.. Paramount
- Screen Souvenirs No. 6.... Paramount
- Roaming .... Paramount

RIALTO
- Crazy Town..... Paramount
- Screen Souvenirs No. 7..... Paramount
- Meet the Champ..... Paramount

RIVOLI
- Dream House..... Educational

ROXY
- Looking Back.....Brinzin Film Company

STRAND
- Shake A Leg..... Vitaphone

WARNER
- Believe It or Not No. 5.... Vitaphone
- Washington, The Man and The Capital..... Vitaphone
- Big-Hearted Bosko ..... Vitaphone

WINTER GARDEN
- The Imperfect Lover..... Vitaphone
- Sport Slants No. 4..... Vitaphone
- Pagan Moon..... Vitaphone

Sennett Signs Felix Adler

Mack Sennett has signed Felix Adler as a writer. He was formerly with Harold Lloyd. Raymond Hatton has been signed for a role in "Divorce a la Mode." Sennett has purchased the "Wedding Night" from "The Scribblers," Hollywood association of screen writers not at the moment under contract.

Trans Lux to Play Serial

Starting Saturday, February 13, and each Saturday thereafter, from 10 A. M. to 2 P. M., the Trans Lux theatre on Madison avenue, New York, will present the serial, "The Spell of the Circus." The plan is a bid for increased juvenile patronage.

Start Educational Film Firm

Oregon State Visual Arts, Inc., has been formed at Corvallis, Ore., to produce educational films for national and international distribution. Various subjects of an educational nature will be produced.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 39—Gar Wood betters 110 miles per hour at Miami Beach—Jack Frost adorns fishing fleet putting into Boston Harbor—Rhine daredevils risk lives repairing 600-year-old Cologne Cathedral—Railroad workers accept wage cut—Southern beauties go Broadway at Miami Beach—Trotters provide thrill for Paris—Mussolini parades Italian naval strength.

FOX MOVIETONE NEWS—No. 40—United States business aid board begins task—Prettiest girls of the United States compare charms in New York—Numerous bird species flock to Riviera—Japan's premier gives Movietone exclusive talk—Sport stars of 17 nations meet on winter Olympics at Lake Placid, N. Y.—Romance develops over the radio.

HEARST METROTONE NEWS—No. 238—English try out new kind of autogiro—Abyssinian mother gives birth to six-feet baby in Berlin—Chairman Eugene Meyer of the Reconstruction Corporation introduces fellow-members—Nation's fairest selected in New York—Winter Olympics get under way at Lake Placid, N. Y.—The West exhibits its juvenile radio stars—Britain joins United States in move to terminate Far Eastern crisis.

HEARST METROTONE NEWS—No. 239—United States presses drive on undesirables—America warned that navy is weak by Senator Fred Hale—Man talks duck language at Coral Gables, Fla.—Mint coins new medal for Washington Bi-Centennial—Snowbirds take a cold plunge in New Hampshire—Here's evidence spring is coming: circus elephants start training—America wins lead as 17 nations meet in winter Olympics.

PARAMOUNT SOUND NEWS—No. 55—Liverpool students re-enact King Arthur's court scene in annual stunt—Assistant United States attorney-general sails for Hawaiian investigation — Flashes from everywhere—Olympic sled crash injured four at Lake Placid—India fights for Nationalist flag.

UNIVERSAL NEWSPAPER NEWSREEL—No. 12—Pacific armada sails to participate in Hawaiian maneuvers—Speeders in Union City, N. J., sentenced to view auto victims—Fortune donated to luck god in annual Japanese fete—News paragraphs—Engineer troops set new bridge record over flooded German river—Shea's sensational skate victory gives United States Olympic lead at Lake Placid.

UNIVERSAL NEWSPAPER NEWSREEL—No. 13—Disaster follows earthquake in Cuba—Government makes platinum medal for Washington Bi-Centennial—Traditional display marks opening of 17th Parliament at Ottowa—Search ends as posse finds remains of lost plane in California—New greeting cards for love-lorn—Winter club holds swim meet despite ice and snow—Chinese in San Francisco celebrate New Year as troops embark for their homeland—Canada wins Olympic honors in dog sled races at Lake Placid.

Roach Output 80% Complete; Rest of MGM Shorts 72% Set

Hal Roach has already completed 80 per cent of his 1931-32 comedy shorts program, released through MGM. One Our Gang number and one Laurel and Hardy, now in work, will bring the total to 32 of the 40 scheduled.

The balance of the MGM short subject schedule is more than 72 per cent complete. Series included are Harry Lauder, Sports Champions, Fisherman's Paradise, FitzPatrick Travel Talks, Flip the Frog cartoons.

Warner Shifts in Cleveland

J. E. Manuel, formerly of the Warner Uptown, Lake and Variety, Cleveland, has been appointed to manage the Ohio, following the assumption by Warners of complete control of houses previously joint-operated with the Seitz interests. Other policy and personnel changes have taken place.

Film Board Elects Officers

Frank C. Clark, Paramount, has been re-elected president of the Portland, Ore., Film Board of Trade. Other officers include: Howard C. Mapes, vice president; William C. Green, treasurer; Miss Ruth Doyle, secretary. The directors are Lou Amacher, Joseph Merrick, James R. Beale.

The Great Event of 1932!

THE MOTION PICTURE CLUB BALL

and

MIDNIGHT BANQUET OF THE STARS!

SATURDAY EVE., FEB. 20th



Revel in the Pageantry of Hollywood... Dance to the Melodies of an army of world-famous Orchestras

•

CLAUDE HOPKINS
in Person with his Torrid Troubadors from Harlem



ABE LYMAN
in person with his noted orchestra

•

HAROLD STERN
in Person with his Hotel St. Moritz Orchestra

•



GRAND BALL ROOM
WALDORF-ASTORIA

Dancing 10:30 till Dawn

TICKETS $12.50 *per Person*

Now on Sale: THE MOTION PICTURE CLUB
1560 Broadway *Tel.* BRY. 9-7665

JENKINS' COLYUM

Hollywood, Cal.

We note that outside of the movie stars in Beverly Hills, the most of the millionaires have settled either in Pasadena or Santa Barbara. The balance of the folks are just milling around with the common herd. That's why we feel so at home here in Hollywood.

▽

A boy down in Tennessee confessed to the killing of a farmer for which he was paid five dollars, a new shirt and a suit of underwear. This would seem to be a reasonable compensation during these times, although it is much less than the $50 minimum paid in Chicago for like services, but then, Chicago always did try to bull the market.

▽

Some more stars we would like to interview:

Sue Carol. Sue says that Nancy should eat more pickles and less starchy foods, and Nancy says Sue should get her a boy friend who could drive with one hand on the wheel. They are both correct.

Jack Okie. We saw Jack directing the orchestra in a scene on the Paramount lot. Jack was cutting up monkey shines to the delight of the company and no doubt they will be a delight to his admirers. Jack will be just "Jack" wherever you find him.

Myrna Loy. We wouldn't want to say that Myrna gets handsomer every day, that might cause trouble at home, but she makes delicious soda biscuits and says she can't tell the difference between a Lucky and a Chesterfield. Some girls can't.

Chic Sale. Chic says he has never had the heart to chew horseshoe tobacco since Fanny, the old family mare, died with the heaves. Chic has always been kinda chicken-hearted that way.

Conrad Nagel. The director said to Conrad: "Conrad, do you know Lincoln's Gettysburg Address?" And Conrad thought for a moment and then replied, "Yes, sir, it is 427 South 10th Street." And the director said: "Well, well, well, what a memory some people have!" They just can't stick that Conrad no way they try to fix it.

▽

Irene Rich. Irene claims the distinction of being one movie star whom Will Rogers never tried to kiss. We can't understand Will's negligence.

Buster Keaton. When a boy, Buster decided he wanted to be a railroad engineer but he later gave that up and decided to become a preacher until he was caught shooting craps with a bunch of film salesmen, and now look at him.

▽

An actress was offered one hundred dollars to indorse a certain brand of cigarets but refused. Another actress, hearing of it, said: "Gee whiz, I'd indorse chewing tobacco for that money." Yes, and we'd indorse Punkerino for half that amount; there's nothing expensive about us.

▽

Article XVI of the League covenant says: "If any member of the League resorts to war it shall *ipso facto* be deemed to have committed an act of war against all other members of the League." We wonder what the League will say to Japan about that. It looks like it was up to the League to either drink or get away from the trough.

▽

And now Mussolini r'ars up and demands that the United States cancel all war debts. If Uncle Sam does this we are going to wire our wife to cancel all grocery and coal bills and place our home on a nontaxable basis. We don't propose to let any foreign country get the best of us.

▽

We note that the Democrats are holding some "Victory Dinners." Well, that's a wise thing to do. They have been holding such functions now for a long time on the theory that it is best to hold them previous to election. We are heartily in favor of this because after election those durn greedy Republicans may cheat us out of 'em.

▽

Did you know that China had prohibition twenty-five hundred years ago? Well, she did, and any one caught with liquor was sent to prison for life and any bootlegger caught selling liquor was beheaded. Prohibition prohibited in those days. That kind of enforcement now would be tough on several cities I could mention.

▽

Phil Rand of Salmon, Idaho, that old wheel-horse, formerly known as one of the original "Four Horsemen" of the HERALD, certainly penned a convincing reply to Samuel Goldwyn in the issue of January 9 of this household necessity. Mr. Goldwyn, like many other heads of producing companies, placed the cart before the horse when he said that "theatres must adjust themselves to supply and not to demand." The facts are that "supply" must adjust itself to the "demands" of the theatre or this business will go haywire.

▽

We are certainly doing our bit toward helping the orange growers of California. We eat an average of nine before going to bed and seven before breakfast, and with this habit well formed, we can see that it is going to cost us a lot of dough when we get back to Nebraska. California could well afford to have us locate here, but what would Nebraska say about that? Jevver think of that?

▽

Well, for the lova Mike, whatja know about that? On the lawn across from our room some kids built a snow man four feet high. Maybe the next thing will be "Snow-kissed oranges." What a poser that was for those "Sunny California" press agents.

▽

Don't tune out yet, we are not through. Bad titles to pictures have kept more people away from the theatres than smallpox, seven year itch, peewee golf and political conventions combined. Let's trade the gravel train, boys, for some title writers.

▽

Down at the Criterian we saw Marie Dressler in "Emma" and, oh, boy, what a picture! They can place this one as No. 1 in the next "Fifteen Box Office Champions." We could say more but we couldn't say less.

J. C. JENKINS,
The HERALD Man

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE
INC SOUND EQUIPMENT

MR. J. C. JENKINS,
MOTION PICTURE HERALD,
SOMEWHERE EN ROUTE,

Dear "J. C.":

Now that you and your faithful playmate, "April Shower," have finally and reluctantly left Hollywood and are now in memory living over again the happy times you spent among the celebrities of the motion picture capital, no doubt you soon will be renewing old acquaintences and making new friends on your trek through Arizona, New Mexico and Texas. It is in connection with a recent big contract in Texas that I offer the following suggestion. You see, it was like this: The Board of Control of the state of Texas decided to install sound motion picture reproducing equipment in twelve institutions under its jurisdiction, and proposals from the various manufacturers of sound apparatus were invited. As you may imagine, competition was exceptionally keen. However, when the bids were opened and the specifications carefully considered, the contract was awarded to RCA Photophone. The contract calls for the installation of eleven Special Size and one Standard Size equipments in the state schools at Austin, Gatesville, and Gainesville; state hospitals at San Antonio, Abilene, Rusk, Wichita Falls, Terrell, and Austin; the home for neglected and dependent children at Waco; the orphans' home at Corsicana and the state tuberculosis sanitorium at Sanitorium. Now, that's quite a contract, "J. C.", and it certainly speaks well for RCA Photophone equipment. But it's the same old story, "J. C." Texas wanted the best sound reproducing equipment that could be bought, and it was quite natural, specifications and reputation considered, for the board of control to award the contract to RCA Photophone, Inc. When you drop into Austin, look up Burt King, our district manager. He'll tell you all about it.

Yours truly,
G. K. RUDULPH.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

WORK AND LEARN!

JUST as the business itself has passed through many different sorts of changes, so are the men within it readjusting themselves, their methods and their ideas to suit present-day requirements of manpower.

Yesterday it seemed perfectly all right for a manager to open and close his theatre, check the receipts and cashier, send his ad to the newspaper office and in other ways function "just to keep things going."

Yesterday it was O.K. for that same manager to know that he had a piano in the pit, or possibly an organ; projection machines up in the booth; an exhaust fan somewhere up under the roof, and a furnace down in the cellar.

Yesterday the manager was a peaceful, unassuming citizen who went merrily on his way with hardly a single worry to wrinkle his smooth and intelligent (sometimes) brow. An unusually hard day would consist of having to look over his ticket supply or booth necessities and send out an order through the mail for replenishing these supplies. Or perhaps the lavatories needed a plumber's attention. Much more than that would hardly ever occur in any one day. And if he sneaked off for an afternoon of fishing or to take the family for a drive, no one seemed to care an awful lot about it, even the boss. The house was running along, business was O.K., and everything was "jake."

But yesterday is gone. Tomorrow is always on our neck.

The showman of today is an entirely different individual. He has changed from the happy-go-lucky, who-cares sort of a chap into a business man of intelligence, a student of public psychology, of advertising, of good-will promotion—an efficient theatre operator with a knowledge and insight into all of the intricacies that make up the modern talking-picture theatre.

He has learned that the booth contains something more than "just a couple of machines"; he has found out that scientific regulation of ventilating apparatus is of vital importance for the comfort and health of his patrons; that expensive sound reproduction equipment must be carefully taken care of and thoroughly understood not only by the projectionists but by the manager as well.

In other words, yesterday's theatre manager has become today's showman and theatre expert. He has found how imperative it is to acquire an education into everything pertaining to present-day theatre operation and he is determined to learn about every phase of his theatre's equipment, stopping at nothing to gain that knowledge.

So he's going to school. Going to school in the sense of the word that he is carefully reading up on what makes all those wheels go round; what might cause a breakdown of his sound equipment; what must be done to properly handle that new and different ventilating system; what more than shoveling coal is necessary to heat the building economically and comfortably; what sort of wear and tear is costing him expensive repairs and replacements in the projection equipment, the seats, the carpets, and so on all along the line.

Those showmen who are better known as hangovers from yesterday must rapidly change their perspective and go back to school or find themselves left by the wayside. No aggressive man will want to find himself in that class. He will recognize today's needs for knowledge and education and set about to acquire that knowledge and education.

No longer can the theatre manager write off trouble and mismanagement with ignorance and alibis. He is expected, and rightly so, to know why there was trouble, what caused it, and whether it could have been avoided. Lacking the right answers to those three queries, or depending on others—who may be saving their own necks—for the answers is merely another way of admitting ignorance. And there is no reason for it.

We wonder how many members and readers of the Round Table pages closely follow the various other departments in MOTION PICTURE HERALD and the Better Theatres section? We wonder how many of them realize the wealth of technical knowledge and information set forth in those various departments week in and week out—knowledge and information phrased in language that anyone can read and understand.

The really smart showman doesn't miss a trick. He can discuss any subject pertaining to theatre operation with ease and in plain, understandable English; when anything goes wrong, he must know the reason for it and know how to check up on those who are offering the all too ready explanations.

Forget yesterday's take-it-easy methods and brush up on today's problems. Go back to school and get some education or you're going to end up seated on a high bench with the dunce's cap on your head.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



The moral of this cartoon is to avoid misleading signs on all your doors. Be specific or suffer the consequences—if there are any to suffer—if not, we'll dig up a few for you. And don't overlook Dick's current attraction.

DOUGLAS GEORGE IS STILL HITTING FAST PACE IN PORTSMOUTH

Another example of clever advertising done by Douglas George, manager of the Columbia Theatre, Portsmouth, Ohio, was turned out by this enterprising showman in connection with showings of "Spirit of Notre Dame."

There is an organization of National League Football players in Portsmouth known as "The Spartans," and George arranged for the entire squad to witness a preview showing of the film. In return for this privilege the secretary of the organization wrote a letter of appreciation which was reproduced as part of a large ad. Every member of the squad affixed his signature to the letter. The assembly made a very striking display.

We also have before us a copy of "The Silver Sheet," an attractively mimeographed house organ with catchline, "Mo' Silver for Moe Silver," and featuring an "all star cast of theatre employees." This particular copy announced a change in price policy at the Columbia and LaRoy theatres, carried other interesting items concerning house and employees and the whole make-up is another good example of what can be done with the modern mimeograph in the turning out of house organs, programs, letter-heads, etc. Incidentally, distribution of this one for all three Warner houses in the city was made at no cost to theatre, credit being given by a small line on back cover to the firm who did the job.

George's activities in show-business are always interesting to us and his fellow Round Tablers and we're glad to present the above evidence that this member is hitting his usual pace.

MAGIC MATINEES!
A new and clever scheme that will positively
BRING THE KIDS!
Now used successfully in large and small theatres throughout the country
WRITE TODAY FOR INFORMATION
M. A. KASHIN 320 FIFTH AVENUE, NEW YORK, N. Y.

CREW AT THE STRAND THEATRE IN NEW YORK DOING SOME FINE WORK

The advertising and exploitation men down at the Strand Theatre, New York City, have been putting over some neat campaigns of late, not the least of which was a stunt engineered in connection with showings of "Blonde Crazy."

Some one, presumably Mort Blumenstock, Zeb Epstein or Hal Salzman, thought it would be a great idea to have James Cagney make a personal appearance during the engagement. Then the same trio masterminded the gag of giving away 50 passes to the first 50 blondes who came to the opening performance. Both plans went into effect, with the result that even a downpour of rain failed to keep a large crowd from gathering in front of the theatre. Police had to be called to control traffic.

More power to these enterprising showmen for putting over their stunt and we're passing it along for other Club members to use on this particular picture, or any other that has to do with blondes.

PRESS BROKE HOUSE RECORDS FOR A DAY WITH BENEFIT SHOW

To further a plan sponsored by the local Rotary Club to provide a pint of milk a day to undernourished school children, Mat Press, manager of the Saenger Theatre in Hattiesburg, Miss., arranged a benefit show that broke all existing one-day records for the house.

The Parents-Teachers Association sponsored the event, the president stating that the organization had made special arrangements for sharing the proceeds of a special program, composed entirely of motion pictures.

Press started publicity on this stunt nine days in advance and the local papers were most generous with front page stories. This is another one of the good-will builders he puts across at intervals in his town and public reaction was most gratifying. On account of the usually large gate the box-office got by with a clean bill of health.

CASSADY'S ATTRACTIVE POSTER WORK



Herewith a few samples of poster work turned out by C. C. Cassady, poster artist for Zaring's Egyptian Theatre, Indianapolis, Ind.

The head of the "Frankenstein" monster in the center of the group of photos on this page was six feet high and was used in the foyer. Done in greens, yellows and black with a green spot playing on it, the head presented a striking appearance. When in use all other foyer lights were turned off. The eyes were cutout with red lights behind, a flasher being used to give a "dead and alive" effect.

The head described above is flanked on either side with posters made for "Local Boy Makes Good," portraying Joe E. Brown in character and cartoon. Both were effectively used when this picture was sold. One of the shots is rather faint, owing to a cloudy snapshot, but we trust it will serve to carry out the idea.

This not the first time we've presented examples of Cassady's work and hope that this instance is far from being the last. He has been an important factor in the advertising end of show selling at the Egyptian for quite some time and his Club will look forward to seeing further evidence of his ability to turn out attractive posters.

SOLOMON PUT OVER EXTRA ACTIVITIES FOR XMAS HOLIDAYS

Reviewing some of the work done over the holiday season by S. S. Solomon, city manager for Publix in Youngstown, Ohio, it is a safe conclusion that he was a very busy showman during that time.

His flourishing Mickey Mouse club received renewed impetus during weeks preceding Xmas through a tie-up with a department store, which paid all expenses covering special awards, etc. Doors of the theatre were thrown open Saturday mornings at 9 o'clock, with special show starting at 9:30. Endorsed by the superintendent of schools, service clubs, women's clubs, etc., the first meeting of the club yielded 750 paid kiddie members. Over 2,250 are enrolled and each receives a birthday card, besides other marked attention.

Every Friday evening auditions of amateur acts are heard at a nearby dance hall, averaging around 40 acts. Every Wednesday six of these acts are presented at the theatre, with Solomon acting as M. C. Four awards are listed and the final girl and boy winners after the eighth week re-



ceive free transportation to and from Chicago, plus an entire outfit and possibly seven days' stay at a Chicago hotel. Both newspapers lend cooperation and the acts are arranged same as on a vaude bill, with no conflict and a pleasing variety of singing, dancing and snappy comedy.

Good Will performance and special midnight shows also came in for a share of attention during the month. Sponsored by the Veterans of Foreign Wars the underprivileged children of the neighborhood were entertained following a parade by a kiddie unit. Candy, printing for the occasion and all other expenses attached were promoted free of charge. A special New Year's show featured an auction sale.

When "Jekyll and Hyde" was shown a session in the darkened theatre, attended by a local reporter and the fire chief, the stunt was good for a big story and cut of one patron getting a heart test after the "ordeal." A photo of a bally is also pictured on this page.

We're glad to hear from Solomon again and to know that his Mickey Mouse Club is going along so well. Judging from the large amount of response already in this organization should be a real, going concern by this time. His amateur night gag is also highly interesting and we'll look forward to hearing how both these innovations eventually turn out.

"The Showman's Calendar"

FEBRUARY

17th	Mary Brian's Birthday
17th	1st telephone exchange opened in San Francisco, Cal.—1878
18th	Adolph Menjou's Birthday
18th	Jefferson Davis inaugurated President of Confederacy—1861
22nd	Washington's Birthday—1732 Start of Washington Bi-Centennial Celebration
24th	Revolution of Baire (Cuba)
26th	"Buffalo Bill" (William Cody) born—1845
27th	Henry Wadsworth Longfellow's Birthday—1807 First Railroad Charter—1827 Joan Bennett's Birthday
29th	Leap Year

MARCH

1st	Lois Moran's Birthday
2nd	Texas Flag Day Alexander Graham Bell's Birthday
3rd	First Postage Stamps used in U. S.—1847 Maine admitted to Union—1820 Florida admitted to Union—1845 Edmund Lowe's Birthday
4th	Dorothy Mackaill's Birthday
5th	Texas annexed by U. S. Boston Massacre—1770
7th	Luther Burbank's Birthday—1849
8th	Thomas Jefferson's Birthday
9th	Monitor and Merrimac—1862
9th to 14th	National Sign Week
13th	Standard Time established in U. S.—1884
16th	Conrad Nagel's Birthday West Point Military Academy established—1802
17th	St. Patrick's Day

BI-CENTENNIAL SPECIAL
WASHINGTON MEDALLION
$27.50 Per M Plain Coin


$37.50 Per M With Imprint
WRITE—WIRE
EDWARD I. PLOTTLE CO.
Dept. RT SCRANTON, PA.

SCREEN STAR GIVEN ROUSING RECEPTION BY STANLEY SHOWMEN

Although somewhat belated as a piece of news, it's not amiss to mention that good work was done by the publicity staff of the Stanley Theatre, Jersey City, N. J., on occasion of a personal appearance made there by the screen star Alice White. No credits are mentioned on photo or data at hand, but we take it for granted that Burton Hoffman had a heavy hand in the job.

Miss White arrived in town on Friday and was escorted by motor-cycle police to a reception awaiting her at the theatre. As you will note by the photo, she was officially greeted by the City Commissioners, interviewed by reporters, and sound pictures were taken of the event. The reception was broadcast over a local station, and photos of the meeting appeared in the paper.

The following Monday she took a trip through the plant of "The Journal," which resulted in a published photo of the star at editor's desk. Later on in the day she paid a visit to a home for crippled children. On Tuesday she was the guest of honor at the Lion's Club.



Advertising included distribution of 45,000 heralds house-to-house, in factories, etc., and a large street banner. A new, late model auto was promoted for Miss White's use while in the city. Her appearance there was made in conjunction with the showing of "Local Boy Makes Good."

Quite a bit of fuss we should say over Miss White. And it all goes to show what publicity can be attained when a popular star makes a personal appearance. Still going under the assumption that Burton Hoffman engineered the job, we'll again state that he was apparently on his toes.

Breuninger in Deal

Following acquisition by Fox of the well-known Jayhawk Theatre, Salina, Kan., on a 13-year lease, Lawrence Breuninger, owner of the house, has been placed in charge of all Fox theatres in that city. He replaces Forest McPhail, who, after taking a well earned vacation, will follow other plans. It is thought that McPhail will go with E. C. Rhoden.

Under the new regime, William R. Scott, assistant manager under McPhail, is replaced by Ed Dorrell, a brother-in-law of Breuninger's, and who has been identified with management of the Jayhawk.

A MOVING DISPLAY DRAWS ATTENTION!



HERE IS THE FINISHED BARREL IN USE

NEW Club members bring in New ideas, as in the case of Homer C. Jones, owner and manager of the Jones Amusement Company, Alva, Okla. Only a week or so ago we recorded the fact that his application for membership in this organization was at hand. And here he is with a simple and inexpensive idea for a moving display, which may be placed in your lobby, a window and various other places wherever there may be a nearby electric connection.

The line cut on this page should be sufficient to illustrate how this contraption may be made. The other photo will give an idea of the amount of advertising display possible with this trick barrel.

An Ordinary Barrel!

In this instance an ordinary coco-cola barrel was used, painted dark brown with letters made by cutawl in yellow. The top of the barrel was drilled for insertion of a round pole, such as a broomstick, and in the center of the bottom part of the barrel was placed a nail on which the pole rode. Air current from the electric fan in the bottom of the barrel was directed against the two window cards tacked to pole just underneath top and furnished power to make the pole revolve at the rate of 30 to 40 R.P.M.

On the occasion of its use with the Four Marx Bros. note that the same barrel carried a cut-out head of each brother, for reason that all four sides were utilized to carry a head and message. Both lower and upper portions of the pole above top of barrel are used for this purpose.

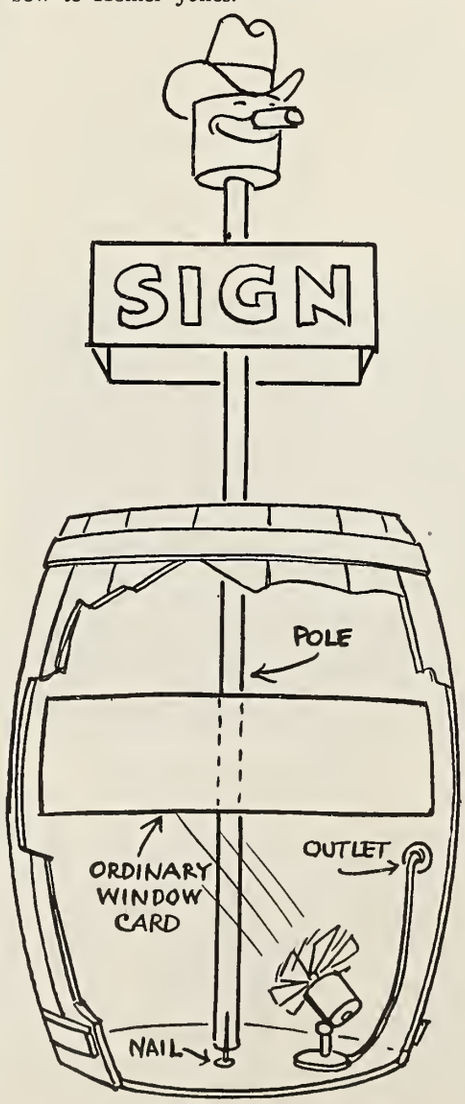
Credit Hollis Herod!

The above gag was perpetrated by Hollis Herod, advertising man and artist for the Jones Amusement Co., and to all appearances is an original one. We have pictured and described it to the best of our ability and if any of you Round Tablers want to construct a replica, why just hop right to it with Jones' and Herod's best wishes. That's why they sent it along, and we'll hope that the future will bring forth many other practical ideas from these two enterprising showmen out in Oklahoma.

Jones has been in the game since starting in with his father down in Texas in 1918. His dad sold out to R & R about that time and the two of them migrated to Oklahoma. Incidentally, his dad is still with him at Alva, and to him, his son and Herod, we tender our very best wishes for a prosperous New Year in show-business.

The illustration below shows the Round Table artist's conception of Jones' animated display and it is to be hoped that details will be clear for those who may wish to construct one of these unique contraptions.

Only one window card shows in the diagram but the description sent by Jones states that two were tacked to the pole, possibly re-inforcement or to supply additional air surface. A little experimentation will prove this point one way or the other. So go to it boys, and if you like the idea, make your bow to Homer Jones.



NOTRE DAME COACH MADE APPEARANCE TO HELP GEORGE O'BRIEN

This little sidelight on the show-selling ability of George O'Brien, manager of Alger's Hub Theatre, Rochelle, Ill., may be somewhat belated as to its news value but we venture it will suffice to point out that this Round Tabler is on his job.

When he played "Spirit of Notre Dame" he had no less a personage on the stage than "Hunk" Anderson himself, the football coach of Notre Dame. Not only did "Hunk" appear at all three performances to tell the audience all they wished to know about the late Rockne and the Notre Dame football squad, but it was arranged to hold a big banquet for him at one of the town's institutions. The local newspaper played up the occasion with a two-column lead story, and O'Brien took most of the paper's back page to tell Rochelle communities that this particular picture and many others could be seen at the Hub. Incidentally, O'Brien is a former Notre Dame man. And that, of course, helped.

That was indeed a great piece of work, George, and we're sure you are in line for congratulations from the entire Club for obtaining the services of such a luminary in football. We note in your large ad that you recently held quite a deluxe give-away. Why not tell us something about how you promoted gifts for this occasion, or any other activity that has engaged your recent attention.

COEFFLE CASHED IN ON HOME TOWN ANGLE WHEN PLUGGING FILM

Full advantage was taken of the fact that Crawfordsville, Ind., was the home town of the author of Ben Hur by W. Carroll Coeffle, manager of the Strand Theatre in that city, when the revised sound version of the picture of that title was being shown.

The Wallace estate loaned him the original manuscript for display in the theatre lobby and donated 800 catalogues giving information on the story for distribution about town.

Heads of schools in town and in the County granted permission for the posting of special letters from the theatre, stating that there would be a special matinee for children at a special price. In addition, the Superintendent of Schools sent out an order to all teachers to mention the picture and playdate.

Past contributions to this department from Coeffle are not recalled at this writing, but now that the ice has been broken we hope that he will become an active member of this Club. Maybe he got a break as far as the above is concerned, but there's no getting away from the fact that he was on the job to reap whatever benefit that might result from the coincidence.

Atlanta Transfers

Carter Barron, formerly manager of the Fox Theatre, Atlanta, Ga., has won a promotion to a Washington, D. C. house. Roy Youngblood, former manager of the Grand Theatre, a Loew house, succeeds to Barron's job. Louis White, who acted as treasurer of the Fox, has been chosen to fill Youngblood's place at the Grand.

DON'T DIE FROM STARVATION— ADVERTISING WILL SUSTAIN YOU!

By NAT HOLT

Wichita Fox Theatres



Nat Holt is city manager for Fox Theatres in Wichita, Kansas, and one of the best known showmen in the mid-west. His outstanding newspaper advertising has been a source of inspiration to many other showmen. Naturally, his views on this series: "Is Advertising and Exploitation Necessary," are most welcome.

Incidentally we want to acknowledge at this time Nat Holt's fine co-operation in furnishing the Club pages with examples of his many recent activities. They are always interesting and helpful to other showmen.

"IS ADVERTISING and exploitation necessary for the successful operation of a theatre?"

Rather a funny question to put to a dyed-in-the-wool showman.

As well ask if a fish, constituted as he is, needs water to keep on living.

Still, the question should be answered for the benefit of the new and inexperienced man, or to refute the arguments of those who think otherwise.

The yokel who made mousetraps in the woods may have made a success as a mousetrap builder, but I'm afraid the path to his door would have been weed-grown had he been running a sylvan movie theatre.

The day of a theatre having a following is past. Time was when a theatre could count on a certain gross business through consistent excellence in program and service rendered.

No theatre can be consistent today in the excellence of its offerings, because there are not enough "hit" pictures being made to keep it open.

HIGHLY competitive conditions plus a public over-fed with amusements have made shoppers out of theatre patrons—and shoppers notably choose their fare. How else can they be dragged up to your box office than through advertising and exploitation?

When I say over-fed with amusements I mean just that. Competition has led theatres into a suicidal race to see which can give the most for the money, with the foregone result that the appetite of their patrons is more than satiated; like that of an overstuffed boy on Thanksgiving Day. Double feature programs, or a feature, news, comedy, organ solo, personal appearance, presentation, all on the same bill; a cutthroat battle with the public walking away from the fight.

ANOTHER thing, star value seems to be a thing of the past. A new meteor flashes across the sky, glitters in passage and dies without leaving a spark. Used to be a star's name was all that was necessary to pack 'em in. And that name was good for season after season. Count the stars today that really shine—whose names are box office. They are mighty few; and they won't last more than three changes of the moon. Some of the producers still think, of course, that their contract players are the real McCoy. The exhibitors know different—and the exhibitors are the boys who are trying to suit the public's fickle taste.

NOW and then, of course, a picture comes along that requires only a bare announcement, but these naturals are few and far between. How are you going to keep your theatre out of the red between times? There's only one known method—advertising and exploitation. The desire must be created in the public mind that this or that picture must be seen, and that desire must be engendered by every method known to the astute showman: catchy newspaper campaigns, billboards, heralds, trailers, and stunts that fit the occasion.

Sure, these campaigns sometimes result in waste of money. But here's where a man shows his value as a showman and a psychologist of public taste. The smart man knows how much he must spend to get results and where to spend it to bring the proper return.

Even with the theatre with a fixed clientele—if such a theatre exists—would soon find its patrons drifting away if they were not constantly told of the excellence of the fare they were being served.

EVERYBODY chews Wrigley's gum. They got that way by Wrigley's methods of advertising and exploitation. Let Mr. Wrigley stop advertising and the gum chewers would soon turn to paraffine.

I'll admit that some of the methods used in theatrical advertising today are shopworn; while amusements have been improving advertising has remained static. There is a need for originality, for something new. But in its absence, advertising and exploitation of the time-and-tried kind are still the first essential to success in theatre operation. The guy that hides his light under a bushel will die of starvation.

HAS IT EVER HAPPENED TO YOU?

BY P. R. KUNZ



See page 63

COSGROVE STEPPING ALONG AT FAST PACE AT SCRANTON THEATRE

Excellent campaigns on two pictures and promotion of a number of attractive give-aways were included among recent activities of William J. Cosgrove, manager of the Strand Theatre in Scranton, Pa.

For "Platinum Blonde" he tied-up with the proprietress of a beauty shop, who set up a fully equipped beauty parlor in the lounging room of the theatre. This was installed on opening day and remained there throughout the run of picture.

Twenty-five free finger waves were given to ladies attending the matinees, and an equal number to those attending the evening shows during the week. The beauty operators wore "platinum blonde" wigs furnished at no cost to theatre. These wigs were also provided for the cashiers. In addition, the Madame furnished wigs to girls she employed to distribute cards on the streets, the cards carrying cooperative copy about picture and shop.

Fifteen inches of advertising, using a three column mat of "Platinum Blonde," were used on three different days and paid for by the beauty shop. All carried cooperative copy.

An Attractive Blonde!

Another stunt that attracted a lot of attention was the live bally of an attractive blonde young lady in a prominent window location. The art department outlined in heavy black pencil on white cardboard in large letters, copy reading, "The Platinum Blonde"—Strand—Starting Saturday"—The girl was hired to fill in the letters during the busy hours of the day, two days before opening of picture. She was instructed to work slowly so as not to finish before opening.

Other stunts included the placing of ten 3′ x 18″ linoleum mats on street corners and in front of stores with oil-painted copy reading, "Platinum Blonde—Strand—Now." The mats were purchased at a second hand store, and were taken up each evening, Cards with photo of Jean Harlow bearing copy calling attention to that lady's preference for Lucky Strikes were placed in cigar stores, restaurants and at soda fountains, with playdates of picture.

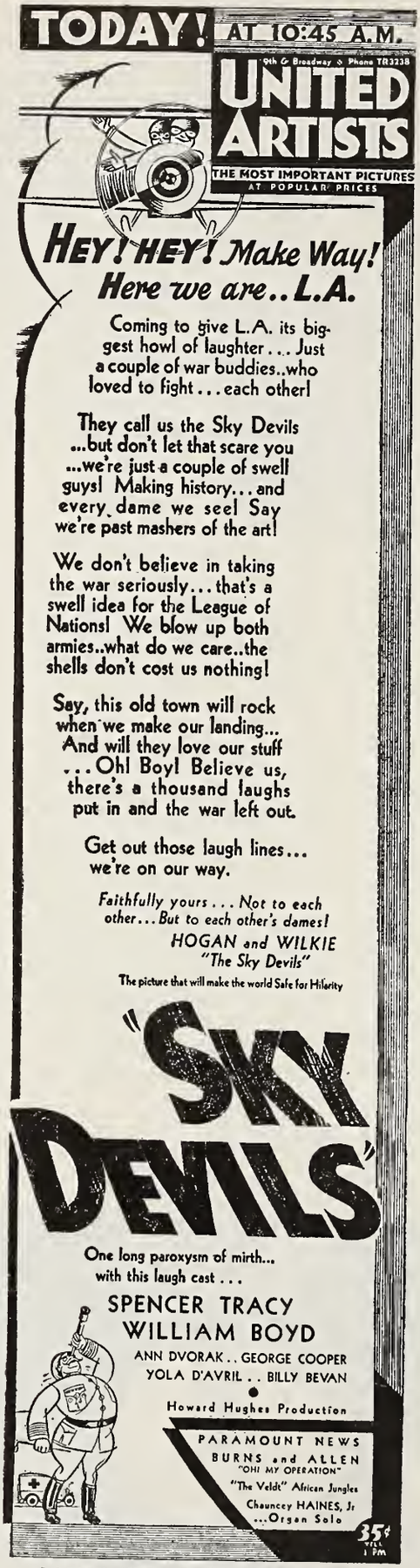
A dollar bill gag was also used for a lobby set piece, showing one new bill, one worn and one of the old variety used a couple of years ago. Copy read, 10 To 1 You Can't Pick The Wothless Bill"—and underneath, "But 100 To 1 You'll Enjoy every moment of Platinum Blonde, the Love Story of a Brunette." This display was removed to a drug store during run of picture.

Spooky Stuff!

In connection with his campaign of "Frankenstein" some spooky ballyhoos were arranged. For one a wax figure was borrowed from a department store and a head made similar to Frankenstein's. This was placed on an operating table in a prominent window and during the busy hours wheeled around by a matron dressed as a nurse. The wax figure was covered with a white sheet with only head and hair showing. Signs were placed on this reading, "Frankenstein Will Bring This Monster To Life at the Strand Theatre, Saturday Morning."

Another creepy gag consisted of borrowing a skeleton from a local hospital, placing

(Continued in last column)



HERE'S THE AD THAT STARTED THE "SKY DEVILS" ON THEIR MERRY chase for dollars in Los Angeles. If you like the style, keep it handy until you date it in. It can be worked out by any smart manager with mats and a fairly good composing room at his local newspaper.

SPARKS DARED LOCAL WOMAN TO SEE FILM IN DARKENED HOUSE

The local interest angle was injected in a stunt used to exploit the spookish theme of "Frankenstein" by Robert Sparks, manager of the Arcadia Theatre, Temple, Texas, and it was also tied in with a local charity drive.

He advertised for a woman to agree to sit all alone in the darkened theatre at an advance showing of the picture and offered an award to any one who would do it. Eighty-five women made application for the privilege, but it was granted to one who stated that she would donate the award to the Community Chest Fund. As a result of this the local newspaper gave the stunt a two-column front-page story.

A salient feature of the selling campaign on the above picture has been stress on the squeamish sequences—a dare to the public, in other words. Club members will note that Sparks played up this angle.

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same in a vacant store window on a white sheet. Green lights played on the skeleton, with card reading, "From Parts of the Dead Frankenstein Created His Monster and Gave It Life—A Life That Knew But One Purpose—Destruction of All Other Lives—See Frankenstein at the Strand Beginning—."

For a walking bally a man was made up to look like the "monster" and walked about the streets in the business section with sign on front and back reading, "I am Looking for My Master, Frankenstein, at the Strand Theatre. This was used Thursday and Friday prior to opening.

Other effort included distribution of 2,000 small envelopes containing a candy capsule with imprinted copy reading, "If You Are Afraid To See Frankenstein Now Playing at the Strand Theatre. Take the Capsule in this Envelope! It will Give You Courage To Face Frankenstein and All of His Mad Horrors! "Skeleton heads were also borrowed from doctors and placed in special cabinets loaned by a medical equipment supply company. These were placed in vacant store windows with stills and copy reading, "With Skulls Similar To This, Frankenstein Created His Monster—See Frankenstein at the Strand Now."

A Good Promoter!

Cosgrove's promotional activities included the give-away of a four-piece living room suite; a five tube baby grand radio; a new ABC electric washer, value $69.50; a $250 fur coat; two $100 diamond rings, and 50 large dolls valued at $10 each. All give-aways were promoted at no cost to theatre and handled in the usual fashion.

It's easy to see that this Round Tabler took full advantage of the "horror" angle to exploit "Frankenstein" and there can be no doubt that his stunts attracted attention. This picture has been successfully sold along the "dare" angle—in other words a challenge to a patrons' ability to sit through a performance. His campaign on "Platinum Blonde" also appears to have been a most comprehensive affair, and so we're passing both along for the benefit of other members. Further evidence that Cosgrove has been on the job is testified to by his success with the promotion of attractive give-aways, which did their share to build up a most satisfactory gross during the month of December.

AWARD OF MERIT WAS BUILDER OF GOOD WILL FOR LAWRENCE WATERS

An arrangement made with the superintendent of schools for distribution of "Award of Merit" cards among deserving pupils has gone over big as a good will builder for Lawrence Waters, manager of the Capitol Theatre, Newport, Kas.

These cards are given out to the five highest grades made in each department and on occasion of the first award the superintendent made a fifteen minute speech before the assembly of pupils. The local paper kicked in with advance stories and also published a list of the winners. The card entitled the holder to one week's amusement (excluding Sunday) or four shows in the month following award. Copy at top of card read: "Award of Merit," followed by —"As a reward for your ability and hard work in your scholastic duties the Capitol Theatre extends the courtesy of one week's amusement, etc." Space was also reserved for name, school, grade, awarded by, and signed by theatre manager and teacher.

We also note that Waters used forms of subpoenas and a summons when exploiting "Peach O' Reno" and "Star Witness." In both cases this little gag aided materially at the box office.

Award of the merit cards to school children proved a source of much word o' mouth comment among students and families at very small expense to theatre and has been the means of building additional good will. A number of gags somewhat similar to this one have been used to excellent results by many other Round Tablers and so we're passing this one along, with Water's compliments.

Maxwell In Spokane!

Floyd Maxwell, former managing director of the Paramount Theatre in Portland, Ore., and also in charge of the Rialto and Castle theatres in Vancouver, Wash., is now located in Spokane as head of the new Fox theatre. The change was announced by Robert Frost, Fox-Northwest division manager.

EASTER POSSIBILITIES!

Despite the fact that business generally falls off just prior to Easter Week, we can cite the activities and preparations of many real showmen, the country over, proving that unlimited angles present themselves which can be tied right in with this "slump" season.

You should be well started RIGHT NOW towards Bunny Matinees, Colored Easter Egg Shows, Novelty Matinees and dozens of other corking ideas which tie right in with the spirit of the season and, in almost every case, increase the box office receipts for this usually dull period.

The suggestions incorporated above constitute only a few of the money-making ideas which have appeared on the Club pages in the past. Special stories pertaining to Easter activities will be published each week starting next week. Your attention is directed to these articles as a guide in fashioning your own plans for this season of the year.

ROUND TABLE BIOGRAPHIES

At the age of 23 years Frederick E. Johnson, after completing his education, concluded that the theatre business was a lucrative field and started in to learn the business as an usher in the Metropolitan Theatre, Boston, Mass.



Frederick E. Johnson

From usher he rose to the post of Service Instructor, Class B, graduated to an assistant manager's job at Uphams Corners Strand Theatre, Dorchester, and later acted in a similar capacity at the Paramount Theatre in Newton. In 1929 he attended the Managers' Training School and, after completing this course, was assigned as assistant at the Strand and State theatres in Portland, Me. He has acted as relief manager at the Maine Theatre, Portland, and at the Greater Boston, and at this time is holding down the job of manager at the Jamaica, Jamaica Plains, Mass.

He has never been connected with any other circuit than Publix and has no thought of ever leaving this field unless a much better opportunity arises in another. He is a Mason and a member of the University Club of Boston.

KISLINGBURY MADE SPLENDID DISPLAY AND A GOOD TIEUP

The campaign made on "Sin of Madelon Claudet" by F. F. Kislingbury, manager of the Paramount Theatre, Plainfield, N. J., included a splendid advance lobby display showing Helen Hayes in the evolution of her role; a special preview a week in advance; and a special announcement (personal endorsement by manager) over the theatre's public address system.

In addition to the above, Kislingbury effected a tie-up with the Chevrolet Co. which was extremely valuable to him. He allowed the agency to display one of its new cars in the lobby of the Paramount Theatre. In turn, the agency bought 117 inches of advertising space in the Plainfield *Courier-News*. Kislingbury wrote the "Chevrolet ads." However, Chevrolet in three large ads was given only a small box at the very bottom of each ad. Kislingbury prepared the ads with a great deal of care, and they gave every appearance of being theatre ads.

Kislingbury proved in this instance that if a stunt of this kind is properly handled by a theatre manager, the free "cooperative" newspaper space can be made to sell many tickets for the theatre; whereas if stunts of this kind are handled carelessly, as they are by some, such cooperative ads have very little value either for the theatre or the cooperating merchant.

ATTENTION SHOWMEN!

Here's a chance to show what you can do with a great picture and at the same time grab yourself one of the

MANY CASH PRIZES

for the best all-round campaign on the merchandising of

"Firemen Save My Child"

Featuring JOE E. BROWN

DO YOU WANT SOME DOUGH?

Then get on your thinking cap and start planning your money-making campaign for a picture with a thousand and one selling slants; it's a natural for exploitation and ought to get your theatre plenty of extra jack; not forgetting the prize money you stand a good chance of winning yourself.

Full Details in Next Week's Issue of Motion Picture Herald

BURGUM CONTACTED 25 MERCHANTS WHEN PROMOTING CO-OP AD

Twenty-five merchants kicked in to make up a double truck co-operative ad for Dan Burgum, manager of the Paramount Theatre, Greenville, Miss., when he advertised his New Year's Eve Frolic and Stage Show.

The theatre ad was set in the center of the spread with merchants' ads on all sides. The theatre portion not only featured the New Year's Show but as well called attention to coming attractions. In order to make the pages more effective readers were offered an opportunity to exercise their ability in the writing of slogans. Awards and guest tickets were offered to authors of the most appropriately worded slogans for various merchants. Neatness and originality were stressed.

What could be a sweeter send-off for a show than a good display right in the middle of two full pages of ads and a banner line across the top, we ask you? And the slogan gag injected the interest angle to insure wholesale reading of the many messages sent forth by the merchants. Burgum is apparently on the job with both newspaper and merchants in his town.

CO-OPERATIVES THAT SOLD!

Harry Stearn Promoted Five In One Month That Gave His Theatre a Splendid Break

Not very long ago we informed our readers that Harry D. Stearn was at the helm of the Capitol Theatre, Williamsport, Pa., and had apparently effected a complete understanding with newspaper men and merchants. At this writing it is almost unnecessary to go into further detail regarding this matter; instead we direct your glance to reproductions of newspaper ads on this page engineered by Stearn during the past few weeks.



At the bottom of the page are a series of five ads he promoted over the period of one month. Not one of those ads cost the theatre a cent of expense beyond Stearn's time to sell them and make up copy. Is that getting away with something like murder in most any degree you want? We ask you! Just note the breaks for the theatre in all five and then tell us whether it's exaggeration when we state that it's a corking piece of work for any one manager to turn out. Even the boxes devoted to the dealer's or merchant's share of the page were so placed to virtually melt into the general scheme, giving at first glance the effect of an entire ad for theatre.

Next, turn your eye to the smaller ad reproduction which is a sample of a series of Gift Co-operative ads he promoted through a tie-up with the classified department of the newspaper. These ran all during the month of December, featuring the patron's name gag in several of the ads, and on each page the theatre received valuable free mention. In order to convey an idea of the ground covered by this newspaper-merchant-theatre each page carried an average of 65 to 70 box ads of stores featuring a wide variety of Xmas gifts. Many of the pages were illustrated with mats on some current attraction at the theatre.

We are also informed that Stearn put over a couple of excellent campaigns on "Frankenstein" and "Sooky" at very small cost to theatre. Above is a small photo of a walking bally he used on the former. This man was six feet ten inches tall and weighed around two hundred and twenty-five pounds. He wore a black mask, blue pair of trousers, a coat with short sleeves and a big pair of boots. His face was greased with white grease paint and black rubbed into his cheeks and forehead to give that hollow look. His hands were also treated with white grease paint, streaked with black. A placard on his back read, "I am looking for Frankenstein at the Capitol Theatre." He walked very slow, paused now and then and gave out printed cards. All the bally cost the house was a few passes.

Regarding the cards given out by the walking bally, 30,000 were promoted free from a local printer. In size the cards ran about half size or a little better than half size of a merchant's business card and each carried a variety of catch line copy.

The "horror" angle in "Frankenstein" was played up in every possible manner. One week in advance the artist made up twenty signs about two feet high, using three different illustrations. One was a hand, another a foot and the third a head, all carrying copy to effect that these were parts of the Monster built by Frankenstein. The signs were placed in prominent locations in the lobby, foyer and other noticeable spots.

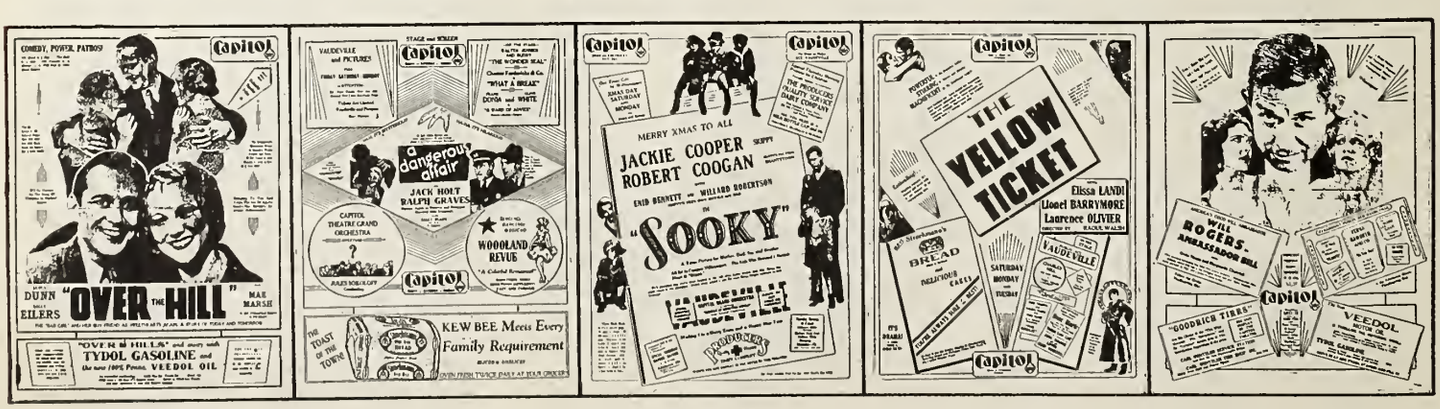
Other stunts included the planting of a young girl in the balcony to let out a squeal when an unusually exciting happening was shown; a classified tie-up; an attractive front that featured a huge cutout of the monster; use of a big exchange banner; cutout display with green lights in eyes of monster in lobby; twenty displays in vacant stores; window tie-up on book with book store; a 27-foot flash marquee sign, featuring names of players and monster's head lighted by green flood; window cards in all locations; announcement over radio; a trailer one week in advance, and stills of Boles and Clive in haberdashery stores.

The pictorial twenty-four sheet from the exchange was also put to excellent effect. A cutout was made from the monster, green lights placed in the eyes and wires hooked into light sockets back stage. Prior to trailer going on a special trailer announced: "Warning—Hideous Monster At Large. The patrons of this theatre are warned of the escape of an inhuman monster with the form and strength of a giant man. He possesses animal instinct but no brain. This beast is hiding in the vicinity of this theatre. Ready to spring out and kill!"

At this point the usher carried the cutout on the stage, eyes lit and a green spot hit it from the booth. Coincident with the making of weird noises by a stage hand, the booth flashed the following trailer: "Beware! He's in the theatre now! Look! Look! He's here! Right in the corner!" All lights were turned out while the above was going on, lending a mystifying effect to the entire stunt. The regular trailer followed and there was audible comment to effect that people intended to see the attraction when it was presented.



Well, that's about all we can tell you about Stearn's show selling at this time. Next we'll tell you about a campaign he made on "Sooky." Regarding his co-operative ads, we believe that he put over an outstanding piece of work when he promoted five such striking ads in one short month. We state this not only because of value of accomplishment, but in view of the fact that he has been in Williamsport only for a short time. You will recall that Stearn was last in Pittston. We also believe that his fellow showmen will agree that the "Frankenstein" campaign was a thorough one in every respect and that many of his suggestions will prove helpful to other members. Others will be forthcoming and in the meantime we'll wish this Round Tabler continued success.



DETROIT

DOWNTOWN VAUDEVILLE

LAST COMPLETE SHOW TONITE 10:45

TODAY 35c TO 1 P.M. | 50c TO 6 P.M. | KIDDIES 10c

3 SENSATIONAL HEADLINERS!
In Giant Show of RKO Vaudeville

Fred's Charming Daughter
Dorothy Stone
One of the "Stepping Stones" with
CHARLES COLLINS

Pat Rooney & Pat Rooney III
America's Famous Dancing Family

Harry Rose
"The Broadway Jester"

Carl Freed & Co.
"Clown Prince of Music"

The Nelson Family
"At Home"

DEL DELBRIDGE
RKO Downtowners

on the screen
Ann HARDING
in "PRESTIGE"
Adolphe Menjou - Melvyn Douglas

TODAY WISCONSIN

NO WOMAN IN ALL HISTORY SO INFLAMED THE HEARTS OF MEN!

Greta GARBO
LIONEL BARRYMORE
RAMON NOVARRO
LEWIS STONE
In "MATA HARI"

AND
ANOTHER GREAT STAGE SHOW
FANCHON & MARCO'S "Manhattan" Idea

JACK SIDNEY
Sidelights of New York

SWOR & GODDE
Two Black Jokers

BRUNO WEISE TRIO
Europe's Novelty Sensation

JACK LESTER
Triple Rhythm

LUCILLE
On Toes of Gold

12—SUNKIST BEAUTIES—12
Vivacious and Versatile

CHICAGO

CAPITOL

WARNER BROS. WONDER SHOW of 1932

The Most Amazing Combination of Smash Hits Ever on One Program!

The Pulsating Drama of a Modern Girl Who went to the Threshold of Hell for a Love She Had to Hide Behind Locked Doors.

BARBARA STANWYCK in "FORBIDDEN"
Drama So Powerful and Real that It Will Live Forever in Your Memory

AND

STRICTLY DISHONORABLE
Screenplay, Screen Version of the Wicked, Wise and Witty Stage Smash

AVALON

THEIR HAPPIEST, GAYEST ROMANCE!
Bringing a New Love Thrill for the Entire Family!

JANET GAYNOR
CHARLES FARRELL
in "Delicious"
with EL BRENDEL

Free Parking

AND

"Manhattan Parade"
with
SMITH & DALE
Charlie Butterworth
WINNIE LIGHTNER

BROADWAY

TODAY!
Ruth Chatterton
and
Paul Lukas
Perfectly cast in ... a drama of modern thought

25c Till 1 P.M.

Ruth CHATTERTON
with PAUL LUKAS

Should a person be governed by prudish conventionality . . . and be miserable . . . when the more broad-minded views of science will mean happiness? Philip Barry's famous stage play of a doctor who mixed love in his prescriptions.

"TOMORROW & TOMORROW"

ADDED EXTRA BING CROSBY in "DREAM HOUSE"

PORTLAND

25¢ TO 2 P.M.

PALACE

2nd WEEK!



WALLACE BEERY
CLARK GABLE
In "HELL DIVERS"
with
CONRAD NAGEL
DOROTHY JORDAN
CLIFF EDWARDS
JOHN MILJAN
MARJORIE RAMBEAU

6 UNEXCELLED SCREEN UNITS 6
FEATURING BING CROSBY in "ONE MORE CHANCE"

MILWAUKEE

FOX
MARKET at 6th
ALWAYS THE BEST SHOW IN TOWN

Starts Today!

A Perfect Woman..The Clew to the Perfect Crime!

A city terrorized! Chan's shrewd eyes narrow down to a fugitive from justice, a crafty oriental, a penthouse millionaire and two beautiful women! Creepy thrills as Chan solves his greatest mystery!

CHARLIE CHAN'S CHANCE
with
WARNER OLAND
M. B. WARNER
MARIAN NIXON
LINDA WATKINS
JAMES KIRKWOOD
ALEXANDER KIRKLAND

On the Stage
Fanchon and Marco
Present Their
"Dream House" Idea
Featuring
O'Donnell-Blair & Co.
Masters & Gauthiers
Peg Leg Bates
Louise Glenn
Sunkist Beauties
Max Bradfield
and His Music

Pop Movietone News

35¢ TO 1 P.M.

PHILADELPHIA

The Star Who Brings Leap Year Love-Making Up to Date

ROBERT MONTGOMERY

Favorite lover of the Screen's most beautiful stars



"Lovers Courageous"
—with—
MADGE EVANS

"RUSSIA LULLABY"
Featuring
The Street Singer
(Arthur Tracy)
Lee Diggs

"A LESSON IN Ggolf"
-Hearst Metrotone News-

Show—12:30, 2:25, 4:10, 6:00, 7:40, 9:30.

ORPHEUM

Starts Today

But see what Robert Montgomery does when the girl pops the question, in the most delightful story of love and courage ever screened!

If a girl can't get married during Leap Year, then there's something wrong with her technique!

If a man gets married during Leap Year, there's something wrong with his defensive tactics!

TULSA

NEWSPAPER ADVERTISING STILL LEADS THE SHOW-SELLING PARADE!





It's the Nerts!

—AND THAT'S NO "HOOEY"—THAT SOUNDS LIKE "BALLYHOO"—BUT IT'S REALLY "HULLABALOO"

ROBT WHEELER WOOLSEY
BERT
with DOROTHY LEE
PEACH O'RENO

A Radic Picture

You Ain't Seen Nuttin' Yet—'

Here They Are in America's New Capitol Of "Liberty" — Goofier — Nertsier Than Ever!

Now Playing
WARNER'S COLUMBIA THEATRE



Extra
Ripley,
Comedy
and "Hollywood Halfback"

35c Till 3 P. M.

PORTSMOUTH

Keeping Up With The Times!

By GUY JONES



You can't blame Cartoonist Jones for turning out this one. Once before, the industry was swamped with "Hell" attractions and titles and now after a brief lapse we're back at it again, Yes, Guy, this IS the hell of it.

BLANCHARD NETTED LARGE AMOUNT OF SPACE FOR TIE-UP

Over three hundred inches of free newspaper space was recently netted by J. M. Blanchard, manager of the Strand Theatre, Sunbury, Pa., through a tie-up made with a milk products company on "Local Boy Makes Good."

The tie-up was for a special children's matinee. Each child was admitted with a milk bottle cap plus 10 cents. The milk company carried 168 inches of space in one issue and followed it up two days later with the same amount of space—advertising the children's matinee, etc. The milk company also bannered its 20 delivery trucks which carried co-operative copy regarding special matinee, theatre and milk company.

It is also noted that Blanchard took upon himself the privilege of laying out those full-page ads, thus assuring a good break for his end of the deal. In this event it is often possible for the theatre manager to arrange copy, on an equable basis, of course, which will appear greatly in favor of the theatre when set up. According to our observations, smart showmen always take advantage of such an opportunity.

MARCHAND INJECTED FUN ANGLE ON GIFT NIGHT THAT CLICKED

In connection with Gift Nights, J. Harry Marchand, manager of the Crown Theatre, Mobile, Ala., has worked up a little gag that has created both fun and comment.

On the evening when the gifts were awarded he announced that there was another surprise in store for patrons. They were told there were approximately 25 tickets under as many seats that would be good for admission the following Monday night. Somewhat reluctant at first to fish around for the tickets, most everyone began a search when it was discovered that some had been found. Actually there were less than the stated number of tickets under the seats.

Regarding the Gift Nights, these are plugged by the merchants tied-in with the deal by the insertion of cards in all packages wrapped at the stores. The cards carry copy in detail about the Gift Night as well as listing names of the merchants. The theatre also distributes the cards.

Marchand also has a "glassware" night every Wednesday, when a piece of a set of glassware is given away to feminine patrons. It is helping materially to boost patronage on this particular night because it is necessary to attend regularly to obtain a full set.

That ticket-underneath-the-seat gag of Marchand's is going over in great shape, according to reports, and so we're passing it along to other members of this outfit. He is another showman to fall in line for giveaway nights and to all appearances is making out well with them. In his case, with the exception of a few free passes, it is a costless means of boosting patronage.

Burke Gets Maryland

Following a receivership of several months past, Thomas H. Burke, operator of the Liberty Theatre, Cumberland, Md., has assumed control of the Liberty Theatre, and will rename it the Burke. Burke and his three sons, Dan, James and Hugh, will reopen the house after complete remodeling.



POSTER ART WORK FOR THE THEATRE!

Having received so much favorable comment on Herb Simpson's first contributions we were naturally gratified to receive several more from him.

These two struck us as being particularly impressive as to attractiveness and faithful likeness of the stars. Held at arm's length or more from your eyes and they are still more faithful. Try it.

Keep in mind when projecting these two posters for tracing that the letters need not be copied. Text and type of lettering are always a matter of individual taste and according to the house for which the poster is being made.

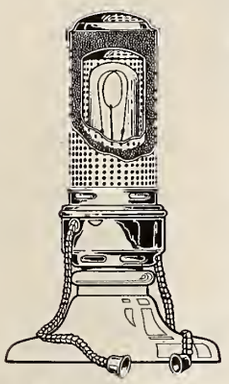
Devote most of your space to the heads. In proper colors against a contrasting background they will stand out like a beacon light and attract no end of attention to your front. If used for advance advertising in the lobby this type of poster should be framed in a simple frame and placed on an easel under the concealed lighting from a baby spot.

More from Herb later. Other contributions to the series, since started by Benton L. James, have been coming along great and we are now getting them via originals and photos so clean-cut that reproduction onto our pages is a simple matter.



per-fu

DEODORIZES • • • •
REFRESHES • • • • •
PLEASES • • • • • • •



MASTER DISSEMINATOR

PER-FU is the modern, economical deodorant. It gives you positive assurance that your theatre is filled with the fragrance of fresh flowers, thus eliminating all disagreeable odors.

Per-fu is a solidified high grade perfume and comes in small pellets. They remain inactive until heated in an electric disseminator, a cut away view of which is shown. A rheostatic switch controls the strength of aroma desired. The disseminator fits any ordinary light socket, or can be used with base as shown in cut. Operation is simple, inexpensive and effective.

Your patrons are your guests . . . treat them accordingly.

PER-FU . . . . . Per Pound $6.00
DISSEMINATOR $5.00

IF BASE AS SHOWN IN CUT IS DESIRED ADD 50c TO PRICE OF DISSEMINATOR

ODORS

Oriental	Carnation	Lily
Jasmine	Rose	Lilac
Violet	Orange Blossom	Lavender

CHARGES PREPAID

IF ACCOMPANIED BY CHECK OTHERWISE C.O.D.

AT YOUR NEAREST DEALER OR

West Coast Perfume Corporation
7425 SUNSET BOULEVARD
HOLLYWOOD, CALIF.

PER-FU IS A FACT NOT AN EXPERIMENT

15 POINTS IN GOOD THEATRE MANAGEMENT!

(From Publix Opinion)

Drawing on his long experience as a showman, Division Director William K. Jenkins lists 15 tips on theatre management for men of his division. Read them over and digest them thoroughly. They're worth it.

MAKE YOUR THEATRE BRIGHT AND CHEERFUL. Let's not have any gloomy looking theatres. Let's keep the fronts in good condition with bright colors, proper lighting, etc., and when possible promote flowers . . . they often go a long way in developing desired atmosphere.

HAPPY EMPLOYES. Regardless of troubles and cares that "infest the day," please make certain everyone in your organization reflects cheerfulness, friendliness and politeness, and encourage your cashiers, doorman and others to say "Thank You" as though they really meant it, and not in a stilted, mechanical way.

KEEP GLAMOUR AND ROMANCE OF YOUR THEATRE. Whatever you do, do not destroy the glamour and romance of your theatre. Keep it mysterious. We make a mistake in attempting to unfold all the tricks of our operation.

KEEP OUT OF YOUR OFFICE. A sucessful Manager should so organize and schedule his work that he will have time to be on the floor much of his time so as to observe the many details of operation, extend friendly greetings and be available in case a patron should want him.

MAKE CERTAIN YOUR PROJECTION IS GOOD. Keep your machines and screen in good condition; see that change-overs are properly handled; eliminate foreign lights from your screen, etc.

KEEP CLOSE CHECK ON YOUR SOUND. This will be but one of the advantages you gain by being on the floor. See that all booth, street noises, etc., are excluded anad proper volume always maintained.

BE A GOOD JANITOR by keeping your house in a "spick and span" condition as though prepared for an inspection.

HAVE PERFECT MAINTENANCE. CONSTANT inspection and following up through your local force, and "doing a good maintenance turn daily" will accomplish wonderful results.

MAKE YOUR OPERATION SAFE by providing safeguards to prevent accident, fires, holdup, etc. Safety in every department is certainly the part of good management.

EXTRA PRECAUTIONS IN HANDLING MONEY are advisable at this time, so be sure unnecessary amounts are not exposed in box-office and that proper care is exercised in transporting money, and that deposits are made promptly in order to reduce time of your responsibility for funds.

KEEP PASSES AT A MINIMUM, making certain full value to the Company is received for each pass issued.

LIVE WITHIN YOUR BUDGETS. A budget is nothing more than a plan and you must not only develop a plan, but, once developed, you must work it; so live by your budget or, in other words, live by your plan.

BE A GOOD CITIZEN where you serve, not hesitating frequently to entertain charity institutions and in other ways contribute what you can without the gift of money.

BUILD UP THE ENTERTAINMENT VALUE OF YOUR PROGRAM by making certain your screen attractions are presented in the most attractive way and also by adding occasional stage shows worked out through local organizations without cost.

And last but not least EXERT GREATER SELLING EFFORT by using costless and cost-little methods and directing these methods along the most effective lines developed after a careful analysis of your attraction and your community. And don't forget to sell your admission price during hours and in the theatres where this is one of the big advantages.

THAMES CARRIES ON DESPITE HIGH WATER AROUND HIS VILLAGE

Despite a time of the year when disastrous floodwaters of the Mississippi are raising havoc with his section of the country and doing everything but focus minds of citizens upon a theatre, J. P. Thames, manager of the Paramount Theatre, Greenwood, Miss., continues to put forth efforts to let patrons know that there's a good show in town.

The photo reproduced here shows how he played up his stage show in conjunction with the showing of "Fanny Foley Herself." The four piece orchestra and a crooner with a megaphone did their bit and made announcements from a flat-bed truck. The vehicle covered the entire city as well as several neighboring towns.

Thames also constructed an attractive atmospheric front when exploiting "East of Borneo" that helped put that picture over. An art board in the center of the display showed many stills from the picture and each side was flanked with three-sheet cutouts carrying title and cast of picture. Cutout letters spelling title were strung across the lobby. Moss, palms and shrubbery were effectively used for jungle atmosphere.



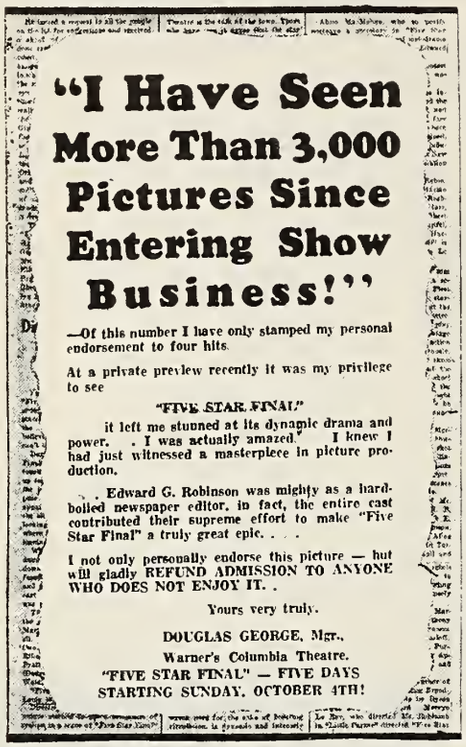
By the time this is read in Mississippi it is to be hoped that conditions there will be more favorable to show-business. Bringing in patrons is difficult enough these days without nature coming along with an additional obstacle. However, good showmen carry on under all conditions, and this is what a number of Round Tablers are doing down in the flooded section. Thames has been doing his share of the good work.

VAN HOOK SECURED DOUBLE TRUCK WHEN SELLING NEW SOUND

The fact that a theatre has installed new sound equipment may not be much of an event in some of the big towns, but it carried enough weight out in Morrilton, Ark., to warrant promotion of a double truck co-op by R. C. Van Hook, manager of the Rialto Theatre in that city.

This showman not only got a fine break for his theatre on this occasion but deserves a lot of credit for obtaining such ready response to a co-op based on a change of equipment. It merely shows what can be done when a fellow goes out and really put his shoulder to the wheel. More power to you, Van, and let's hear some more about what you are doing to put the Rialto on the map.

PERSONAL ENDORSEMENT AD USED BY GEORGE!



"I Have Seen More Than 3,000 Pictures Since Entering Show Business!"

—Of this number I have only stamped my personal endorsement to four hits.

At a private preview recently it was my privilege to see

"FIVE STAR FINAL"

it left me stunned at its dynamic drama and power. . I was actually amazed." I knew I had just witnessed a masterpiece in picture production.

. . Edward G. Robinson was mighty as a hard-boiled newspaper editor, in fact, the entire cast contributed their supreme effort to make "Five Star Final" a truly great epic. . . .

I not only personally endorse this picture — but will gladly REFUND ADMISSION TO ANYONE WHO DOES NOT ENJOY IT. .

Yours very truly.

DOUGLAS GEORGE, Mgr.,
Warner's Columbia Theatre.
"FIVE STAR FINAL" — FIVE DAYS STARTING SUNDAY, OCTOBER 4TH!

Here is an example of the "personal endorsement" ad recently used to good effect by Douglas George, manager of Warner's Columbia Theatre, Portsmouth, Ohio.

Although this type of ad has been mentioned many other times in this department, we are again bringing up the subject for reason that when not overdone it is an excellent means of catching the public eye. Note that George makes a plain, unvarnished statement, boiling down the patron's chance to lose to nothing. Also note in copy that his personal endorsement has been confined to but four pictures over an extended period.

We also like the ragged edge effect surrounding the copy, which is in keeping with the atmosphere of this particular picture. As you can see, copy is set in what appears a three-column portion of a newspaper page.

George is a well known member of the Round Table Club and this is not by any means the first time we've had occasion to display a sample of his advertising. It has been noted that he never uses the same style over an extended period, invariably breaking in with some new slant to get away from the stereotyped method.

ENOCH AND BARRETT WORKING HARD DOWN AT VIRGINIA THEATRE

Business may not be up to par down in Parkersburg, West Va., like in many other sections of the country, but general conditions there as regards show-business are not so tough either, due to the enterprise of P. W. Barrett and his able assistant, Bob Enoch.

Recently this pair had "Freckles," one of the "Our Gang" boys booked for a personal appearance, and one week in advance Enoch went out and promoted a full page co-op ad. It took some hard plugging to put the page over, but he did it and the stunt went a long way toward producing the excellent results obtained at the box office. We have a tear sheet before us and can testify that the page was not only well made up typographically but gave a fine break to the theatre. A milk concern, tied in with the stunt, furnished distribution of many bottle hangers.

Appearance of the young player was also an occasion for getting under way a Kiddie club, with "Freckles" as Honarary President. Membership cards were printed with appropriate copy and a picture of the Our Gang boy, and his signature was affixed to every one. Four days in advance a telegram supposedly coming from "Freckles" to Manager Barrett was reproduced and published in the paper.

When the youngster arrived a local auto dealer furnished a car for transportation while he was in the city. A picture of the player and the Mayor, taken in the official car, also received a good break, along with other stories, in the newspaper. The accompanying photo shows a shot taken of the "Gangster," the car and two other gentlemen. Lack of a caption leads us to believe that the latter might be Enoch and Barrett, and as far as we know that's okay.



It's been some little time since we've heard what Barrett and Enoch have been doing at the Strand and we're glad to get a line on both of them again. Despite slow business conditions, Enoch certainly produced results on the occasion of the personal appearance. Keep up the good work, Bob, and let's hear from you often.

Watch This Angle

Managers who contemplate any form of contest, prize competitions or schemes of any kind in connection with which the mails are to be used are advised to ascertain whether such matter is admissable to the mails in view of the fact that the postal laws prohibit the mailing of matter relating to schemes or enterprises for the award of prizes or distribution of money or property by lot or chance, drawings, guessing contests, lucky number contests, etc., and should submit to their local postmaster details and full particulars of such schemes in order to avoid violation of the lottery laws.

WHEELER ORGANIZED MICKEY MOUSE CLUB AND SOLD CO-OP AD

Just to let you all know that J. R. Wheeler, city manager of the Palace Theatre, Marion, Ohio, is still carrying on in show-business, we'll present a few facts in reference to a recently formed Mickey Mouse Club and the promotion of a full-page co-op ad.



J. R. Wheeler

With assistance from police, firemen and boy scouts, Wheeler opened his Mouse Club a few weeks ago to an assembly of 2,200 "Mice" and there were mighty few folk around Marion who did not know what was going on. A local department store sponsored the move and on opening day the kiddies paraded through the main streets carrying banners with copy stating that "Kline's Mickey Mouse Club was on the way to the Palace Theatre."

The campaign was started with an advance teaser on screen and in store three weeks before the first meeting. Children enrolled each day at the store and were given membership buttons. A contact made with the School Board brought permission to give passes to honor students and the local Parents-Teachers' Association issued public approval of the club.

A Peppy Opening!

At the opening session the kids heard a speech by the department store manager; had their officers installed; pledged allegiance to the American flag; sang "America"; were led through the Mickey Mouse "Yell" by their cheer leader; heard a talk on "Safety" by the local Chief of Police, and listened to an address made by the P. T. A. president. The balance of the program was made up of a dance band, dancing school revue, a Mickey Mouse cartoon, with theme song, and the feature picture. The whole stunt did not set the house back one cent. From week to week the store will continue to donate awards for the kids.

Wheeler promoted the co-op page on strength of the appearance of "Gene and Glenn," two well known radio personalities in that section of the country. A telephone number gag for guest tickets was featured among the several ads promoted among a variety of local merchants. Names of theatre and attractions were given a splendid break in the top portion of the page.

Try It Yourself!

We're sure Wheeler's plan of organization for the Mickey Mouse Club will meet with approval from members who are planning a similar move. The gag of getting a chain store outfit to sponsor the club is an excellent one, to our way of thinking, and should do much to help keep interest in the organization alive. Obtaining approval from the school board was another fine move.

Regarding the small photo of Wheeler above we are forced to advise that all authorities on ballys for "Frankenstein" turned it down as unfit, and therefore we're using it to let others see what this Round Tabler looks like. Not a bad looking guy, what?

PERSONALITIES

THOMAS PHELAN, well known showman of Long Branch, N. J., is the proud father of a baby boy, Robert James, born Jan. 25, '32. In honor of the occasion Thomas issued a card headed, "It's a Boy! —Depression Sez You!" Once a showman, always one. Felicitations to Mrs. Phelan, also.

▽

JACK ROSENBERG, formerly manager of the Plaza Theatre, San Diego, Calif., has been placed in charge of the Palace Theatre, Long Beach, Calif.

▽

B. H. SCHWARTZ and his son have reopened the Keller Theatre at Bridgeville, Del., following installation of new equipment and renovation.

▽

HENRY LEVY, skipper of the "L" circuit of theatres, Cincinnati, Ohio, operating the suburban theatres, Forest and Nordland, is taking his annual sun baths down in Florida, and, incidentally, looking after real estate investments in that section.

▽

ROY H. BEATTIE has been appointed manager of the Andalus Theatre, deluxe suburban house recently opened in Cincinnati, Ohio, succeeding Tom Davis. Beattie formerly managed the Palace Theatre prior to spending a year in Canada on account of health.

▽

CHARLES MACPHERSON has purchased the Evergreen Theatre, Evergreen, Ala., from George Fuller. MacPherson hails from Brewton, Ala.

▽

E. A. FANE is the new manager of the Rose Theatre, Sylacauga, Ala.

▽

J. G. McPHERSON has taken over operation of the Strand Theatre at Atmore, Ala.

▽

J. J. MUSSELLMAN, manager of the Rialto Theatre, a large RKO House in Louisville, Ky., recently announced a change of policy. Vaude will be discarded during February and will be supplanted by F. & M. acts and a sixteen piece orchestra in charge of Mark Fisher.

▽

H. A. GILLESPIE is once again city manager for Fox theatres in Yakima, Wash., following reversion to the policy in effect prior to trying out "decentralization." He will have charge of the Capitol, Liberty and Majestic.

▽

CHARLES COOPER has again assumed management of the Alvarado Theatre, Alvarado, Texas, succeeding W. R. Reed, who has been in charge since last August. Reed is retiring, it is said.

▽

JEAN WILSEK has reopened the New Theatre, Holdingford, Minn.

▽

BEN ASHE, resident manager of the Berger Amusement Co., recently announced that the Grand, a local house, would be reopened following installation of sound and other new items of equipment.

▽

S. G. MENDENHALL, formerly manager of the Fox Theatre in Pendleton, has succeeded Robert Rhoades as manager of the Fox-Castle Theatre, Vancouver, Wash. Rhoades has returned to the Rialto Theatre, Portland, Ore.

FRANK HILL, resident manager of the Liberty and Roxy Theatre, Walla Walla, Wash., recently announced a reduction of admission at both houses, following return of these theatres to Mercy ownership.

▽

FRANK GREENWALD is the new manager of the Capitol, an Associated house in Cleveland, Ohio.

▽

A. H. DICE has acquired the Wallace Theatre in Wooster, Ohio, from his former partner, John Palfi.

▽

HARRY PETERSON and Frank McManaman have taken over management of the Mission Theatre, Wisconsin Dells, Wis. Joe Winninger was the former owner.

▽

JACK ROSENFELD and an associate have taken over operation of the Lyric Theatre, Rosebank, Staten Island, N. Y.

▽

H. P. WALLACE has replaced Seymour Morris as manager of the Capitol Theatre, Auburn, N. Y.

▽

RAY BEALL, formerly advertising manager for Publix in Dallas, Texas, has succeeded John Read as manager of the two Publix theatres in Abilene, Tex.

▽

FRANK SARDINO, one of the pioneer showmen of New York State, has taken over the Roxie Theatre, East Syracuse. H. M. Brown is co-owner.

▽

DON JACOX, up-state division manager for Skouras, is located for the time being in Syracuse, N. Y., where he will work with Marshall Taylor.

▽

CARL DURBIN has closed with Roy Huckstep for a lease on the Huckstep Theatre, Bowling Green, Mo.

▽

MERLEN LEWIS is the new manager of the Audubon Theatre, New York City.

▽

LEON J. BAMBERGER, with Paramount for eleven years under S. R. Kent, has joined the RKO home office, where he will work under general supervision of Hy Daab on Radio-Picture exploitation. He will be given other assignments in publicity and advertising.

▽

RAY POWELL has been named to fill Milt Schosberg's post as manager of the State Theatre, Poughkeepsie, N. Y., since the latter left to take over management of the Paramount Theatre, Glens Falls, N. Y. Powell was formerly booker at the State.

▽

R. P. CONRAD, formerly manager of the Russell Theatre, Harrisburg, Pa., and a nephew of I. M. Engle, of the Wilmer-Vincent theatre organization, has been chosen to manage the Capitol Theatre, same city, a house recently leased and wired.

▽

LAURENCE BERG has taken over operation of the Del Rio and Los Banos Theatres, Los Banos, Calif.

▽

ROBERT BEAN is acting as assistant manager of the Palace Theatre, a Warner house in Canton, Ohio, as the result of a recent change made by George Reister, Warner manager.

ED JEWETT is the new manager of the motion picture theatre at White Salmon, Wash.

▽

HAROLD MURPHY, manager of the Olympia Theatre, Olympia, Wash., following a recent inspection of the house by Robert Frost, division manager, has announced that $25,000 will be spent for reconstruction.

▽

FLOYD MAXWELL has arrived in Spokane to take charge of Fox's new million dollar theatre, at least so says the "Spokane Press" with a large two-column photo, head and caption. Maxwell was a former newspaperman. Russell Phelan has been made floor manager and assistant.

▽

ELIAS BERENSON, co-owner of the State Theatre, Bogalusa, La., was recently elected one of the Allied Theatre Owners of La., an independent organization of exhibitors.

▽

JACK LILLY has made a hit with the citizens of Commerce, Texas, by reopening the Lyric Theatre.

▽

S. E. SCHWAHN, manager of the Patee Theatre, Lawrence, Kas., was recently commended by the Ministerial Alliance for his "voluntary" action regarding discontinuance of Sunday shows. C. J. Topping, city manager for Dickinson houses, also has plans under way relative to Sunday shows at the Dickinson and Varsity Theatres.

▽

BIRKA BINNARD, former assistant manager of the Liberty Theatre, Lewiston, Idaho, has been elected manager of the house by the directors, to succeed his father, the late I. M. Binnard. Gifford Blyton has been made service manager.

▽

CRANFILL FOX, operator of the Crystal Theatre, Gilmer, Texas, has taken a lease on the old Rex Theatre, which he will reopen after extensive alterations.

▽

S. L. KINTER has leased the Iris Theatre, Kerens, Texas, from L. L. Levy, operator of the house for the past two years.

▽

CECIL CUPP has opened his new Royal Theatre, Arkadelphia, Ark. The new house is done in modernistic style and reported a pippin in every respect.

▽

VIRGIL WEMMER and Charles Eichman have opened the Gem Theatre, Williamsburg, Kas.

▽

BILL ADLER, assistant to Jack Hess, national director of advertising and publicity for RKO theatres, is back at his desk again following a severe attack of illness.

▽

JACK RETLAW, newly appointed managing director of Fox-West Coast theatre interests in Medford, Ore., is a veteran of that organization. He was formerly located in Los Angeles.

▽

LOREN WAHL is again in charge of the Grand Theatre following reversion of this house to original interests since abandonment of the H-F circuit.

▽

A. C. ST. JOHN, of Chehalis, Wash., has been elected president of the Twin City Theatres, Inc., at a recent meeting of stockholders.

BIGGER AND BETTER EVERY WEEK!

LOUIS A. RONDINA has the job of assisting L. H. Ullfers with the management of the Wakefield Theatre, Bronx, New York City. His boss states that Rondina is one of the best helpers he ever had in show-business, and that unless he is dead wrong, will continue to the top of the ladder. And what do you suppose his last job was, before entering this field? A member of the staff of a publishing house, no less. At any rate, Rondina is 22 years of age and has been with the Wakefield for 2½ years. We will certainly keep an eye on this new member.

———*Wear Your Club Pin! ! !*———

E. J. BRISARD manages the Palace Theatre over in South Berwick, Maine, and we are taking this opportunity to acknowledge this showman's application for membership in the Round Table Club. We're glad to have you with us, Brisard, and just remember one thing in this respect. You're in the army now and that means that you're obligated to tell the rest of the gang all about the successful stunts employed to boost patronage at your house. So pass the good word along. We'll do our part.

———*Wear Your Club Pin! ! !*———

JACK VAN BORSSUM is the manager of the Savoy Theatre out in Terre Haute, Ind., and unless we're very much mistaken, also owns the house. He operates a 300 seater and is equipped to present a first class show. The official Club welcome is also extended to this new member and he may be sure that we are more than glad to have him with us. Send us some information about yourself and theatre, Jack, so we can tell your fellow members about your methods of conducting show-business.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

LEONARD CAMARATA has the interesting job of assisting Managing Director Fred Schmuff at the State Theatre in Baltimore, Md., who has also sponsored this new member's application. Sponsorship by Schmuff means that we can count on Camarata as an important acquisition for this organization, so we'll be looking forward to hearing what this recently-elected Round Tabler is doing to help his boss put the State over the top.

———*Wear Your Club Pin! ! !*———

ROY E. HARROLD has charge of the Princess Theatre in Rushville, Minn., and at this writing he, also, becomes officially registered as a full-fledged member of this great organization of showmen. Harrold operates a 600 seat house, independent of chain or circuit, and is equipped to give his patrons the best in pictures. It is a pleasure to list his name on the Club roster and we hope that he will do full share in the way of making interesting contributions.

———*Wear Your Club Pin! ! !*———

R. W. EBERHARD manages the Ready Theatre, Miles, Mich., and we are also in receipt of his application for Club membership. Meet the rest of the gang, Eberhard, and on behalf of all we'll state that they're glad to know you've at last obeyed the impulse to join up with the fastest stepping bunch of showmen in the world. You can help the good work along by telling us what you are doing in show-business.

———*Wear Your Club Pin! ! !*———

MORRIS D. RAUER is located over in New Jersey where he manages the Victoria Theatre at Westville. Morris is a live-wire showman and we believe he can be depended upon to help keep the ball a-rolling in this organization. Welcome to this large family, Morris, and keep in close touch with Club headquarters. Let the rest of the gang know about that last good stunt you put over to the tune of the Merry Cash Register.

———*Wear Your Club Pin! ! !*———

JACK JOHANNSEN hails from 'way down South in Augusta, Ga., where he manages the Imperial Theatre. The spirit has moved Jack to aid his brother showmen, and now that he is a member of this great army of Round Tablers, we'll be looking for some dope on his shows that are sold in his town. So shoot along some of your ideas, Johannsen, and headquarters will see that your fellow members are tipped off.

———*Wear Your Club Pin! ! !*———

O. P. "DOC" MORSE operates the Royal Theatre in Mionk, Ill., and according to information at hand he's an independent operator. His house is an up-to-date 400 seater, equipped to present the best in picture entertainment. We are glad to introduce "Doc" to the rest of the gang and hope he'll do his share toward keeping these pages full of interesting slants on show-selling activities in his town.

———*Wear Your Club Pin! ! !*———

SHERIDAN E. STOKES, JR., is located out in Ramsey, Ill., where he operates the Midway Theatre. He's another new member of the fastest growing association of showmen in the whole world and we're glad to have him with us. We and his fellow Round Tablers will look forward to hearing about how business is going along in his town. What was that last stunt that brought in ace business, Stokes? Let the gang in on it.

DEWITT HALEY is another Texan to become a member of the Round Table, and he hails from San Angelo, where he manages the Ritz Theatre. An enclosed snapshot shows that he uses a white painted Ford commercial for a general utility car and to ballyhoo his attractions, and we therefore know that Dewitt has ideas about how shows should be sold down his way. When we next hear from him perhaps he'll send along further details concerning show-business in his town. We'll be awaiting that letter, Haley, so unbend that writing arm.

———*Wear Your Club Pin! ! !*———

M. E. COWAN has charge of Schine's Piqua Theatre, Piqua, Ohio, a house under the district supervision of Sid Laurence. We've often had occasion to inform our members about show-selling in Piqua when Laurence was on the direct firing line in that city, and now that Cowan has joined the Club we'll expect a lot more information. So come through, Round Tabler, and tell the boys what's taking place in show-business in your busy town.

———*Wear Your Club Pin! ! !*———

O. J. CHANDLER is the manager of the Strand Theatre, located on the Main Stem of Kendalsville, Ind., and this new member's house is a unit of Hudson Enterprises, Inc. It's a 700-seater, and is equipped with all that is necessary to present ace-high entertainment. Chandler is another showman to start the New Year in the right way, with an application for membership in this organization, and we sincerely hope he will endeavor to do his very best to contribute some live-wire ideas on show-selling for the benefit of his fellow Round Tablers.

———*Wear Your Club Pin! ! !*———

HAMILTON R. KUPPER manages the Leonia Theatre, Leonia, N. J., and his present post is the result of a promotion. He was formerly an assistant manager at the Fox-Capitol Theatre, Jersey City, N. J., and now he's been moved another step up the ladder. The next time his associates in show-business see him he'll be wearing one of the Club emblems, for we note one attached to his membership application. We're glad to have you with us, Kupper. Let us know what's doing in the show line in that attractive little town of your's.

———*Wear Your Club Pin! ! !*———

T. N. LUCKETT hails from French Lick, Indiana, where he operates the Dream Theatre. We are also in receipt of his application for membership in this ever-increasing army of showmen and this is the occasion for introducing him to his fellow Round Tablers. Luckett is in charge of a 300 seat house, independent of chain affiliation, so there's nothing to stop him from telling all he knows about show-business.

———*Wear Your Club Pin! ! !*———

HARRY C. SETTLEMOIR is the skipper of the Cozy Theatre, an independently operated house in Vienna, Ill., and we are also mighty glad to extend the Club welcome to this new member. Now that you're one of us, Harry, take a little time off and tell us what's doing in show-business out your way. The other boys will want to know. Reach in that desk pigeon-hole and break out data on that last live-wire stunt that filled every seat in the house. Then send it to us so we can pass it along.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 111

Bluebook School Question No. 111 *was: "(A) Upon what principle does the automatic arc control depend for its action? (B) In a projection light source circuit, name all the various items offering resistance to current flow. (C) When current is forced across from one electrode (carbon) to the other, something is consumed. What is it? (D) Is more than one thing used up or consumed in an electric arc? (E) Were you able to answer all these questions 'right off the bat,' without some thought and perhaps a reference to your Bluebook?"*

And now, before we go further, I feel it but right and just that we call attention to the fact that certain ones have followed this series of questions through for a long, long while, with never a miss, and with answers at least sufficiently near being correct to justify the inclusion of their names in the printed list each week. There also are others who have been faithful, though they missed fire occasionally. I would suggest that by this act these men have demonstrated two things which should cause exhibitors to remember their names when looking for energetic projectionists who know their business and know it very well, too. Their names also should be kept track of by directors of projection for theatre circuits, though of course both exhibitors and directors are hampered by the fact that local unions, which control such matters, may or may not permit the employment of men from other towns and cities, even though they be union men. However, one thing is certain: Whatever may happen, it is a moral certainty that these men have benefited by the study made necessary in answering the questions correctly. Few, if any, projectionists, including the very best there are, could answer all the questions fully and correctly without sound research and study.

S. Evans, C. Rau and Lester Borst are men who have not, so far as I can remember, missed a single answer in at least two years. To a less extent the following have been at least fairly faithful: G. E. Doe, Bill Doe, Herman B. Billings, Roy J. Arnston, Henry Edwards, Pat O'Brien, T. Van Vaulkenburg, T. Wylie, Will Peck, Larry Tipton, Nic Cranby, S. Evans, H. D. Schofield, Andy Bailey, Seymour Carroll, S. Kay, James Devoy, H. D. Schofield and Thomas McGruder.

Those answering question No. 111 acceptably are Lester Borst, S. Evans and C. Rau, G. E. Doe, Harold Sanford, Barney Devietti, Bill Doe, T. Van Vaulkenburg, P. T. Garling, Henry Edwards, Larry Tipton, Alonzo Zerach, William Broadbent, James Traxler, George Thompson (all of whom have especially good answers), Dave Anderson, P. L. Toeping, H. B. Billings, S. T. Jones, D. L. Little, James Ledbetter, Tom Wignath, Will Peck, K. L. Knight, S. Emmerson, C. T. Davis, Seymour Carroll, Sam and Andrew Wells, P. H. Bondom, Chick Peters, Ben Coates, P. L. Davis, John C. Davison, Roy J. Arnston, John Wentworth, B. Becker, F. D. Roller, Jack Billings, Tom Hazelton, A. Dexter, H. T. Daniels, Canby and Post, N. D. Garling, Phent Davis, William Bogert, S. May, Chas. Tamper, Henry Sicmann, Dave Andrews, Pat O'Brien, Tom Foster and Frank Dalbey, Andrew Davis, T. L. Danvol, Tom Murphy, P. F. Daniels, T. G. Graves, Dan Roxbury, Richard Singleton, Chas. Tamper and George Baker, Mike McGuire, Robert Banning, Richard Felt, D. L. Warren, Dan L. Graves, Andy Rangor, Thomas McGruder, H. D. Tyler, H. G. Tonlin, Robert Davis, Frank Oliver, Dan L. Simmons, James Devoy, John Williams, John G. Farmann, A. Gibson, Dave Lode, Don Taberson, L. R. Dyker, D. Goldberg, D. Samuels, John Ladd, F. G. Garison, Dave Bitdoll, Frank Burker, R. L. Little, Frank Burker and Richard Michaels.

I have decided to let different ones answer different sections of this question, since no one has all the best of it. Concerning item (A), P. T. Garling says:

"The automatic arc control depends for its action upon variations in arc voltage. Electric current flowing volatilizes the carbon, changing it into gas, or perhaps it might better be said, into gas and heat. Of course, the resistance of the gas stream which supplies conduction for the current across the arc gap, increases with arc length and decreases as the arc gap is shortened. It then follows that as the carbons are volatilized, or burned away, the arc gap increases and the resistance to current flow becomes greater.

"The automatic arc control is so designed that the slightest increase in arc resistance will operate to speed up the carbon feeding motor and mechanism, thus shortening the arc and decreasing its resistance to whatever the control (which is adjustable) is set to maintain, whereupon the driving motor is again slowed down, and thus, within very small limits, the gap or distance between the carbon points is maintained constantly, without attention from the projectionist. I do not understand the question to mean that I should supply a detailed description of the exact mechanism by which the motor speed is controlled."

(B) Unquestionably C. E. Doe is "it" on this section. He says:

"It depends upon the kind of arc. If a d-c. one be operating through rheostatic resistance, then all things which have to do with current carrying, including wires, fuses, switches, resistance element, poor contacts, electrodes and arc gap, offer resistance. If a d-c. one be operating through a motor generator, then the same thing is true, including all things on the arc side of the m-g. set. If an a-c. arc operating through resistance element (rheostat), it is the same as d-c. through a rheostat, with the addition of some degree of inductive resistance set up in both the rheostat and conduit. If it be an a-c. arc operating through a transformer, then everything on the arc side of the transformer (I don't think the transformer can be classed as 'resistance,' though in a way it perhaps is just that), including some inductive effect in the conduit."

(C) This one is by Bill Doe, who says:

"The question might be read to mean that only voltage is meant. The voltage, or e. m. f., is the principal thing consumed at the arc, of course, but also carbon is volatilized, or 'consumed,' and heat is as well, though perhaps we cannot say the latter is 'consumed.' Rather it is formed and dissipated. Voltage is, however, the chief thing consumed—or should we say wattage? However, both terms would mean essentially the same thing."

(D) Messrs. Evans and Rau win out on this one:

"It may be held that wattage is consumed at the arc, because the amount charged for power is directly dependent upon the wattage used. However, in so far as concerns electric current, for all practical purposes we may say that pressure or voltage alone is consumed at the electric arc."

(E) Only a few said they were able to be sure they had things quite correct until they had consulted their Bluebook. Some who did not look things up did not make the best possible answers to some of the items.

Following their answer to Question No. 111, Evans and Rau say:

"On Page 83, Section 82, Lines 17-18 and 19, the RCA book says, 'The beam of light must be as thin as was the beam used in recording, and exactly the same width as the sound track. Stated as dimensions, the beam should be not more than .00075 of an inch thick, and exactly .070 of an inch wide."

I have no copy of the book in question handy. It seems to me that, in the very nature of things, the light beam should be a bit wider than the sound track, though very, very little, of course. I am myself unable to see any legitimate objection to a slight overlap.

Projection Practice Committee

A valuable contribution to the motion picture industry will have been made by the Projection Practice Committee of the Society of Motion Picture Engineers when its work is completed, says Dr. A. N. Goldsmith, president of the society.

"When I recall that the driver of a $500 automobile has at his command an oil gauge, a speedometer, an ammeter, a radiator thermometer, and what not, with which to 'feel the pulse and take the temperature' of the machine continuously while operating it, I look with astonishment and sympathy at the projectionist, who is obliged to project pictures night after night before a $1,000 box office house, in a $200,000 theatre, literally, as it were, in the dark, and partially ignorant of the condition of the projector until its condition becomes so bad that the effect is seen upon the screen and is heard in the sound," said Dr. Goldsmith at the meeting of the committee last week.

"Then it is too late—the audience has seen the effect. Consciously or unconsciously, the audience carries away a feeling of dissatisfaction, the magnitude of which depends upon the seriousness of the circumstances, and may look elsewhere for better pictures and better sound.

"When the Projection Practice Committee will have completed its work of determining all the tolerances, clearances, and tensions for all moving parts of the projector, as it has set out to do, and of determining the amount of wear to which these parts may be subjected with safety, it will have completed an invaluable piece of work.

"But the final economic results of the work will have been achieved when the committee successfully indicates the simple means to be used by the projectionist to check these things, and the design of a cheap and simple kit of tools which he may use to do so. The Society of Motion Picture Engineers should do its best to make it easy for the projectionist to determine the exact condition of the projectors and to prove the occasional and timely need for replacement parts to the properly economical exhibitor. This means money in the exhibitor's pocket through better audience reaction, and also a more satisfactory and dignified position for the projectionist.

"Flicker, shaking of the picture on the screen, out-of-focus effects, poor sound reproduction, all of which can be caused by the wearing or the maladjustment of parts, will then be under the control of the projectionist, who will be able to check and to readjust or replace the faulty parts before they are allowed to annoy the audience, irritate the theatre owner, and drive away the patrons.

"For it is axiomatic that every business, to be successful, must serve the interests of the customer. The object of the motion picture theatre is to sell entertainment to its patrons, and everything that can be done to improve this product (the entertainment) will serve not only to maintain this patronage, but to increase it."

In addition to the study which forms the subject of Dr. Goldsmith's remarks, the committee is working on such problems as the determination of screen brightness in relation to its effect upon the audience, and the advisability of stopping down the projector lens when projecting cartoons and other bright subjects, or otherwise getting the same effect; and the design of suitable apparatus for equalizing the sound outputs of the two projectors, so that no difference in sound level will be discernible by the audience when the change-over occurs.

The successful progress of the work of the committee is due largely to the efforts of Messrs. Harry Rubin, Jesse Hopkins, H. Griffin, F. H. Richardson, P. A. McGuire, J. O. Baker, S. Glauber and George Edwards, says the SMPE.

New Device Measures to One Millionth of Inch by Light

A new electrical recording instrument, so sensitive that it detects errors of one-millionth of an inch and could measure the thickness of a piece of paper if it were cut edgewise into a thousand parts, was described recently before the American Institute of Electrical Engineers in New York.

The description was rendered by C. W. LaPierre, of the General Electric Company, who said the instrument uses light and electricity to record smoke, temperature, light, pressure, noise and variations in the thickness of very thin materials.

Meyer-Rieger in Chicago

Meyer-Rieger Laboratories, New York producer of trailers, has established representation in Chicago, with Henri Ellman named to handle the product there.

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C. H. Brandon

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MUSIC AND TALENT

300 THEATRES USE STAGE SHOWS IN A RISING TIDE OF POPULARITY

40% More Houses Employ This Form of Entertainment Than in 1925, Says MPPDA Survey; RKO Leads With 87 Theatres

More than 300 motion picture theatres are using stage shows or prologues, pointing to the steady return to popularity of this form of entertainment in supplement to the regular screen fare, says Mark Larkin, of the Association of Motion Picture Producers on the Coast.

Larkin, pointing to the results of a survey made by the Motion Picture Producers and Distributors of America, made for Irving Fisher of Yale University, whose Index is a statistical guide to business trends, shows the following:

Radio-Keith-Orpheum, with much of the old Orpheum talent, leads with 87 houses using stage shows or prologues; Warner Brothers comes next with 82; then comes Fox with 69; Paramount Publix, 50; Loew's, 23; and, finally, it is estimated that 50 independent theatres employ this kind of entertainment.

Fanchon and Marco, with a studio in Hollywood that compares with picture production plants in extensiveness and elaborateness, has from 45 to 50 companies on tour presenting "Ideas" in theatres which use stage shows.

These shows have done much to absorb artists who formerly were seen in vaudeville, particularly dancers, says Larkin. The shows appear only in first-run houses in the larger cities, with one or two of them using as many as 200 performers.

Estimate was made that at least 40 percent more theatres use prologues now than was the case in 1925, when this form of entertainment was supposed to have been at its height. Larkin attributes this increase to the greater number of houses of larger seating capacity.

Esther Newcomb Dead; Favorite Boston Organist

Miss Esther Newcomb, 25, favorite organist of Hub radio and theatre audiences, died at the Riverbank hospital, Back Bay, Boston, last Friday night. Miss Newcomb for the past two years was featured with Arthur Martelle at the twin consoles of the Publix-Metropolitan theatre, and also had a great following for her radio broadcasts.

Portland Houses Unaffected

J. J. Parker, Portland, Ore., announced that Portland theatres will not be affected by the recent Fox West Coast-Skouras arrangement. In a late deal Parker took over the Portland houses from Fox.

MAY McHENRY



This charming young lady is known throughout the South as "Mac." She is the featured organist at Loew's State, and also on the local radio station in Memphis, Tenn. She has been identified with theatres in the south for the past 12 years, and has played at most of the best ones.

"Mac" has accomplished what few Memphis organists are able to do. She has an audience that really sings. Radio is her forte, though, and she offers an interesting program which she calls "Mac's Talkie Organolue." This is compiled from the continuities of featured pictures and is broadcast in music form.

Sam Lewis Composes Ode To Bob King's Anniversary

In commemoration of Bob King's forty-eighth wedding anniversary Sammy Lewis, his friend and collaborator on many hit tunes, composed the appropriate ode which follows:

To Mr. and Mrs. Bob King

Rhymes seem to fail me old friend
On your forty-eighth wedding day.
Beautiful thoughts seem to blend.
Even my heart seems to pray—but
Rhymes that I really intend
Take wings and fly away.

Kings have been mighty and great
In hist'ry that fact appears—but
No King ever had one mate—with
God's blessing for forty-eight years.

Respectfully,
SAM LEWIS

Lombardo Band At the Paramount First Time in N. Y.

After more than two years during which they have been acclaimed as America's most popular orchestra, Guy Lombardo and his Royal Canadians are making their first Broadway stage appearance.

Ever since the Lombardos and their highly intriguing melodies captivated thousands of admirers via radio, Broadway producers and theatres have been bombarding them with offers for personal appearances.

Followers of this orchestra are seeing their favorites this week at the New York Paramount, in a complete stage show similar to that in which they broke all Chicago theatre records two seasons ago.

Radio City Plans Free Drama Study for Talent, Says Roxy

Talented students will live, and receive instruction, either free or at nominal cost, in dancing, acting and makeup, at a school to be established in Radio City, New York, according to plans outlined by S. L. (Roxy) Rothafel, in a talk at the Dancers' Club, in New York last week.

Those with sufficient means will be required to pay about $10 per week for instruction and accommodation, Rothafel indicated. Sixty or more girls will be included in the ballet, in addition to 48 girls in group and line work. He declared the theatre and motion picture today are in trouble because "those in it pander instead of cater to the masses."

To Show "Girl Crazy" With Feature at Detroit House

The Publix Michigan, Detroit, will experiment with George Gershwin's musical show, "Girl Crazy," which played the legitimate at a $4.40 top, as the attraction in conjunction with a feature film. No admission increase will be put into effect.

Advertising on the show indicates 92 people in the cast of the musical, which played 41 weeks at the Alvin, New York, and at the Garrick, Chicago.

Comedians Return East

Joe Smith and Charles Dale have returned to New York after completing work in the leading roles of "East Side" at the Warner Coast studio. The film is an adaptation of David Freedman's play, "Mendel, Inc."

STAGE SHOWS

Detroit Michigan

Week Ending February 5

Ted Lewis, the old master himself, with his syncopated orchestra and the silver-lined hat, ably assisted and abetted by a clever and capable company of entertainers, holds the spotlight at the Michigan this week.

The back-piece is a battered opera hat, with the musicians arranged around the brim. Lewis, whose black locks are shot with gray, works hard, and keeps his entertainers on their toes, from the first entrance of his eight dancing girls, to the last wailing note of the orchestra. He sings the old favorites—the songs which brought him into public favor so many years ago—with the T. L. twist which makes them sound new.

Eleanor Brooks, shapely dancer, displays her talents in two numbers. Snowball Whittier, a colored lad whose flying feet scarcely seem to touch the stage, steals the show from Lewis. And a miniature edition of Snowball, about half-pint size, does a "hot" dance.

The Dixie Four, harmonizers and steppers par-excellent, are not the least of the bill, with the ballet of dancing girls featured in three nicely staged numbers. A Lewis show is—to this reviewer—the last word in color, speed, pep and entertainment.

New Orleans Saenger

Week ending February 5

Despite the fact that Publix has decided that New Orleans shall be cut off from the units, the Saenger this week in celebrating its fifth birthday is presenting an entertainment of decidedly high standard.

Under the supervision of Bob Blair, manager of the Saenger, the entertainment is headed by Lee Barton Evans, Theo Pennington, sixteen Strakova Girls, Skeets Genaro, and many others. The scene is a forest of huge candles, in which muses of comedy, drama, music, opera and dance are found. The routine includes classical as well as comedy sequences. It is a credit to the craftsmanship of Blair.

Lou Forbes and his music offer another of the tuneful and original musical presentations, with Louis Prima and other favorites of the orchestra.

"Mr. and Mrs. Herbie" at the twin consoles of the Saenger organ present a duet of the "Hungarian Rhapsody."

Two Warner Houses Get Acts

Warners has introduced vaudeville at the Ohio, Lima, Ohio, as a regular feature, and at the Ohio in Mansfield the last three days of each week.

Milwaukee Wisconsin

Week Ending February 4

Fanchon and Marco's "Manhattan" Idea opens with a Bowery setting. The chorus of 12 is attired in fitting costumes, six to represent men with black derbies and the other six as hard-boiled "mammas." Jack Sidney, in the role of fruit vendor, sings and Jack Lester clog dances.

The second setting is that of Greenwich Village and opens with a tune about a sculptor sung by Sidney. He gives way to the Bruno Weise trio, who, attired in smocks, perform a number of nifty stunts. They tumble about and as a windup one member reclines on his back, balances a ladder on his feet, atop which another member balances on his head, while his partner below plays the violin.

An exotic background, that of the head of a Zulu native with saucer lips, provides the atmosphere for the Harlem setting. The chorus makes its appearance through the mouth of this native and gives an exhibition of some snappy and hot gyrations. The episode is augmented by the dancing of Jack Lester, to the tune of "River, Stay Away From My Door."

Swor and Goode, in the role of two black jokers, wisecrack and tap dance in a refreshing manner.

The final setting is that of Broadway. The chorus is garbed in pale green pajamas and fitted with blonde wigs. They are augmented by Lucille, who engages in a neat bit of toe dancing. The chorus works nicely and, just before the curtains close, a replica of the Statue of Liberty rises in the background.

Baltimore Century

Week ending February 4

"Get Gay," with Bert Frohman as master of ceremonies, opened with the Century band banked upstage, directed by Herbert Bangs, violinist. The Chester Hale girls did a singing and dancing routine, after which Frohman sang "Making the Best of Each Day," then introducing Dugan and Hadley. These eccentric dancers did some soft shoe work with novelty solo steps and some knockabout comedy. Maureen Rio, next introduced, sang "Who's Your Little Whosis?" with Frohman playing straight and the Chester Hale girls in boy and girl costumes joining in with dancing at the finish. Bert then does some chatter and follows by singing "Sitting in the Movies Holding Her Hand," encoring with "All of Me." The Galenos, a troupe of acrobats in teeter board work, drew big applause. Maureen Rio returned to the stage with some hand springs and athletic work, while the girls danced for finale.

UP AND DOWN THE ALLEY

HELLO EVERYBODY

Sammy Lewis, writer of three of the latest popular hits, namely "Old Fashioned Home in New Hampshire" **(Shapiro, Bernstein)**, "Too Late" **(Remick)** and "Just Friends" **(Robbins)** the other day provided quite a laugh for the crowds who were looking at the 40-foot dragon on the huge sign advertising the W. B. picture, "Hatchet Man." After watching the steam emitting from the monster's nostrils, Sammy said, "Apparently they're still pressing pants downstairs in the Wintergarden."

▽

Sophie Tucker and **Her Two Hot Papas (Ted Shapiro** and **Charles Drew)** have been breaking house records all over the country. . . . She played at Shea's Buffalo last week and when she arrived in town, a brass band was on hand to greet her. . . . Sophie will be back in town next week and it is rumored that she will make an important hookup on the radio. . . .

▽

The **Miller Music Company** is the publisher of that hit tune, "Time on My Hands," which **Harold Adamson, Mack Gordon** and **Vincent Youmans** composed. . . . According to **Phil Schwartz**, exploitation and special service manager, they have plenty more where that one came from. . . . **Harold Lee**, sales manager; **Harry Hock**, B. & O. manager; **Marie Adams**, slides manager; yes and even **Mr. Miller** himself will tell you the same thing. . . . By gosh, after listening to "Another Candle on Your Birthday Cake," "Walkin' on Air," "I'll Ballyhoo You," the tunes from the new Vincent Youmans show, "Smiling Through," and Fred Stone's musical, "Smiling Faces," I sure believe them. . . . They also have the "Raggedy Ann's Sunny Songs" both in book and record form, for the kiddies. They're great. . . .

▽

Bill Parker, for some time affiliated with the professional department of **Famous Music**, has joined the **Robbins Music Corporation** in the same capacity. . . . Besides acting as one of the firm's ambassadors of goodwill among the profession, he will also have charge of the **Robbins organ department**. . . .

▽

Addy Britt, wellknown to music men all over the country, is now in charge of the **Radio** department of **Shapiro, Bernstein**. . . . That new novelty song, "Was That the Human Thing to Do," written by **Sammy Fain** and **Joe Young** and published by **M. Witmark**, has one of those oldtime rhythms that's catchy and sure-fire for singing. . . .

S'long . . . . ED DAWSON

JOHN GART



ORGANIST-MUSIC DIRECTOR
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ORGAN SOLOS

BERNIE COWHAM (New York Flushing Keith) is back on the job, after a week's illness. His future at this house certainly seems assured since he has been here over three years and the applause he gets during his entire solo is far greater than most acts on the bill. His own signature slide, bearing merely the word, "Bernie," drew down heavy applause. Then Bernie opened his "act" with the song "Blue Again," for which he composed special lyrics about his illness. After this number, Bernie turned toward them and gave them his own inimitable "salute" together with a little intimate talk which earned him another great hand. Then into the playing of "Sleepy Time Down South," a Chinese version of "Stein Song," "Time on My Hands," "Wouldn't Change You for the World," and his usual closing of events of the day, with special lyrics written to a popular tune. And how that audience does sing!

GEORGE EPSTEIN (Bayside W. Victory), with the able assistance of Mr. Fred Weiler, manager of the house and a former organist, presented an unusual organ and piano duet this past week. "Eppy," as he is popularly known in the neighborhood, is in the habit of offering community songfests. To many in the audience, the idea of "Eppy" and Mr. Weiler being accomplished pianists came as a distinct surprise. Their concert opened with a piano duet of the opera, "Poet and Peasant," beautifully played and very well received.

Mr. Weiler further surprised them by playing on the organ the Intermezzo from "Cavalleria Rusticana" as Mr. Epstein accompanied him at the grand piano. Very good applause greeted them at the finish of this entertaining presentation.

DON MILLER (Miami Olympia). Now that the "winter season" is on, this house has brought Mr. Miller, who was quite popular here a season or so ago, back to the console of this city's leading theatre. Mr. Miller is offering two solos a week, the first half, "community singing" type solos and for the last, "straight concert" solos, in which either popular or classical numbers are featured. He has, in the short time he has been here, succeeded in building up a large following and naturally, making himself a real box-office attraction.

The solo this week is a straight spotlight "concert" solo in which special lighting effects added to the attractiveness of the solo. The numbers featured are, "The Miserere" and "Anvil Chorus," both from the opera, "Il Trovatore." Mr. Miller is a capable musician and the audience show their appreciation of his efforts in a fine manner.

ARSENE SIEGEL (Detroit Fisher) once more proves he is not limited to any one type of organ presentation. As his specialty this week, Siegel features a dramatic rendition of Suppe's "Light Cavalry." His playing is superb, and the coloring which his nimble fingers give to the tones of this stirring selection raise it far above the usual. A tasteful set of slides give the audience a word picture of each of the different "moods" of the overture.

Use solos that hit "the spot."
Quality Slide Co.
Six East Lake St.
Chicago

BOB WEST (Brooklyn Fox), who is back at his old stand after an absence of four months, is just as popular with this audience as the day he left. What amounts to an ovation is being given him at each of his appearances. He's still giving them the old personality and cheering them along to sing louder each time. They sing loudly but try to produce more volume every time he encourages them. The program consisted of West's playing and the audience's singing of the following numbers: "Try Somebody Else," "Blue of the Night," "Concentratin' on You," "Who's Your Little Whozis," "Why Did It Have to be Me," and a final chorus of "River Stay 'way."

ARTHUR GUTOW (Detroit Michigan) substitutes for Dorothy Dix or Beatrice Fairfax in a musical skit called "Leap Year Lovelorn." A special set of illustrated slides helps out the comedy angle, with special lyrics. The songs played include "Soosier Little Sweetheart," "Goodnight Sweetheart," "You Call It Madness" and "All of Me."

JULIA DAWN (San Antonio Aztec). This golden voiced song bird is going over in a big way both in her daily offering from this Publix theatre and the KABC radio station, located in the Texas theatre building. Her request solos are broadcast from the studio by remote control. Miss Dawn recently presented the following songs on a morning period: "Sweet and Lovely," "I Don't Know Why," "Just Friends," "Lazy River," "Call Me Darling," "Let Me Call You Sweetheart," "Down By the Sycamore Tree," "Where the Blue of the Night," "Blue Danube Waltz," "Lies," "Love Letters in the Sand," "All of Me," "Monastery Garden," "When You and I Were Young, Maggie" and "River, Stay 'Way From My Door."

OVERTURES

EDDIE PERRIGIO (Omaha Orpheum) and his R-K-Olians have a novelty. The orchestra plays selections from "Maytime" and "Wabash Blues" and as the latter is about completed there rises from the pit the organ console. Standing on it are three the Lefholtz sisters They sing "Linda" in trio. Then follows another song, "When the Blue of the Night Meets the Gold of the Day." As an encore number, they sing "Love Goes On Just the Same."

JOHN GART (Brooklyn Loew's 46th) and His Rhythm Boys presented an entertaining overture entitled "Symphonic Melodies." This overture proved to be an ambitious effort on the part of Gart and his musicians and was very well thought out and presented. Popular numbers were offered, but each was introduced in a manner unusual in overtures. Gart arranged special symphonic introductions and then went into special arrangements of popular airs. "Carnival of Venice" variations was featured in a trumpet solo as was "You're My Everything" by a trio, playing muted trombones. The solo closed with a thunderous crescendo with the number, "French Echoes."

ERNEST HAUSER (San Antonio Majestic) last week led his RKO-lians in a concert overture entitled "Request Melodies." The selections were played in the following order: "Deep in My Heart," "Drinking Song,' "One Alone," "May Time," "Sweetheart" and "Lover, Come Back to Me," with Ernest Hauser, the conductor, giving some excellent strains on his violin. The music lovers rewarded the melody master with a great hand.

CHAS. B. STONE (Cincinnati RKO Albee) again proves his smart showmanship by selecting as his current overture "Waltzing With You," a waltz ballad composed by two Cincinnati boys, both attaches of a local radio station. A special arrangement has been worked out, and Stone extracts every possible ounce of harmony therefrom.

Incidentally, Stone surprises his admirers with a solo on the saxophone.

In the short time that Stone has been in charge of the pit, he has thoroughly sold himself to the regulars, who have come to regard his overtures as one of the enjoyable highlights of the stage bill. Stone has shown himself a capable showman as well.

DON ALBERT (Jersey City, Jersey) conducted Loew's Grand Orchestra in an overture entitled "Musical Reveries," which proved to be revivals of old numbers, modernized into special arrangements and prepared by Don Albert himself. The overture opened with a distinctive introduction and then went into "Just a Memory," sung by William Harvey, as the orchestra softly accompanied him. A special arrangement of oldtime tunes, made into a medley, proved entertaining. The orchestra then offered "Poor Butterfly," and a "rumba" tempo air built up to a grand finale for closing. The overture proved entertaingly different and was very well received by this audience.

WILYE STAHL (Brooklyn Fox) and his Fox Syncopators presented an outstanding and very well played overture of "Hungarian Melodies" as one of his recent offerings. Mr. Stahl, who has been at this house but a short time, is personable, a capable musician, a good leader and a young man who will gain a lot of popularity here if he continues giving the audiences this fine type of music. Audience reaction to the orchestra's offerings is distinctly favorable.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Reviere-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	59	Oct. 31
Oragnet Patrol	Glenn Tryon-Vera Reynolds	Oec. 15	59	Jan. 9,'32
Oocks of San Francisco	Mary Nolan-Jason Robard	Jan. 15,'32	60	Jan. 30,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb. 1,'32	60	Feb. 6,'32
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30	62	Oec. 26
Sally of tha Subway	J. Mulhall-O. Revier	Jan. 1,'32	60	Jan. 23,'32
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of tha Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Sept. 1	63	Oct. 3
Maid to Order	Julien Eltinge-Geo. Stone	Oct. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Nov. 1	72	Aug. 8
Phantom, Tha	"Big Boy" Williams-Ailene Ray	Oec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Sept. 1	66	
Unmasked	Robert Warwick	Oct. 1	62	
White Renegade		Jan. 2,'32	66	
Without Honors	Harry Carey		66	Jan. 16,'32

Coming Feature Attractions

Across the Line — Harry Carey
Auctioned Off
Border Oevils — Harry Carey
Bridesmaid
Confidential
Cross Examination — H. B. Warner-Sally Blane-Natalie Moorhead
Hurricane Rider, The — Harry Carey
Loneliness
Trusty Triggers — Harry Carey
Where Ara Your Children?

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 26
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Quick Trigger Lee	Bob Custer	Nov. 24	60	

Coming Feature Attractions

Oance Hall Kisses — 6 reels
Blazed Trails — 6 reels
Bull Oog Edition
Oriving Oemons
Fighting Gloves
Gambling Sex
Guns and Saddles — 6 reels
Highway Riders — 6 reels
Lure of the Range — 6 reels
Murder at Dawn — Mulhall-Ounn — Feb. 15,'32 — 6 reels
Rip Roaring Broncs — 6 reels
Rio Grande Raiders — 6 reels
Tangled Fortunes — Buzz Barton — Mar. 10,'32

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Rovlewed
Air Eagles	Lloyd Hughes-Norman Kerry		6 reels	

Coming Feature Attractions

Hellion's Last Cruise — 6 reels
Rose of Chinatown — 6 reels
Streets of Shadows — 6 reels

B. I. P. AMERICA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan. 15,'32	65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	Feb. 15,'32	70	Jan. 18,'32
Fescination	Madeleine Carroll	Jan. 15,'32	68	
Flying Fool, Tho	Henry Kendall-Benita Hume	Feb. 1,'32	72	
Gables Mystery, The	Lester Matthews-Anne Grey	Feb 10,'32	72	
Many Waters	Lillian Hall-Oavies	Mar. 1,'32	70	
My Wife's Family	Gene Gerrard	Feb. 10,'32	63	
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	Mar. 15,'32	68	Sept. 19
Trapped in a Submarine	John Batten-Sydney Seaward	Jan. 15.32	45	Feb. 6,'32

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Brandod	Buck Jones	Sept. 1	61	Nov. 21
Oangerous Affair, A	Holt-Graves-Blano	Sept. 30	77	Sept. 5
Oeadline	Buck Jones	Oec. 3	68	Jan. 30,'32
Oeceiver, Tho	Lloyd Hughes-Oorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Fifty Fathsms Ooep	Richard Cromwell-Jack Holt-Lorette Sayors	Aug. 17	70	Sept. 28
Fighting Fool, The	Tim McCoy	Jan. 20,'32		
Fighting Marshal, The	Tim McCoy	Oec. 18	58	
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 18,'32
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	82	Nov. 28
Lover Come Back	Jack Mulhall-. Cummings-B. Bronson	Oec. 25	63	June 20
Maker of Men	Jack Holt-Richard Cromwell-John Wayne	Oec. 25	67	Oec. 26
Menace, Tha	Walter Byron-Bette Oavis-H. B. Warner	Jan. 25,'32		Feb. 6,'32
Men in Her Life, Tho	Lois Moran-Chas. Bickford	Oec. 10	75	Oec. 5
Miracle Woman, Tha	Barbara Stanwyck	July 20	87	Aug. 22
One Man Law	Buck Jones	Oec. 4	80	
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Range Feud	Buck Jones	Oec. 1	56	Oct. 3
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan. 16,'32
Secret Witness (Reviewed under title "Terror by Night")	Wm. Collier, Jr.-Una Merkel	Oec. 12	68	Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Shot Gun Pass	Tim McCoy	Nov. 1		
Three Wise Girls	Jean Harlow-Mae Clarke-Walter Byron-M. Prevost	Jan. 11,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Mask (Reviewed under the title "The Man Who Oared)	Jack Holt-C. Cummings			Feb. 6,'32
Big Timer, The	Ben Lyon-C. Cummings			
Final Edition	Pat O'Brien-Mae Clarke			
High Speed	Buck Jones			
Love Affair	Oorothy Mackail-Humphrey Bogart			
Shopworn	Barbara Stanwyck-R. Toomey			
South of the Rio Grande	Buck Jones			
Substitute Wife, The				
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Vanity Street				
Zelda Marsh				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Train, The	N. Stuart-M. Oay-H. Hopper	Aug. 1		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Ooris Kenyon	Sept. 5	70	Apr. 16
Compromised (Reviewed under the title "We Three")	Ben Lyon-Rose Hobart	Dec. 5	65	Sept. 12
Five Star Final	Edw. G. Robinson	Sept. 26	89	June 27
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32		
Her Majestry, Love	Marilyn Miller-Ben Lyon	Oec. 15	76	Nov. 14
Honor of the Family	Bebe Oaniels	Oct. 17	66	Oct. 24
I Like Your Nerve	O. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 8
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Ruling Voice, Tho	Huston-Young-Kenyon	Oct. 31	76	Nov. 14
Safe in Hell	Oorothy Mackaill	Oec. 12	75	Oec. 26
Woman from Monte Carlo, The	Lil Oagover-Walter Huston	Jan. 9,'32	58	Jan. 9,'32
Union Oepot	O. Fairbanks, Jr.-J. Blondell	Jan. 30,'32		

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	R. Bathelmess-M. Marsh	Mar. 26,'32		
Oangerous Brunette, A	Kay Francis			
Fireman, Save My Child	Joe E. Brown	Feb. 20,'32		
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32		
Rich Are Always With Us	Ruth Chatterton			
Two Seconds	Edward G. Robinson			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill	Will Rogers	Nov. 22	70	Oct. 24
Bad Girl	James Ounn-Sally Eilers	Sept. 13	88	July 18
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan. 24,'32		Jan. 9,'32
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Oance Team	James Ounn-Sally Eilers	Jan. 17,'32		Jan. 2,'32
Oelicious	Gaynor-Farrell	Oec. 27	106	Oec. 12
Good Sport	Linda Watkins-John Boles	Oec. 13	68	Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8	59	Oct. 10
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Over tho Hill	Ounn-Eilers-Marsh-Crandall-Kirkwood-Lano	Nov. 29	89	Oct. 31
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32		Oec. 5
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
Silent Witness, The	Lionel Atwill-Greta Nissen	Feb. 7,'32	73	
Skyline	T. Meighan-H. Albright-Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Ounn-Linda Watkins	Oct. 25	71	Sept. 28
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Stepping Sisters	Louise Oresser-Wm. Collier, Sr.-Minne Gombell	Jan. 10,'32	59	Oec. 12
Surrender	Warner Baxter-Lelle Hyems	Oec. 6	69	Oec. 5
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elisse Landi	Oct. 4	55	Aug. 8
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon	Mar. 6,'32		
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland			
Business and Pleasure	Will Rogers-Jetta Goudel	Mar. 20,'32	79	
Cheaters at Play	Thomas Meighan-L. Watkins	Feb. 14,'32	57	Jan. 23,'32

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil's Lottery	Elissa Landi-Alexander Kirkland-Vic. McLaglen	Apr.	3,'32	
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar.	13,'32	
Gay Caballero, The	George O'Brien - Conchita Montenegro	Feb.	28,'32	60
Scotch Valley	Warner Baxter-Marian Nixon			
She Wanted a Millionaire	J. Bennett-S. Tracy	Feb.	21,'32	
While Paris Sleeps	McLaglen-Helen Mack	Mar.	27,'32	
Widow's Might (Tent.)	Joan Bennett-John Boles	Apr.	10,'32	
Young America				

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ben Hur	Ramon Navarro-May McAvoy. (Re-issue-Synchronized)	Jan.	2,'32 128	Dec. 12
Big Parade	John Gilbert (Re-issue-Sound)	Dec.	19 125	
Chemp, The	Wallace Beery-Jackie Cooper.	Dec.	5 86	Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct.	31 86	Oct. 24
Emma	Marie Dressler	Jan.	2,'32 73	Jan. 2,'32
Flying High	Bert Lahr-C. Greenwood	Nov.	14 61	Oct. 24
Guerdsmen, The	Lunt-Fontaine-Z. Pitts	Nov.	7 81	Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug.	22 68	July 18
Hell Divers	Beery-Rambeau	Jan.	16,'32 113	Dec. 26
Lovers Courageous	Rbt. Young-Madge Evans	Jan.	23,'32 77	
Mata Hari	Greta Garbo-R. Navarro	Dec.	26 91	Jan. 9,'32
New Adventure of Get Rich Quick Wallingford, The.	Wm. Haines	Oct.	3 94	Sept. 19
Pardon Us	Laurel-Hardy	Aug.	15 55	Aug. 29
Passionate Plumber	Buster Keaton	Feb.	6,'32 74	
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept.	12 74	Nov. 21
Polly of the Circus	Marion Davies-C. Gable	Feb.	27,'32	
Possessed	Joan Crawford-Clerk Gable	Nov.	21 76	Oct. 31
Private Lives	N. Shearer-R. Montgomery	Dec.	12 85	Dec. 26
Son of India	Ramon Novarro	Aug.	1 73	Aug. 1
Sidewalks of New York	Buster Keaton	Sept.	26 71	Aug. 15
Sin of Madelon Claudet, The (Reviewed under title "The Lullaby")	Helen Hayes-Lewis tSone	Oct.	24 74	Oct. 3
Squaw Man, The	Baxter-Velez-Roland Young	Sept.	5 105	
Susan Lenox, Her Fall and Rise	Greta Garbo-Clark Gable	Oct.	10 75	July 16
This Modern Age	Joan Crawford	Aug.	29 68	June 13
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov.	28 66	Aug. 22

Coming Feature Attractions

Title	Ster	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines	Mar.	20,'32	
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Mar.	7,'32 84	Mar. 7,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb.	13,'32 90	
China Seas				
Family Affair, A	Robert Montgomery			
Freaks	Wallace Ford-Leile Hyams	Feb.	20,'32 60	Jan. 23,'32
Grand Hotel	Greta Garbo-John Barrymore			
Letty Lynton	Joan Crawford			
Limpy	Jackie Cooper			
Prosperity	Dressler-Moran			
Smilin' Through	Norma Shearer			
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Mar.	13,'32	
Truth Game, The	Rob't Montgomery			
Wet Parade	Walter Huston-Dorothy Jordan Neil Hamilton	Mar.	27,'32	

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Dugan of the Badlands	Bill Cody	June	27 60	Aug. 9
Forgotten Women	M. Shilling-Rex Bell	Dec.	1 67	Dec. 12
Galloping Thru	Tom Tyler	Dec.	5 58	
Ghost City	Cody-Shuford	Dec.	20 60	
In Line of Duty	Sue Carol-Noah Beery	Oct.	1 64	Oct. 10
Land of Wanted Men	Bill Cody	Oct.	30 62	
Law of the Sea	All Star	Dec.	15 61	
Man from Death Valley, The	Tom Tyler	Sept.	1 62	
Montana Kid, The	Bill Cody	Aug.	10 60	
Mother and Son	Clara K. Young	Aug.	1 60	Aug. 22
Oklahoma Jim	Bill Cody	Oct.	10 60	Jan. 23,'32
Partners of the Trail	Tom Tyler	July	11 64	Sept. 5
Ships of Hate	L. Hughes-D. Sebastian	June	20 65	Aug. 6
Single Handed Sanders	Tom Tyler	Feb.	1'32	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32	
Two-Fisted Justice	Tom Tyler	Oct.	20 63	Feb. 6,'32

Title	Ster	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	All Star	Mar.	15,'32 7 reels	
County Fair	All Star	Mar.	1,'32 7 reels	
Midnight Patrol	All Star	Feb.	25,'32 7 reels	
Police Court	Leon Janney-H. B. Walthall.	Feb.	15,'32 7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug.	22 95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct.	24 74	Oct. 3
Broken Lullaby (Reviewed under the title "The Man I Killed")	L. Barrymore-N. Carroll-P. Holmes	Jan.	23,'32 94	Jan. 16,'32
Caught	Richard Arlen-L. Dresser	Aug.	8 68	July 4
Cheat, The	T. Bankhead	Nov.	28 70	Dec. 19
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept.	5 79	Aug. 8
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan.	2,'32 98	Dec. 26
False Madonna, The	Kay Francis-Wm. Boyd	Dec.	5 68	Nov. 28
Girls About Town	Kay Francis-L. Tashman	Oct.	3 80	Oct. 17
His Woman	G. Cooper-C. Colbert	Nov.	21 79	Dec. 12
Huckleberry Finn	J. Coogan-Mitzi Green	Aug.	15 80	Aug. 1
Husband's Holiday	Olive Brook-V. Osborne	Dec.	19 68	Jan. 2,'32
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec.	26 77	Dec. 19
Monkey Business	Four Marx Bros.	Sept.	19 77	Aug. 1
My Sin	Tallulah Bankhead-March	Oct.	3 78	Sept. 19
Night Angel	Nancy Carroll-Fred March	July	18 71	July 11
No One Man	Carole Lombard-Ricardo Cortez-Paul Lukas	Jan.	30,'32 73	Jan. 30,'32
Once e Lady	Ruth Chatterton	Nov.	7 80	Oct. 17
Personal Maid	Nancy Carroll	Sept.	12 77	Sept. 12
Rich Man's Folly	G. Bancroft-Frances Dee	Nov.	14 80	Dec. 5
Road to Reno	Charles Rogers	Oct.	17 73	Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July	25 73	
Secrets of a Secretary	C. Colbert	Sept.	5 75	

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Shanghai Express	Marlene Dietrich-C. Brook	Feb.	12,'32	
Sooky	Jackie Cooper-Robt. Coogen-J. Searl	Dec.	26 80	Dec. 12
This Reckless Age	Buddy Rogers-Peggy Shennon	Jan.	9,'32 76	Jan. 18,'32
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb.	5,'32 80	Feb. 6,'32
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov.	14 77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct.	10 68	Sept. 12
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32 73	Jan. 23,'32
Up Pops the Devil	N. Foster-Carole Lombard	May	30 75	
Wiser Sex, The	C. Colbert-Wm. Boyd	Feb.	26,'32	
Working Girls	Paul Lukas-Judith Wood. Buddy Rogers	Dec.	12 77	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Wing, The	Lupe Velez-Melvyn Douglas.	Mar.	25,32	
Dancers In the Dark	Miriam Hopkins-Jack Oakie.	Mar.	11,'32	
Intimate	Frederic March-Kay Francis.	Mar.	4,'32	
Ierry and Joan	S. Sidney-Frederic March			
Lives of a Bengal Lancer, The	Clive Brook-Phillips Holmes			
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32	
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar.	25,'32	
Sensation (Tent.)	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	8,'32	
Sinners In the Sun	Carole Lombard-C. Morris	Mar.	25,'32	
Sky Bride	Judith Wood - Frances Dee-Richard Arlen	Apr.	8,'32	
This Is the Night	Lily Damita	Apr.	15,'32	
Through the Window	G. Bancroft-E. Boardman			
Wayward	Nancy Carroll-Richard Arlen.	Feb.	19,'32	
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32	

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Blind Marriage				
Lovebound	Marion Nixon - Neil Hamilton - Sally Blane	Dec.	10	
Sea Ghost, The	L. La Plante-Alan Hale	Nov.	1 64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr. - Claudia Dell-James Hall	Nov.	21 69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct.	2 75	Sept. 12
Big Gamble, The	Bill Boyd	Sept.	4 63	Sept. 26
Big Shot, The	Eddie Quillan	Dec.	18 66	Dec. 12
Comman Law	Constance Bennett	July	24 77	July 25
Devotion	Ann Harding	Sept.	25 84	Sept. 26
Freighters of Destiny	Tom Keene	Oct.	30 60	Oct. 31
Panama Flo	Helen Twelvetrees	Jan.	29,'32 74	Jan. 23,'32
Partners	Tom Keene	Jan.	8,'32 58	
Prestige	Ann Harding	Jan.	22,'32 71	Jan. 16,'32
Rebound	Ina Claire	Sept.	18 91	June 13
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov.	20 67	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Oct.	11 55	Oct. 24
Tip Off, The	E. Quillan-R. Armstrong	Oct.	16 75	Oct. 31

Coming Features

Title	Star	Rel. Date	Running Time	Reviewed
Carnival Boat	Bill Boyd	Feb.	12,'32	
Free Lady	C. Bennett			
Ghost City	Tom Keene			
Lady with a Past	C. Bennett-B. Lyon	Feb.	19,'32 60	
Saddle Buster, The	Tom Keene			
Veneer (Tent.)	Helen Twelvetrees			Jan. 16,'32
Westward Passage	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Erle Linden-Rochelle Hudson-Arlene Judge	Nov.	14 83	Oct. 17
Caught Plastered (Reviewed under the title "Full of Notions")	Wheeler-Woolsey-D. Lee	Sept.	5 68	June 27
Consolation Merriage	Irene Dunne-Pat O'Brien	Nov.	7 81	Sept. 5
Fanny Foley Herself	Edna May Oliver	Oct.	10 72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Manjou-Erie Von Stroheim	Oct.	3 68	Aug. 15
Gay Diplomat, The (Reviewed under the title "Woman Pursued")	G. Tobin-B. Compson-I. Lebedeff	Sept.	19 67	Aug. 1
Girl of the Rio, The	Dolores Del Rio-Lee Carillo.	Jan.	15,'32 69	Jan. 16,'32
High Stakes	Lowell Sherman-Mae Murray.	Aug.	18 69	May 9
Ladies of the Jury	Edna May Oliver	Feb.	5,'32 64	Dec. 19
Lady Refuses, The	Betty Compson-John Darrow.	Mar.	8 72	
Men of Chance	Mary Astor-Ricardo Cortez.	Jan.	8,'32 67	Dec. 19
Peach O' Reno	Woolsey-Wheeler	Dec.	25 63	Nov. 14
Public Defender, The	Richard Dix	Aug.	1 70	
Runeround, The (Reviewed under the title "Waiting at the Church")	Kerr, Provost, Brian, Hines.	Aug.	22 66	May 9
Secret Service	Dix-Shirley Grey	Nov.	14 68	Oct. 10
Smart Woman	Mary Astor-Rob't Ames	Sept.	26 68	Aug. 1
Travelling Husbends	Evelyn Brent	Aug.	15 74	May 2
Way Back Home (Reviewed under the title "Other People's Business")	Phillips "Seth Parker" Lord.	Nov.	13 81	Oct. 3
Woman Commands, A	Pola Negri	Jan.	1,'32 84	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Bird of Paradise	D. Del Rio-Joel McCrea			
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	5,'32	
Hold 'Em Jail	Edna May Oliver-Wheeler... Woolsey-Roscoe Ates			
Lame Dog Inn	Eric Linden-Arline Judge			
Lost Squadron	Richard Dix-Mary Astor	Feb.	26,'32	
March of a Nation	Dix-Dunne			
State's Attorney	John Barrymore - Helen Twelvetrees			
Symphony of Six Million	Irene Dunne-Ricardo Cortez			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb.	7,'32 63	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Devil on Deck	Reed Howes-Molly O'Day	Jan.	1,'32....62	
First Aid	G. Withers-Marjorie Beebe..	July	25.....65	
Hell Bent for 'Frisco	Delaney-Reynolds	July	10.....65	July 18
In Old Cheyenne	Rex Lease-Dorothy Gulliver..	May	25.....52	June 20
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct.	4.....62	Oct. 3
Mounted Fury	J. Bowers-Blanche Mehaffey.	Dec.	1.....65	Jan. 9,'32
Neck and Neck	Glenn Tryon-Vera Reynolds..	Nov.	4.....63	Nov. 7
South of Sante Fe	Bob Steele	Jan.	8,'32....61	
U. S. C.-Notre Dame	Football Game	Jan.	17,'32....50	Jan. 30,'32

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardour Films..	Dec. 4	76	Dec. 12
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Blue Danube	Joseph Schildkraut	W. & F. Film Service		72	Feb. 6,'32
Cain and Artem	Emil Gail	Sovinko			
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Des Cabinet Des Dr. Larl Farl		George Schneider			
Das Rheintandmaedel	Gretl Berndt	Capitol	Sept. 17	70	Sept. 28
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	86	
Die Foerster Christi...	Irene Elsinger	Trans-Ocean Film		94	July 5
Discarded Lovers	N. Moorehead	Tower Prod't'ns.	Jan. 20,'32	59	Jan. 30,'32
Dolly Gets Ahead	Dolly Haas	Ufa Films	July 17	94	Aug. 1
Emil and the Detectives	Fritz Rasp	Ufa	Dec. 18	75	Jen. 9,'32
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Explorers of the World		Raspin Prod't'ns		82	Dec. 19
Flute Concert of Sanssouel	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara..	British Int'n't'l		91	Dec. 5
Glamour	Wardour Films	Seymour Hicks		73	July 4
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Hern	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hard Hombre	Hoot Gibson	Allied Pictures			Aug. 22
Heroes All		Imperial Films..	Nov. 11	58	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of Amer..	Sept. 23	90	Oct. 17
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kertner	Tobis Forenfilm.	Sept. 18	81	Oct. 10
Killing to Live		Amkino			Dec. 19
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Law of the Tong	Phyllis Barrington	Willis Kent	Dec. 15	56	Jan. 9,'32
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Local Bad Man	Hoot Gibson	Allied Pictures			Jan 16,'32
Love Storm, The	Fay Compton	British Int'n't'l.	Oct. 16	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pic. tures Corp.			July 11
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Naples and Sorrento		Italian Star Film Prod.		78	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
Nur Am Rhein	Daisy D'Dre	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Plc.		72	Nov. 14
Puppet, The	Max Hansen			8 reels.	
Queen of Sparta, The		Italafilm		9 reels.	
Queen's Necklace		Protex		9 reels.	
Riders of Golden Gulch	Buffalo Bill, Jr.	West Coast Studios		52	Jan. 23,'32
Road to Heli		Pub. Wel. Films			July 4
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Sally in Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Service for Ladies	Leslie Howard	Paramount-British		90	Feb. 6,'32
Sherlock Holmes' Fatal Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn aHrding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Sunshine Susie	Renate Muller	Gainsborough		88	Jan. 9,'32
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights in a Barroom		Goetz		8 reels.	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. D'Sullivan-Betty Compson	Patrician Plc.			Nov. 14
Two Souls	Gustav Froelich	Capitol Films	Dec. 22	100	Feb. 6,'32
Up for the Cup	John W Entwhistle..	Gaument-British.			Oct. 10
Viking, The	C. Starrett	J. D. Williams		72	June 20
Wild Horse	Hoot Gibson	Allied Pictures			July 11
Women Men Marry	Harlan-Blaine	Headline Plc.		69	Mar. 7

SYNDICATE PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
God's Country and the Man	Tom Tyler	May	1.....67	
Law of the Rio Grande	Bob Custer	July	20.....58	Aug. 18
Son of the Plains, A	Bob Custer	May	15.....60	July 11

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bend Men	Ken Maynard	Oct.	1.....66	Aug. 15
Arizona Terror	Ken Maynard	Sept.	13.....64	Oct. 17
Branded Men	Ken Maynard	Nov.	8.....70	Dec. 19
Hotel Continental	Peggy Shonnon-Theodore Von Eltz	Feb.	6,'32.....Feb.	6,'32
Leftover Ladies	Claudia Dell-M. Rambeau	Oct.	18.....69	Oct. 3
Morals for Women	Bessie Love-Conway Tearle..	Sept.	6.....66	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton..	Sept.	6.....64	Oct. 10
Near the Trail's End	Bob Steele	Sept.	20.....55	
Nevada Buckaroo	Bob Steele	Sept.	27.....64	Dec. 12
Pocatello Kid	Ken Maynard	Dec.	6.....61	Jan. 9,'32
Range Law	Ken Maynard	Oct.	11.....63	Nov. 14
Salvation Nell	Graves-Chandler	July	1.....85	July 11
Sunset Trail	Ken Maynard	Jan.	3,'32....82	Jan. 30,'32
Texas Gun-Fighter	Ken Maynard	Feb.	7,'32	
Women Go on Forever	Clara Kimball Young	Aug.	15.....78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov.	29.....72	Dec. 12

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The				
Lena Rivers				
Luxury Girls				
Racetrack	Leo Carillo			
Riders of the West	Bob Steele			
Silent Thunder		Apr.	17,'32	
Strangers of the Evening		Apr.	3,'32	
Whistling Dan	Ken Maynard			

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct.	17.....80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec.	12.....80	Nov. 7
Arrowsmith	Ronald Colman	Dec.	26.....110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris..	Jan.	23,'32....80	Jan. 30,'32
Corsair	Chester Morris	Dec.	19.....75	Nov. 28
Greeks Had a Name for Them..	Ina Claire-M. Evans-Blondell.	Feb.	13,'32....80	Nov. 28
Palmy Days	Eddie Cantor	Oct.	3.....80	Sept. 5
Street Scene	S. Sidney-W. Collier, Jr....	Sept.	5.....80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly....	Feb.	6,'32	
Tonight or Never	Gloria Swanson	Dec.	26.....82	Nov. 14
Unholy Garden, The	Ronald Colman	Oct.	10.....75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ballyhoo	Eddie Cantor			
Cynara	Ronald Colman			
Happy Ending	Mary Pickford			
Scar on the Nation, The	Paul Muni	Mar.	26,'32	
Sky Devils	All Star	Mar.	12,'32....89	Jan. 12,'32

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas Bickford..	Sept.	15.....74	Oct. 3
Ex-Bad Boy	R. Armstrong-Joan Arthur...	July	15.....68	
Frankenstein	Colin Cline-Mae Clarke....	Nov.	21.....71	Nov. 14
Graft	Regis Toomey-Sue Carol....	Sept.	21.....54	Aug. 15
Heaven on Earth	Lew Ayres-Anita Louise....	Deo.	12.....78	Oct. 3
Homicide Squad	L.Carrillo-M.Brian-N.Beery..	Sept.	29.....69	Aug. 1
House Divided, A	W. Huston-H. Chandler....	Dec.	5.....70	Nov. 28
Lasca of the Rio Grande	Leo Carrillo	Nov.	2.....65	July 25
Last Ride	D. Revier-Frank Mayo....	Dec.	28.....63	
Law and Order	Walter Huston-Lois Wilson ..	Feb.	7,'32....73	
Michael and Mary	Edna Best-Herbert Marshall..	Jan.	31,'32....78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox....	Feb.	21,'32....61	
Mystery of Life	Clarence Darrow	Aug.	3.....73	July 11
Nice Women	Sidney Fox-Frances Dee....	Nov.	28.....67	
Racing Youth	Slim Summerville-Louise Fazenda	Feb.	14,'32....63	Dec. 12
Reckless Living	Mae Clarke-Norman Foster.. (Reviewed under title "Twenty Grand")	Dct.	20.....68	Sept. 12
Spirit of Notre Dame	Lew Ayres	Oct.	13.....79	Sept. 28
Strictly Dishonorable	Paul Lukas-Sidney Fox....	Deo.	28.....91	Nov. 7
Unexpected Father, The	Slim Summerville-Zazu Pitts..	Jan.	3,'32....62	
Up for Murder	Mae Clarke-Kent Douglass..	June	18.....70	
Waterloo Bridge	Ayres-Tobin	Sept.	1.....81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Lady	Rose Hobart			
Ambition	Pat D'Brien-Claudia Dell			
Back Street	Rose Hobart			
Brown of Culver	Lew Ayres-Rose Hobart			
Cohens & Kellys in Hollywood..	G. Sidney-C. Murray			
Destry Rides Again	Tom Mix			
Fate				
Impatient Maiden	Lew Ayres-Mae Clarke			Feb. 6,'32
Night World	Lew Ayres-Mae Clarke			
Radio Patrol				
Steady Company	Norman Foster-June Clyde			Jan. 30,'32

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept.	12.....71	June 13
Blonde Crazy	James Cagney-J. Blondell (Reviewed under title "Larceny Lane")	Nov.	14.....75	Aug. 22
Boughti	Constence Bennett-Ben Lyon.	Aug.	22.....83	July 18
Children of Dreams	Margaret Schilling	July	25.....83	July 25
Expensive Women	Dolores Costello	Dct.	24.....63	Nov. 21
High Pressure	Wm. Powell-Evelyn Brent...	Jan.	30,'32	Jan. 9,'32
Mad Genius, The	John Barrymore-M. Marsh...	Nov.	7.....81	Oct. 31
Manhattan Parade	W. Lightner-Butterworth ...	Jan.	18,'32....77	Jan. 2,'32
Man Who Played God	George Arliss	Feb.	20,'32	
Night Nurse	Barbara Stanwyck	Aug.	8.....73	July 25
Public Enemy, The	Harlow-Cagney	May	15.....96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Dct.	10.....70	Aug. 1
Side Show	Lightner-Butterworth	Sept.	19.....86	July 4
Smart Money	Edw. G. Robinson	July	11.....81	May 16
Star Witness, The	Walter Huston	Aug.	22.....68	July 25
Taxi!	Jas. Cagney-Loretta Young...	Jan.	23,'32....68	Jan. 18,'32
Under Eighteen	Marian Marsh-Warren William	Jan.	2,'32....81	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Mar.	19,'32	
Crowd Roars	Cagney-Blondell			
East Side	Smith & Dale			
Expert, The	Charles "Chic" Sale	Mar.	5,'32	
Ferguson Case	Joan Blondell			
Mouthpiece, The	Sidney Fox-Warren William			
Play Girl	Loretta Young-Norman Foster-Lightner-Butterworth	Mar.	12,'32	
So Big	Barbara Stanwyck			Jan. 30,'32
Tinsel Girl, The	Lee Tracy-Ann Dvorak			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
C 230	Jan. 7,'32		
EDDIE BUZZELL SPECIALTIES			
Blond Pressure	Oct. 18	1 reel	
Call of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Love, Honor and He Pays	Jan. 14,'32	1 reel	
Red Man Tell No Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Love Krazy			
Piano Mover	Jan. 4,'32		
Restless Sax, The			
Soda Poppa	May 29	1 reel	
Svengarlic	Aug. 3	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury in Africa	Dec. 16	1 reel	
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury in Turkey	Sept. 7	9	Dec. 5
Laughing with Medbury in Voodoo Land	Jan. 28,'32		
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9		
Beach Party, The	Nov. 4	1 reel	
Blue Rhythm	Aug. 18	1 reel	
Delivery Boy	June 15	10	Oct. 24
Duck Hunt	Jan. 28,'32		
Fishin' Around	Sept. 14	1 reel	
Grocery Boy, The			
Mickey Cuts Up			
Mickey's Orphans	Dec. 9	7	Dec. 19
Mickey Steps Out	July 16	7	Oct. 3
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16		
Curses! Curses! Curses!	Aug. 20	1 reel	
Jazzbo Singer	Nov. 9	9	Jan. 23,'32
Monkeydoodles	Oct. 12	1 reel	
Sez You	Jan. 30,'32		
RAMBLING REPORTER			
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Gather, The	Oct. 15	1 reel	
Chinatown Mystery	Jan. 4,'32	1 reel	
Little Pest, The	Aug. 15	8	
Scrappy Minds the Baby	Nov. 16	1 reel	
Showing Off	Nov. 16	1 reel	
Sunday Clothes	Sept. 15	1 reel	
SILLY SYMPHONIES			
Bird Store			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 5
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	
Spider and the Fly	Oct. 16	1 reel	Dec. 19
Ugly Duckling, The	Dec. 16	1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, The (Clyde)	Sept. 16	19	Aug. 20
Half Holiday	Dec. 13	22	Dec. 5
Shopping With Wife	Feb. 7,'32	20	Jan. 9,'32
Taxi Troubles (Clyde)	Oct. 18	19	Oct. 24
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
He-Man Hockey	Dec. 20	10	Jan. 9,'32
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
Speedway	Jan. 24,'32	9	Jan. 23,'32
Thrills and Spills	Feb. 21,'32		
BURNS, WM. J. DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2	11	
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	Dec. 5
Mead Trial, The	June 21	10	
Starbrite Diamond, The	June 7	11	Oct. 3
Trap, The	May 24	11	Aug. 29
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Bridge Wives	Feb. 21,'32		
Honeymon Trio	Aug. 30	9	Sept. 26
Idle Roomers	Nov. 29	9	Oct. 24
Mother's Holiday	Mar. 20,'32		
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	Jan. 9,'32
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 8	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
GAYETY COMEDIES			
Foolish Forties (Ford Sterling-June McCloy)	June 28	21	June 8
HODGE-PODGE			
All Around the Town	Feb. 21,'32		
Highlights of Travel	Sept. 12	10	
Vagabond Melodies	Aug. 16	10	
Veldt, The	Dec. 20	10	Dec. 19
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Hollywood Luck (Brooks-Flynn-Dean)	Mar. 13,'32		
Moonlight and Cactus	Jan. 10,'32	21	Dec. 26
Queenie of Hollywood (Flynn-Brooks)	Nov. 8	21	
Tamale Vendor, The (Patricola-DeMontez)	Sept. 6	20	Aug. 20
MACK SENNET BREVITIES			
Who's Who In the Zoo	Oct. 11	10	
World Filer, The	Sept. 13	9	Sept. 26

Title	Rel. Date	Minutes Running Time	Reviewed
MACK SENNETT COMEDIES			
Albaey Branch, The (P. Kelton-T. Dugan)	Aug. 2	8	July 4
All American Kickback (Clyde-Gribbon-Beebe)	Nov. 29	20	Dec. 12
Fainting Lover (Clyde-Boteler-Dent)	Aug. 18	18	
Flirty Sleepwalker (Stone-Granger)	Mar. 27,'32		
Girl in the Tonneau	Jan. 31,'32	20	
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'Er, Sheriff (Beebe-Murray)	June 7	21	
Lady! Please!	Feb. 28,'32	20	
Poker Widows	Sept. 13	19	
Pottsville Palooka, The (Gribbon-Granger)	Dec. 27	21	Jan. 16,'32
Too Many Husbands (Clyde-Boteler)	Aug. 30	21	
MACK SENNETT FEATURETTES			
Billboard Girl (Bing Crosby)	Mar. 20,'32		
Dream House	Jan. 17,'32	17	Jan. 9,'32
I Surrender Dear (Bing Crosby)	Sept. 13	22	
One More Chance (Bing Crosby)	Nov. 15	21	
MERMAID COMEDIES			
It's a Cinch (Collins-Crane)	Mar. 27,'32		
Keep Laughing	Jan. 24,'32	20	
Once a Hero	Nov. 22	19	Nov. 28
Up Pops the Duke (Chandler-Bolton)	Sept. 20	20	
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Harem Secrets	Oct. 4	10	Dec. 5
Lost Race, The	Mar. 13,'32		
Outposts of the Foreign Legion	Oct. 18	10	Nov. 21
Peasant's Paradise	Nov. 15	10	Dec. 12
Road to Romance	Jan. 17,'32	10	Jan. 2,'32
TERRY-TOONS			
Aladdin's Lamp	Dec. 27	6	Dec. 12
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Oct. 31
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Fried Chicken		7	Oct. 3
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	6	Oct. 24
Lorelei, The		6	Dec. 12
Noah's Outing	Jan. 24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb. 21,'32	6	Jan. 30,'32
Play Ball	Mar. 6,'32		
Spider Talks, The	Feb. 7,'32		
Summer Time	Dec. 13	6	
Villain's Curse, The	Jan. 10,'32	6	
TORCHY			
Torchy (Ray Cooke-Dorothy Dix)	Oct. 4	22	Oct. 9
Torchy Passes the Buck	Dec. 8	22	Nov. 14
Torchy Turns the Trick	Feb. 7,'32		
VANITY COMEDIES			
College Racket (Glenn Tryon)	June 14	20	June 6
For the Love of Fanny	Dec. 27	27	Jan. 9,'32
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17
That Rascal	Feb. 21,'32		

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
8 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wilde Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 6		
19 Happy Days In Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	Feb. 6,'32
22 Stamboul to Bagdad	Jan. 3,'32	8	
23 With the Foreign Legion	Jan. 10,'32	10	Feb. 6,'32
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	Feb. 6,'32
26 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Dec. 5
Let's Do Things	June 6	27	
Love Pains			
Mama Loves Papa	Oct. 24	17	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	Dec. 12
Nickel Nursery			
Panis Is On, The	Aug. 14	20	Aug. 15
Skie The Maloo	Sept. 26	21	
Tobasco Kid, The	Jan. 30,'32	21	
What a Bozo	Nov. 7	21	
DOGVILLE			
Love Tails of Morocco	Sept. 5	18	Aug. 15
Trader Hound	Nov. 28	15	Jan. 9,'32
Two Barks Bros	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Picatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 5
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Cradles of Creed	Feb. 6,'32		
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32	10	
Land of the Maharajahs, The	Aug. 22	10	
Madeira, a Garden In the Sea	Sept. 26	8	Oct. 3
Melody Isle, The		9	Jan. 9,'32
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
FLIP THE FROG			
Africa Squeaks			Jan. 9,'32
Jailbirds	Sept. 26	9	Nov. 21
Movie Mad	Aug. 29	9	
Ragtime Romeo	July 25	8	Sept. 12
Stormy Seas	Aug. 22	9	
Village Specialist, The	Sept. 12	8	Dec. 12
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	Jan. 9,'32
Nanny	Nov. 14	8	Dec. 19
Roamin' In the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21	
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	Nov. 28
Helpmates	Jan. 23,'32	20	Dec. 12
Music Box			
One God Tern	Oct. 31	21	Nov. 21
NOVELTIES			
Desert Regatta			Jan. 9,'32
Duck Hunter's Paradise			Feb. 6,'32
Jack Cooper's Christmas Party		9	Jan. 2,'32
OUR GANG			
Big Ears	Aug. 29	21	
Dogs Is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Free Eats			
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Seal Skins	Feb. 6,'32	21	
War Mamas	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 18,'32	10	
Olympio Events	Mar. 5,'32	10	
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 18	1 reel	
Climate Chasers	July 11	1 reel	
ONE REEL ACTS			
Babbling Book, The	Mar. 11,'32		
Coffee and Aspirin	Apr. 8,'32		
Backyard Follies (Haig Trio)	Dec. 12		
Beach Nut, The (Herb Williams)	Oct. 3		
Cheaper to Rent (Willie West & McGinty)	Sept. 19		
Close Farmony (Boswell Sisters)	Jan. 9,'32		
Coffee and Aspirin (Solly Ward)	Apr. 8,'32		
Fair Ways & Square Ways (Eddie Miller)	May 2		
Finn and Caddle (Borrah Minnevitch)	Oct. 17		
Hudson and Its Moods (Leslie Stowe-Speed Young)	Apr. 11	May 12	
Jazz Reporters (Charlie Davis & Gang)	Nov. 21		
Knowmore College (Rudy Vallee)	Apr. 15,'32		
Lesson In Love, A (Helen Kane)	Sept. 26	11	Sept. 19
Lester Allen In Paris (Lester Allen)	Aug. 8		
More Gas (Solly Ward)	Oct. 24		
M'Lady (Irene Bordoni)	Mar. 28		
Musical Justice (Rudy Vallee)	Dec. 26	10	Dec. 28
My Wife's Jewelry (Tom Howard)	Aug. 22	11	Sept. 12
Naughty-Cal (Lillian Roth)	Feb. 19,'32		
No Mere Hookey (Haig Trio)	Aug. 29		
Oh My Operation (Burns and Allen)	Jan. 18,'32		
Old Man Blues (Ethel Merman)	Mar. 18,'32		
Old Man Rhythm (George Dewey Washington)	Feb. 5,'32	11	Feb. 6,'32
Old Songs for New (Technicolor)	Mar. 4,'32		
Once Over, Light (Burns and Allen)	May 23		May 16
One Hundred Percent Service (Burns and Allen)	Aug. 1	10	Sept. 5
Out of Tune (Herb Williams)	Feb. 12,'32		
Pair of French Heels, A (Mitchell & Durant)	Nov. 14		
Pest, The (Tom Howard)	Mar. 14		
Puff Your Blues Away (Lillian Roth)	Oct. 31	10	Nov. 28
Quit Your Kickin' (Red Donahue)	Jan. 23,'32		
Switzerland (Lester Allen)	Apr. 1,'32		
Roaming (Ethel Merman)	Nov. 28		
Taxi Tangle (Jack Benny)	Dec. 19		
Ten Dollars or Ten Days (Eddie Younger and His Mountaineers)	Apr. 29,'32		
Tune Detective, The (Dr. Siomund Spaeth)	Apr. 25		June 13
Two A. M. (Tom Howard)	May 2		
Via Exxress (Tom Howard)	July 4	10	Oct. 10

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
PARAMOUNT PICTORIAL			
No. 9—Harmonies of the Harp; Fads and Fancies in sports—Lowell Thomas.	May 16	1 reel	
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air	June 6	1 reel	
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June 27	1 reel	
No. 12—Michael Fokine — Africa, U. S. A. — Jesse Crawford	July 16	1 reel	
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug. 22	1 reel	
No. 2—Painting with Light—The Oragons of Today — Songs of the Organ	Sept. 26	1 reel	
No. 2—Lowell Thomas — Something New in Olshes —Behind the Microphone.	Oct. 24	1 reel	
No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Nov. 28	1 reel	
No. 5—A Drink for Six Million—Educated Toes—The Pony College	Dec. 26	1 reel	
No. 6—Vincent Lopez—Jewels—Lowell Thomas.	Jan. 30,'32	1 reel	
No. 7—	Feb. 26,'32	1 reel	
No. 8—	Mar. 25.'32	1 reel	
No. 9—	Apr. 29,'32	1 reel	
SCREEN SONGS			
Alexander's Rag Time Band.	May 9	1 reel	
And the Green Grass Grew All Around	May 30	1 reel	
Bety Co-Ed	Aug. 1	1 reel	
By the Light of the Silvery Moon	Nov. 14	7	Dec. 19
Gallagher & Shean	Aug. 29	1 reel	
Just One More Chance	Apr. 1,'32		
Kitty from Kansas City			
Rudy Vallee	Oct. 31	1 reel	
Little Annie Rooney	Oct. 10	1 reel	
My Baby Just Cares for Me.	Dec. 5	1 reel	
My Wife's Gone to the Country	June 13	6	Sept. 28
Oh, How I Hate to Get Up in the Morning	Apr. 22,'32	1 reel	
Russian Lullaby	Dec. 26	1 reel	
Show Me the Way to Go Home	Jan. 30,'32	1 reel	
Sweet Jenny Lee	Jan. 9,'32	1 reel	
That Old Gang of Mine	July 11	1 reel	
You're Driving Me Crazy.	Sept. 19	1 reel	
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb. 19,'32	1 reel	
Wait Till the Sun Shines, Nellie	Mar. 4,'32	1 reel	
SCREEN SOUVENIRS			
No. 1—Old Time Novelty	Aug. 15	10	Sept. 26
No. 2—Old Time Novelty	Sept. 12	1 reel	
No. 3—Old Time Novelty	Oct. 10	1 reel	
No. 4—Old Time Novelty	Nov. 7	1 reel	
No. 5—Old Time Novelty	Dec. 5	10	Jan. 23,'32
No. 6—Old Time Novelty	Jan. 2,'32	1 reel	
No. 7—Old Time Novelty	Jan. 30,'32	1 reel	
No. 8—Old Time Novelty	Feb. 26,'32	1 reel	
No. 9—Old Time Novelty	Mar. 25,'32		
No. 10—Old Time Novelty	Apr. 22,'32		
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags	Jan. 2,'32	7	Dec. 26
Bimbo's Express	Aug. 22		Sept. 12
Bimbo's Initiation	July 25	1 reel	
Boop-Oop-A-Doop	Jan. 23,'32	1 reel	
Bum Bandit, The	Apr. 4	1 reel	
Crazy Town	Mar. 25,'32		
Dancing Fool	Apr. 8,'32		
Herring Murder Case, The.	June 27	1 reel	
In the Shade of the Old Apple Sauce	Oct. 17	1 reel	
Jack and the Beanstalk		1 reel	
Male Man, The	Apr. 25	6	May 23
Mask-a-Raid	Nov. 7	1 reel	
Minnie the Moocher Cab Calloway	Feb. 26,'32	1 reel	
Minding the Baby	Sept. 26	1 reel	
Robot, The	Feb. 5,'32	1 reel	
Silly Scandals	May 23	1 reel	May 9
Swim or Sink	Mar. 11,'32		
Twenty Legs Under the Sea.	June 8	8	Oct. 3
What Fur	Apr. 29,'32	1 reel	
TWO REEL COMEDIES			
All Sealed Up Al St. John	Mar. 16,'32		
Arabian Shrieks, The Smith & Dale	Mar. 4,'32		
Auto Intoxication Ford Sterling	Oct. 17		
Big Splash, The Weismuller-Kruger	Jan. 17,'32		
Bullmania Billy House & Co.	Aug. 15		
Ounker, The Billy House	Apr. 1,'32		
Elmer Takes the Air Kruger-Assen Jordanoff	July 16		Sept. 12
Fur, Fur, Away Smith & Dale	Oct. 3		Sept. 5
It Ought to Be a Crime Ford Sterling	Sept. 12		
Lease Breakers, The Oane & Arthur	Sept. 5		
Mlle. Iren. The Great Al St. John	Nov. 7		
Mysterious Mystery, The Johnny Burke	Feb. 12,'32		
Nothing to Declare Lulu McConnell	Aug. 8		
Out of Bounds Billy House	Nov. 14		
Pretty Puppies Ford Sterling	Jan. 2,'32		
Put Up Job, A Oane & Arthur	Jan. 23,'32		
Retire Inn Billy House	Sept. 19		
Rookie, The Tom Howard	Apr. 29,'32		
Shove Off Oane & Arthur	Oct. 31		
Socially Correct Lulu McConnell	Oct. 10		
Summer Daze Oane-Arthur (Reviewed under the title "In the Good Old Summer Time.")	Apr 15,'32		
13th Alarm, The Chester Conklin	July 4		
Thou Shalt Not Billy House	May 23		May 2
Twenty Horses Ford Sterling			
Unemployed Ghost, The Tom Howard	Dec. 19		
What Price Pants Smith & Dale	Aug. 22		
Where East Meets Vest Smith & Dale	Nov. 26		

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game	Aug. 3	9	
Cowboy Cabaret	Oct. 26	7	Dec. 26
Family Shoe, The	Sept. 14	7	Oct. 10
Fairyland Follies	Sept. 28	8	Oct. 31
Fly Hi	Aug. 31	9	Oct. 10
Fun on the Ice	July 19	8	Aug. 8
Horse Cops	Oct. 12	10	Jan. 23,'32
In Dutch	Nov. 9	1 reel	
Last Dance, The	Nov. 23		
Love in a Pond	Aug. 17	8	Sept. 19
Toy Time	Jan. 27,'32	19	Jan. 30,'32
BENNY RUBIN COMEDIES			
Oumb Oicks	Mar. 21,'32	2 reels	
Full Coverage	Nov. 9	18	Nov. 14
Guests Wanted	Jan. 18,'32	18	Dec. 12
Julius Sizzer	Sept. 7	20	Sept. 5
Promoter, The	May 30,'32	2 reels	
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept. 14	11	Sept. 28
Woodrow Wilson's Great Decision	Aug. 17	11	
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov. 16	2 reels	
Extra, Extra	Apr. 4,'32	2 reels	
Hot Spot, The	Sept. 14	18	Oct. 10
News Hound, The	Jan. 25,'32	2 reels	
Pete Burke, Reporter	June 6,'32		
That's News to Me	July 6	20	May 30
GAY GIRL COMEDIES			
Oucks and Orakes	Dec. 14		
Easy to Get	Dec. 7	18	Dec. 19
Gay Girl, The	June 27,'32		
Gigolettes	Apr. 18,'32	2 reels	
June First	July 27	20	July 4
Niagara Falls	June 27,'32	2 reels	
Only Men Wanted	Feb. 8,'32	20	
Riders of Riley	Oct. 26		
Take 'Em and Shake 'Em.	Sept. 28	20	
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings	July 12	11	July 16
Blue Grass Kings	June 20	1 reel	July 4
Canine Champions	Nov. 18	10	Dec. 12
College Grapplers	Jan. 27,'32		
Diamond Experts	May 17	10	May 23
Oucks and Orakes	Dec. 14		
Floating Fun	Sept. 7	10	
Manhattan Mariners	Aug. 24	9	Oct. 24
Olympic Talent	Aug. 9	6	Sept. 12
Outboard Stunting	May 3	1 reel	May 31
Pack and Saddle	Oct. 19	11	
Pigskin Progress	Sept. 21	9	Oct. 10
Poise	July 27	9	Aug. 6
Riders of Riley	Nov. 2	1 reel	
Tennis Topnotchers	Apr. 4	1 reel	June 6
Timing	Oct. 5	10	
Uncrowned Champions	Nov. 30		
Younger Years	June 29	10	July 4
Water Bugs	June 6	10	May 23
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept. 26	1 reel	
Flying Feet	Sept. 26	1 reel	
Hidden Ball, The	Sept. 26	1 reel	
Last Yard, The	Sept. 26	1 reel	
Touchdown	Sept. 28	1 reel	
Two Minutes to Go	Sept. 26	1 reel	
MANHATTAN COMEDIES			
Crashing Reno	Aug. 24	2 reels	Aug. 8
Oh, Marry Me	Nov. 2	18	Nov. 21
She Snoops to Conquer	June 22	20	June 20
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct. 26	18	Oct. 17
Oh. Oh. Cleopatra	Aug. 17	22	Aug. 6
Rule 'Em and Weep	Mar. 7,'32		
Stout Hearts and Willing Hands	June 15	20	May 30
Wide Open Spaces	Dec. 28	2 reels	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb. 22,'32	2 reels	
Camping Out	Dec. 14	2 reels	
Giggle Water	July 4,'32		
Lemon Meringue	Aug. 3	20	June 6
Mother-In-Law's Day	Apr. 25,'32	2 reels	
Thanks Again	Oct. 5	20	Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RAINBOW COMEDIES Against the Rules	June 8	19	May 23
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb. 29,'32	2 reels	
Doomed to Win	Dec. 21	2 reels	
High Hats and Low Brows.	May 2,'32		
Slow Poison	Oct. 19	21	Oct. 24
Stealing Home	July 11,'32		
Where Canaries Sing Bass.	Aug. 10	18	Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept. 21	20	Sept. 26
Blondes by Proxy	Apr. 11,'32	2 reels	
Perfect 38	June 13,'32	2 reels	
Selling Shorts	Nov. 30	17	Nov. 7
Stop That Run	Feb. 1,'32	2 reels	
That's My Line	July 13	2 reels	
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug. 24	10	
Children of the Sun	Dec. 21	1 reel	
Fallen Empire	July 27	10	
Land of Ghandi		10	Feb. 6,'32
Song of the Voodoo	Oct. 19	9	Oct. 31
Through the Ages	Nov. 16	9	Dec. 19
Utmost Isle, The	Sept. 21	11	Oct. 3

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug. 15	20	
Cowslips	Sept. 19	18	Jan. 2,'32
Ex-Rooster	Jan. 30,'32	8	Jan. 30,'32
Hurray Call, A			
Many a Slip	Dec. 19	19	
Slip at the Switch, A			
HEADLINER SERIES			
House Oick, The	Oct. 17	18	
Jimmy Savo			
False Roomers	Oct. 10	20	
Clark & McCullough			
Scratch as Catch Can	Oct. 24	19	
Clark & McCullough			
Mellon Orama, A	Nov. 6	20	Dec. 19
Clark & McCullough			
Trouble from Abroad	Aug. 22	20	June 20
F. Sterling-L. Littlefield			
LIBERTY SHORT STORIES SERIES			
Oouble Oecoy	Dec. 16	11	
Endurance Plight	Feb. 13,'32		
Ether Talks	Dec. 12	11	
Leading Citizen, The			
Stung	Nov. 15	10	Dec. 5
LOUISE FAZENOA SERIES			
Blondes Prefer Bonds	May 15	21	
MICKEY McGUIRE SERIES			
Mickey's Helping Hand	Dec. 19	18	
Mickey's Holiday	Mar. 15,'32		
Mickey's Sidelines	Dec. 26	19	
Mickey's Thrill Hunters	Sept. 19	16	
Mickey's Travels	Feb. 20,'32		
Mickey's Wildcats	Sept. 12	18	
NEO SPARKS SERIES			
Big Oame Hunting	Jan. 16,'32	20	Dec. 19
Strife of the Party, The	Oct. 17	16½	Jan. 30,'32
Way of All Fish, The	Aug. 29	19	June 13
When Summons Comes	Feb. 20,'32		
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept. 26	21	
Mystery of Compartment C, The	Oct. 31	21	
Swift Justice	Jan. 16,'32	21	
Self Condemned	Feb. 27,'32		
ROSCO ATES SERIES			
Clean Up on the Curb, The.	Sept. 12	20	June 13
Gland Parade, The	Sept. 28	20	Aug. 1
Lone Starved Ranger, The.	Aug. 8	20	July 25
Never the Twins Shall Meet	Feb. 13,'32		
Use Your Noodle	Oct. 31	20	
TOM AND JERRY SERIES			
Jungle Jam	Nov. 14	6	
Polar Pals	Dec. 19	7	
Rocketeers	Jan. 30,'32		
Swiss Trick, A	Dec. 19		
Trouble	Oct. 10	7	
Wot a Night	Aug. 1	8½	

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
BRITISH INTERNAT'L			
Mystery of Marriage, The		20	
CAPITAL			
Land of the Shallmar		17	Nov. 21
CINES-PATTALUGA			
A Ooll's Fantasy			Dec. 19
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
IDEAL			
Jerusalem—The Holy City		10	Sept. 26
Journey Through Germany, A		10	Jan. 9,'32
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy		10	Sept. 26
Hymie Jacobson			
LOUIS SIMON			
Palmy Oaze		26	Oct. 24
B. M. POWELL			
Harem Scarem Travelogue		9	Sept. 12
MARY WARNER			
Glimpses of Germany		8	
Mosel, The — Germany's River of Enchantment		8	
Springtime on the Rhine		7	
Trier, The Oldest City in Germany		6	
PICTURE CLASSICS			
Kiddie Genius		9	Nov. 26
Out Where the West Begins		6	Nov. 21
Sightseeing in New York		17	Dec. 19
STEELE, JOSEPH HENRY			
Gaunt			Jan. 9,'32
TOBIS FORENFILM			
Germany in 15 Minutes			Oct. 10
Melodie der Welt		30	Oct. 24
Songs of the Steppes		18	Oct. 10
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
WELSHAY			
Old Songs for New Bob Welsh		9	Sept. 5
WILLIAM, J. O.			
Nomadic, The		17	Dec. 12

SYNDICATE PICTURES CORP.

Title	Rel. Date	Minutes Running Time	Reviewed
ALICE SERIES			
Alice Rattled by Rats	May 1	6	
Alice's Mysterious Mystery.	May 15	6	

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept. 26	9	Sept. 5
2—Wedge Play	Oct. 3	9	
3—Kicking Game	Oct. 10	11	
4—Deception	Oct. 17	10	Oct. 24
5—Forward Pass	Oct. 24	9	Oct. 10
6—Penalties	Oct. 31	11	Oct. 31
TIFFANY CHIMP SERIES			
7—Africa Squawks	July 15	18	
8—Apeing Hollywood	Aug. 18	21	
9—Cinnamon	Oct. 4	11	
10—Skimpy	Nov. 8	18	Nov. 21
11—My Children	Dec. 28	18	
12—Broadcasting	Jan. 31,'32	18	Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 3—Ivan Lebedeff	Aug. 2	11	
No. 4—Arthur Lake	Aug. 16	11	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
No. 5—Olson & Johnson	Aug. 30	10	Nov. 14
No. 6—John Boles & Helen Chandler	Oct. 11	9	
No. 7—Roscoe Ates	Oct. 25	11	Dec. 5
No. 8—Monte Blue	Nov. 8	11	Nov. 21
No. 9—Pat O'Brien	Nov. 22	11	
No. 10—Andy Clyde	Dec. 6	11	Dec. 12
No. 11—Marjorie White	Dec. 20	10	Jan. 2,'32
No. 12—Franklyn Pangborn	Jan. 3,'32	9	Jan. 23,'32
No. 13—John Wayne	Jan. 17,'32	11	Jan. 30,'32

UNIVERSAL

All Wet	Feb. 29,'32	1 reel	
Clown, The	Dec. 21	6	Jan. 16,'32
Fisherman, The	Dec. 7	7	Jan. 9,'32
Grandma's Pet	Jan. 18,'32	6	Jan. 23,'32
Great Guns	Feb. 29,'32	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hot Feet	Sept. 14	6	Oct. 10
Hunter, The	Oct. 12	6	Jan. 30,'32
In Wonderland	Jan. 4,'32	6	Dec. 5
Mechanical Cow	Oct. 26		
Mechanical Man	Feb. 15,'32	1 reel	
North Woods	June 29	1 reel	July 11
Oh, Teacher	Feb. 1,'32	1 reel	
Stone Age, The	Nov. 23	1 reel	
Wins Out	Mar. 14,'32		
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	23	Oct. 31
No. 3—Sealed Lips	Nov. 11	17	Nov. 21
No. 4—House of Mystery	Dec. 16	16	Jan. 2,'32
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
No. 6—Circus Showup	Feb. 17,'32	18	Feb. 6,'32
SIDNEY-MURRAY COMEDIES			
Models and Wives	Nov. 25	20	
Stay Out, The	May 5	2 reels	
SPORTS REELS			
Backfield Plays Notre Dame Football	Sept. 28	1 reel	
Basket Ball Reel No. 1 Doc Meanwell	Dec. 21	1 reel	
Basket Ball Reel No. 2 Doc Meanwell	Dec. 28	1 reel	
Basket Ball Reel No. 3 Doc Meanwell	Jan. 4,'32	1 reel	
Carry On Notre Dame Football	Oct. 3	1 reel	
Developing a Football Team Pop Warner Football	Nov. 2	10	
Famous Plays Notre Dame Football	Sept. 21	1 reel	
Fancy Curves Babe Ruth No. 4	Mar. 7,'32	1 reel	
Football Forty Years Ago Pop Warner Football	Nov. 9	9	Oct. 24
Just Pals Babe Ruth No. 2	Feb. 22,'32	1 reel	
Offensive System Notre Dame Football	Sept. 14	1 reel	
Over the Fence Babe Ruth No. 5	Mar. 14,'32	1 reel	
Perfect Control Babe Ruth No. 3	Feb. 29,'32	1 reel	
Shifts Notre Dame Football	Sept. 7	1 reel	
Slide, Babe, Slide Babe Ruth No. 1	Feb. 15,'32	1 reel	
Soccer Pop Warner Football	Nov. 16	1 reel	
Trick Plays Pop Warner Football	Oct. 26	1 reel	
STRANGE AS IT SEEMS SERIES			
No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
No. 15—Novelty	Nov. 16	1 reel	
No. 16—Novelty	Dec. 28	1 reel	
No. 17—Novelty	Feb. 22,'32	1 reel	
No. 18—Novelty	Mar. 21,'32	Mar. 7,'32	
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day Lloyd Hamilton	Sept. 30	2 reels	
Bless the Ladies Slim Summerville	Dec. 9	2 reels	
Eyes Have It, The Slim Summerville	Mar. 9,'32	2 reels	
Fast and Furious Daphne Pollard	Oct. 11	19	Oct. 3
First to Fight Summerville	Sept. 2	4 reels	Aug. 8
Hollywood Halfbacks	Dec. 23	2 reels	
Hotter Than Hell! Summerville	Nov. 11	22	Dec. 5
Models and Wives Sidney-Murray	Nov. 25	2 reels	
Monkeyshines Daphne Pollard	Mar. 23,'32	2 reels	
One Hundred Dollars Chas. Lawrence	Sept. 16	2 reels	Aug. 29
Out Stepping Don Brodie	Oct. 28	16	Nov. 7
Peekin' In Pekin Summerville	Dec. 30	2 reels	
Robinson Crusoe & Son Lloyd Hamilton	Feb. 24,'32	2 reels	
Running Hollywood	Jan. 27,'32	19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb. 10,'32	2 reels	
Sold at Auction Daphna Pollard	Jan. 13,'32	18	Jan. 9,'32

VITAPHONE SHORTS

Title	Rel. Data	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 1—Into the Unknown		2 reels	June 6
No. 2—An African Boma		2 reels	July 25
No. 3—The Lion Hunt		2 reels	July 25
No. 4—Spears of Death		2 reels	
No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	
BELIEVE IT DR NOT—ROBERT L. RIPLEY			
No. 9		1 reel	July 18
No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14
NEW SERIES			
No. 1		8	Dec. 5
No. 2		8	Dec. 19
No. 3		8	
No. 4		8	
No. 5		8	
No. 6		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up Walter O'Keefe		2 reels	
No. 3—Of All Peoplo Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives Dr. Rockwell		18	Dec. 12
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson		18	Jan. 30,'32
No. 6—Shake a Leg Thelma White and Fanny Watson			
No. 7—The Perfect Suitor Benny Rubin		2 reels	
BDOTH TARKINGTDN SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—Dne Good Deed Billy Hayes-Dave Gorcey		9	
No. 4—Detectives Billy Hayes-Dave Gorcey		9	
No. 6—His Honor, Penrod Billy Hayes-Dave Gorcey			
No. 7—Hot Oog		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music Ruth Etting		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Jack Haley		19	
No. 6—Subway Symphony Jack Haley		2 reels	
HOW I PLAY GOLF—BOBBY JONES			
No. 4—The Mashie Niblick		1 reel	
No. 5—The Medium Irons		1 reel	
No. 6—The Big Irons		1 reel	July 18
No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Brassie		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LDDNEY TUNES SERIES SONG CARTDDNS NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Doughboy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		1 reel	
No. 6—Batting Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	
MELDDY MASTER SERIES			
No. 1—The "Big House" Party Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin' Rudy Weldoeft & Orch.		9	Dec. 19
No. 4—Horace Heidt and His Famous Californians		8	
MERRY MELDDIES SDNG CARTDDNS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—Dne More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		1 reel	
THE NAGGERS SERIES			
MR AND MRS. JACK NORWDRTH			
The Naggers at tha Dpera		10	
The Naggers at tha Races		1 reel	Aug. 15
The Naggers' Housewarming		8	Sept. 8
The Nagoers In the Subway		11	Aug. 8
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
Spreading Sunshine		1 reel	
NDVELTIES			
Bigger They Are, The Primo Carnero		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE REEL COMEDIES			
Baby Face Victor More			
Gold-Digging Gentlemen Al Klein-Joan Abbott			Aug. 22
I'll Fix It Kent-Lake			May 28
Lodge Night Phillips-Cox			May 16
Military Post, The Roberto Guzman			
Milky Way, The Neely Edwards			July 18
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Purely An Accident Brown-Kearns			May 18
Riding Master, The Poodles Hannaford		9	Dec. 26
Second Childhood		7	Dec. 26
Strong Arm, The Harrington-D'Neil			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28
DRGAN SDNG-NATAS			
For You Organ-Vocal		1 reel	
Just a Gigolo Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER CDMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER PDT SERIES			
No. 1—The Eyes Have It		10	Dec. 12
Edgar Bergen			
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe			
No. 7—The Movie Album			
No. 8—The Wise Quacker Novelty with cast of ducks		9	
No. 9—Remember When		1 reel	
No. 10—Cigars-Cigarettes Majorie Beebe		1 reel	
SPORTSLANT SERIES—TEO HUSING			
No. 1		1 reel	Dct. 24
No. 2		9	Sept. 26
No. 3		1 reel	
No. 4		9	
No. 5		9	
No. 6		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery Donald Meek-John Hamilton		21	Dct. 31
No. 2—The Wall Street Mystery Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jane Winton		17	Dec. 19
No. 4—Symphony Murder Mystery, The Donald Meek-J. Hamilton		18	
No. 5—Studio Murder Mystery, The Donald Meek John Hamilton		19	Feb. 6,'32
No. 6—Skull Murder Mystery, The		2 reels	
TWO REEL CDMEDIES			
Gigolo Racket, The Helen Morgan		20	Aug. 1
Meal Ticket, The Jack Pearl			June 13
23 Skidoo Lew Fields			May 2
Freshman Love Ruth Etting			
Did Lace Ruth Etting			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			June
For Two Cents De Wolf Hoper			June 6
Good Mourning Eddie Foy-Dressler-White			Sept. 5
Politics		18	Jan. 30,'32
Silent Patrner, The Billy Gaxton			Aug. 15
Success Jack Haley		17	Sept. 5
WAYNE AND WHITE COMEDIES			
Good Pie Forever Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero Billy Wayne		7	Dec. 5
Inventor, The Billy Wayne-Thelma White		1 reel	May 18
WDRLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean By-ways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Dberommergan		1 reel	

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISDDES DF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Galloping Ghost, The Harold Red Grange	Sept. 15		
Lightning Warrier, The Rin Tin Tin	Dec. 1		
Shadow of the Eagle	Mar. 1,'32		
Vanishing Legion, The Harry Carey-Edwina Booth	June 10		July 25

UNIVERSAL

(EACH SERIAL 12 EPISODES DF TWD REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Air Mail Mystery	Mar. 28,'32		
Battling With Buffalo Bill Tom Tyler-Rex Bell	Nov 28		Dct. 3
Danger Island Ken Harlan-Lucille Brown	Aug. 24		Aug. 1
Detective Lloyd Jack Lloyd	Jan. 4,'32		Jan. 16,'32

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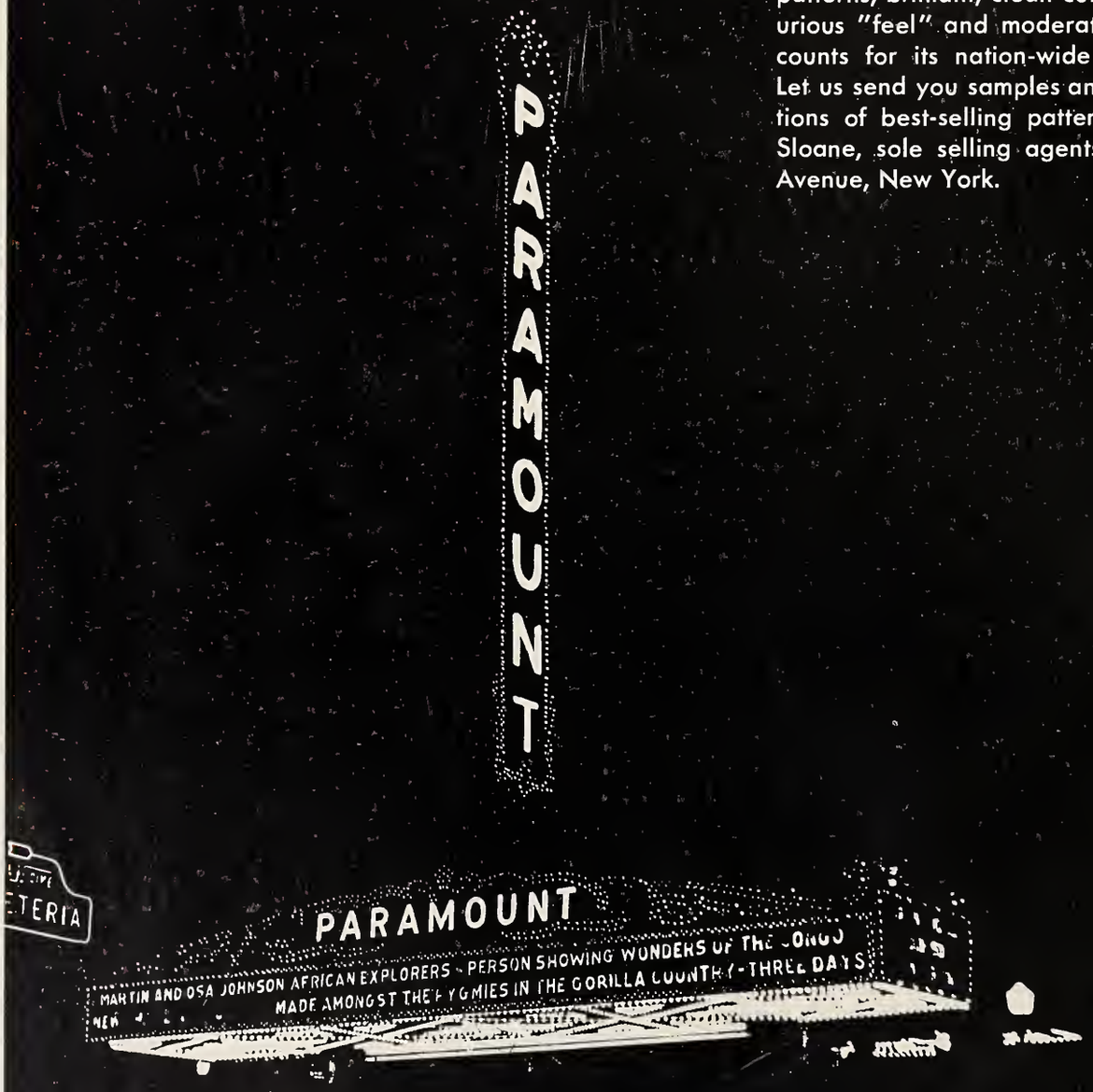
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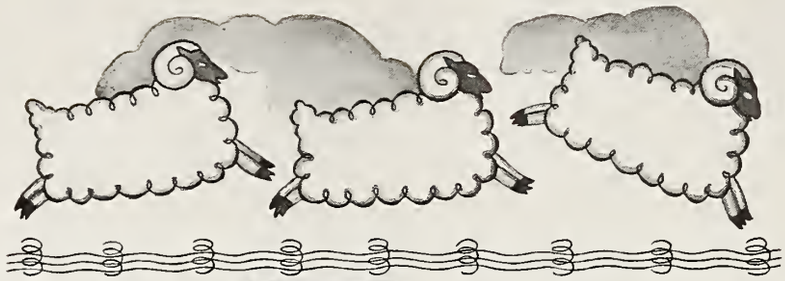
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FEB 12 1932

Better Theatres

February 13, 1932

Vol. 106, No. 7

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

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QUIGLEY PUBLISHING COMPANY, 1790 BROADWAY, NEW YORK

MARTIN QUIGLEY, Publisher and Editor-in-Chief — COLVIN W. BROWN, Vice-Pres. and Gen. Mgr.

CHICAGO: 407 South Dearborn Street — HOLLYWOOD: Pacific States Life Bldg.

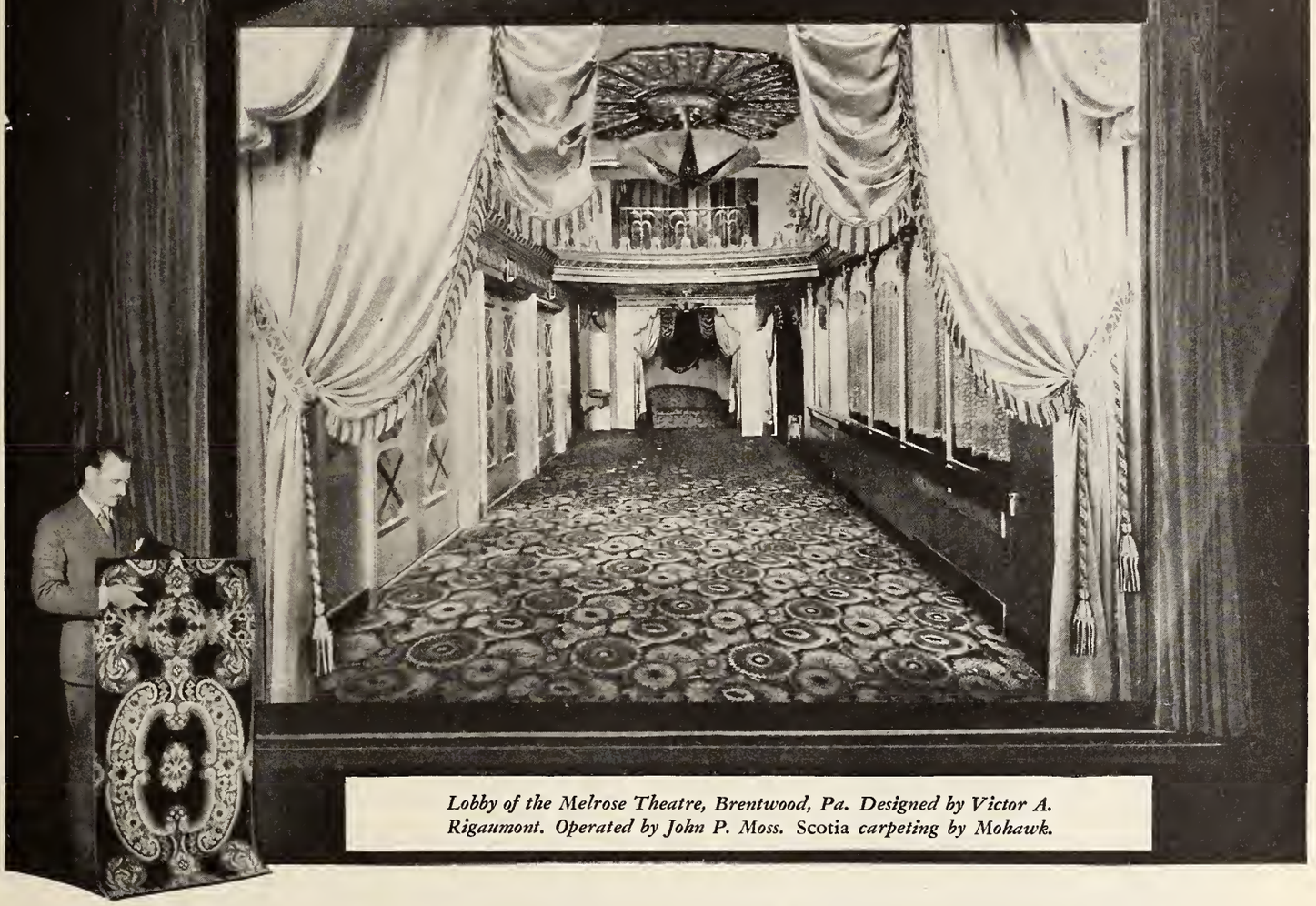
LONDON: The Bioscope, Faraday House, 8-10 Charing Cross Rd., W. C. 2

CABLE ADDRESS: Quigpubco — NEW YORK TEL.: Circle 7-3100

Better Theatres (with which is incorporated The Showman) is published every fourth week as Section Two of Motion Picture Herald: Terry Ramsaye, editor. Member of Audit Bureau of Circulations.

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NOTES on WRITERS and SUBJECTS in this ISSUE

¶ The Rockefeller City project has been closely identified with the motion picture industry from the start. Whatever its purposes, and multifarious they have grown to be, the world of motion pictures rather thought of the development as a spectacular venture of that very comprehensive organization known in the trade as Radio. Not a matter of crooners and static, this, but RKO Pictures, Radio Keith Orpheum theatres, RCA Photophone—more remotely to those in this business, the Radio Corporation of America. And indeed, for the several years that the project has been under way, and until a few months ago, was this provocative undertaking in midtown New York not called Radio City? Thus it is that though the discussion (*The Motion Picture in Rockefeller City*) and other material presented in this issue concerns principally the theatre to be devoted to screen entertainment, the whole project variously involves this amusement industry. And it grows yet more stupendous when we contrast what its site once signified with the gargantuan monument to industry, science and art that it presently will hold . . . According to Wallace Benjamin (writing in the Sixth Avenue Association's *Boulevard*), as well as other sources, four plots aggregating 20 acres and containing the 13-acre area of Rockefeller City, was bought for $4,807.36 in 1801. That was, if mathematics can be trusted, about 131 years ago —not so long a period when one considers the centuries by which the ages of nations are usually calculated. The purchaser was a professor of botany in the very young Columbia, then but a single college. At that time, this area was 3½ miles from the City of New York, and the professor, Dr. David Hosack, had dreams of cultivating there a garden for the study of medicinal plants. He put his dream in execution, too, spending around $28,000 on his garden. But either it was too expensive, or did not seem to offer the results anticipated, for in 1810 he sold the four plots to the State of New York, receiving but $74,268.75 . . . It seems that these four plots lapsed into obscurity for a time. In the hands of the state they returned to their untended condition, and when in 1814 the state seems to have recognized its own lack of interest in them, they again were put to the service of Columbia. The trustees of Columbia, however, did not know what to do with them either at first, but in the early '20s they began the series of leases that has continued ever since, with the considerations mounting rapidly to the present fabulous figures. The first leases were for the whole 20-acre area at $125 a year. Later, the leases were for lots only. The first sale of any lots from the area was to a church, 16 lots being sold for $80,000. Then early in this century the block between 48th and 49th Streets was sold—this piece bringing Columbia $3,000,000. Since then, the trustees have steadfastly refused to dispose of any portion of the area, and today John D. Rockefeller Jr.'s Metropolitan Square Corporation holds the remaining land only on a lease, and this contract contains clauses calling for the right to cancel or reappraise at the end of each 20-year period. . . . The interest of Mr. Rockefeller—and one should emphatically include, Mrs. Rockefeller, for she has become very active in the direction of the project—is represented as that of one desiring to give the electrical sciences adaptable to education and entertainment their full scope as cultural media for all the people. The project is planned, however, as a sound commercial venture. From the managers, architects and engineers, one gathers that any idea of direct philanthropy associated with the project originally has been thoroughly eradicated. Experiment has little if any place in the plans. Ideas have apparently been adopted only when they were absolutely "safe"—that is, not so radical that they might scare away profits. . . One wonders, of course, about the profits of other amusement places. Broadway is a street of transients, and Rockefeller City is likely to prove a wonder that must be visited. But perhaps the bridge need not be crossed until it is come to. It so often happens, too, that such bridges by that time have disappeared.

¶ If the Southtown theatre (*A Neighborhood Theatre Built on the Grand Scale*) were notable for nothing else, it would be instructive for the ideas it offers for means to attract patrons to a community amusement center from points a considerable distance away. The most opulent theatre in the Chicago section of Englewood, this Publix-Balaban & Katz theatre has been conceived to serve not only this large division, but a substantial portion of the southwestern part of the city. Parking provisions form a section of the very plot of the theatre, and circulation of patronage has been arranged specifically to direct egress conveniently near the parked motors. For so large and congested a city, the automobile as a means of local transportation is very important, due to the existence of a great planned boulevard system. In most other cities, the automobile is just as important a means of transit, and to provide for this condition is doubtless to enlarge an important theatre's field of regular patronage. *Arthur Frederick Adams,* who discusses the Southtown, is a designer on the staff of the architects, C. W. & George L. Rapp.

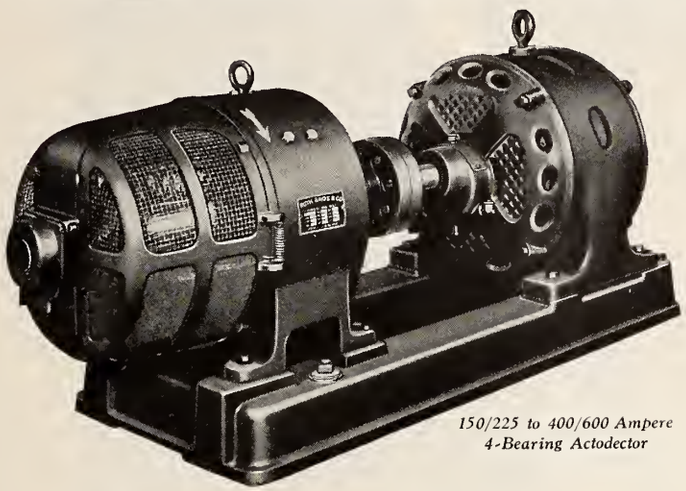
¶ His article on the construction and materials of theatre chairs is *H. S. Leader's* second and final contribution to the series, *Modern Seating and Chair Maintenance.* This symposium of modern technical thought on a very important factor in successful theatre operation will next present Alfred C. Hoven. Both Mr. Leader and Mr. Hoven are research engineers on the staff of the American Seating Company. Mr. Hoven is directly in charge of the phases of seating he will discuss in the next issue of Better Theatres.

¶ *Leo T. Parker,* who in *Liability Under Film Service Contracts* contributes another of his regular legal articles, is a Cincinnati attorney.

¶ *Aaron Nadell* (*Repairs Made by the Projectionist*) is a New York sound and projection engineer. He will be remembered as the author of the recent series, "What the Manager Should Know About Sound." He has also written a book on sound picture projection.

¶ *Dan Parker* (*Preparing Organ Solos for the Circuit*) is a member of the staff of the organists' special service department of the Radio Keith Orpheum circuit.

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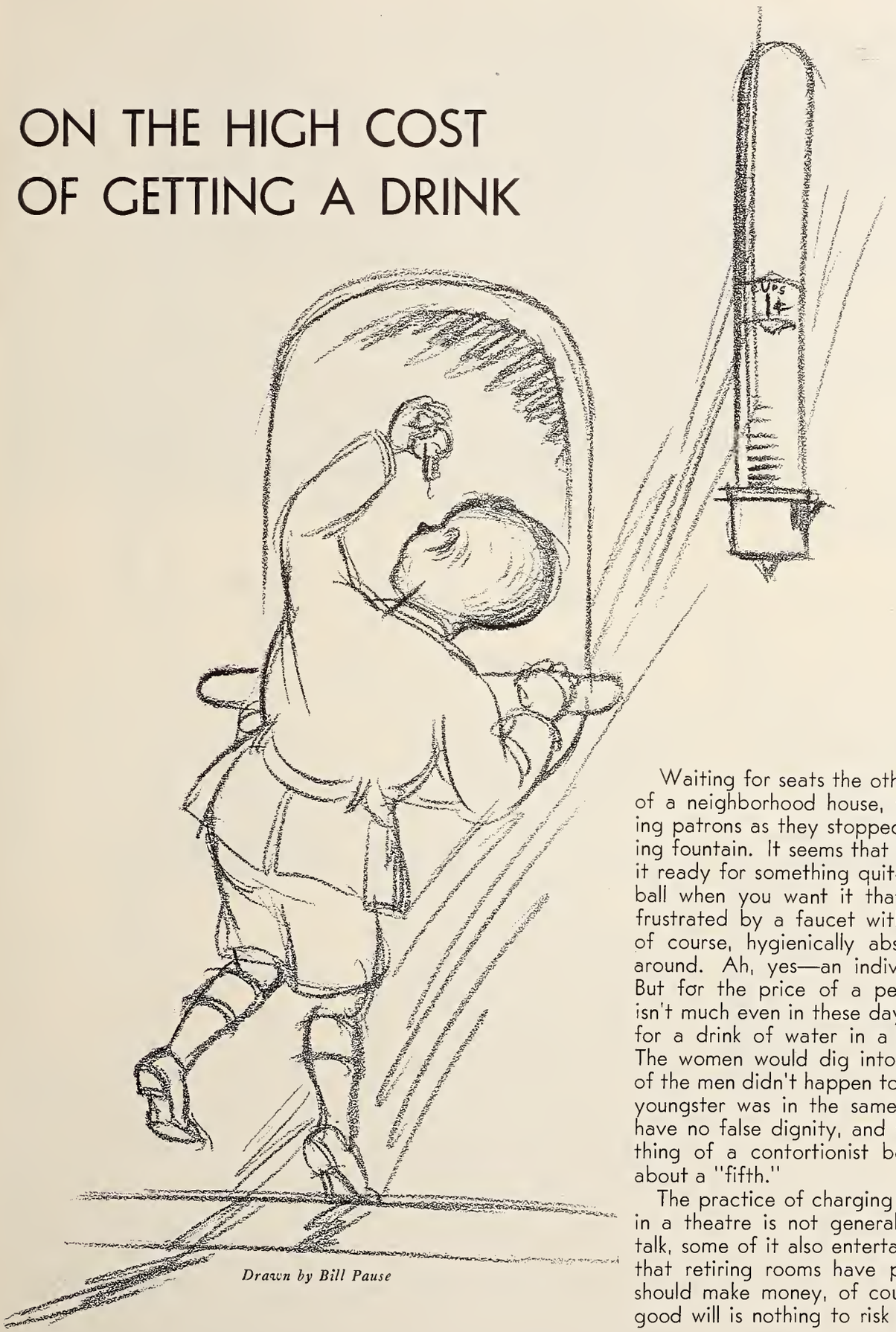
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HEYWOOD-WAKEFIELD

THEATRE SEATING DIVISION

174 PORTLAND ST., BOSTON

ON THE HIGH COST OF GETTING A DRINK



Drawn by Bill Pause

an editorial

Waiting for seats the other night in the foyer of a neighborhood house, we noticed outcoming patrons as they stopped in front of a drinking fountain. It seems that they would go up to it ready for something quite as good as a highball when you want it that badly, only to be frustrated by a faucet with the family dipper, of course, hygienically absent. They glanced around. Ah, yes—an individual cup available. But for the price of a penny. Well, a penny isn't much even in these days. But it's too much for a drink of water in a Prohibition country. The women would dig into their purses. Some of the men didn't happen to have a penny. One youngster was in the same fix, but youngsters have no false dignity, and this kid being something of a contortionist besides, stole himself about a "fifth."

The practice of charging for a drink of water in a theatre is not general—yet. But there is talk, some of it also entertaining the suggestion that retiring rooms have pay-toilets. Theatres should make money, of course. But a patron's good will is nothing to risk for a penny or two.

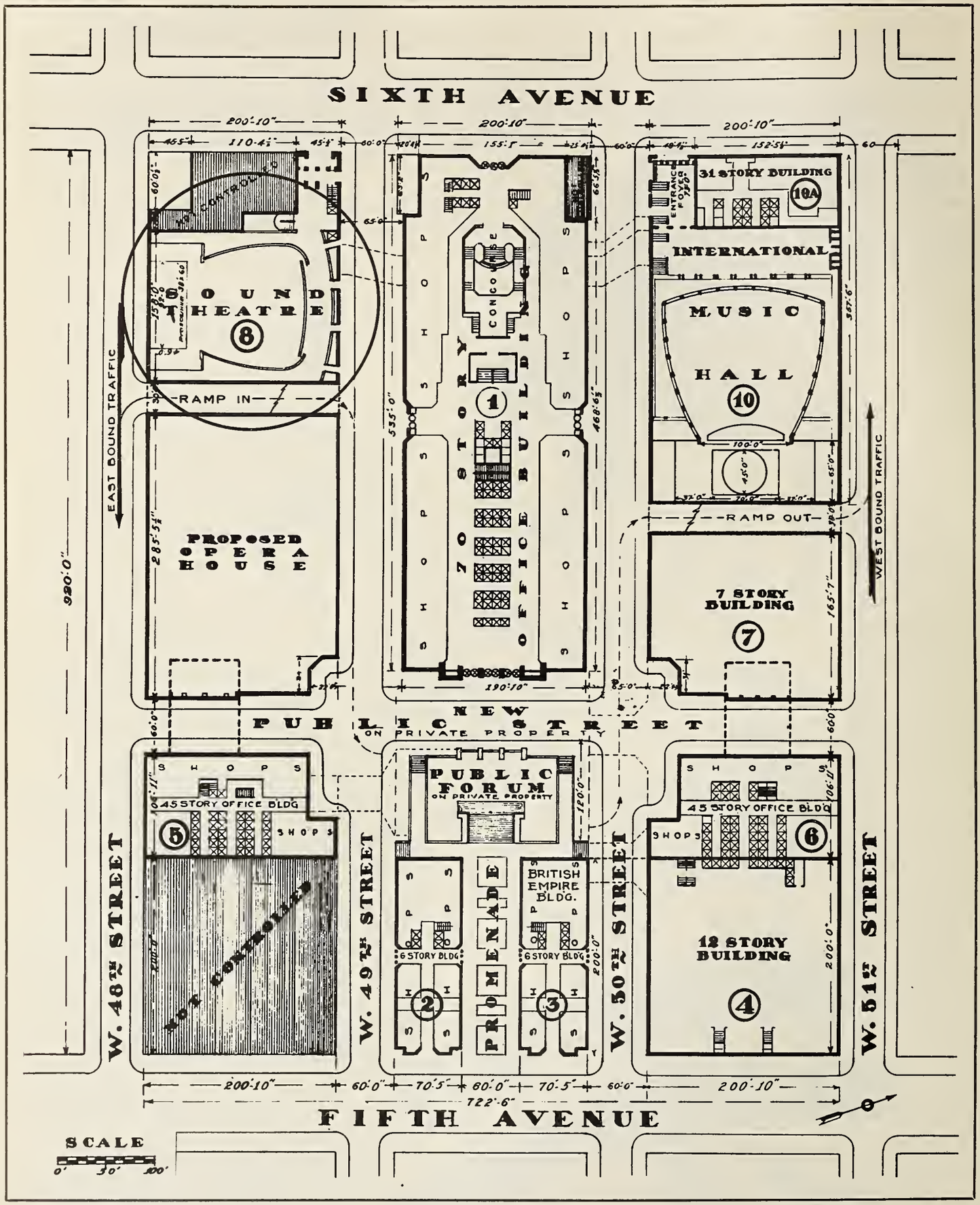
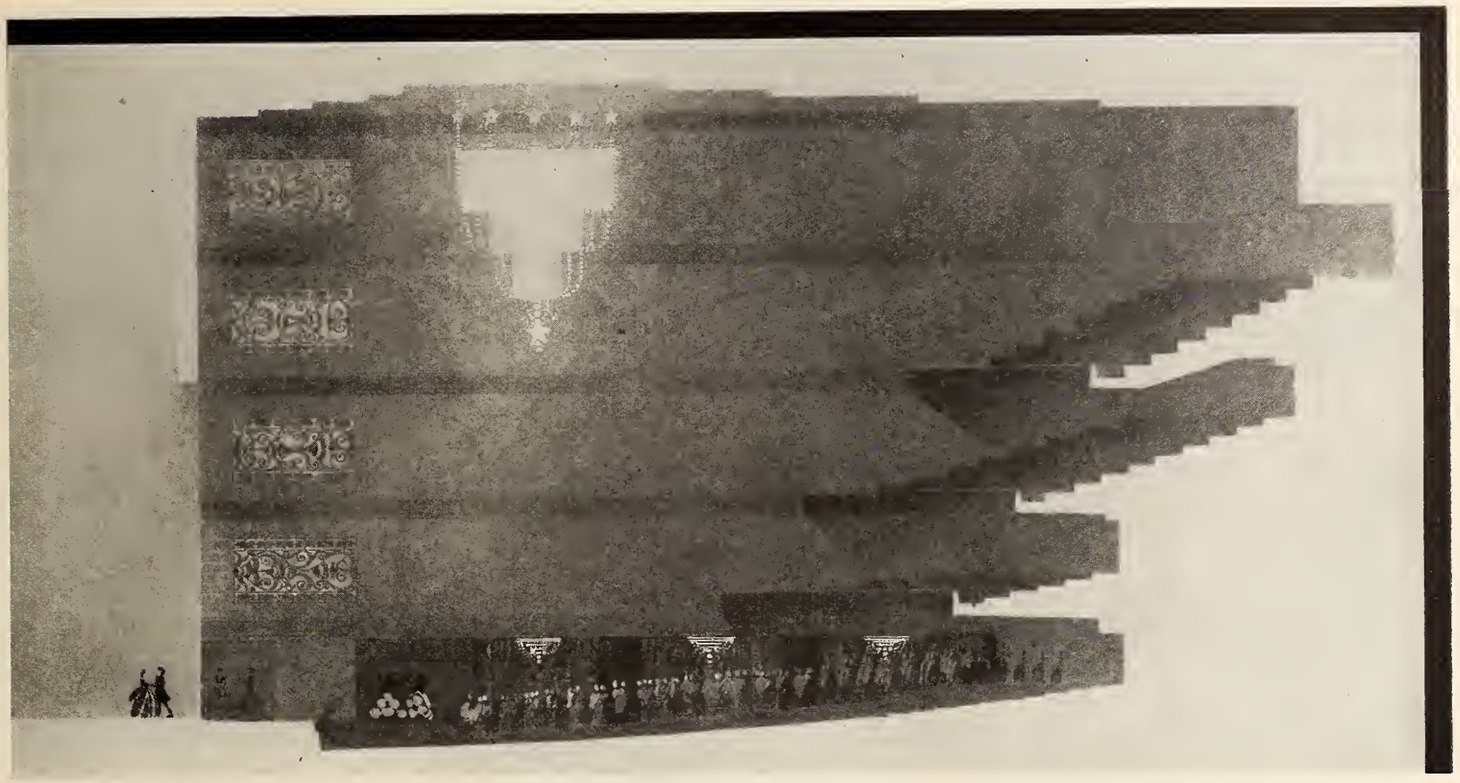


CHART OF THE PLOT OF ROCKFELLER CITY PROJECT IN NEW YORK

An official topographical sketch showing the allocation of the various units of the Rockefeller City development in midtown Manhattan. The dotted lines indicate sublevel passages between the various buildings. The ramps indicated are to sublevel parking space. The motion picture theatre, Building No. 8, is indicated by a circle.



Special horizontal elevation of the auditorium.

THE MOTION PICTURE IN ROCKEFELLER CITY

A descriptive and critical discussion of the Cinema to be operated by Radio-Keith-Orpheum in the $250,000,000 project now underway in midtown Manhattan, New York City—with elevations and drawings from the plans

By GEORGE SCHUTZ

THE WORLD has probably never seen a private commercial enterprise so grandiose as Rockefeller City. Some few others may have eventually matched it in scale over a long period of time, while such a civic program as the Chicago Lake Front Development is in many phases comparable. But unless Mr. Robert Ripley knows of another—for *he* would!—the $250,000,000 project now underway in midtown New York has no prototype.

The motion picture industry participates in this colossal scheme broadly through the close association therein of the Radio Corporation of America, parent company of the RKO Pathe film producing and distributing organization, and of the Radio Keith Orpheum circuit of photoplay-vaudeville theatres.

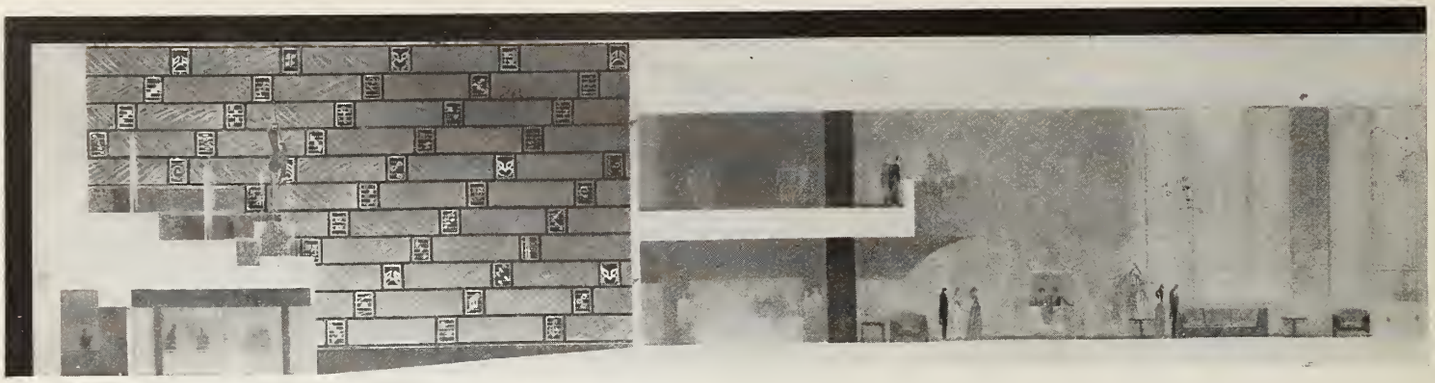
But directly, the motion picture, as an art, is importantly represented among the functions of Rockefeller City by Building No. 8, which is to house a theatre variously referred to officially as The Cinema and The Sound Theatre. It is not impossible that still another theatrical building in the group will exhibit motion pictures, for the International Musical Hall will be equipped to do so. It is the Cinema, however, that has been designated as the representative here of the motion picture, and in the light of this whole grand venture—if not *adventure*—what the Cinema is to be physically and theatrically is a thing of potentiail repercussion in film circles.

Obviously, this playhouse, Theatre No. 8, cannot be thought of—now, at any rate—as just another motion picture theatre. In a $250,000,000 development involving still more millions in contracts, mistakes, as Raymond Hood, one of the architects, has said, "can be so costly that they become catastrophes." The architects include a number of the world's most eminent, and they are advised constantly by leading authorities in all associated technical fields. In practical showmanship, they have as consultant, S. L. Rothafel of "Roxy" fame. All form a General Staff (nominally headed by the architectural firm of Reinhard & Hofmeister) each member of which, as Mr. Hood also has said, "knows that he is risking his reputation, on the success of Rockefeller City."

The project inevitably compels interpretation as a potential criterion. In commerce, it will house the executive offices of many a great industrial corporation. Two of the buildings will be devoted to the interests in this country of the French Republic and the British Empire. Failing to acquire the Metropolitan, Rockefeller City will doubtless aspire in its own opera company to superiority over that organization as well as the Chicago Civic and La Scala. International Music Hall will surely attempt as much in other forms of music, and no less should be the recognition granted that newer art and prodigal industry, the motion picture.

THE CINEMA will be located at the Southwest corner of the three-block area between 48th and 51st Streets, and Fifth and Sixth Avenues. This area contains 513,000 square feet—something less than 13 acres. The property was acquired early in 1929 from Columbia University on a lease-hold, the contract permitting cancellation or re-appraisal every 20 years. The holding company, the Metropolitan Square Corporation, represents the Rockefeller interests, from which, perhaps, as well as from certain physical aspects, the project derives the semi-civic character it has taken on in the public mind.

It is certainly of civic interest that this region, largely a vestige of midtown Manhattan's lesser importance as a commercial district, is to become really monumental. With a 70-story office structure rising from approximately the center, the development



Elevation of the main foyer, showing wall opposite doors to auditorium.

will include 10 other buildings of lesser heights, carefully massed, sculped with modern emphasis of line and purity of surface out of limestone.

But provisions of more direct civic interest have also been made. At the central Fifth Avenue entrance to the plot (as indicated in the accompanying chart) will be a promenade leading to a monumental plaza or "public forum." Being contemplated is also another "public forum" in the sub-level of the central office building. All sections of the plot will be accessible through sub-level passages as well as at the surface, and sub-level parking space will be reached by ramps.

The Cinema will have its entrance on Sixth Avenue at the corner of 49th Street. Next door—just across 49th—will be the main office structure, while on the opposite corner of the plot—between 50th and 51st Streets — will be situated International Music Hall. The 48th Street corner was not acquired, so that the theatre proper will be located behind an existing building, with entrance through a vestibule (outer lobby) and a main lobby running back 80 feet along 49th Street. The main lobby enters into a grand foyer spanning the auditorium at its rear. The building is thus on the L-plan, the auditorium running from North to South, with entrance on the West.

The entire theatre portion of the building—that is, auditorium, foyers and all divisions related in any way to the theatrical functions of the structure—contains 4,484,000 cubic feet. The ground area covers 36,420 square feet. The Cinema will seat 3,500 on four levels.

Other basic dimensions, contributing further to an appreciation of the major relationships of the plan, place the width of the auditorium at 158 feet, and its length (from rear wall to curtain line) at 128 feet. The average height of the auditorium is approximately 65 feet. The grand foyer has about the same width as the auditorium, with a depth of 22 feet. The proscenium opening is 60 feet wide and 38 feet high, while the entire stage area measures 92x46 feet.

The principal lounge is located in the basement, and off it are placed the men's and women's special lounges and toilets. The remainder of the basement is devoted to machine rooms and below-stage quarters. Still another level below the basement, or first sub-level, contains such special rooms as the music director's office and a rehearsal hall.

IN DECORATIVE treatment, simple elegance of modern character forms the only general motif. The main foyer has mirrors opposing the entrance doors to the auditorium. Rising to the height of the second level of the auditorium, it opens through columns upon the mezzanine formed behind the seating area. The main lounge has walls covered with fabric.

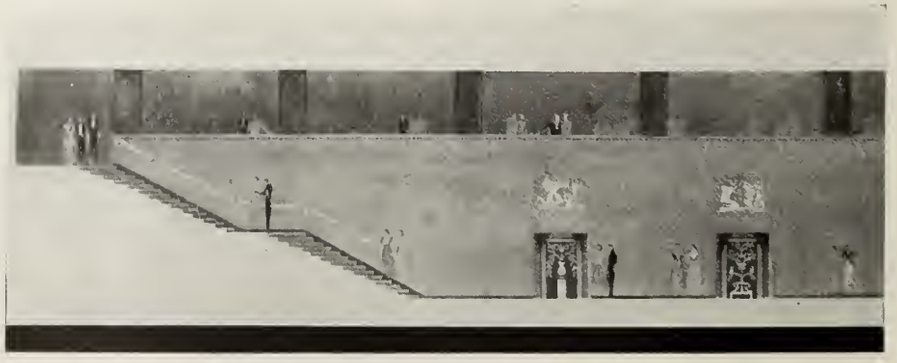
Simplicity in the auditorium treatment has been carried out with distinction in wood. The entire wall surface is in a special wood of the approximate tone of walnut, with relief worked out in horizontal strips level with each seating floor composed of a cuprous material. Further relief is afforded by a vertical series of pierced plaster rectangles of ornamental pattern, flanking the proscenium. These serve also as organ loft grilles.

The ceiling, which is treated decoratively in plaster harmonizing in tone with the walls, is involved in the distinctive arrangement of the proscenium arch. In a sense, there is no proscenium arch, the opening proceeding in straight lines almost to the ceiling. Incorporated in this arrangement is a stage curtain divided into constituent curtains each of which can be lifted independently of the other. The purpose of this is to provide flexibility in the presentation of stage features as well as to permit the use of the screen without full stage.

There are many details in the physical plan and decorative scheme of Theatre No. 8 which could be enumerated, but they are of the kind which at this time are probably more clearly indicated in the designers' sketches and architects' plans accompanying this article. They will also be more definitely subject to discussion when the completed theatre is available. From what has been given, however, and from an examination of the accompanying sketches and plans, it is possible to ask consideration of the question as to whether Theatre No. 8 fully realizes in its branch, the ideals of the Rockefeller City project.

IN A VERY special sense, Theatre No. 8—the "sound theatre," and therefore necessarily the *motion picture* theatre of Rockefeller City—suggests the old, old quandary: Are we to plan a *motion picture* theatre or a *stage-show* theatre in which we merely *exhibit* motion pictures? The special sense in which this question applies to the Rockefeller City Cinema is derived from the provision in the project of other theatres designated for the other theatrical arts. More than ever—vastly more—presentation of motion picture entertainment, which is delicately mechanical in both action and sound, must be dissociated from the "legitimate" or stage-show type of theatre if it is to realize its full effectiveness. It seems to me that at best, Theatre No. 8 represents the same old compromise that has generally characterized motion picture theatre design to the detriment of the art it is supposed to serve.

The presence of the stage and its elaborate accessories, while indicative, is not definitive. One need not insist upon the absence of a stage. But for a motion picture theatre, the screen, projection, sight lines and the allocation of seating areas in





relation to ideal acoustics, are the paramount factors, in comparison with which all other considerations must be subordinate.

Theatre No. 8, as was noted, has a seating capacity of 3,500, distributed on four levels. In this, it is similar to the plan of the Salle-Pleyel in Paris. That is, the three upper levels of seating consist in shallow balconies—hugging the rear wall of the auditorium, leaving a large uninterrupted space between the facias of the balconies and the proscenium. Three shallow balconies, or mezzanines, as they are called, seat approximately 500 each. The main floor holds the bulk of the seating. The large overhanging balcony, common in most of the larger theatres, has thus been eliminated. This, then, is an important departure from even common good practice in motion picture theatre design finally evolved during the last ten years.

Essentially, these shallow upper levels of seating could have many desirable qualities. They form more intimate groups of seating. The pocket underneath the usual large overhanging balcony, acoustically undesirable, is eliminated, and sight on to a higher screen is more readily possible than when the single large overhanging balcony is used. However, the particular disposition of the three upper levels of seating in Theatre No. 8 causes some undesirable conditions. A superfluous height of auditorium caused by the superimposed levels of seating leaves a greater part of the complete height of the auditorium at the screen end, above the top of the point where the screen would have to be. This means that people seated in the upper levels, unless they bend forward to look down at the screen, find themselves staring at a surface which vies in size with the area of the screen itself. This not only would prove a physical discomfort to the patron, but it also has a poor psychological effect in the function of viewing the screen. This fault is not so evident in the case of the stage performance, since there is not such a distinct line of demarcation in the settings that are used for legitimate performances as there is between the light area on the motion picture screen, and also the dark portion immediately above it.

The two uppermost levels of seating are, moreover, at a height above the street level which requires an uncomfortable amount of stair climbing. This fact is recognized in the provision of elevators to reach these levels. Elevators, of course, cannot be considered an efficient means of transporting large numbers of people in a theatre, and they also are undesirable psychologically.

The excessive projection angle, caused by the necessity of placing the projection room above the top level of seating, results in a distorted effect to the picture on the screen, which cannot be entirely and successfully eliminated by any adjustments to the location of the screen or in the projection machines. The angle of projection in Theatre No. 8 is approximately 26°—an extreme.

The general shape of the Theatre No. 8 plan shows a width of auditorium practically equal to the depth, which measures from the proscenium line to the projection room wall. This resultant main form of the plan has a tendency to make the eye wander from side to side, making it difficult to concentrate attention restfully toward the screen. A somewhat narrower width and a greater depth would have achieved much better results.

There are five banks of seating on the main orchestra floor across the width of the auditorium, the two extreme side backs being in an area from which a rather distorted view of the screen is almost certain, especially if a maximum-sized screen were to be used, as, indeed, is provided in the plan.

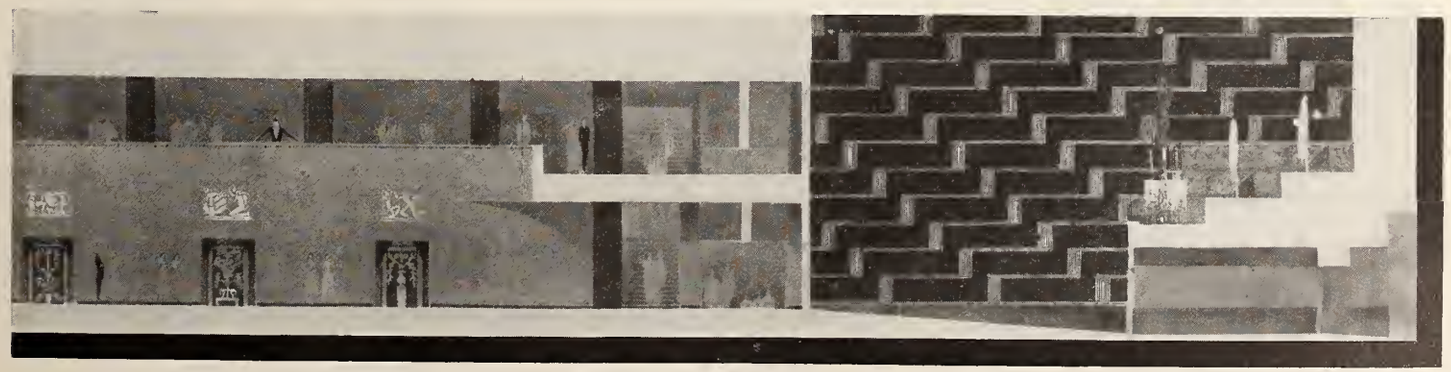
IN DESIGN, Rockefeller Theatre No. 8, presents nothing to retard the movement toward a revalution of the photoplay theatre. In the designs of some architects during the past year or two—those of S. Charles Lee and B. Marcus Priteca, for example—experiment has been toward the expression of the fantastic in modern abstract forms. Whether this attempt is in the right direction or not, is a controversial matter. The attempt itself, however, can only be admirable, for it does seek a better way, and the Rockefeller Cinema design has apparently been done in the same spirit. There is no evidence of the French psuedo-modernism, nor of the German corruption of Louis Sullivan and Frank Lloyd Wright. Neither gaudy nor severe, the beauty of the Cinema lies in its simple harmonies, its modernism in its finding a natural beauty in materials themselves.

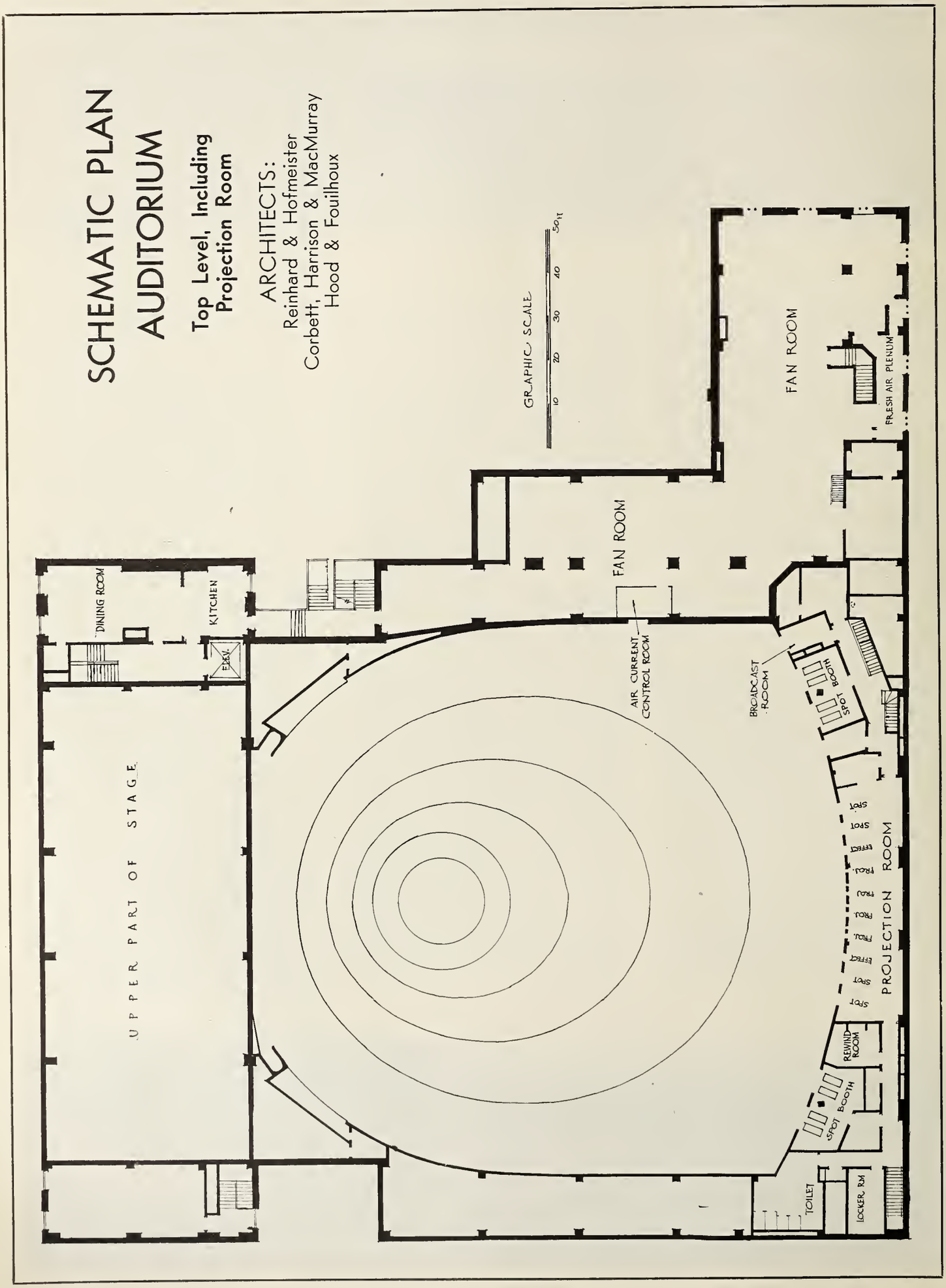
This, if not complete, is assuredly an authentic appreciation of modern resources and of the contemporary spirit, contributed to, as designers and artists for the whole project, by Edward Stone, Paul Manship, Lee Lawrie, Robert Garrison, Rene Chambellin, Edward Trumbull, Hildreth Meiere, Carl Landefeld, George Paully and John Wenrich.

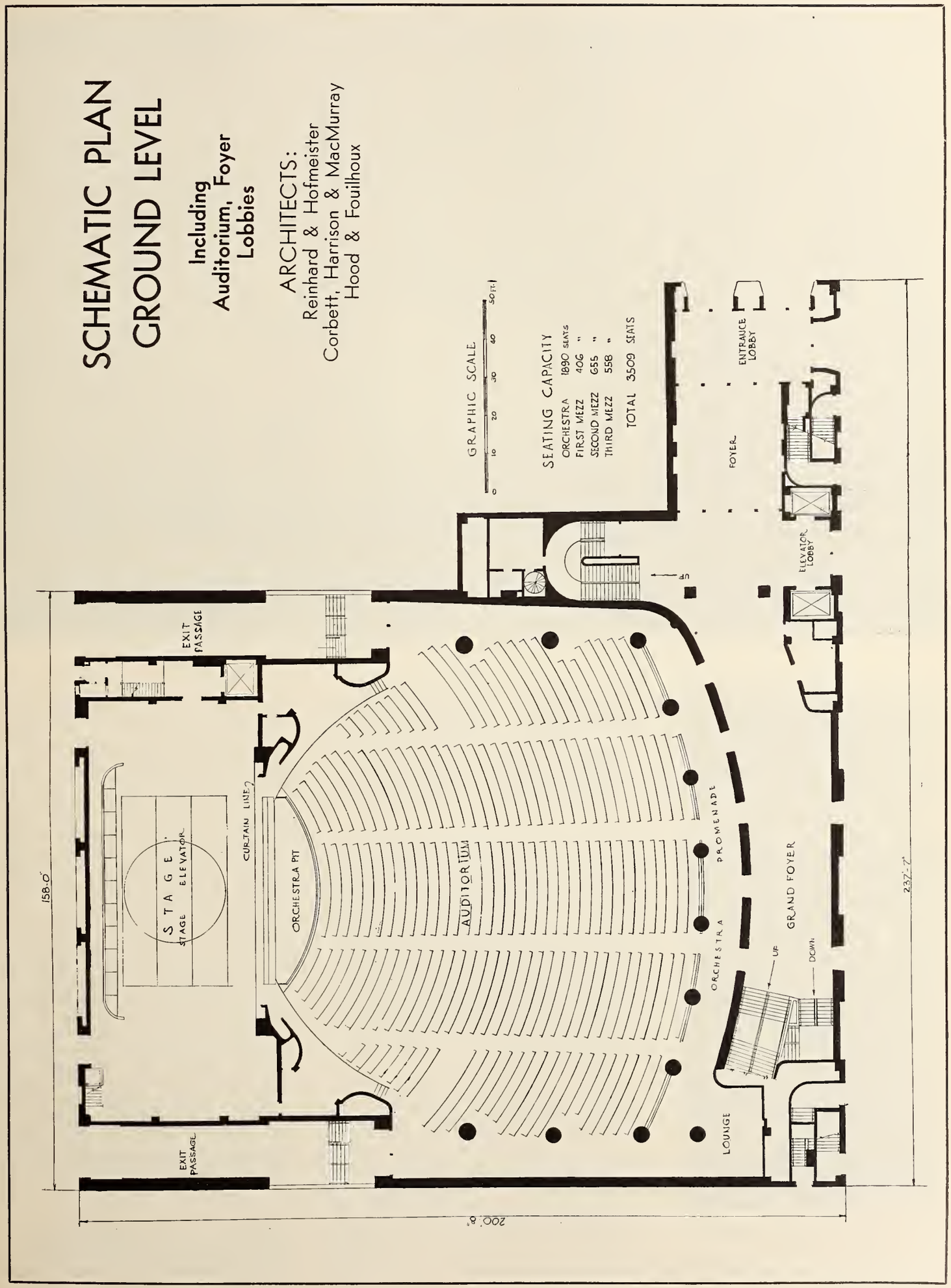
Headed by "Roxy," who will direct all of the theatrical and operatic enterprises of Radio Keith Orpheum in Rockefeller City, the Cinema is to present pictures and stage acts in the grand manner sponsored by Rothafel in the New York theatre bearing his nick-name. It remains to be seen, of course, which is to be given emphasis—the stage portion, or the screen portion.

And here, I think, is represented the crux of the problem dominating theatre designing today. This article began with it, it ends with it: Is the theatre we are planning to be a motion picture theatre or not? It seems to me that motion picture entertainment today is too specialized to permit of the compromise represented in Rockefeller City's home for this art.

Elevation of the main foyer, showing inner wall, with doors to auditorium.




SCHEMATIC PLAN
AUDITORIUM
Top Level, Including
Projection Room
ARCHITECTS:
Reinhard & Hofmeister
Corbett, Harrison & MacMurray
Hood & Fouilhoux
GRAPHIC SCALE
10 20 30 40 50 ft
DINING ROOM
KITCHEN
ELEV.
UPPER PART OF STAGE
FAN ROOM
FAN ROOM
FRESH AIR PLENUM
AIR CURRENT CONTROL ROOM
BROADCAST ROOM
SPOT BOOTH
SPOT BOOTH
REWIND ROOM
PROJECTION ROOM
Spot
Spot
Effect
Proj.
Proj.
Proj.
Proj.
Effect
Spot
Spot
TOILET
LOCKER. RM


SCHEMATIC PLAN
GROUND LEVEL
Including
Auditorium, Foyer
Lobbies
ARCHITECTS:
Reinhard & Hofmeister
Corbett, Harrison & MacMurray
Hood & Fouilhoux
GRAPHIC SCALE
0 10 20 30 40 50 FT.
SEATING CAPACITY
ORCHESTRA 1890 SEATS
FIRST MEZZ 406 "
SECOND MEZZ 655 "
THIRD MEZZ 558 "
TOTAL 3509 SEATS
158'-0"
200'-8"
237'-7"
EXIT PASSAGE
EXIT PASSAGE
STAGE
STAGE ELEVATOR
CURTAIN LINE
ORCHESTRA PIT
AUDITORIUM
ORCHESTRA
PROMENADE
LOUNGE
GRAND FOYER
UP
DOWN
FOYER
ENTRANCE LOBBY
ELEVATOR LOBBY



A NEIGHBORHOOD THEATRE BUILT ON THE GRAND SCALE

Describing the new Southtown in Englewood, Chicago, a Publix house designed with special circulatory and parking provisions for patrons with automobiles. With a seating capacity of 3,500, the Southtown becomes an amusement center for all southwest Chicago

By
ARTHUR
FREDERICK
ADAMS

ENGLEWOOD, one of the largest and oldest sections of the City of Chicago, recently witnessed the opening of the new Southtown theatre, a theatre of unusual plan arrangement and one built for the special needs of Englewood. The owners, Publix-Balaban & Katz Corporation of Chicago, with the architects, C. W. & George L. Rapp, in the designing and planning of this new building, were confronted with many problems in order to meet the needs of the theatre-going public of this community.

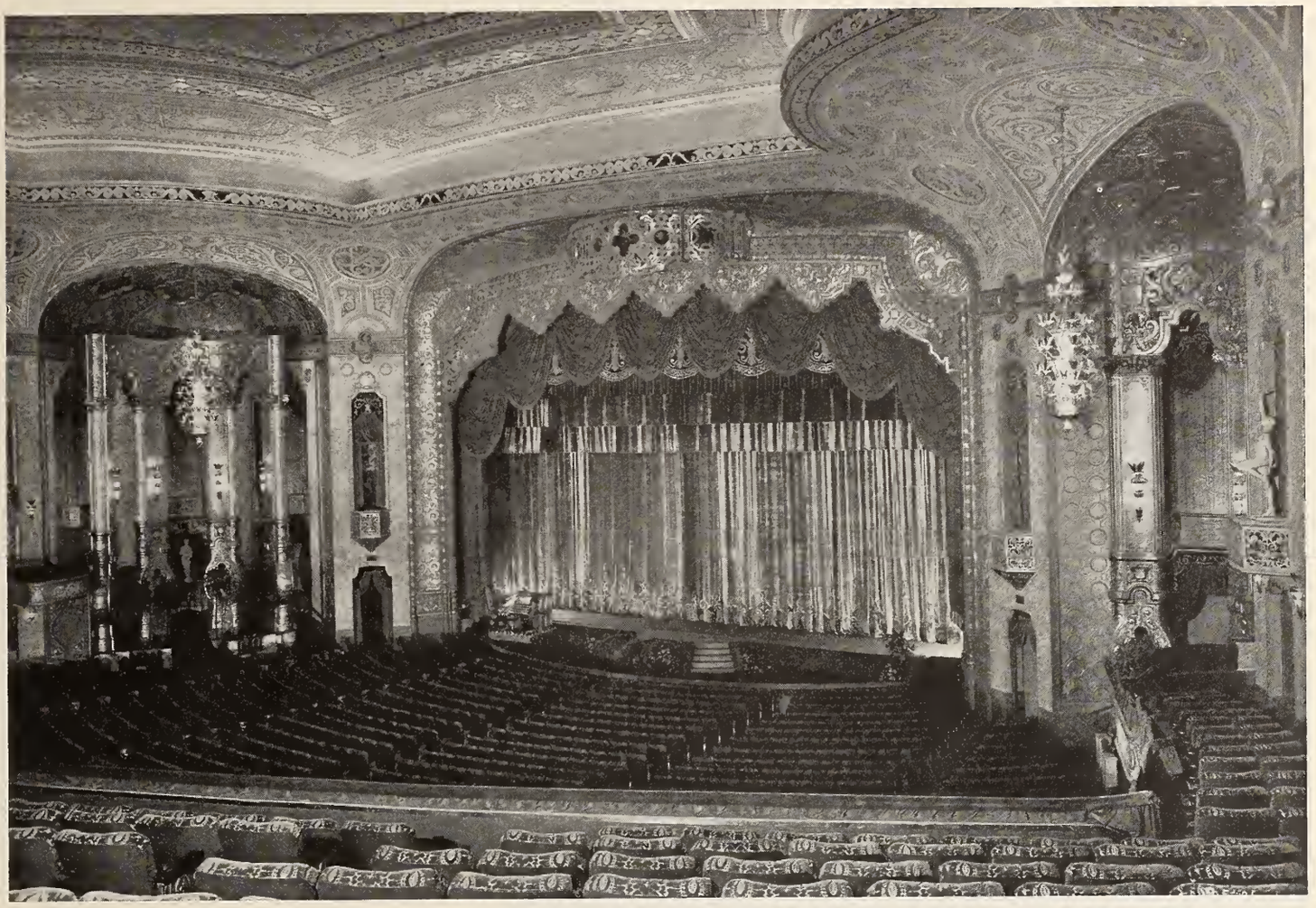
This theatre, which seats 3,500, is located on West 63rd Street, just east of Halsted Street, the property of which has a frontage of 550 feet and extends back to Englewood Avenue, a distance of 250 feet. Entrance to the theatre is from 63rd Street and is but a short distance from the main business section of Englewood.

The selection of this large piece of property by the owners was not only made for the building of a theatre, but to incorporate two large open spaces at the east and west ends of the theatre for the parking of cars. With the arrangement of the new Southtown theatre, it is possible to drive on to the theatre grounds, park your car and attend the theatre without any fear or worry as to the proper care of your automobile. The Gateway theatre, which was opened a short time ago, has a similar arrangement of parking space. This theatre, which is located in the Northwestern part of Chicago, and the new Southtown theatre, are the only theatres in Chicago which have made provision for large parking space for automobiles.

In designing the exterior of the new Southtown theatre, the architects, have incorporated a tower with a beacon, which rises to a height of 160 feet. This tower is visible from all parts of Englewood, and at night is beautifully illuminated by signs and floodlights. The beacon light is in various colors. This tower also houses tanks, mechanical equipment and has otherwise proved itself a very practical feature, not only from an advertising point of view, but also because it houses machinery which would otherwise have to find a place in other parts of the building.

The main entrance of the theatre has been elaborately decorated in colors, and

The general view of the exterior at the top of the page shows the generous parking space provided within the theatre plot, with exits located convenient to this area.



it also has a vast amount of illumination. Other parts of the exterior are also flooded by large floodlights in various colors, all of which at night gives a spectacular effect.

The box office is divided into two parts, and patrons enter the theatre between the two offices, making a direct entrance to the grand lobby. On entering the grand lobby we find a magnificent chamber which in length is 140 feet, and 50 feet in width. The great size of this hall has been made interesting by the introduction of different architectural forms and a combination of interesting ceiling decorative features. One impressive feature is an aquarium and fountain. The aquarium is 45 feet long and 20 feet wide. This feature is beautifully designed in colored decorative materials and illuminated with unusual lighting effects. At the end of this aquarium rises a water and electrical fountain to a height of 38 feet designed in tiles of gold, silver, black, red and other colors. In the aquarium have been placed fish, birds and other forms of tropical aquatic life.

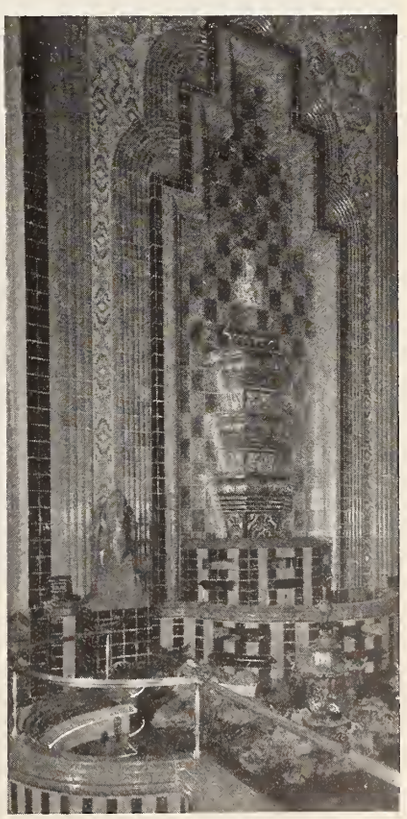
The main entrance from the grand lobby to the main foyer is from the right. The main foyer measures 125 feet in length, with an average width of 35 feet. This mammoth foyer has been so planned as to be used not only as a foyer, but also as a promenade. Since lounge rooms, especially the general lounge which is found in most large theatres, has been so minimized, the main foyer is serving many purposes, as a foyer, general lounge, cosmetic room, smoking room, etc. Placed off this foyer, the minor rooms are smaller than usual. Being also adjacent to the grand lobby, the main foyer greatly extends the space available for handling large crowds. The foyer and grand lobby are connected so as to form practically one huge hall.

At the end of the main foyer and also from the right of the grand lobby are the main stair lobby and also the exit lobby. This space is used practically for the exiting of patrons passing through to the outer lobby and thence to the open part at the base of the tower. In other words, patrons enter at the main entrance and exit at the tower, so there is no cross-circulation of any kind.

The main approach to the mezzanine or balcony level floor is from the left of the grand lobby. One approaches a wide and spacious stairway, and turning to the right, passes over a bridge which spans the grand lobby above the aquarium. Standing on this bridge, one can look over into the water effects below. This also gives the patron a view of the entire length of the grand lobby.

The mezzanine foyer is over 225 feet

Shown at the top of the page is the forward section of the auditorium, as seen from the balcony. This view emphasizes the great width of the room. It is 138 feet.



The fountain and aquarium, a novel decorative feature of theatrical interest in the main foyer. It is done in tiles of gold, silver, black, reds and other vivid colors.





The upper view is of the mezzanine promenade, which is 225 feet long. Decorations include alcoves and niches containing statuary, paintings, etc., of local inspiration.

In the lower view is shown the left wall of the auditorium from the top of the balcony, indicating the general arched recess treatment with garden motifs and statues.

long. This foyer contains many novel features, some of historical interest locally. Englewood is an old, historic part of Chicago, and though many historical monuments still remain, many are gone and forgotten. These have been a source of ideas in planning the mezzanine foyer. There are alcoves, niches, vistas and the like in which are portrayed in miniature models, paintings, statuary representing events in this community's bygone days.

These alcoves and niches have been particularly designed for lighting effects and for the display of features that can be removed from time to time and replaced with new subjects. This foyer also contains the main exit stairway which leads direct to the exit lobby and thence to the outside. There is also space in connection with this foyer to be used for tea rooms and lounging space with smoking privileges.

The auditorium is large and spacious and could well accomodate more seats, but 3,500 was agreed upon as being ample, and inasmuch as the large lot area was acquired, the use of a large balcony was dispensed with, and only a small balcony of a low type decided upon. This balcony projects only 30 feet into the auditorium, leaving a space from the front of the balcony to the stage of 100 feet. Total depth of the auditorium from the rear to the stage is 136 feet, and the width is 138 feet. The main floor of the auditorum contains six banks of seats, which gives a total of 2,500 seats on the main floor and 1,000 seats in the balcony.

At either side of the auditorium there is a large concourse, above which is space accommodating all fire exit stairways. In other words, all exit stairways are enclosed in walls or fire towers, no fire escapes being visible on the outside. On account of the large lot area, it was deemed advisable to do this, since it involves an economical form of construction, requires no upkeep and makes a safer group of stair-



ways than can be had in steel fire escape construction.

The organ screens at the front of the auditorium are designed in large scale exedra type and have been beautifully decorated in gold. Behind these exedras are stairways leading to the mezzanine foyer level, all of which have been adorned with sculpture and ornamental detail and illuminated in various tones of color.

A large orchestra pit has been provided. It spans the full width of the proscenium arch, which has an opening of 65 feet. A fully equipped stage with preparatory rooms, dressing rooms and all other incidental features necessary, have been provided.

The auditorium is of a semi-atmospheric type, but through the arrangement of lighting effects, the whole style can be changed to full atmospheric, semi-atmospheric, or to that of an elegantly decorated room. Large monumental arches at the sides enclose interesting details in Italian and Spanish patterns, though they are somewhat modern in interpretation. Statuary, flowers, ornamental iron work, etc., play an important part in giving the whole room touches of color, while the lighting system permits many changes in the color scheme.

On the main floor and also on the mezzanine foyer level, are a children's playrooms, men's and women's lounges, cosmetic rooms, and other special rooms for the use of patrons. These rooms in many theatres are found in the basement, in connection with a large general lounging room, but in this particular theatre nothing has been put into the basement other than the boiler room and cooling machinery.

Indicative items of material and equipment in the Southtown are mosaic and faience tile, by Ravenswood Tile Company, Chicago; terra cotta by the Northwestern Terra Cotta Company, Chicago; metal windows and partitions by Knisely, Chi-

(*Continued on page* 58)

Almost the full expanse of the double main floor foyer is shown in the upper picture. The forward room is rectangular, while the further one is octagonal, linked as a unit.

The lower view shows the playroom, where the children have plenty of toys to play with under supervision. This room is reached from both the lobby and the foyer directly.

LIABILITY UNDER FILM SERVICE CONTRACTS

analyses of recent high court decisions

By LEO T. PARKER

THEATRE OWNERS who enter into a valid contract to exhibit certain motion picture films, are bound to pay the rental price specified in contracts, although they sell their theatres, or for other reasons are unable to comply with the terms of the contract. This rule of the law is applicable even though the distributor does not ship or offer to deliver the films to the seller of the theatre. So held a higher court in the late case of Metro-Goldwyn-Mayer Distributing Corporation v. Cocke (41 S. W. [2d] 645).

The facts of this case are that a motion picture theatre owner and a film distributor entered into a contract by the terms of which it was agreed that the theatre owner would accept and pay a specified amount for the privilege of exhibiting motion picture films stipulated in the contract. The agreement provided that the distributor would give the exhibitor at least four weeks' notice, in writing, of the date when the various photoplays would be available. The contract also contained the following clause:

"If the exhibitor sells or disposes of his interest in the theatre above specified, he may assign this contract to the purchaser of such interest with the written consent of the distributor and such assignment shall become effective upon the written acceptance thereof by assignee (theatre purchaser), such assignment, however, shall not relieve exhibitor of his liability hereunder."

Without obtaining consent of the distributor the theatre owner sold his theatre to a man named Simpson. Under the terms of this contract the theatre seller assigned to Simpson the above mentioned film lease contract.

The distributor filed suit against the seller of the theatre to recover the contract price for the films which were not exhibited by Simpson. The seller of the theatre contended that he was not liable because he had assigned the film lease contract to Simpson and, also, that the distributor had failed to give four weeks' notice in writing of the date upon which each photoplay would be available, and that he had failed to ship or offer to deliver the films. Although the lower court held the seller of the theatre not liable on the contract, the higher court reversed this decision, and said:

"It is true that this sale was made without the consent of the apellant (distributor) having been obtained, and it is also true that Simpson (theatre purchaser) did not assume the obligations of appellee (theatre seller) to appellant, but, nevertheless, the appellee had not only transferred the theatre to Simpson but also had assigned the contract in controversy to him. This being true, the law would not require the doing of a vain and useless thing, such as provided in the contract, in giving such notice and making the tender provided for when the appellee (theatre seller) had by such sale placed it without his power to perform his contract."

Another important rule of the law is that a theatre owner cannot avoid liability on valid clauses in a contract, although certain of the contract clauses may have previously been held by a higher court to be invalid. This point of the law was clearly discussed in the recent case of Fox Film Corporation v. Buchanan (136 So. 197).

The facts of this case are that the owner of three theatres and the Fox Film Corporation entered into a contract by the terms of which the theatre owner obligated himself, among other things, to reproduce and exhibit in his theatres 35 Fox sound entertainment prints, 12 Fox Movietone and sound all-talking productions prints, and one Fox Movietone Follies print, at times agreed upon as set forth in the contract and at prices stipulated therein. The aggregate sum which the theatre owner agreed to pay the Fox Film Corporation for the pictures named in the contract amounted to $1,125. The theatre owner accepted one picture under the contract and paid the stipulated price therefor. He then sold his theatre. The purchaser of the same refused to accept and pay for the films contracted for by the seller.

The Fox Film Corporation filed suit against the seller of the theatre to recover damages and anticipated profits which would have been earned had the theatre seller retained possession of the theatre and completed the contract. The seller of the theatre defended the suit on the grounds that he was not obligated to fulfill the agreement because the eighteenth clause in the contract provided that in the event of disagreement the contracting parties will abide by any decision or award of the Board of Arbitration, and that such decision or award shall be enforceable in any court.

The contract involved in this case was on a standard form adopted by practically all of the motion picture producers and distributors of America and used by them in their dealings with theatre owners for the reproduction and exhibition of pictures of any and all kinds. In this contract there are 22 separate provisions which are considered valid, except the eighteenth clause, which was held invalid by the Supreme Court of the United States for the reason that the provision therein violates the Sherman anti-trust law.

It was contended by the seller of the theatre that since the eighteenth clause had been previously held invalid, he was not required to fulfill any part of the contract.

Notwithstanding this argument, the higher court held the seller of the theatre liable for failure to fulfill the obligations assumed in the other 21 clauses in the contract, and said:

"The uniform contract that has been adopted by the plaintiff and all other producers and distributors of motion pictures in the United States has been declared by the Supreme Court of the United States to be illegal in one of its provisions, the eighteenth, for the reason that this provision is violative of the Sherman Anti-Trust Law in that it is to that extent a contract in restraint of trade. . . . It has been expressly held that, where agreements in restraint of trade were unlawful in part, they were enforceable as to the parts that were not unlawful, and this holding runs back to the earliest authorities. . . . The elimination of the arbitration provision of this contract does not leave the plaintiff (distributor) free to refuse to furnish the pictures called for, not could the defendant (theatre owner) refuse either to take or pay for the same. The essence of this contract is that the plaintiff agreed to furnish certain pictures and the defendant promised to exhibit and pay for them. . . . Therefore. the parties are as free to resort to the courts for the enforcement of their rights thereunder as if the said illegal provision had never been incorporated therein."

Law of Forgery

IT IS WELL established law that a forged contract is invalid and its holder has no legal rights. Frequently, it is difficult to prove that a contract or other instrument actually is a forgery. Therefore, in order to sustain a conviction of forgery it is not necessary that the

(*Continued on page* 51)

MODERN SEATING AND CHAIR MAINTENANCE

IV.—Construction and Material

By H. S. LEADER



Chair with inserted panel back and a box spring seat. The back is upholstered in jacquard velour, the seat in imitation leather.

THEATRE OWNERS, syndicates and independents, are beginning to appreciate the importance the theatre chair has assumed in recent years. From a necessary evil it has become a vital factor to success in entertainment. There are several reasons for this change. The most important influence is the higher standard on which the public bases its expectations. Since the war the general standard of living in this country has gone higher and higher. Everyone had or expected to have luxuries which a few years previous had been considered beyond reach. What was gratifying one year was not good enough the next. These changes in standards and attitudes have made the general public much more critical and sensitive to pleasant and beautiful surroundings. The economic condition of the last few years has only served to make the public expect more. The drop in commodity prices leads them to demand more for their admission price.

Another influence lending importance to the theatre chair is the greatly increased service required in recent years. Theatres are open for longer hours and the attendance per chair is much higher. This makes the life of the chair and the amount of maintenance required important from a cost standpoint.

During the past 15 years there has been a gradual upward trend in the quality of theatre seating. Each year a higher percentage of upholstered chairs is used with more durable, expensive and attractive covering materials employed in their manufacture. Some are highly decorative and form a very real part in the decorative scheme of the theatre. They do their part in making the patron feel that the owner has gone a step beyond necessity to provide comfortable seating and pleasant surroundings that the patron might enjoy the entertainment provided.



Chair with full-upholstered back and a spring edge seat. The back is upholstered in printed mohair, the seat in imitation leather.

As long as theatres were small and plain, and the chairs used were of the wooden seat and back variety, about the only damage that could occur was that they might become badly scratched. With more luxurious houses the character, style, and appearance of chairs is much more important and the cost of maintenance is higher, just in proportion to the refinements and luxuriousness of the type selected. A public that might be tolerant of scratched finish on wood seats and backs would show little charity for threadbare fabrics or worn or torn coverings even though the dilapidated upholstered chair might be the more comfortable.

Because these factors have made the chair such a vital part of this business of entertaining the public, it is important that theatre chairs be cared for in a manner that maintains as nearly as possible the original comfort and appearance.

In all fields it is generally recognized that the most important contribution to low maintenance costs is made through wise purchasing. To purchase wisely one should analyze what will be required of the product and how he can best select to meet these requirements. Probably the first part of a theatre chair which should receive consideration is the seat, since it plays a very great part in maintenance costs and in the comfort which should be so built into the chair as to remain there.

Theatre chair seats are generally classed as of five general types known as plywood, squab, box spring, spring edge, and deluxe spring edge.

The one outstanding advantage of the plywood seat is its low price. At the present time its field is almost entirely limited to school auditoriums and public halls. Theatre goers of today demand a higher standard of comfort than that found in an all plywood chair.

The squab seat is the first grade better than the plywood seat. It is next to the plywood seat in low cost, is more attractive in appearance and somewhat more comfortable. Its type incurs practically no strain on the upholstering material, and since there is little padding to break down it is probably one of the longest lived of the upholstered seats. Unfortunately, however, it is not sufficiently comfortable to meet the exactions of theatre goers.

The next step upward in the comfort of theatre seats is the box spring seat. This type is now quite generally used in small theatres throughout the country. It is particularly suitable for neighborhood houses

(*Continued on page* 48)



The auditorium, looking toward the stage and left wall. The auditorium is 51 feet wide and 80 feet long. The panels on the walls are associated with the acoustical treatment, employing brocaded satin damask.

The view below of the entrance at night indicates the dominance of the marquee in the facade effect, the building being low. The doors adjoining the box office lead into a small lobby, thence to a foyer.

SMALL TOWN TOOK $100,000

describing the 724-seat

THE GILLIOZ theatre in Monett, Mo., represents that kind of pride of proprietorship that always goes a bit beyond the obvious possibilities to realize a fine possession. The Gillioz cost $100,000. Monett has a population of 4,000. But M. E. Gillioz of Monett believes his fellow townsmen want that kind of theatre and will ultimately prove his investment a sound one.

People in Monett say the new Gillioz is the finest motion picture theatre in that part of Missouri. It was Mr. Gillioz' intention to win that kind of reaction, for he has some competition. If his people can look upon his house as being especially distinctive, he has met his competition more than half-way before he throws open his doors.

The Gillioz is designed throughout, exterior and interior, in Georgian Colonial architecture. The building is fireproof in construction and faces on the principal street, with decorative ticket booth between double entrance doors, which are sheltered overhead by an ornamental and illuminated marquee.

A large lobby, with vaulted ceilings, paneled and pilastered walls, concealed radiation, terrazzo floors, leads to the foyer. The foyer is 12x51 feet, with stairways at each end leading to the mezzanine floor. The floors are carpeted, and the walls and ceilings are finished in ornamental plaster.

The auditorium is 51x80 feet and seats 724 in luxuriously upholstered seats of generous spacing. One center, and two side aisles are provided, with cross-aisles at the center of the seating units, permitting of proper access to the several exit doors.

The stage is of good dimensions to permit the staging of vaudeville shows as well as presentations. Dressing rooms and storage space are provided in the basement beneath the stage, at the north end of the building.

Draped under the rim of the proscenium arch and down each side is a grand valance, a green silk velour, its undulating folds caught back with gold cords and tassels. The front curtains are of silk damask in copper tones. In sharp contrast are the second curtains of bright orange silk velour with borders of green appliqued in gold in heraldic design. The house draperies in mezzanine and foyer are festooned valances and full drapes of rust-colored silk damask. The drapes throughout the theatre were purchased at a cost of $3,500. The stage curtains are operated electrically. Back of the curtains is situated the picture screen and directly behind it is a portable arrangement for the speaker apparatus.

At the top of the mezzanine stairway a



THEATRE THAT —AND FAITH

Gillioz in Monett, Mo.

small space is utilized in providing a novel cozy nook consisting of a rust-colored love seat with wrought iron floor lamp, adjustable and of antique finish.

At the end of the hall is located the women's lounge and rest room with paneled walls, ornamental plaster cornice, concealed radiation, carpeted floors and generally Colonial appointments. Console mirrors are suspended above inlaid walnut top tables of solid walnut. Two large green davenport, one other table lamp, two floor lamps of wrought iron and antique finish, four big walnut upholstered chairs and a five-foot full-length mirror with bevelled edges complete the furnishings of the lounge with the exception of a revolving cigarette stand. The drapes in this room consist of peach chintz with glass curtains of gold marquisette.

Two complete lighting control units are in the projection room and backstage, where every light may be turned on or off or dimmed and the curtains on the stage controlled. Red, green and amber lights in the footlights may be dimmed or made to shine in any combination. The new type lamps in these comprise 100-watt bulbs, each incased in an individual reflector. A polished concave back of chromium nickel projects the beam through richly tinted glass.

From the foyer the lights in the auditorium may be controlled from the panel board situated there, while all the passage lights in the balcony are controlled from the panel board near the manager's office.

The lighting fixtures were all designed expressly in harmony with the Georgian decorative scheme. Six crystal type fixtures provide the illumination for the auditorium, and one is suspended from the center of the foyer ceiling, each one ending with a bronze metal tassel to harmonize with the general color effect.

The building also contains two shops, which flank either side of the lobby.

The general interior color scheme of the theatre is of henna and copper tones.

The auditorium is equipped with a system of indirect heating and cooling, with humidifiers.

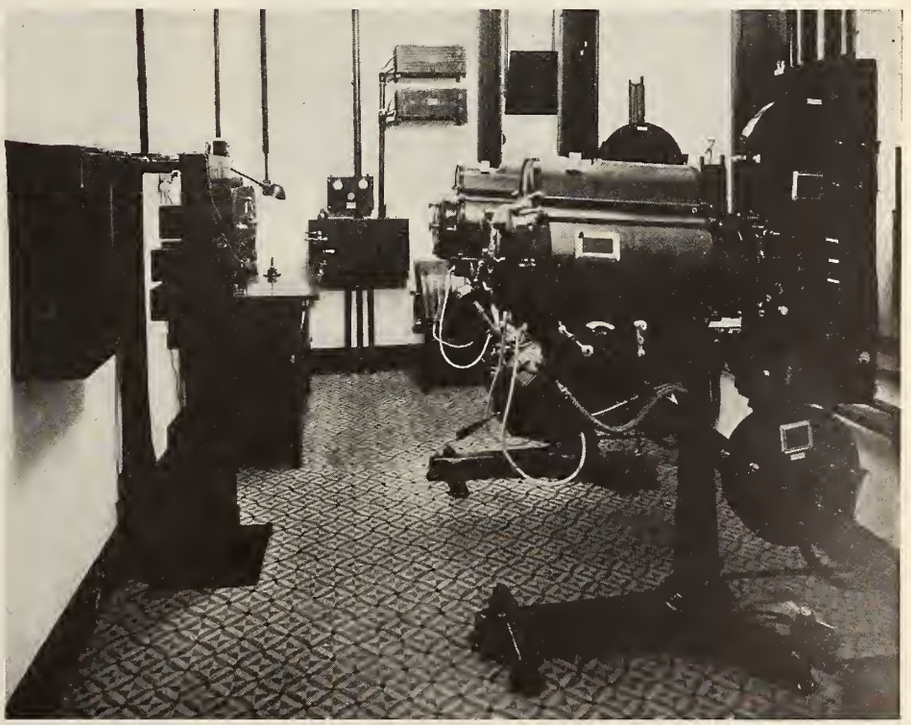
The acoustical treatment is confined to the rear and side walls of the auditorium. The panels are covered with an antique brocaded satin damask, which harmonizes with the elaborate decorative ornamental plaster and Colonial lighting fixtures. The sound equipment is RCA photophone.

The Gillioz was designed by Johnson & Maack, architects of St. Louis.

Mr. Gillioz is himself a contractor, and was therefore able to direct construction with an expert eye, to realize the most for his money through taking advantage of adequate, yet economical methods.



The Colonial-style lounge, removing the patron from the atmosphere of a theatre and surrounding him with appointments of a living room. This room is located on the mezzanine floor. Decoration is home-like.

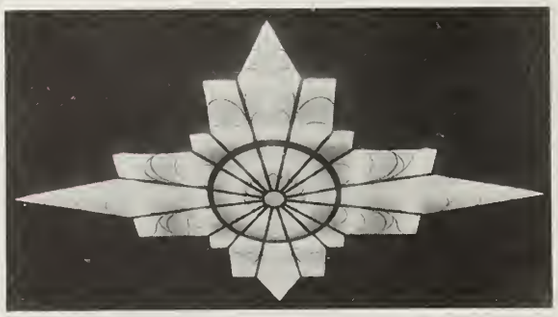


The projection room of the Gillioz—worth noting for its spaciousness and general convenience, attributes not always found in the small theatre booth. The booth is reached directly by a mezzanine floor approach.

A NEW 2,500-SEAT









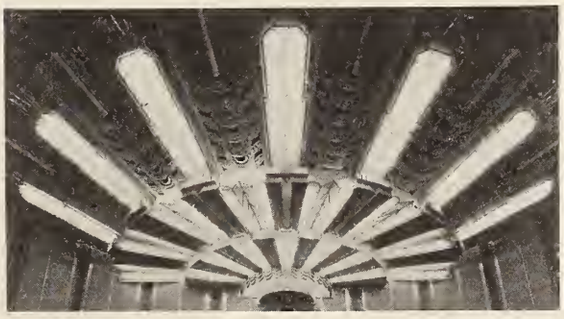
Characteristic of this addition to the Fox West Coast circuit in Spokane, Wash., is the atmosphere of fantasy wrought especially through the foyers. The view above shows the stairway leading from the mezzanine to the women's lounge. Directly above is shown the illuminated star at the head of the mezzanine stairway shown at right.

THEATRE IN SPOKANE









Simple masses, with flutings in the surface as the chief decorative relief, marks the building pictured at the top of the page. Construction is of steel, concrete and terra cotta. At left is shown the organ grille, which strikes the motif of the auditorium decorative scheme. Directly above is shown the illuminated "sunburst" at the proscenium.

PREPARING ORGAN SOLOS FOR THE CIRCUIT

expressing the point of view of the home office

By DAN PARKER

I PAUSE and look through my office window. Below me stretches Broadway, flanked by its myriad of theatres. The lights from the maze of marquees dance before me. My thoughts wander. In my mind's eye, I see countless marquees flashing. I note those of national circuit theatres. These are connected to a spot on Broadway—the home office—by some medium.

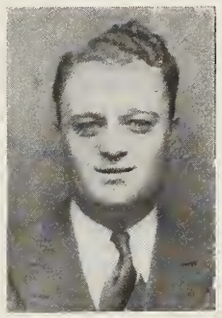
That's it! A medium—*service*. The word turns over in my mind. In every enterprise, the rendering of service is important, so it is in the department that provides feature material for solo organists. When a theatre is served, it inevitably serves that theatre's audience, and nowadays there is a high standard of entertainment to be lived up to.

My particular service is to organists—musical *showmen* catering to varied types of audiences, each using his or her own style. Yet they must be serviced. The details are therefore intricate.

My writer and myself discuss an idea for an organ presentation. (An "organ solo" does not mean enough.) The idea must appeal to audiences everywhere. The topic must be appreciated by all of our varied audiences. Then again, it must be flexible for different types of work. Religion, prohibition or other controversial subjects cannot enter into any organ presentation, for we endeavor to serve *all*. Music, a very important item is next. Songs, which the publishers are exploiting and which are appropriate, are selected. The writer now has his foundation.

When he returns with the finished product, a few minor changes are probably made, then it is ready for the okay. The presentation is then discussed with the general musical director. By him it is either rejected or accepted. If accepted, the work goes on.

While music for the parodies is being obtained, the lantern slide manufacturer and his artist are called in. The writer, the manufacturer, his artist and myself take infinite care in the next step. Each slide is gone over, cartoons are thought of and drawn. When the slide man has the proper information, he is off. In a day or so, I receive hand-painted cards. This gives me an idea of just what the slide will look like. These are okayed and the slides are delivered.



Dan Parker

Sufficient sets of slide, music and cue-sheets are made ready for the theatres. Now for the routing. Popular music is soon forgotten, therefore the presentations must be played very soon. Few presentations can be used after six or seven weeks. This being the case, the theatres are grouped for such a purpose, bearing in mind that the geographical location of each is of vital importance.

In most cases, these presentations have but a few hours to reach the theatre next on the route. However, strange as it may seem, they do. Music and cue-sheets reach each organist long before the slides. This gives each enough time to adapt the presentation to his own work. When one of the organists (in my case, RKO organists) receives the slides, he knows exactly what to expect.

But the work is not as yet completed. Although a new presentation is being prepared, my department manages to keep two or three weeks in advance of playing date.

RKO organists are allowed absolute freedom. The presentations may be used as a whole or only in part. Popular choruses are always left to the individual organist showman's discretion. Surely, he or she knows what his or her audience will sing. One presentation is supplied to each organist per week. Where there is a split-week policy, the organist is expected to supply his or her own presentation for one-half week. This, together with the fact that the organists may use only part of a regular presentation, tends to keep the minds of each in working order in case of any "break" in the service.

There is an important detail our office at RKO asks of each organist, with the exception of the regular work. Immediately at the termination of a playing-date, the organist forwards a report to the home office.

May I point out the value of such? Primarily, it enables me to obtain a sort of picture of the reaction, both of the audience and of the individual organist, to each of our presentations. Such reactions are of primary importance in the forming of future presentations. Secondly, the popular choruses used are asked for. This is not done for any censorship or "plugging."

Publishers of music have co-operated on this service to their fullest extent, and I feel it is no more than proper that I be able to supply them with what little information they may desire.

I understand that such information is of great importance to the organ department of any music publisher. My files are open for their inspection at any time. In spite of the fact that few have taken advantage of my offer, they are still welcome. Then again, remarks, suggestions, etc., are always welcome and more than appreciated. And many is the criticism received, which has aided me in bettering service.

In times like these the "service" takes on a new significance. A friend of mine dropped in the other afternoon. He had just come from a matinee. "The house was packing them in," he said. "You wouldn't know there was a depression, had you seen the business this theatre was doing." And then he said, "Depression must be a good time for show business."

My friend was right. I would put it this way: Show Business is good for the people in times of economic distress. It is "good for one's soul" to be lifted out of one's self through the magic of the theatre. Show business is rendering our people a real service in times like these. One vicarious hour in the theatre is a tonic.

RKO ORGAN PRESENTATION REPORT

1. THEATRE_____
2. PRESENTATION NUMBER & TITLE_____
3. PLAYING DATE_____
4. POPULAR CHORUSES USED:
   a.
   b.
   c.
   d.
   e.
   f.
   g.
5. PERSONAL REACTION
6. AUDIENCE REACTION
7. CONDITION OF SLIDES?_____
8. REMARKS - SUGGESTIONS, etc._____

NAME_____

Form used for RKO organists' report.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

REPAIRS MADE BY THE PROJECTIONIST

THEIR PRACTICAL EXTENT AND LIMITS

By AARON NADELL

MANY OF THOSE portions of the sound equipment that are customarily returned to their maker for adjustment can—with proper precautions—be repaired in the projection room. This is often easier and quicker, and nearly always less expensive.

However, such repair should not be undertaken except after careful study of each individual case. In some instances special apparatus will be necessary if proper results are to be secured; in others, projection room repair, although technically practicable, will be economically inadvisable because of the cost of the time involved. It is in the third very large group of instances that projection room repair will be found technically practical as well as economically advantageous.

Motors

Managers and projectionists are familiar with the basic necessities of motor maintenance and repair. In extreme cases it may be necessary to have the commutator turned down by the local machine shop. Badly worn bearings may or may not be replaceable locally—often they *are*. An open or short circuited winding should be inspected very carefully before any motor is returned to the factory, since the trouble may be easily accessible to local repair.

Motor Speed Controls

Speed control devices fall generally into three classes: the mechanical governor, the centrifugal contact and the electrical "control box." Trouble with the first is nearly always traceable to defective action of the friction shoe, while dirty or pitted contacts are possibly the most frequent source of difficulty with the second. Neither should be beyond projection room relief, in normal circumstances. Trouble in the electrical circuits of a "control box" is run down and treated like any trouble in a circuit.

Electrical Speed Controls

The presence or absence of the proper current and voltage at any point of any electrical circuit can be determined by suitable meters. Meters—or headphones-and-battery—will reveal any suspected break in the wires, or any short-circuit. What is necessary, is that the person attempting to find any electrical trouble understand the circuits with which he is dealing and the functions of each separate part. He must possess and know how to read a circuit drawing of the apparatus in question, and he should have a very good idea, if not perfect knowledge, of what values of voltage and current are the proper values at every point.

With such knowledge and proper equipment (circuit drawings and meters, e. g.,) no "control box," amplifier or rectifier should ever be sent out of the projection room for repairs until every local effort has been exhausted. Very often it will be found that the trouble is no more than a loose connection or a grounded binding-post—something that can be repaired at really no cost at all. In other cases, some part—easy to replace, even if it cannot be repaired—may be at fault. Only rarely will the trouble be so extensive as to involve several separate parts of the apparatus.

As between making some minor repair to a loose or grounded connection, or repairing or replacing some small part; and shipping a heavy and bulky panel to its manufacturer for overhauling, the advantages would seem to lie entirely with projection room adjustment—*with proper knowledge and equipment for testing.* Without those aids, the time lost in running down the trouble may be more expensive than outside repairs. Without proper knowledge, local repairs may be inadequate to restore proper operation, or to provide sufficient safeguard against repeated trouble of the same nature.

A number of speed control circuits are now in common use. Two fundamentally different principles are employed, while a number of circuits are based upon the same principle but differ materially in detail. Where intimate and detailed knowledge of the operation of their own motor speed control is in the possession of the projection staff, or can be obtained from a service engineer, local repairs should certainly be attempted. Where such knowledge has not been secured, it will probably be most advisable to return a defective control cabinet to its maker for adjustment.

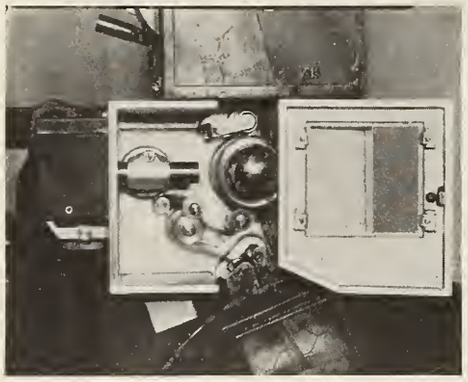
Much the same considerations apply to the projection room repair of amplifiers, rectifiers, chargers, or any equipment of more or less complex wiring. All rectifiers operate upon a common principle. The same is true of amplifiers. Details, in each instance, may vary enormously, and especially so in the case of amplifiers. Detailed acquaintance with local equipment is the only reasonable assurance that local repair will not take so long as to cost more than factory repairs. It is the only possible guarantee that local repair will be of safe and satisfactory quality.

Repair of the individual parts that commonly are used in amplifiers and rectifiers, as well as in motor speed control panels, will be reviewed later, under the heading of "amplifiers."

Drives

REPAIR OF THE drive portion of the sound equipment requires not so much electrical as mechanical competence. The details of drives vary far more widely than the details of any other portion of the sound equipment. Belt, chain and gear drives are employed, and sometimes combinations of all three. Friction clutches, "viscous damping" devices, "mechanical vibration filters," flexible couplings and a number of other rare or unusual mechanical contrivances, in almost every possible combination, are used in sound drives.

Mechanical troubles are nearly always easier to find than electrical troubles. Action and troubles of the apparatus are physically present to the senses of sight and touch. The mechanical background of the generic projectionist is (because of the requirements of the projector head) at least comparable to his electrical background. Mechanical repairs are nearly always within his competence.





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Parts for mechanical repairs are commonly obtained to best advantage from the manufacturer of the drive assembly. Occasionally the local machine shop will be able to duplicate a simple part more reasonably, and very often more quickly. The manufacturer's part, however, will usually be less expensive, having been made in some quantity, and it should generally be more reliable. The advantage of the local machinist will be largely confined to the time factor.

Disc Producer

Projection room repair of the disc reproducer is in general inadvisable, and this is especially true of the oil-filled types. But in all types, a slight injury to the armature destroys the usefulness of the device. In general, the most economical practice would be to keep a spare reproducer on hand and to make no attempt at projection room repairs. When unavoidable, such repairs should be undertaken only with as much care as if the reproducer were a fine watch.

Lens Assemblies

Lens assemblies are of several types, each of which presents somewhat individual problems of trouble and repair.

Perhaps the most common trouble of these assemblies is loss of adjustment (owing to vibration of the projector), which results in reduced volume at higher frequencies. Adjustment may be lost in two ways: The lens barrel may move forward or backward, impairing the focus; or it may rotate slightly, in which case the beam of the exciting light will not be horizontal where it crosses the film, and both quality and volume will suffer.

A few lens assemblies are so mounted that they can be adjusted without special tools, but in most cases a separate jig made for the purpose will be required. For although lens adjustment can often be effected by hand, it is a time-consuming process, in which half a dozen or more attempts will fail before one that is even moderately successful has been achieved.

A volume indicator and a multiple-frequency reel are neccessary adjuncts to any attempt at readjusting the focus of slit assemblies. Successive adjustments are tested by means of the film and the indicator until one is reached that gives a satisfactory response curve. Time can be saved if a high-frequency loop is available. In that case only a single run need be made with the multiple-frequency reel. This will indicate the degree of high-frequency response necessary for a satisfactory adjustment. The high-frequency loop is then threaded and run continuously until the indicated response has been reached.

Lens assemblies are also subject to oil leakage—volume falls off sharply if even a small amount of oil finds its way inside this assembly. Dirt collecting on the inner portions of the lens tube also leads to loss of volume, and sometimes to noise as well. Many lens tubes can be disassembled in the projection room for cleaning. If they are handled carefully, no harm will result, provided the frequency film and the volume indicator are available for checking adjustment after they have been restored to service. But wherever instrumental check is not available, or careful handling is not assured, it will be safest and least expensive to have the tube readjusted by its maker.

Ordinary sound and the human ear will not replace the frequency-film and the indictator. The ear may report the sound as unsatisfactory, but it will not be sensitive to extremely small changes in quality, and therefore it will not be able to report whether any small step made in adjustment is a step in the right or in the wrong direction. For that purpose, the instrument is indispensable.

Faders and Switches

SWITCHES OF THE type in which contact points are carried upon long, slender prongs, occasionally cause trouble when the prongs become bent or otherwise lose proper tension. Such prongs can be readjusted by means of a suitable tool, the action of which can, perhaps, be best described by saying that this tool "combs out" the prongs, straightening them. In the absence of such a tool, adjusting prongs of this type is so difficult as to be sometimes nearly impossible, and almost always inadvisable.

Resistances of the type commonly used in those faders that function as volume controls, occasionally burn out. A burnt-out resistance of this kind is not amenable to projection room repair. It should be replaced, if a duplicate can be obtained; if not, the fader should be returned to its maker. Sometimes, however, it may be possible to secure a resistance of somewhat different design but of equivalent electrical value.

Contact studs of faders, or other volume controls, not infrequently cause trouble because of the amount of wear to which they are subjected. It may happen that the contact fingers, in touch with these studs, groove them in such fashion as to make perfect contact more and more difficult as time goes on. Occasionally it will be possible to have a local machine-shop make up a contact arm of somewhat different design, which will brush the stud over a larger area, and so prevent grooving. This is a simple precaution that may prolong the useful life of a fader or volume control to several times that of its normal expectancy.

Amplifiers

The electrical apparatus combined in an amplifier most commonly includes one or more transformers, tube sockets, condensers, reactances and resistances. Any of these constituent parts may, by breaking down, prevent the amplifier from functioning. In most cases of amplifier trouble not more than one or two of these parts will be found at fault; only on rare occasions, several of the parts; practically never, a majority of them. Replacing the part at fault is obviously less expensive and less troublesome than replacing the entire amplifier and returning it to its maker for repair.

When the trouble cannot be located quickly, it may prove desirable to replace the amplifier by another in order to main-

tain or restore the show. It is suggested, however, that the amplifier so replaced be retained in the projection room and repaired there; the replacement amplifier, being regarded, whenever possible, as in the nature of a loan, to be returned in a few hours.

The part at fault is found by the conventional methods of testing for electrical trouble already mentioned. These involve the use of appropriate meters and circuit drawings. In most cases, it will be found advantageous to replace, rather than to repair the faulty part, since such parts are only seldom very expensive. Occasionally the time involved in repairing such a part will be less than the cost of replacement, but this will prove the exception rather than the rule.

Replacement of the defective part does not end the requirements of projection room repair. On the contrary, the amplifier must be thoroughly inspected and tested to make certain that no ulterior fault exists, which may have caused the breakdown of the part in question, and which will therefore cause any replacement of that part to break down also.

Resistances commonly consist of a number of turns of resistance wire, which may be exposed, or may be baked into an enamel plate or tube. In the former case, a burnt-out section can be jumped by any suitable conductor; in the case of the enamel-covered type, repair is impractical—and should not be attempted.

Inductances consist of a number of turns of insulated copper wire wound around a core of iron or iron alloy. Rewinding the coil is too expensive to be practical, so that repair is inadvisable unless the burnt-out section happens to be confined to the surface layer. Some inductances are buried in tar, or some similar compound, and repair of these is wholly inadvisable.

Both inductances and resistances occasionally are built in a number of sections, with individual contact points for each section. In some cases, not all of the sections will be in use. An unused section, if of equivalent electrical value, may sometimes be substituted for one which has burnt out.

The transformer is substantially a double inductance, subject to the same considerations with regard to repair.

Condensers may be of two types—"dry" and "electrolytic." The former, when punctured, will sometimes—not always—heal itself. It will do this if the insulating material between the plates is of such nature that it will melt, flow into the puncture and seal it. A condenser of this type should not be thrown away until it has been tested at working voltage to make sure it has not healed itself. It can sometimes be made to heal itself by repeated exposure to working voltage.

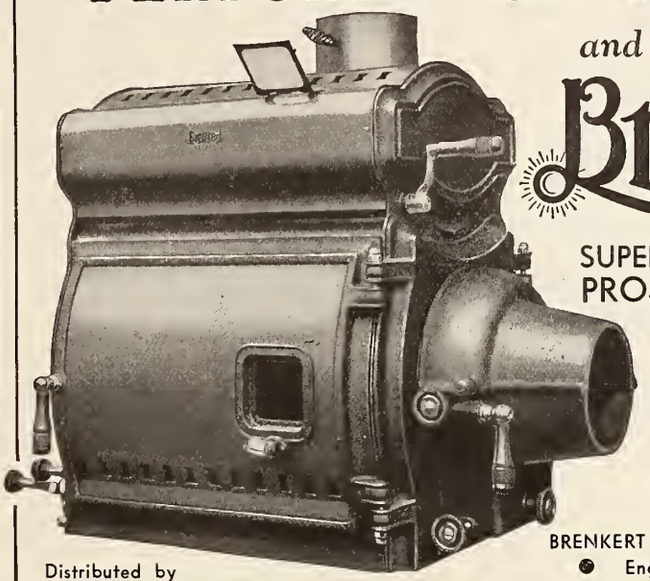
The electrolytic type can be repaired by being connected across a direct current line according to its marked polarity and at its rated voltage. The insulating film in the condenser will repair itself. An ammeter connected in series with the condenser will show current flowing until the repair is completed, after which current will no longer pass.

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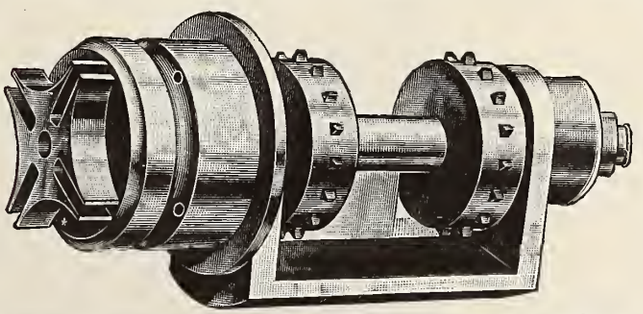
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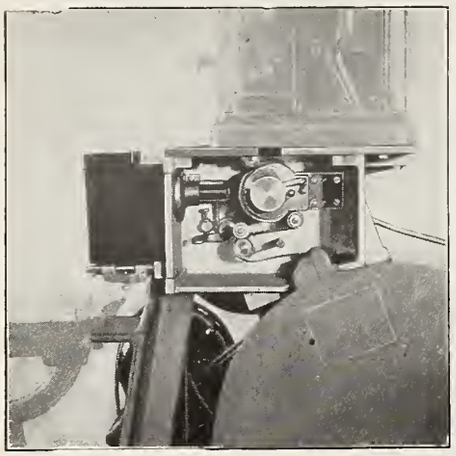
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In all the apparatus described above, one common form of trouble will be found to be an imperfect connection, not in the part itself, but at its terminal. This, of course, is easily repaired.

Sockets give trouble chiefly through failure to make firm contact with the tubes they carry. In most cases the tension of their contact prongs can be adjusted, and the prongs themselves cleaned and polished smooth, without any need for factory repairs. Occasionally spare prongs can be obtained, and replacing these will be found cheaper than replacing the entire socket. The difference in cost, however, will seldom be great enough to make such a course worth bothering with.

An amplifier, rectifier or motor speed control box will contain, in addition to the parts mentioned, wiring, switches and meters. Burnt-out or short-circuited wiring should be replaced by wire of the same size and of equally effective insulation. The replacing wire should always be run exactly the same way as the original wire. In some apparatus the exact position of the wiring is important for perfect results, and especially for preventing some types of amplifier or rectifier circuits from creating a hum in the sound.

Switches are easily replaced and are too inexpensive to justify repair. Meters are not subject to projection room repair. Voltmeters may be removed from the circuit, ammeters must be shorted. Signal lamps of appropriate rating make a roughly effective temporary substitute for meters.

Rejuvenating Tubes

TUBES OF THE thoriated tungsten type of filament can be "rejuvenated"—sometimes rejuvenated over and over again. The process consists in heating the filament, for about ten minutes, at roughly 20% more than the rated current, after which the tube is kept burning for several hours at normal rating. No plate or grid voltage is supplied to the tube during this process.

Equipment for rejuvenation consists of a socket of proper size and a source of filament current. In addition, a rheostat—or resistance-and-switch arrangement— is necessary in order to vary the filament supply between normal and 20% above normal Theatres using tubes of the type susceptible to this process should be able to cut their tube replacement bill by as much as 50%.

Speakers

The dynamic speaker consists principally of a field winding and a speech winding, the diaphragm of the speaker being attached to the latter. It is the speech winding that causes almost all the trouble to which speaker units are subject. It burns out, or it becomes separated from the diaphragm, and in either case the receiver will not function.

Storage Batteries

Storage batteries on occasion may be repaired by a local battery station, which will rent the theatre other batteries until its own have been restored to usefulness. It should only seldom be necessary to resort to that extreme. Storage batteries that show signs of weakening can be cared for in the theatre. The battery service station has no equipment other than a charger—the theatre also has a charger. If the batteries can have reasonable intervals of charging while they remain in the theatre, there is no occasion for sending them to an outside station for service.

As batteries age, it may become necessary to dump out the sediment which collects on the bottom. It may also be necessary to renew the electrolyte, but unless a great deal of it has been spilled in the process of taking hydrometer readings, this should not be the case. Either form of attention can be given in the theatre. It will not often be found advisable to replace dead cells in a three-cell battery. Replacement of the entire battery will usually be found to be less troublesome, and in the long run, to cost no more.



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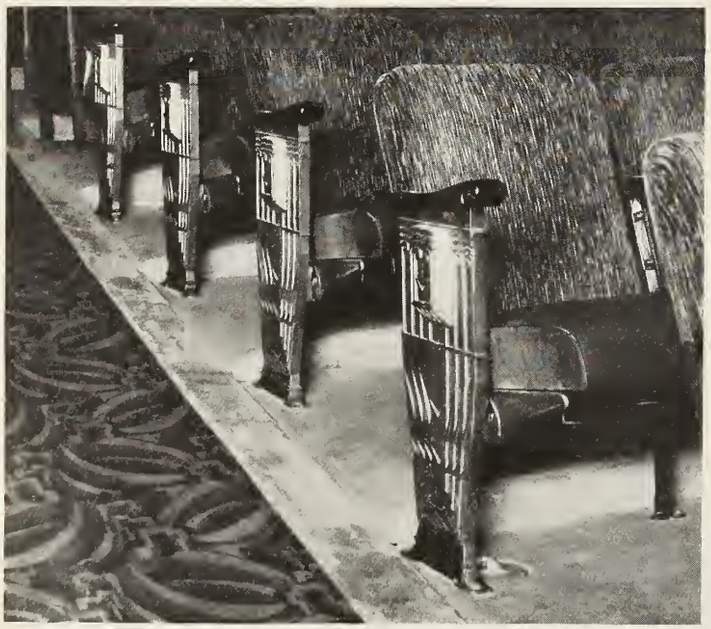
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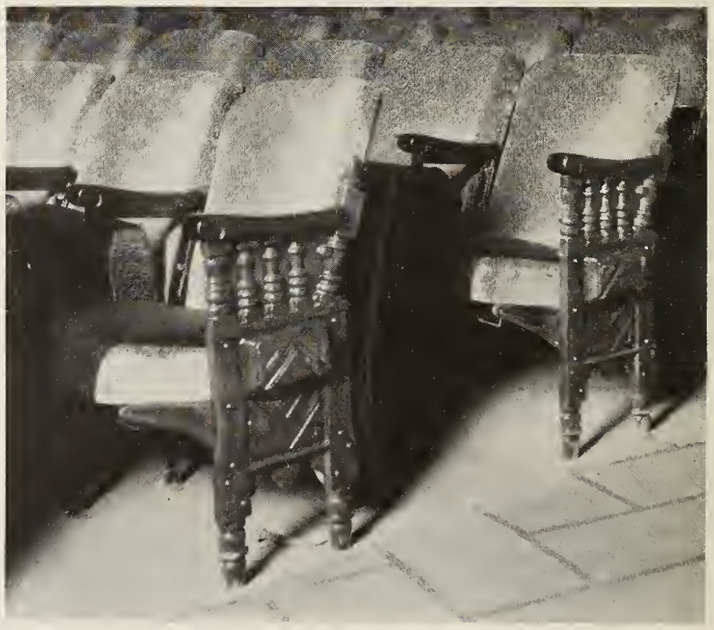
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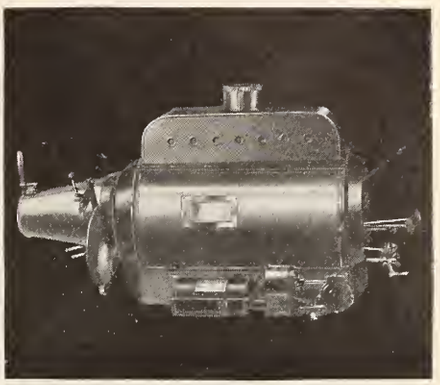
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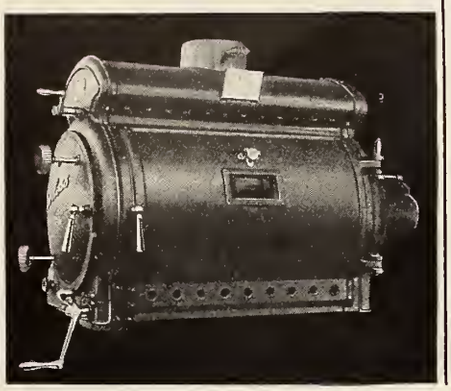
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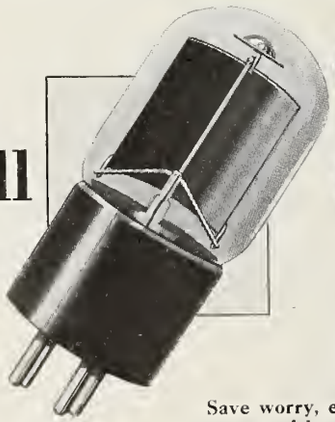
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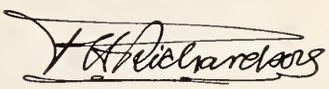
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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





FILM MUTILATION: WHEN WILL IT CEASE?

A RECENT LETTER from Leslie E. Jeffress, projectionist of the Crossett theatre in Crossett, Ark., a small town, will serve as well as any for my text. He begins:

"May I compliment you on your interesting and helpful articles in BETTER THEATRES and MOTION PICTURE HERALD? May I also ask you to try to find time and space to again say something about film mutilation?" Indeed he may!

"Since the Academy of Motion Picture Arts and Sciences," he continues, "has adopted the standard changeover cue system, and since the producers have adopted it into general use, I can see no reason why projectionists should find it necessary to mutilate the end of reels. Some of them, however, still do. The print we are now running had not been in use in more than five theatres before we received it. It carries a stand cue, but when inspected, it was found that all the reel ends had punch marks, scratch marks, ink spots and almost everything else that might be used as a changeover cue. As a matter of fact, the standard changeover marks were almost obliterated. It would seem that any man who could see at all should be able to detect the standard changeover marks. The man who cannot surely has no business in a projection room. If the men who are used to marking film to suit the pickup of their motors, would take a few minutes to figure out the number of feet of film that are run off before their projectors reach maximum speed, and then use the standard changeover system, projection would most certainly profit by it. It would be to the advantage of every projectionist putting on a sound show.

"We have R.C.A. sound system, and I find that the motors run one foot and eleven inches of film before they reach maximum speed. By threading my projectors correctly I find I can get the incoming reel on the screen in the first four frames by using the standard dots. I am sure if a small town projectionist can do this, the projectionist in a large theatre can do it as well.

"Put in fewer words, what I am trying to say is this: to make a perfect changeover we must have prints that have not been marked by punches, scratches or any other marks that will show glaringly on the screen.

"In closing, let me thank you for the many hours of interesting and instructive reading you have supplied us with. I hope you will continue the fight for better working conditions for the projectionists."

This letter is well written and well worded. It apparently comes from a live-wire projectionist. And let me say right here, there's a lot of real projectionists in small town theatres.

The big city projectionist usually labors under a heavy handicap. He feels he has reached to top in projection, and the natural inclination under that condition is to slow up. Rightly or wrongly, he just naturally feels that he knows about all there is to know about projection. Silly, of course, but a lot of them do acquire that idea after they have been in one of the big theatres for a while. The small town man, however, has no such feeling. Moreover, usually he cannot step to the telephone when something goes wrong and get help almost immediately. He has got to figure out everything for himself. If he fails to do so, he knows he will come pretty close to losing his job, and in small towns jobs are not too plentiful.

To get back to our subject, however, I sometimes think it is a waste of breath tryinng to tell such men as Jeffress has been talking about, anything at all. One might almost as well talk to a fence post. As Friend Jeffress said, the standard release print changeover system is here and in general use. The signals may be plainly seen by anyone who is not too infernally lazy to look for them. Of course, they are not quite so easy to see as a great big splotch of white light, or a black blob two feet or so in diameter on the screen, and Mr. Shiftless Lazyman does not like to be obliged to watch closely for them. He wants something that he just can't possibly miss seeing. The scratch marks and similar marks make it just a bit easier to him. He is not annoyed by being obliged to do anything more than look in the general direction of the screen to see them, and damage to film apparently means just exactly nothing at all to him.

That is very plain talk, but this persistent damage inflicted upon film and upon screen results, which is chargeable wholly and entirely to just plain *laziness* and *shiflessness,* is becoming a wee bit monotonous. It would seem that if the "machine operators" (that is precisely what those film butchers are) have not sufficient respect either for their profession or for the property entrusted to their care, the exchanges which own the film should at least compel them to respect their property.

This may very easily be done, provided all exchanges agree to do it, and further provided that there is real inspection of film upon its return to the exchange. All that is necessary is for a bill for damages to be sent to the exhibitor every time a film is found returned with changeover marks fixed in or upon it by the projectionist. Just a few bills collected for the damage done, and the trouble will unquestionably stop. Certainly, the industry owes it to itself to take *some* action to stop this disgustingly persistent, expensive curse of *film vandalism.*

THAT PROBLEM OF BUCKLED FILM

C. B. BALDWIN of Atlanta, Ga., writes: "I am writing regarding the problem a Florida projectionist had with buckled film. He says his projectors gave an in-and-out effect on the screen, whereas in another theatre in the same town the print went through in perfect focus. I am submitting the same solution as did the brother in Westboro, Mass. He had the same trouble and found that it was caused by unevenly adjusted tension shoes. The proper lining up of the gate rollers also play an important part. I have noticed that almost all present-day film damage is caused by too heavy gate and take-up tension. The brother in Warton, Texas, had trouble with film buckling during its first run, though it ran perfectly thereafter.

"I am myself using lamps that have these 'hot spots.' I find that on the first run of the day the film is cold, and the spot causes the center of each frame to expand

before the edges have time to get warmed up. After the first run the entire film becomes warm, and there usually is no further trouble. How is that for solving the problem?

"I have derived plenty of knowledge from our department, every issue of which I enjoy. I have gone over and carefully studied your Bluebook six times, and obtain added knowledge each time. I am proud of my profession. The height of my ambition is to some day be a projectionist in a deluxe theatre where everything necessary is provided to enable one to do perfect work. I am heartily in favor of 2,000-foot reels. Here's hoping that some day the 'ham operator' will come to the realization of the fact that someone else has to use the prints after he has used them."

Well, now, I am not so certain but what there might be something to your explanation of film buckling the first time, and running all right thereafter. It seems reasonable, though I would hardly imagine that effect could occur rapidly enough to throw the picture out of focus. I would suppose the expansion would take place all right, but would only be effective after the film had passed beyond the spot. What do the rest of you men think about that?

SUGGESTING ILLUSTRATED SONGS

WHEN FIRST I began projecting pictures, some 27 years ago, a portion of every motion picture theatre program was made up of illustrated songs. As old timers well remember, songs were sung by singers hired for the purpose, the words being accompanied at appropriate intervals by stereopticol slides, usually colored. There usually were from 10 to 15 slides to each songs. For a long while audiences for the most part liked these songs. Then came the slump, and they all of a sudden were wiped completely off the motion picture map.

It occurs to me that this stunt might well be revived with the illustrative screen matter in motion pictures and with synchronized sound. It seems to me such a thing might be worked into a very charming addition to present programs.

Take "Silver Threads Among the Gold," for example. Sung by two elderly people having really good voices, that song among appropriate surroundings, in my opinion, would bring "down the house."

There are almost numberless old songs which would work out exceeding well with motion and sound. "My Merry Oldsmobile," "Tenting on the Old Camp Ground," "Whip-Poor-Will's Song," "I Cannot Sing the Old Songs," "In the Gloaming," "Juanita," "Where Is My Wandering Boy Tonight," "The Old Oaken Bucket" and "Cricket on the Hearth" are just a few selections combed from memory.

Incidentally, if such a thing should ever be done with "Silver Threads Among the Gold," I would like to know of it in advance. There are really four verses to that song, though very few know of it. The last two are even more beautiful than the two generally known. I would be glad to supply them to any one contemplating such a stunt.

I've Done My Best

When the day is done and the night shades fall
And mind and body can rest,
I can look in the mirror and honestly say,
"Old boy, you've done your best."

I am not renowned or known to fame;
To millions I do not exist,
But little care I for the glory crown
When I know I've done my best.

At the end of day my labors cease,
The morrow I'll meet with zest;
Through the night my mind will be at peace—
For I know I've done my best.

And so the workers of life move on,
Many sad, while others jest;
But to me comes deep contentment when
I know I've done my best.

—LESTER BORST.
PROJECTIONIST, RIVOLI THEATRE, TWO RIVERS, WIS.

MAGNETIZING BY INDUCTION

IN A RECENT letter, Henry Wentworth of San Antonio, Texas, says, "I have been told it is possible to magnetize a piece of iron by holding it near a permanent magnet, but not in contact therewith. Will you be kind enough to tell me whether or not this is true, and if it is, explain how it is done? I cannot understand how it is possible to magnetize anything without actual metallic contact."

Yes, it can be done. Many a good watch of the older types has been ruined by being too near an electric generator. If you get an ordinary horseshoe magnet and hold a small nail of soft iron within from one-eighth to one-quarter of an inch from one of the poles, and touch a small iron tack or some iron filings to its lower end, you will find there will be adhesion of the bits of the filings, or of the tack. Magnetism has been accomplished by induction. You have held the end of the nail within the magnetic field of the permanent magnet and thus have set up an inductive effect. When you remove the nail from the magnetic field, it will no longer be magnetized.

THE ENGLISH PROJECTION GUILD

I AM IN receipt of a statement issued by the Guild of Kinema Projectionists and Technicians, Ltd., which has its general offices at 23 Rose Street, Long Acre, W.C.2, London, England. The Guild Council holds its meetings fortnightly, and a general meeting every first Sunday in the month, unless "otherwise notified." Its chief executive officer is S. T. Perry.

According to our standards, this organization is very similar to our American Projection Society, in that it makes no attempt to govern wage scales, working conditions, etc. It is, I understand, purely an organization for education, and as such is, of course, highly commendable.

Here in the United States and Canada we have a powerful labor organization which has done a very great deal for the improvement of projection by bringing about good working conditions and a higher wage scale, all of which operates, indirectly but nevertheless powerfully, to improve projection results.

I have often said and I say again, that brains and real ability are ordinarily not procurable at a low price, or if they be so procured, there is not the incentive to do anything more than is absolutely necessary to avoid being discharged, and brains and real ability well applied are absolutely essential in the projection room. A low-paid man or a man working under poor conditions feels no particular alarm over losing his job, hence he is inclined to be careless and to get by with the smallest possible amount of labor. A well paid man is not anxious to lose his job. He may not be able to get another as good.

For this reason I have always held that adequate wages and good working conditions are vitally necessary if we are to expect consistently high class work in projection.

The Projectionists Guild, in conjunction with the Renters Sound Projection Department (renters correspond to our film exchanges), issues an efficiency certificate to qualified projectionists.

The Guild has branches in Cardiff, Liverpool, Leeds and Bradford. The qualifications for membership are four years or more, either as chief or second projectionist, for "full" or "graduate" membership, respectively. Only chiefs and seconds are eligible. Technicians serving in the industry may apply for "technician" membership. The entrance fee is approximately $5. The same amount is paid each year as dues.

A WORD ABOUT AUGUSTUS DINA

THERE ARE certain men connected with the motion picture industry who have done, and are doing, very wonderful work for which, as it happens, they receive no public credit. One of these men is Augusto Dina, who was for many years the designing engineer for the Precision Machine Company, manufacturers of the Simplex projector in the old days. Upon the combination of the Powers and Precision companies, he became designing engineer for the International Projector Corporation.

Dina has just completed a new portable projector, which I have already described in these columns. Some time ago Dina started on an attempt to run one of these portables to destruction. The projector has already passed the 3,000,000-feet-point of

WORLDS BEST THEATRE EQUIPMENT



Blinders

. . . because he

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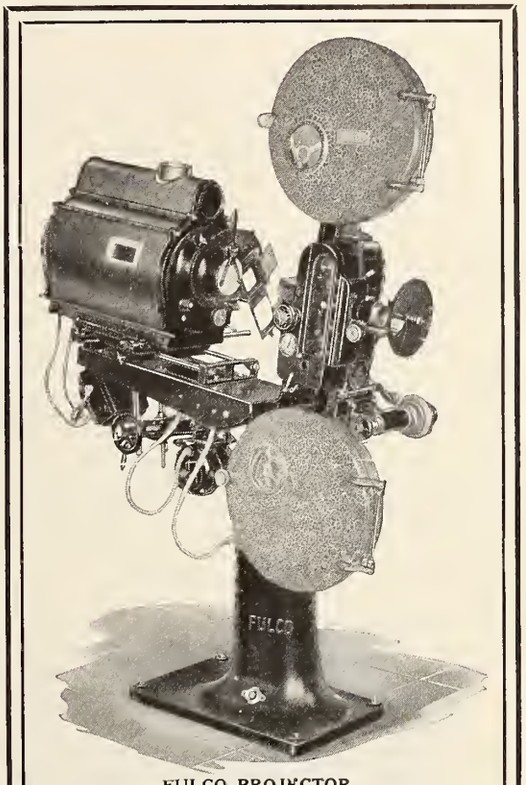
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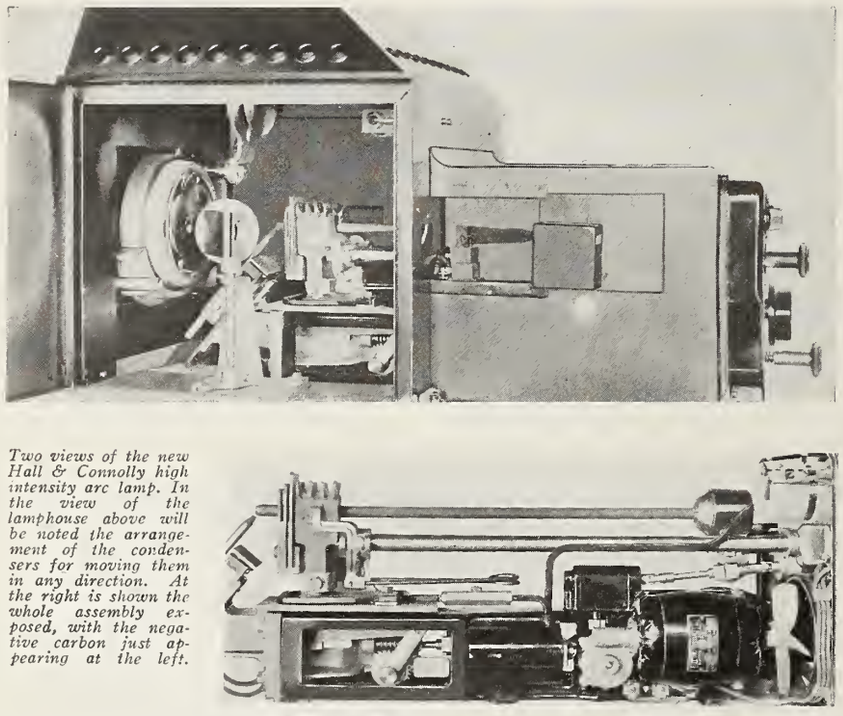
E.E FULTON COMPANY, COAST *to* COAST DISTRIBUTORS

film projection and is still running apparently just about as well as ever. Incidentally, this means that the intermittent of that projector has operated more than 50,000,000 times.

My compliments to Augustus Dina. He has done much other work of excellence for his company, but were that projector the only thing, it would be a monument to his value as a designer of motion picture projection equipment.

A NEW TYPE PROJECTION LAMP

A NEW high intensity arc lamp, which has already been installed in two New York theatres, has been developed by Hall & Connolly. I have talked with the men in the Paramount theatre, where it is now on test, and they were unanimous in their opinion that it was a splendid piece of apparatus. This is what projectionists will get a big kick out of: When you get ready to start projecting, you simply close the main switch, and that is that! The lamp instantly strikes the arc; regulates itself, and as I will personally testify, provides a light source which does not wobble. It is almost as steady as the proberbial rock.



Two views of the new Hall & Connolly high intensity arc lamp. In the view of the lamphouse above will be noted the arrangement of the condensers for moving them in any direction. At the right is shown the whole assembly exposed, with the negative carbon just appearing at the left.

At the factory I examined first of all the base casting of the lamp, one of the prettiest pieces of cast iron it has been my fortune, up to date, to examine. This casting, which is approximately 22 inches long, and about 5 inches square, at its largest vent, carries the entire lamp assembly, except one thing which I shall describe later. The lamphouse, by comparison with those of years ago, looks like an apartment house minus the windows. Its top is a sort of square cone in shape, to the top of which is attached a 6-inch ventilating pipe equipped with a damper. The condenser is a Bausch and Lomb cinephor, consisting of a collector lens, 6 inches, and a converging lens 7½ inches in diameter. The dowser is cast iron, deeply ribbed to prevent warping. A heat resisting baffle plate is mounted on the arc side. The lamp, being, as I have said, mounted in a fixed position, provision has been made to alter the position of the condensers, either up, down, sidewise or backward and forward, by means of conveniently placed knurled knobs located on the front of the lamphouse.

The lamp itself is mounted in a fixed position, except for the fact that the rear end of the lamphouse and lamp casting may be pulled back as far as desired, as one unit, the rear plate of the lamp being also the cover plate for the rear end or the lamphouse.

This assembly may be moved back and forth as desired when one wishes to examine, adjust or clean it, or the whole thing may be pulled out and set on a suitable bench or on the floor at the rear of the projector.

The negative carbon is held in a vise-like clamp about 2 inches in length. The carbon is quickly released by using either a screw driver or a wrench. This clamp slides up and down through the range of the carbon feed, the possible movement totaling about 4½ inches.

The positive carbon clamp is a very clever piece of work. It is cone-shaped at its front end, and has a 4-slotted head resting in a steel cone. The carbon rotating mechanism is carried by 10 roller bearings about 11/16th of an inch in length, set in bronze. Back of this bronze roller carriage is a very substantial steel gear with a ⅜-inch face. This gear meshes with the feeding mechanism. Back of this is a steel nut 2½ inches in diameter, in the face of which are eight deep slots set equi-distant apart. The face of this nut is 7/16ths of an inch wide. When the projectionist wishes to clamp the positive carbon, he inserts the carbon and tightens the nut with any convenient steel-pointed tool, as for example, a screw-driver. So positive is the action of this clutch that it is only necessary that ⅛-inch of the carbon be inserted to insure a perfect grip, thus providing means for avoiding waste of carbon.

This assembly carries no current. It is mounted on two long steel tubes, each three-fourths of an inch in diameter. The above described clamp may be quickly pulled backward or forward a total of 15¼ inches, which is the length of the carbon it will feed at one grip. The lamp is made to accommodate 22-inch carbons, up to any diameter used for high intensity projection.

The carbon clamp may be instantly moved forward or backward merely by manipulating a releasing lever, which holds it in engagement with the long positive feed worm. The carbon may be used up to within 3½ inches of its total length.

The positive contacts are of electrolic copper, are of suitable dimensions, and being deeply ribbed at the top have very large heat radiating surfaces. The total electrical contact with the positive carbon is twice a half-inch on each side, or a total of two inches.

Another improvement is that the front end of the carbon does not rest upon any part of the lamp casting. Instead, it is carried by a small, semi-circular carrier of nickel cast iron, which rests in the lamp casting, costs very little and may be quickly removed and replaced with a new one. The current carrying contact is held against the carbon by a long, powerful double spring, which is quite thoroughly protected from the heat of the arc.

The baffle plate arrangement consists of three ascoloy plates, each quickly and easily removable.

The cable and lugs are at the rear, far removed from the arc, at least a distance of 18 inches. The current is carried by copper bus-bars from cable to positive carbon clamp lugs. The positive one of which runs through a striking magnet and passes forward, making a turn that carries the full load current and has the effect of neutralizing stray magnetic fields around the arc.

And now for the striking magnet. At the left real corner floor level of the lamphouse is the motor which drives the carbon feeding mechanism. Also on the rear end of its shaft is a fan, which serves to supply the lamphouse with ventilation. Just in front of this, also at approximately floor level, is a cylindrically shaped housing containing a powerful electro-magnet, or "solenoid," which operates the arc striking mechanism. Either of two methods may be employed in striking the arc.

At the end of a run the projectionist may bring the negative carbon up into con-

tact with the positive crater, leaving it thus, under which condition, when the main switch is closed, the aforesaid solenoid will operate a mechanism that will shove the negative carbon down and away, thus striking the arc automatically and without any act upon the part of the projectionist, except for closing the main switch. The automatic action will set the arc at exactly proper length, where it will be thereafter kept by the carbon feeding mechanism.

If preferred, the projectionist may leave the carbons apart, close the main switch and bring them together in the usual way, whereupon the solenoid will act as above set forth. It is a very clever arrangement and seemingly not likely to get out of order.

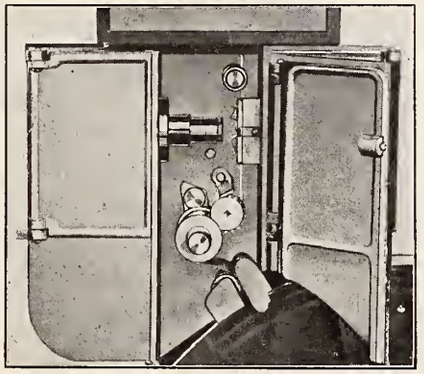
And now we come to something new. The arc may be controlled automatically in two different ways but primarily it is intended that it be done by means of a thermostat. That is to say, it is intended that the arc be controlled by its own light. Carried by a sturdy standard attached to the lamphouse floor is a small lens located about four inches to the left of the positive carbon tip and immediately opposite the edge of the crater rim. Just back of this lens is a reflector, so angled that the light reaching it through the lens is reflected at right angles backward to a thermostat located in a small housing, in the front side of which is a small opening to admit the light ray. The lens picks up a side view of the positive carbon crater and passes it through to the mirror or reflector, which shoots it back at right-angles through the aforesaid opening a distance of approximately 12 inches, to the thermostat, and because the distance from crater to lens is about four inches and the distance from mirror to thermostat about 12 inches, and because the reflection bends the beam at right angles, the effect is that as the crater burns away, the distance it recedes from the condenser is increased three times at the thermostat.

In other words, if the crater burns away a distance of, say, one sixty-fourth of an inch, the image at the thermostat would move sidewise three sixty-fourths of an inch, which of course has the effect of starting the thermostat working, with only a very slight alteration in crater position. This crater image, of course, is always moving, because the crater is constantly burning away, and as the crater burns away, the image falls nearer and nearer in upon the thermostat, until a certain set of electrical contacts are brought together, which cuts out resistance in the motor circuit and speeds up the motor, until the crater is again brought forward to its normal position, whereupon the contacts open again and the motor resumes its normal rate of speed. This constitutes what may be termed arc-control by means of automatic focusing. It is all very unique, very simple and seemingly very substantial.

In case one for any reason desires to do so, the carbons may be controlled in the usual way by increasing or decreasing the motor speed by means of a potentiometer knob on the back wall of the lamp house.

In order that the arc length be maintained at the desired value, the speed of the feed of the negative carbon may be

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regulated entirely independently of the positive feed and rotation. This is done by merely moving a small lever carried on a graduated scale in a position convenient to the projectionist. This feed regulation may be varied in small amounts from 25% below the normal feed, to 25% above normal feed.

All the bearings of the lamp are made of self-lubricating bushings. The gears are enclosed. The back plate of the burner, which also furnishes the cover for the opening of the back end of the lamphouse, carries the two carbon feed handles, motor regulating knob with indicator scale, ammeter, and a positive carbon trim indicator that registers the number of inches of carbon in the lamp at any given time.

THE RANGE OF AUDIBLE SOUND

AT A RECENT meeting of the New York branch of the Society of Motion Picture Engineers, I took occasion to ask H. A. Frederick, transmission instruments director of the Bell Laboratories, a question concerning the range of frequencies in music which are audible to the human ear. I understood Mr. Frederick's answer to indicate that the range of frequencies audible to the human ear is not definitely known, and later I printed some comments on this matter. Now before me lies a letter from Mr. Frederick that sets this whole matter forth very clearly, simply and understandably. He says:

"Dear Mr. Richardson: I have just head your account of the recent meeting of the New York section of the S.M.P.E. I am enclosing a reprint of an article by Mr. Snow, and another of an article by Messrs. Sivian, Dunn and White, which I think may go some ways in answering your question.

"There are, of course, two classical definitions of 'sound.' In one it is defined as 'a wave motion in an elastic material medium. In the other definition, it is defined as 'also the sensation produced through the ear by a wave motion as defined above.'

"When we speak of the sounds present in music, I think we refer, tacitly or otherwise, to the latter definition. If this is the case, either the frequencies present in music are those which one can hear and will differ depending on whom 'one' happens to be. I am quite sure that I can hear frequencies in music from about 30 cycles to about 14,000. I am quite sure some people can hear frequencies from perhaps 20 cycles to 20,000 cycles.

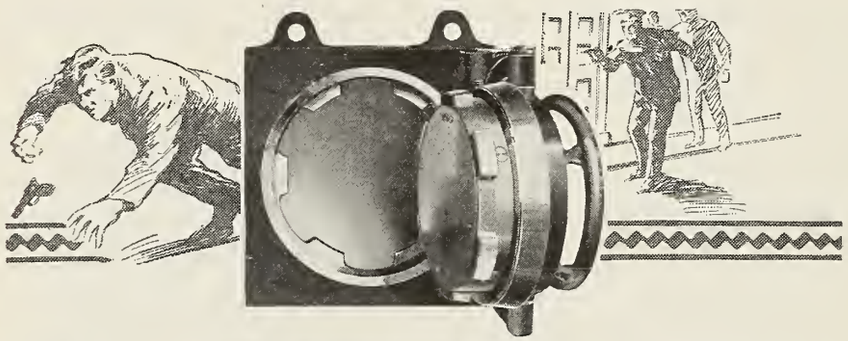
"As people grow older, their audiogram usually shows a progressive loss in the sensitivity of the ear to the higher frequencies, so that their upper limit falls lower and lower. In addition, even in a person who can hear up to 20,000 cycles, their ears are much less sensitive to that frequency than to frequencies between 1,000 and 4,000 cycles, and require a much more intense sound in order for the sound to be heard; that is, even though weak sounds can be heard by such a person in the lower frequency range, only very powerful sounds can be heard at very high frequencies.

"If we were to attempt to define the frequencies in music on the basis of the first definition above given, I fear we would find that the result would bear little or no relation to anything which we could recognize in our musical experience in listening to such sounds.

"I believe a simple answer can hardly be given to your question as to what frequencies are present in music. The reason is not so much that we do not know what frequencies are present, as that a careful, specific and detailed definition as to just what is meant must first be given before any answer can take on significance."

I take occasion to thank Mr. Frederick for his very lucid and careful explanation. I do not think, however, that I did really ask what frequencies are present in music, but instead, what *audible* frequencies are present. The question I intended to, and believe did, ask is this: "What is the highest, and what is the lowest frequency that is audible to the human ear," and this Mr. Frederick has answered in very understandable fashion.

It seems that, as appears reasonable, this depends very largely upon what might be termed individual hearing capacity. The lowest known audible sound limit, perhaps is 20 cycles, and the highest 20,000 cycles. In other words, so far as we at present know, all sound below 20 cycles and above 20,000 cycles is inaudible to the human ear. I present this to those many who have



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made inquiry concerning this matter as coming from the Bell Laboratories.

GUIDE ADJUSTMENT SEEMS INDICATED

S. F. DARTMANN of Lawrenceville, La., is having trouble which he describes as follows:

"My sound machinery has been working just fine until last week. Last Tuesday evening I for the first time noticed a sort of humming sound. It has gradually got worse until now it is pretty bad. It seems to be a rather shrill sound.

"This is only a small town. We have no service engineer, and I don't know anyone else to apply to except you. I have your Bluebooks and can't find this trouble mentioned. The manager said write to you, and if you can tell us what is wrong, we will pay you."

This inquiry fits into the department, hence there is no charge (though those who want immediate answers should send a stamped, self-addressed envelope).

From your description I think your sound track is not centered over the sound aperture. If it is not, the remedy is to adjust the guides which hold the film in position laterally as it passes through the sound gate. This is easily done, though I can't tell you exactly how in your case, because you have not told me what make of sound equipment you have. Anyhow, just loosen the guides and alter their position laterally (sidewise) slightly and try the sound. If it is louder you have moved the guides the wrong way. Move them a bit at a time until the objectionable sound disappears, then tighten the guides in place.

What is happening is that either the edges of the picture frames, or the edges of the sprocket holes are a bit out over the sound aperture.

S. M. P. E. PAPERS? WELL, QUITE A FEW

JOHN L. DANIELS of Chicago, asks, "Will you tell us just what papers you have prepared and read before the Society of Motion Picture Engineers. I am under the impression you have covered projection matters pretty thoroughly before that body. In conversation with a Chicago projectionist recently he made the assertion that you had not read any papers before that body. I don't believe that, but would like to know."

Whether I have "covered the subject of projection" can be answered with an emphatic *no,* because no one individual could possibly do that. Examination of the published S.M.P.E. papers shows that I have prepared and read before that society a total of 19 papers, as follows:

"Theoretical versus Practical as Applied to Standardization and Some of the Things to Be Considered as Proper Subjects for Standardization," April, 1918; "The Projection Room and Its Requirements," November, 1919; "Some Phases of the Optical System of the Projector," April, 1919; "The Various Effects of Over-speeding Projection," May, 1920; "Need for Improvement in Present Practice as Regards Film Reels," October, 1921; "Projection and Its Importance to the Industry," May, 1922; "Effect of Projection Distance and Projection Angle upon the Screen Image," October, 1923; "Importance of Synchronizing Projection and Camera Speeds," October, 1923; "Difficulties Encountered in the Attempt to Standardize Theatre Screen Illumination," May, 1924; "The Projection Room Expense Account," September, 1924; "What Happened in the Beginning," May, 1925; "Importance of the Village Theatre," October, 1925; "The Useful Life of Film," September, 1926; "The Supervisor of Projection," February, 1927; "Some Faults Demanding Attention," July, 1927; "Why Expert Knowledge and High Grade Intelligence is Essential in the Theatre Projection Room," September, 1927; "The Importance of Good Projection to the Producer," April, 1928; "The Effect of Sound Synchronization Upon Projection," September, 1928; "Need for Improvement in Projection Equipment and Maintainance," May, 1929.

That completes the total of 19 papers. Only three men have equaled my paper production record—C. Francis Jenkins, with a total of 22 papers; J. I. Crabtree 28 papers; and Loyd A. Jones, 22 papers. C. E. Ives comes next with a total of 10 papers published.

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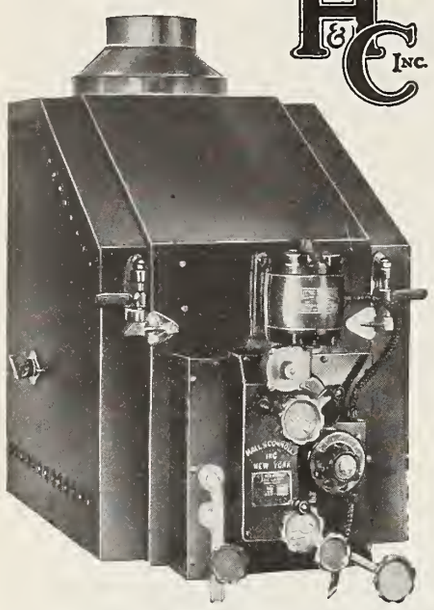
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ON THE STANDARD RELEASE PRINT

ELMER E. TINKHAM, projectionist of the Bijou theatre in Pittsfield, Me., writes, "I notice in BETTER THEATRES you ask that we set forth faults to be found with the Standard Release Print. It does seem too bad now that we have such a good thing as the Standard Release Print, it cannot be kept in good condition.

"Personally I believe the blame lies both with projectionists and producers. The chief fault I find is the absence of the cue marks on alternating reels, brought about by the doubling-up process. I cannot kick about the doubling up, though, as I do it myself, though only when the cue marks are missing. If I receive a print in which the cue marks are okay, I have enough respect for that print to refuse to double.

"Paramount exchanges are certainly due a lot of credit because of the manner in which their prints are kept up. That is to say, at least our Maine exchanges keep them in excellent condition. Since the arrival of the Standard Release Print I have not doubled up either a Paramount feature or a comedy. The prints received always have the leaders and trailers, also the cue marks are never missing.

The only trouble I find with Paramount prints is the splicing in of leader with frame lines across the sound track. It is bad enough to have a frame line across the track, but when you get that little triangle also, and project sometimes as many as 15 frames of this leader, it sounds like—er—well, a machine gun. I have written the exchange about this without result. It seems to me it would be just as easy to put the leader on right as wrong, though in this I may be in error. When I receive a print in this condition, the leader is cut off and sent back to the exchange attached to the reel band.

"And now back to the Standard Release Print. As Friend McWay says, in doubling-up, the leaders are cut and respliced, thus destroying as least a couple of frames. I have received prints with only five or six feet of leader. It seems to me that if Paramount can keep these prints in good condition, the others ought to be able to do the same. Making shipments on 2,000-foot reels would help. Most projectionists double-up films, for which they cannot be much blamed, especially if they are working alone. I believe the next step in the maintainence of the Standard Release Print is, as you say, for the producers to release their product on 2,000-foot reels.

"I am working in the only theatre in a town of about 1,500 population, with a fair rural district to draw from. The nearest theatre is seven miles away, at Newport. Waterville is the nearest city, 22 miles away. We have two performances each night, six nights a week, with matinees on Monday, Wednesday and Saturdays."

A most interesting letter and one I would like to comment on at length, but space will only permit me to say that after examining the sample of leader Tinkham sent me, I cannot compliment the intelligence of the person who attached it. The leader itself is all right, but it is attached upside down. Just remove that leader and attach it the-other-end-to and it will be quite all right. As it is, however, it would certainly set up an ear-splitting racket if projected.

I certainly agree with Friend Tinkham that there is no earthly reason why the other exchanges cannot send films to theatres in just as good a condition as Paramount does. Unfortunately, however, not all of them do. Paramount is indeed entitled to the hearty thanks and appreciation of every projectionist because of the fact that they do keep their prints in good condition. Tinkham is by no manner of means the only projectionist who has made note of that fact. Also, he is not the only one who treats Paramount films with respect, because Paramount shows respect for projection and projectionists. Turn about is fair play.

A CASE OF FLUTTERING SOUND

FROM ST. LOUIS comes this letter: "Dear Richardson, four of us are joining in asking your advice. Please do not publish our names, though, for we would get 'razzed.' Here is the dirty work: Last week we had a production in which, every once in a while, in three of the reels, there would be a rather high-pitched fluttering sound lasting from a short time to as much as a minute. It did not sound much like the engine of an airplane, but nearer that than anything else we can think of. In the three reels this happened seven times, every time they were used. All the other reels were okay. They were Reels 2, 4 and 5.

"We have examined the equipment but have been unable to find anything wrong. We could call in the service engineer, but he would probably give us a call-down for not finding it ourselves. Can you help us, Old Timer?"

Your trouble is, I believe, very simple. It is, unless I am in error, due entirely to faulty printing of the film. Either the picture edges (frame edges) or the sprocket hole edges are extending into the sound track at certain points. The fact that the other reels and other productions run perfectly is conclusive evidence that the sound gate film guides are all right.

Several cases of this sort of faulty printing have been reported to this department, though this is the first time it has been said to occur so many times in one production. The cases are rare, however. Just what causes such an error I have been unable to ascertain, though I have written three producers concerning it. Each has claimed that no such fault ever appeared in any of his prints—*dear me, no!*

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:

F. H. Richardson
43-28 Thirty-ninth Place
Long Island City, N. Y.

PROJECTION MART

Equipment News and Comment

NEW SOUND HEADS

● The theatre sound equipment field has been entered by the Le Roy Sound Equipment Corporation of Rochester, N. Y., with sound heads designed for Simplex and Powers standard, and Holmes portable, projectors.

The case is made entirely of aluminum. The film rollers are ball bearing and designed for guiding the film against the front edge guide. The front edge guide can be adjusted for wear. The film sprocket guide roller locks in an out-of-the-way position to facilitate threading.

The UX base type of photoelectric cell is employed. The exciter lamp is mounted for simple adjustment. There are no contact springs in the exciter lamp circuit. The circuit is brought directly to the contact pin in the lamp socket. The sound head door opens to the right instead of the left, and a glass window in the door allows vision of the sound head interior, which is illuminated by the exciter lamp.

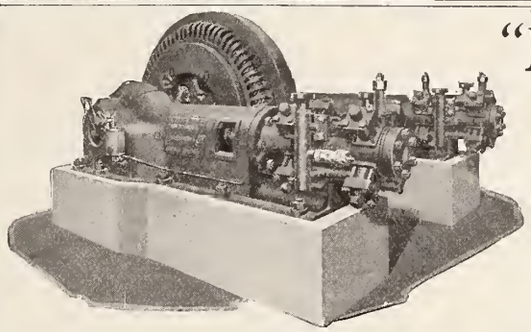
A balanced fly-wheel is mounted on an extra-large, steel shaft, which carries the sound head film sprocket. The sprocket shaft runs in long bronze bearings. The drive belts are round, of the endless woven type.

For the Holmes equipment, there is no changing of doors or magazine when installing the head on the projector. The film is drawn through the sound head by means of a sprocket, not depending on the rewind.

ON CONVERTERS

● In a letter from S. H. Martin, president of the Northwestern Electric Company, response is made to the general trend of the statements of Irving Samuels, president of the Automatic Devices Company, as published in these columns in the issue of December 19. "Since Mr. Samuels takes a position in favor of motor-generator sets," writes Mr. Martin, "I wish to answer his objections and bring out points in favor of the converter." Inasmuch as there is nothing more instructive as expression of varied points of view, Mr. Martin's opinions are herewith welcomed. He says:

"A converter is highly efficient for the multiple operation of arc lamps and will actually save its own cost over any motor-generator operating projection lamps in this way. Mr. Samuel's statement that the converter's efficiency is only 6% higher,



"Patrons first" pays . . .

In 1917 Balaban & Katz showed the way by being the first theatre owners to adopt air cooling and conditioning for the comfort and enjoyment of their movie patrons during the summer season.

They contracted with the Wittenmeier Machinery Company of Chicago for cooling plants for their *Riviera* and *Central Park* theatres. These were the first theatres on record where mechanical refrigeration was used to provide a cool, cheerful and invigorating inside atmosphere.

Fifteen years later Balaban and Katz still select Wittenmeier equipment (250 tons) for their latest de luxe Chicago theatre unit, the *Southtown*. There's a reason! Wittenmeier design and patents on air cooling and conditioning plants cover unique applications and offer you worth while savings in first cost, operating cost and improved air conditions.

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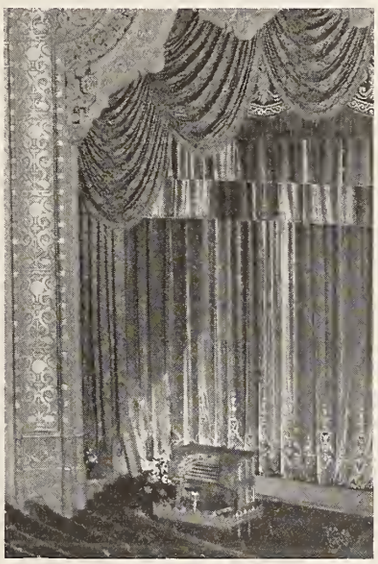
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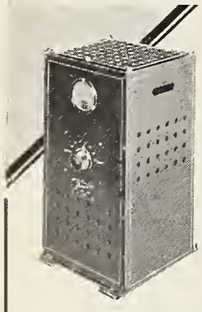


The construction of this lens, deviates radically from all previous types heretofore known and is guaranteed to increase the illumination and greatly reduce your electricity expense on projection. The very long over-all length permits the rear lens to come as close as possible to the gate and therefore gather all the light rays.

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while it might be true of a very large converter, it is not true for capacities used in projection work, where the smaller sizes will show 10% higher efficiency at full load; and, since the load consists of only one lamp most of the time, the comparisons at one-half to two-thhirds load are so much in favor of the converter that we guarantee an average saving of 10% on sizes commonly used.

"The inherent characteristics of converter to come, in step, either polarity does not make it an 'unstable piece of apparatus' when the polarity can be corrected by simply pushing a button or throwing over a switch. It takes only five seconds to bring our converter into step, and allowing five more for correcting polarity, where is the motor-generator set that can be started and d c. voltage adjusted to proper point in ten seconds?

"While it is true that the d.c. voltage on a converter follows the a.c. variations, it has never been a handicap for the reason that the power companies regulate their line voltage within close limits and will gladly correct any serious line drop when called to their attention. Projection has always been good in the downtown direct current districts of large cities where the current is supplied through converters. The line drop has not bothered in either case, and the automatic arc feed has made the small variations unnoticeable. The converter has the advantage of a fixed voltage, hot or cold, whereas a generator automatically drops its voltage while warming up necessitating adjustments of the voltage during this period."

FILM SCALES

● A scale to show at a glance the approximate footage and length of time necessary to project the regular show and trailers, has been brought out by King Cole's Entertainment Service, Inc., of New York. The scale has a small slide which rests upon the rim of the reel, while the scale itself is pushed down until contact is made with the film. The reading at the point of the slot on the slide gives the approximate footage and the running time at 90 feet per minute.

SHIPPING SCREENS

● Some extremely useful information of quite surprising nature came the other day from the Beaded Screen Corporation of New York, and it is herewith passed along—particularly because it seems to represent real investigation in an effort to be of utmost service to the purchaser of screens. Here 'tis:

"*'Ship fast freight'.* As far as we can ascertain, there are only two railroad lines that actually handle fast freight shipments, and then only over their own lines. It is a notorious fact that there is little if any difference in the time required for delivery between fast freight and ordinary freight.

"*'Ship via ( ) Forwarding Company'.* A shipment made this way must be delivered by us to New York City for which a charge varying from one to three dollars is made. Except where the consignee has personal contact with the suggested forwarding company, this method of shipment does not expedite delivery.

"*'Ship freight'.* Freight is the slowest of all methods of shipment. It is impossible to determine the length of time a freight shipment will take as the variation in time runs from one to two weeks.

"*'Ship by boat'.* Goods shipped by boat, unless packed for export, are liable to varying conditions of moisture and dryness. It is the riskiest of all methods of transportation for an article as fragile and delicate as a sound screen.

"*Comparative Costs.* We have shipped thousands of screens all over the world, and know from experience the safest, quickest and most economical method of shipment.

"The freight tariff for motion picture screens is *double first class freight rate.* We must deliver from our factory to the freight yard at this end. Then there is the cost of delivery from the freight yard to your door at your end. We find that these trucking expenses at our end and at your end run from $2.00 for a 9x12 screen to $4.50 for an 18x24 screen.

"We have invariably found that the express rate for door to door delivery is less than the combined freight and trucking cost. The time of delivery is certain in the case of express. Within a radius of 300 miles from this factory, express delivery is made within thirty hours from the time of shipment. To all other points, the time required for transit is about one day longer than the time required for passenger transportation to the given destination.

"An average size screen, shipped by express, will cost approximately $2 for door to door delivery within the 300-mile zone. Outside of that zone, the cost averages 75c per 100 miles."

CANE ACOUSTIC TILE

● A cane fibre type of acoustic tile has been developed by The Celotex Company, manufacturers of Acousti-Celotex, of Chicago. This tile is made from felted cane fibres and is perforated with 441 holes per square foot.

The U. S. Bureau of Standards gives the sound absorption coefficients for the three classes available, as .08, .15 and .18 for 128 frequencies; .18, .24, and .33 for 256 frequencies; .48, .62 and .84 for 512 frequencies, these indices becoming more equal until they reach .81, .74 and .57 for 4,096 frequencies—reversing the order noted for the smaller number of frequencies. The tile is classed according to thickness as single, double and triple.

BY WAY OF NEWS

● C. F. Hussey, former manager and mechanical engineer for the Precision Machine Company of Milwaukee, has joined the Motion Picture Machine Company of the same city, as acting engineer. The latter organization manufactures gears, sprockets, rollers, etc., for Simplex and Powers projector heads.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

WILL YOU be kind enough to give me an answer to my question in the next issue of BETTER THEATRES?

I want to re-seat my house, and have been consulting with several chair manufacturers as the acoustics in my theatre are not the best. I inquired whether this could be improved by installing a certain kind of a seat.

Some tell me that the acoustical properties of a theatre can be improved by installing a certain seat, and others tell me that a certain seat will give the same sound effects whether the house is partially or entirely occupied.

Do you really think that a theatre seat has anything to do with good sound qualities? Awaiting your reply and thanking you for same.—S. M. B.

The Answer:

THE SALESMEN representing the different chair manufacturers whom you consulted certainly gave you the correct information. The sound properties in a theatre change considerably with the capacity of the audience, and as the audience plays a great part in the acoustics, the more people there are in the audience the greater the absorption.

Now any good manufacturer can properly design a chair with suitable material to equalize the absorption value of a person. I do not know whether such a seat is on the market among the more popular models, but I believe it would be rather expensive, as I think they come under special manufactured and designed seats. But I am sure that seats are being manufactured today which reduce the difference between a small and a large audience.

▲

The Question:

REFERRING TO the department conducted by Mr. Peter M. Hu'sken in BETTER THEATRES, I have a proposition here regarding placing of screen and speaker for sound pictures that is causing some concern, as the owner of the building will not allow the taking up of any part of the stage by setting the screen and speakers forward, as the stage is small.

We have been running silent, but now either intend to go to sound or close down entirely. It occurs to me that possibly some alteration in the end of the building back of stage could be made at a reasonable cost, and I had in mind something of this kind:

Building a small room or box-like compartment of size of screen or larger and setting sound screen flush with end wall of building, using the 12x16 box or room for speaker; this of course, means the cutting of end wall and placing of box on outside of building.

What do you think of this idea, and what depth should this box-like room be for the storing of this speaker?

This building is approximately 80x40 feet, and not sealed, height about 30 feet. Building is trussed all overhead. Building gives good sound with non-sync outfit, but we wonder with sound pictures if this building should be sealed. Some of the engineers for the sound equipment people tell us the unsealed building makes no difference, but if it could be improved, we would like to have some idea of this.—W. M. R.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Answer:

IN SEVERAL small theatres a horn room has been built in back of the stage, and there is no reason why in your case this method could not be used also.

Of course you will have to cut an opening in the rear wall of the stage. The space required for a horn room is approximately 12 feet in length and 60 feet in depth, and the height according to the size of screen you are using. It is, however, not necessary to make the horn room the size of the screen, as a door could be installed so as to give access to horns for adjustment without removing the screen.

This horn room can be built at a very economical cost, with 9-inch brick or hollow tile walls, using concrete slab roof.

I do not agree with some of the engineers for sound equipment, that it does not make any difference whether your auditorium is sealed or not. You state in your inquiry that your trusses are exposed and no ceiling installed. I do not think that the trusses will help the acoustical quality of your house, and I feel very confident that after you have installed the ceiling you certainly will notice a great improvement in the sound.

▲

The Question:

I HAVE BEEN planning to install a cooling system in my theatre, but when I received estimates of cost for same they were so high that it was impossible for me to make the installation.

My house needs it very badly, not only because it gets very warm in this locality during the summer months, but my competitor installed a cooling system last year and I noticed a great falling off in my box office receipts. So after considering this matter, I thought I had a great idea to build a large insulated box in my fan room and fill same with ice and let the fan blow the air through the ice. I could have done this for a small amount of money, and I thought I had my problem solved, but now several people who are supposed to know tell me this would not work at all.

If you have heard of any such installation, will you please give me your opinion of same, or advise me of any other method of installing a cooling system at a low cost. —L. T. S.

The Answer:

YOU ARE NOT the only exhibitor who has had a "great idea" of cooling his theatre with ice. I know of several such instances, but by investigation I found that they generally did not continue this method very long—perhaps largely due to the supply of ice needed or on account of the large ice bills.

You know that in hot summer weather, ice does not last very long, especially when warm air is blown through it, and besides there are other things to be taken into consideration outside of cooling the air.

There are several ways of installing excellent cooling systems. The most expensive way is to refrigerate the air through coils. A less expensive way is to install an air washer, provided, that your fans are of the proper size.

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Modern Seating and Chair Maintenance

(*Continued from page 23*)

where children attend unaccompanied by parents. This type of seat construction will withstand abuse to which chairs are often subjected. In a box spring seat the springs are usually fastened directly to the box bottom, and the top of the springs should be fastened to the burlap covering. It is important that the springs be properly tied in place. Box spring seats are chosen for use in a great many very good houses. It is better policy to have a good box spring seat than to have a cheaply designed spring edge seat.

For the theatre that is built on a sumptuous scale a spring edge or deluxe type seat is more appropriate. The classification "spring edge seats" covers that type which has a free standing border wire around the edge of the unit. The springs are not directly fastened to the frame. This type of seat is for those who want a luxurious seat at an economical price. The deluxe type spring seat differs from this only in that its design and construction are more expensive and consequently its use somewhat more limited. The deluxe seat is generally reserved for those very luxurious chairs having spring backs.

As the spring construction becomes more luxurious it becomes more necessary that the construction be good. It is natural that the higher the seat structure the greater the strains and thrusts to which it is subjected, and the more flexing it must withstand. Consequently, to attain the same length of service or life the construction is highly important. Properly designed, spring edge seats make the most desirable seat.

From the standpoint of elimination of maintenance costs in spring edge seats, the spring unit is very important. It must be so designed that the springs will be properly held in place. On a spring edge seat the springs are fastened at the bottom to steel strips and at the top by links which run between coils, and between the coils and border wire. These connecting links should be of such a design as to permit the necessary flexibility and yet fulfill the function of holding the springs in their proper place. All coils should be so designed that no turn of the spiral can come in contact with another, thus causing a clicking noise. Excessive "shimmy" and softness should be avoided. If the padding over the spring unit is not sufficiently resilient and is not properly placed the seat will become lumpy and uncomfortable.

Part of the duty of the padding material is to protect the cover from the spring. In any seat there is motion between the seat and the cover; and if the border wire, the spring, or the connecting links come in contact with the cover or are only separated from the cover by a thin hard substance, they will cause the upholstering material to wear out in its backing. In velour and plush fabrics this consists of wearing the pile tuft through or of working the pile fibres out through the backing.

An obscure but important item in seat construction is the bottom board or cover for the underside of the seat. The increase in the general use of a steel seat bottom has eliminated what was once a common source of annoyance and expense. The old wooden seat bottom boards were a constant hazard to clothing, particularly silk stockings. This was also true of slotted head screws. The modern seat incurs no such annoyance or liability.

The seat of a theatre chair is subjected to constant slamming up and down. If maintenance is to be reduced to a minimum the fastening between the seat arm and the seat should be secure. Usually upholstered seats are fastened to seat arms by means of wood screws; these should be of a sufficient number and length to insure against loosening of the seat from the brackets or seat arms. This possible source of trouble will be mentioned more fully under hinge construction to be discussed in an article soon to follow.

With the trend toward more luxurious seats, demand has also been for more comfortable backs. There are, broadly speaking, four types of backs: plywood, inserted panel, full upholstered, and spring back.

The plywood back is gradually disappearing from use in theatres because of demand for better furnishings and because of its ruinous effect on acoustics.

The inserted panel back is quite popular in the smaller, less elaborate theatres. The first cost is somewhat less than that of the full upholstered back, while a greater range of upholstering materials can be satisfactorily used with it. Inasmuch as this back has a wood edge, the upholstering material is not subjected to the severe wear which comes along the top of the back by the people rubbing along the top of the back in passing in and out of the row.

The fully upholstered back gives more the appearance of a household chair and is gaining in favor because of its finer appearance, greater comfort, and reasonable price. Experience has shown that the most practical fully upholstered backs are those having a rear facing panel of wood or steel. Upholstery covered back panels have been used very satisfactorily where the covering material is of a character assuring long wearing life; but unless material of that character is selected, it is better to confine backs to those in which the covering is carried over the edge of the back but is

tucked in between the back and the back panel.

The popularity and use of the full spring backs is rapidly increasing. Because the pitch of the back is somewhat straighter to compensate for extra thickness and to allow equal access to and from chair row, the amount of weight or pressure which an occupant places against a back is slight. Therefore, the springs should be very soft. Ample provision should be made for keeping them in place and the border wire around them should be sufficiently strong to prevent the whole unit from being pushed out of place. In the design of any back, and particularly in a spring back, great care should be taken to eliminate all possible hard surfaces and sharp points which may wear against the upholstering material. In a spring back, as in a spring seat, there is motion between the covering material, the stuffing material and springs. Every caution must be taken to reduce the effect of this wear to a minimum.

Most backs being used today have either a plywood or steel back panel. In order to maintain their handsome appearance as long as possible, these parts should be finished in lacquers or enamels which have been proved durable. Ordinarily a lacquered surface may be expected to look better for a longer period of time than a pigment enameled surface.

It is, of course, the upholstering material which comes directly in contact with the occupant and which must withstand the effect of use. It must also withstand the wear of people passing in and out of the row, which in some parts of a house is greater than the former.

At the present time a great variety of upholstering materials is being offered for use on theatre chairs. Only a small portion of the upholstering materials being manufactured for furniture will prove satisfactory for use on theatre chairs. From the viewpoint of many theatre owners, imitation leather is the most desirable material for seats. Comparatively, it is low in first cost, is smooth and permits easy movement on the seat. Because of its smooth surface, it does not absorb and retain dirt as do porous fabrics. Its cleaning presents no problem. It is possible to freshen the appearance of this type of material and give the house a cleaner look by going over the imitation leather now and then with lukewarm water and a mild soap containing no lye. This is particularly desirable where confections or refreshments are dispensed in the theatre.

It is generally recommended that no special cleaners or dressings be used on imitation leather. Sometimes theatre owners are offered dressings to refinish the imitation leather. Ordinarily these give little improvement in appearance and it is often possible to ruin the material. There actually is a great difference in the ability of various imitation leathers being manufactured today to withstand the severe use which a theatre seat gets. It is highly important, therefore, that the purchaser of theatre chairs ascertain with care how and why the theatre chair manufacturer has selected his imitation leather, and form an opinion of how well informed the manufacturer is regarding the suitability of the stock he is using.

In recent years there has been a great increase in the number of chairs which have been upholstered in soft fabrics. We use this term "soft fabrics" to include all fabrics other than imitation leather.

Seat fabrics must withstand much more severe wear than those used on the backs. Either imitation leather should be used on the seats, or the owner should invest a sufficient amount to get a good, serviceable fabric material for the seat.

Cotton velours can be used with satisfaction on theatre chair seats. While good velours can be obtained at reasonable cost there are many which are not at all suitable for theatre chair use. They are made for drapery purposes and should not even be considered for chair coverings. Some velours which are satisfactory for backs are too light and flimsy to be considered for use on seats. The manufacturer should be able to demonstrate to the buyer the service wear to be reasonably expected of any material.

In recent years there has been a rapid increase in the use of rayon for upholstering fabrics. Although some pieces are all rayon, in most of these instances rayon is used in connection with cotton. Some rayon yarns are good yarns. Others are highly unsatisfactory. In other words, there are good and bad rayons just as there are good and bad cotton fabrics. The manufacturer should guard the purchaser against the use of unsuitable fabrics.

Mohair pile fabrics are usually classed as the longest wearing materials. Experience and tests substantiate this. In recent years there have been changes in construction which, coupled with a downward trend in the cost, have made it possible to produce mohairs at very reasonable prices. Objections have been offered to mohair that it is uncomfortable for use on seats, that it tends to stick to the clothing and that it prevents easy movement on the seat. It is also said to be uncomfortable in summer. However, the trend in recent years has been toward finer and softer yarns and toward more erect pile. This tends to reduce such objections. The big advantage in favor of mohair is that it retains its lustre and fresh and new appearance longer than any of the other materials commonly used for theatre chairs.

It is difficult to set forth rules by which a prospective purchaser can determine for himself whether or not an upholstering material will prove satisfactory in use. Perhaps these few principles will help. If long wear life under normal theatre chair use is expected, pile fabrics provide much more assurance than flat fabrics. Flat fabrics have a very definite place and are desirable from a number of standpoints. They are quite often very decorative. This is particularly true of the tapestries. Occasionally buyers are willing to exchange long life for this greater decorative effect. The present trend in household coverings is towards reps and imitation friezes. These fabrics might be considered more modern, more stylish, than the pile fabrics, but if



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they are to be considered, the purchaser should bear in mind that to get these additional factors of beauty and style he must be willing to sacrifice something in the wear life. The first principle, therefore, in considering soft coverings is: To be safe, stick to pile fabrics. The second principle is to select a good fabric in the particular class under consideration. It is generally unwise to buy the cheapest fabric made in its particular class. For example, it is usually safer to buy a good jacquard velour than to buy a cheap mohair. It is possible to buy a mohair for the same price as a medium class jacquard, but it is probable the medium priced jacquard will give greater satisfaction.

In selecting a fabric some consideration should be given to the class of patrons which are to use the house. The same principle applies to colors. If a theatre is serving a class of patronage whose clothes are liable to be dirty, or if confections or refreshments are sold in the theatre, light colors should be avoided. It is good practice to avoid delicate shades entirely. Brightness can be obtained without having seating areas of light color. In general, mohairs can be used in lighter colors than cottons because the mohair yarn is smoother and holds less dirt. Most of the fabrics used for theatre chairs can be kept in a sanitary condition by regular use of a good vacuum cleaner. Most of the pile fabrics are washable, but if washing is undertaken it is important that chairs be thoroughly dry before using again. It is particularly important that the cotton padding beneath the covering material be dried as well, otherwise they may mildew. It is generally considered the best practice in washing pile fabrics to use a soap froth instead of sudsy water, in other words, a very much higher percentage of soap than is used in ordinary washing. Only mild soap containing no lye should be used for theatre chairs.

EQUIPMENT AFFAIRS

Equipment News and Comment

VENTILATING FAN

● An adjustable volume ventilating fan has been marketed by the Vallen Electrical Company of Akron, designed especially for duct installations.

The fan shaft is at right angles to the motor driving shaft, with power transmitted through specially constructed gears to provide a positive drive. All shafts are carried on ball bearings.

A feature of the fan is adjustable pitch blades. The pitch of the blades can be adjusted to exhaust air (hot or cold), steam, fumes, spray, dust, odors, etc.

SIGN ANIMATOR

● An electric sign animator, or flasher, based on the simple principle of the "Jacob's ladder" known to every high school student of physics, has been brought out by Q-R-S-Neon of Chicago.

The device consists of two vertical rods set at a slight angle to each other, forming a V. Both rods are supported at the bottom by an insulating base. The closest point between the two rods is at the bottom. When strong voltage is applied to both rods, the current jumps or arcs from one rod to the other. The air around and immediately above the arc becomes heated, forming a partial vacuum. The arc then climbs up both rods and into this vacuum. As the air heating process continues, the arc proceeds to climb upward along both rods until it reaches the top of the V, where it breaks and starts over again at the bottom.

The arc generates heat in the rods and after it has traveled from bottom to top several times, the rods are brought up to a constant temperature. This permits the movement of the arc to become regular and uniform (providing, of course, that there are no air currents present, which would have a tendency to interrupt the uniformity of travel). By enclosing the rods in a protected chamber, with openings in both the top and bottom, distracting air currents are eliminated. The speed with which the air passes through governs the speed with which the arc climbs.

INDIRECT FIXTURE

● The Westinghouse Electric and Manufacturing Company of Cleveland, has developed an indirect lighting fixture of semi-modernistic design, called a "Louverlux." It embodies a Lunalux globe for reflecting and diffusing the light, and a series of louvers to direct the remaining light toward the ceiling. The hanger is furnished with either chain or tubing, and lengths appropriate for any mounting height can be supplied.

The keeper-ring method of supporting the globe is employed. This is to keep out bugs and to eliminate globe breakage due to unequal expansion and contraction.

The louvers are a separate unit and can be attached or detached at will without removing the globe.

ACCOUNTING SYSTEM

● Simplification of the chore of keeping books is something to be welcomed by the average exhibitor, so an accounting system that was conceived for just such a purpose is worth reporting. In a Seymour, Ind., newspaper we note an account of it, the product, we assume, of years of experi-

ence as an exhibitor of Mrs. E. M. Eagleston, manager of the Majestic in that town.

The first series consists of a theatre ledger, an invoice record of film products and a dating book for films. The invoice record of film products gives a record of all films, the date they are shown, and columns are also provided for the receipts, expenses, and other financial details in connection with these films.

The theatre ledger includes columns for detailed entries as to receipts and expenditures for each day of the year, and a form is also given for computing the year's business from which income tax records may be quickly taken. The ledger is made up for a period of two years, with two income tax records.



Reynolds electric flower effect.

FLOWER EFFECTS

● A novel lighting effect accessory has been evolved by the Reynolds Electric Company of Chicago, in the form of color hoods, rings and flower-petal spill shields which, when arranged according to some pattern, resemble a variegated flower.

The various parts can be put together in a variety of patterns and color combinations, and are available for wattages of as high as 60, and in some cases, as high as 100.

BY WAY OF NEWS

● In case any of those directly interested have not noted reports of the time and place of the next convention of the Society of Motion Picture Engineers this announcement may be taken to be as good as official: The Spring convention will be held in Washington, D. C., during the height of the Washington Bi-Centennial celebration, from May 9 to 12. Further information may be had from W. C. Kunzmann, chairman of the convention committee. Nate Golden, assistant chief of the Motion Picture Division of the U. S. Department of Commerce, has been appointed chairman of the arrangements committee.

At the second convention of the American Society of Heating and Ventilating Engineers, held in Cleveland last month, Willis H. Carrier, retiring president of that organization and head of the Carrier Engineering Corporation, manufacturers of air conditioning systems, was awarded the F. Paul Anderson gold medal for scientific achievement in that field.

George H. Bucher has been elected vice president and general manager of the Westinghouse Electric International Company. He has been assistant general manager, and his newest promotion comes after 23 years with the Westinghouse electrical organization.

Liability Under Film Service Contracts

(*Continued from page* 22)

proof be positive, but the person accused of the crime may be convicted purely on circumstantial evidence. So held the higher court in State v. Hardin (300 Pac. 347).

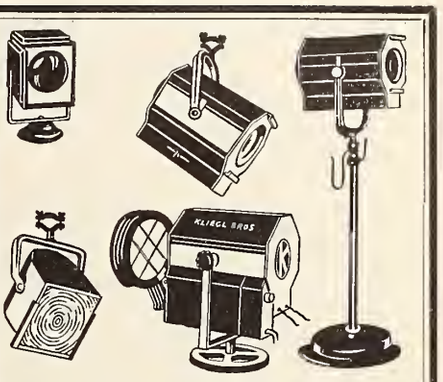
In this case a person named Hardin, accused of forging a receipt, was shown to have had exclusive possession of the receipt. In other words, no other person had an opportunity to forge the name to the receipt. In view of this testimony the higher court held Hardin guilty of the crime of forgery, and said:

"While it was necessary for the state to show that the defendant signed the name of Tom Lorenzen to the receipt and that he did so without authority and with criminal intent, it was not obliged to rely upon direct proof. The jury is permitted to draw reasonable inferences from facts proven. The state was entitled to show by circumstantial evidence that defendant signed the name of Tom Lorenzen without authority."

Contracts Made by Manager

CONSIDERABLE discussion has arisen from time to time whether or not a corporation or private theatre owner is liable for contracts made by employes without proper authority of the board of directors or private owner. Generally speaking, a corporation or private theatre owner is liable for all contracts made by the manager of a department, or branch, so long as such contracts are within the scope of his authority. Moreover, a contract is valid and binding although the manager was not *specially* authorized to enter into the agreement, providing it is wtihin his general authority and relates to the conduction of the corporation's business.

For example, in the late case of Municipal v. Zachry (294 Pac. 114), it was disclosed that a manager employed by a corporation entered into a contract by the terms of which he employed an attorney



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to represent the corporation in legal matters. The manager agreed that the corporation would pay the attorney $1,250 for the services to be rendered. Later the corporation refused to pay the bill presented by the attorney on the grounds that the manager had exceeded his authority when entering into the contract without having the approval of the board of directors of the corporation. The corporation further alleged that the manager had no authority to make employment contracts.

The attorney contended that the manager was a local manager and in charge of the affairs of the company and, as such local manager, therefore had authority to employ him. The lower court held the corporation liable for services rendered by the attorney and the higher court upheld this decision.

Effect of Law Violation

MANY STATES have enacted laws which require corporations, whose headquarters are outside the state, to comply with certain requirements, such as filing certain informative papers with the Secretary of State. Usually, these laws specify that foreign corporations which fail to abide by these requirements forfeit their right to file suit against citizens of the state. The latest higher court case involving this point of the law is Short Films Syndicate Company v. Standard Film Service Company (176 N. E. 893).

The facts are that a theatre owner and a film distributor entered into a written contract by the terms of which the latter leased the theatre owner certain moving picture films. The theatre owner failed to fulfill the obligations of the contract and the film distributor filed suit to recover damages. During the trial it was disclosed that the film distributor was located outside the state and had failed to comply with a state law which provided:

"Before a foreign corporation for profit transacts business in this state it shall procure from the Secretary of State a certificate that it has complied with the requirements of law to authorize it to do business in this state. . . . No such foreign corporation doing business in this state without such certificate shall maintain an action in this state upon a contract made by it in this state until it has such certificate."

Therefore, the higher court held the theatre owner not liable, since the film distributor was not legally entitled to file suit within the state.

Agreement to Sell Enforceable

GENERALLY SPEAKING, a contract is not rendered void because it contains two or more clauses under which the contracting parties assume varied kinds of obligations. This rule of the law is applicable with respect to leases and the sale of theatre equipment.

For instance, in Seches v. Bard (4 P. [2d] 167), it was shown that a man named Bard was interested in the building of three theatres. Bard, together with other persons, decided to organize a corporation to acquire other motion picture theatres. Therefore, Bard contracted with a motion picture corporation wherein he agreed to assign his lease of the theatres to the corporation and sell certain of the theatre equipment and personal property in consideration of a certain amount in cash and a specified number of shares of corporation stock.

Later litigation arose over the question whether a contract of this nature is valid and enforceable. In holding the contract valid, the court said:

"The lease transferred was valid consideration for the stock. . . . It is quite natural that the value of a lease should depend upon future returns from the property. . . . One part cannot be separated from the other. The agreement had as its object the consolidation of a number of theatres, and the provisions as to the three new theatres and the stock issued for their leases cannot be severed from the balance of the contract."

Liability of Architect

THE LAW requires an architect to exercise ordinary care in preparation of plans and specifications. Moreover, he must be reasonably competent

(*Continued on page* 58)



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NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on February 9. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

California

BERKELEY—The United Artists Theatres of California, 333 South Broadway, Los Angeles, Calif., has revised plans by Walker & Eisen and C. A. Balch, Western Pacific Building, Los Angeles, Calif., for a reinforced concrete theatre to be located on Shuttuck avenue. Former contract rescinded. Estimated cost, $200,000.

Florida

MIAMI BEACH—Paist & Stewart, architects, 821 Ingraham Building, have received bids for the $25,000 Collins Theatre to be located on Collins avenue at Espanola Way. It will be a one and two-story reinforced concrete theatre, equipped with acoustical ceiling, upholstered seats, sound apparatus, etc.

MIAMI BEACH — Wolfson-Meyers Theatre Enterprises, Sidney Meyer, president, 9 N. W. Third street, has plans by Robert L. Weed, 2620 Biscayne Boulevard, Miami, Fla., for Spanish type theatre to be located on Washington avenue near Fifth street, with seating capacity of 1000.

Illinois

CHICAGO—Owner, care Teich & Sullivan, architects, 64 West Randolph street, are preparing plans for proposed theatre to be located at North and Milwaukee avenues. Estimated cost, $200,000.

Indiana

EVANSVILLE—Dixie Realty Company, A. O. Hasensell, president, Claremore Hotel building, 127 Locust street, has plans by A. S. Craven, Inc., 100 North La Salle street, Chicago, Ill., for a theatre to be located at Second and Sycamore streets. Estimated cost, $200,000.

Maine

AUGUSTA—G. McKay, 243 Maine street, Bar Harbor, Me., and Bunker & Savage, architects, will soon let the contract for the erection of a one-story concrete theatre, 75 by 155 feet, to be located on Water street. Estimated cost, $150,000.

OLD TOWN—Strand Theatre Corporation, W. E. McPhee, plans rebuilding theatre, store and office building on Water street, recently destroyed by fire. Architect not selected. Estimated cost, $150,000.

Maryland

BALTIMORE—F. Price, Jr., 4302 Garrison Boulevard, has plans by J. J. Zink, 2826 Overland avenue, for a one-story brick and concrete picture theatre of irregular shape to be located on Liberty Heights avenue. Estimated cost, $175,000.

Massachusetts

GARDNER—H. Johnson, care R. B. Erskine, 280 Water street, plans the reconstruction of two-story theatre and store building recently destroyed by fire. Architect not selected. Estimated cost, $150,000.

PEABODY — Mutual Development Company has plans by M. Coins, 73 Cornhill street, Boston, Mass., for a one and two-story granite, marble and reinforced concrete theatre, store and office building to be located on Main street. Estimated cost, $150,000.

New Jersey

NEWARK—Owner, care F. P. Friedman, architect, 9 Clinton street, has prepared plans for a two-story brick theatre and store building. Estimated cost, $150,000.

North Carolina

CANTON—The Strand Theatre plans the erection of a balcony theatre on the State Highway at Park avenue and Adams street, 50 by 115 feet, with seating capacity of 1250.

CHARLOTTE — Benton & Benton, Wilson, N. C., have invited bids for the erection of a two-story brick theatre. Estimated cost, $50,000.

WINSTON-SALEM — Pilot Real Estate Company plans the erection of a theatre for colored patrons in the vicinity of Fourth and Chesnut streets.

Rhode Island

PROVIDENCE—J. Conn, 368 Friendship street, will soon award the contract for the erection of a new theatre and store building at Broad and Chestnut streets. O. DiSais, 825 Hospital Trust Building, architect. Estimated cost, $150,000.

Texas

FORT WORTH—Meredith Cramer, care Meredith Cramer Enterprises, Inc., plans the erection of a theatre and apartment building at Eighth avenue and Pennsylvania street. Theatre will have seating capacity of 1400. Estimated cost, $450,000.

Vermont

BELLOWS FALLS—Suter Estate, J. W. Suter, trustee, plans the reconstruction of a three-story theatre, store and office building recently destroyed by fire. Architect not selected. Estimated cost, $150,000.

Remodeling

New Jersey

NEWARK—F. Grad, architect, 1023 Broad street, has awarded the general contract to Pellecchia Construction Company, 50 Bramford place, for altering and construction of a brick theatre addition for the Fleissner Realty Company, C. Fleissner, president, 129 Pulaski street. Estimated cost, $150,000.

Texas

SAN ANTONIO—Suburban Theatres, Inc., care John T. Wilson, Jr., 719 Fredericksburg road, has awarded the contract to A. Y. Hayes, 125 Grant street, for alterations and additions to the Harlandale Theatre at 5626 South Flores street, and the Highland Theatre at 1833 South Hackberry street.

Contracts Awarded

California

BERKELEY — The United Artists Theatres of California, Inc., 333 South Broadway, Los Angeles, Calif., has awarded the contract to Cahill Brothers, 206 Sansome street, San Francisco, Calif., for the erection of a reinforced concrete theatre. Estimated cost, $188,785.

LONG BEACH—The United Artists Theatres of California, Inc., 333 South Broadway, Los Angeles, Calif., has awarded the contract to J. W. Forderer, 742 Hill street, for the completion of a 100 by 145 feet reinforced concrete theatre. Former contracts rescinded. Estimated cost, $118,000.

Connecticut

OLD LYME—R. G. Bloomer, Ridgewood, N. J., has awarded the contract to Pieretti Brothers, Centerbrook, N. J., for the erection of the one-story brick Colonial Theatre, 60 by 145 feet. Estimated cost, $150,000.

Georgia

ATLANTA—J. A. Rebb, 516 Boulevard, S. E., has awarded the contract to J. F. Higdon, 1135 University avenue, S. E., for the erection of a brick, stone and concrete theatre at 635 Fair street.

Maine

BAR HARBOR — G. McKay, 243 Main street, has awarded the contract to P. P. Carey Company, 28 Common street, Waterville, Me., for the erection of a one-story concrete theatre, 75 by 155 feet. Estimated cost, $150,000.

Massachusetts

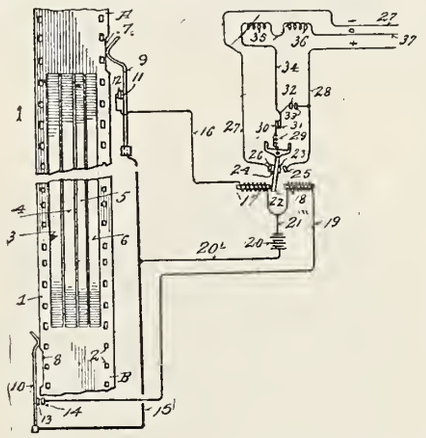
GLOUCESTER—J. D. Bloomberg, 83 Main street, has awarded the contract to G. B. Wacomber Company, 38 Chauncey street, Boston, Mass., for the erection of a one-story brick, stone and reinforced concrete theatre at 238 Main street. Estimated cost, $150,000.

Virginia

WILLIAMSBURG — J. W. Davis, Newport News, Va., has the contract for the erection of a picture theatre. Luther E. Warner, architect, Grace Securities Building, Richmond, Va.

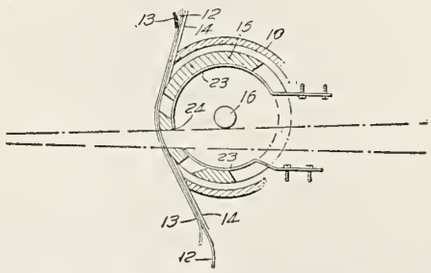
New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,802,595. AUTOMATIC PHOTOGRAPHIC SOUND REPRODUCING MECHANISM. Lee De Forest, New York, N. Y., assignor to De Forest Phonofilm Corporation, New York, N. Y., a Corporation of Delaware. Filed Feb. 18, 1928. Serial No. 255,397. 20 Claims. (Cl. 179—100.3.)



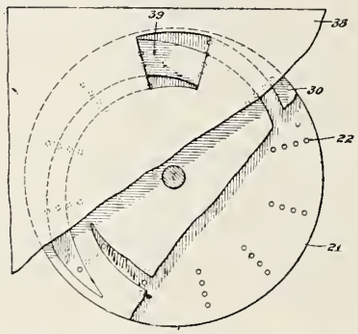
8. In a sound reproducing device employing a photographic film having a plurality of sound records thereon, the combination with a movable slit block of means for moving the film past said slit successively in opposite directions and means for moving the slit block transversely of the film on each reversal of the film to align the slit with the proper record on the film.

1,805,948. MOTION PICTURE PRINTING MACHINE. George Lane, Poughkeepsie, N. Y., assignor, by mesne assignments, to Audio-Cinema, Incorporated, Long Island City, N. Y., a Corporation of New York. Filed June 27, 1928. Serial No. 288,695. 2 Claims. (Cl. 95—75.)



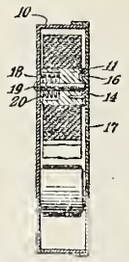
1. In a film strip printing machine, means having a printing aperature for the passage of light to the film, and means controlling the passage of light through said printing aperture comprising a member adjustable relative to said printing aperature, said member having a plurality of aperatures spaced apart along the same and out of alignment in respect to the direction of the movement of adjustment of said member thereof, said member when adjusted bringing said apertures to register separately with the printing aperture for printing upon areas of said film which are disaligned longitudinally thereof, one area being for the motion pictures and the other for the sound track, substantially as described.

1,800,057. TELEVISION. Harold P. Donle, Meriden, Conn., assignor to Radio Inventions, Inc., a Corporation of New York. Filed Dec. 26, 1928, Serial No. 328,337. 8 Claims. (Cl. 178—6.)



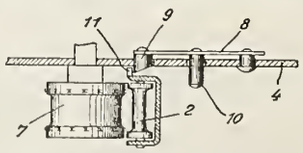
1. A television apparatus comprising a scanning disc having spirally disposed apertures, a shutter mounted on the same axis and having spirally disposed slots whose angular length is less than 360 degrees and means for rotating the disc and shutter at different relative speeds.

1,802,598. FILM MAGAZINE. Emanuel Goldberg, Dresden-Loschwitz, Germany, assignor to Zeiss Ikon Aktiengesellschaft, Dresden, Germany. Filed Aug. 27, 1929, Serial No. 388,678, and in Germany Oct. 15, 1928. 3 Claims. (Cl. 242—71.)



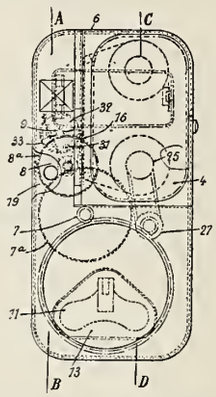
3. A device for preventing accidential unrolling of a film from its spool by the influence of its inherent spirally acting force under shocks during transportation of the film magazine comprising a core, a means on said core constituting a female member, a cover, a male member formed on said cover adapted to engage said female member to prevent accidental relative movements between cover and spool.

1,805,579. FILM TRANSPORTING DEVICE IN A MOTION PICTURE APPARATUS. Leo Goldhammer, Munich, Germany, assignor to Agfa Ansco Corporation, Binghamton, N. Y., a Corporation of New York. Filed July 8, 1929, Serial No. 376,765, and in Germany July 10, 1928. 1 Claim. (Cl. 88—17.)



In a film transporting device in motion picture apparatus a film transporting drum, a swinging holder containing pressure rollers for pressing the film towards the film transporting drum, a bolt pivotally fixing one end of the roller-holder to the base-plate, a spring pressing the roller-holder in its open portion away from the transporting drum, a locking pin and a releasing button mounted on a leaf-spring, which locking pin engages the roller-holder in its operative position.

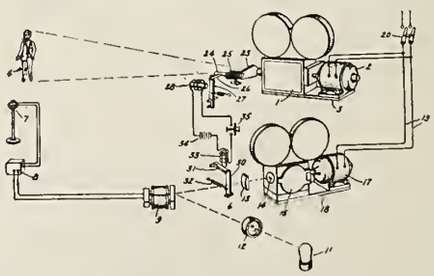
1,808,566. POCKET VIEW-TAKING CINEMATOGRAPHIC CAMERA WITH SPRING-MOTOR. Andre Noel Merle, Vincennes, France, assignor to Pathe Cinema, Anciens Etablissements Pathe Freres, Paris, France. Filed Apr. 25, 1929, Serial No. 357,892, and in France May 7, 1928. 3 Claims. (Cl. 88—17.)



3. In a cinematographic camera, in combination a spring motor, a film case containing a winding reel and an unwinding reel, said spring motor and said reels being placed edge to edge substantially in line relatively to each other, two main plates disposed on either side of said spring motor and film case and adapted to support said two members, a box only slightly wider than one of said two members, and adapted to contain said plates with said members, and, disposed between said main plates: a shutter mechanism, a claw mechanism and an objective lens.

1,771,940. FILM REFERENCE MARKER. Lewis T. Robinson, Niskayuna, N. Y., assignor to General Electric Company, a Corporation of New York. Filed Apr. 5, 1927. Serial No. 181,182 2 Claims. (Cl. 88—16.2.)

1. In combination a moving picture camera and a sound recorder each adapted to have a film upon which the respective picture and sound records are made and each having a light opening through which the respective films are exposed, a shutter for each of said openings biased to a position uncovering the corresponding opening, latches arranged to



retain the shutters each in a position covering the respective openings associated therewith, and electromagnetic means for simultaneously operating said latches to cause the simultaneous release of said shutters.

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Brenkert Light Projection Company
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LENSES
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BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
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30 Booths, ticket.
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32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

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40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
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51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
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62 Date strips.
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66 Display cutout machines.
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68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

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72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
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83 Engineering service.
84 Exit light signs.

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86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
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95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
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112 Gypsum products.

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142 Lithographers.
143 Lobby display frames.
144 Lobby gazing balls.
145 Lobby furniture and decorations.
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147 Lockers.
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149 Luminous signs, interior, exterior.

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167 Music stands.

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215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel and signals
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats.
228 Rigging, stage.

S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquise.
242 Screens.
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244 Signs, parking.
245 Signals, reel end.
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247 Sign lettering service.
248 Slides.
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250 Slide lanters.
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262 Stage lighting equipment.
263 Stage lighting systems.
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282 Ticket holders.
283 Ticket selling machines
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289 Transformers.
290 Transparencies.
291 Turnstiles.
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294 Upholstery material.

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295 Vacuum cleaning equipment
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[11-21-31]

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(Refer to Items by Number)

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.....

Remarks: .....

.....

Name..... Theatre..... City .....

State ..... Seating Capacity .....

A Neighborhood Theatre Built on the Grand Scale

(*Continued from page* 21)

cago; rubber tile and linoleum by Thos Molding Floor Company, Chicago; vitreous marble by Vitrolite Products, Chicago; sprinkler system by Grinnell; stage equipment and organ lift by Peter Clark, New York; refrigeration by Wittenmeier, Chicago; seating by Heywood-Wakefield, Chicago; lighting control by Major, Chicago; signs by Lu-Mi-Nus, Chicago; drinking water coolers by General Electric; Simplex projectors; Western Electric sound system; projection arcs by Hall & Connolly; spots and effect machines by Brenkert; projection and emergency power supply equipment by Century Electric.

Incorporated in the projection power equipment of the Southtown is a special duplex control board for controlling the output of the generators. This was designed by J. H. Goldberg of Paramount Publix. The projection power is supplied by two 4-bearing, 300/450-ampere, 100-volt Roth Actodetectors driven by 50-hp., 220/440-rpm., 3-phase, 60-cycle Century motors. The voltage of the generators is higher than usually used by Publix, but was adopted for the Southtown because of the distance the motor-generators are installed from the projection room.

The generators are mounted on common special ribbed bedplates with, and directly connected by, flexible couplings to squirrel cage induction motors. Rigid iron bedplates were used to maintain perfect bearing alignment. The pedplates are arranged for insulation from the foundation, with sound deadening material.

The generator has four main poles made of annealed laminated electric sheet steel, assembled and riveted under pressure. There are also four interpoles or commutating poles. These coils are put through a dehydrating process which consists of an over-night heating in an oven, and while in this dried-out condition, they are dipped and baked once before taping. After taping, the coils are again heated, and while hot, are dipped and baked twice in 220° Fahrenheit for 12 hours. The frame is cast of special dynamo steel.

The armature core is built up of annealed insulated electric sheet steel laminations, assembled under pressure and keyed to the armature shaft or spider. Several fibre discs are provided at each end of the core to prevent injury to the windings. Triple insulated cells are used in the armature slots, which consists of two .010 leatheroid strips, and one .010 empire cloth. In addition, there is pressed board between individual coils. Insulated, formed coils are wound by hand into the slots. The completed armature is treated and baked for 12 hours. The commutator consists of hard drawn copper bars of especially liberal dimensions. It is insulated with mica, in a steel shell and pressed on the armature shaft.

The generator is constructed to deliver 450 amperes for a period of 15 minutes, alternating with a normal (or less) load. It is compounded to give a slightly higher voltage at normal load than at no load, in order to make up for the line loss.

The cooling system of the Southtown, by Wittenmeir, embraces the carbonic system of mechanical refrigeration, with the direct expansion method. All air, both fresh and recirculated, is passed through the dehumidifiers. There are two dehumidifiers, one for the lobby and one for the auditorium. That for the lobby has a capacity of 95,400 cubic feet per minute, while the capacity of the other is 26,000 c.f.m. The total refrigerating capacity of the plant, which is installed as two units, is 250 tons —one unit, 150 tons; the other, 100 tons. The compressors are of horizontal, semi-enclosed, single-cylinder type operated by V-belt drives. The condensers are of shell and tube type.

Liability Under Film Service Contracts

(*Continued from page* 52)

and efficient in performance of his work. In other words, if an architect contracts to prepare plans and specifications which subsequently result in a defective theatre building, the theatre owner may sue the architect and recover damages.

For illustration, in the late case of Cornteldt v. Rihacek (177 N. E. 522), it was shown that a property owner employed an architect to prepare plans and specifications for the construction of a theatre building. Before entering into this contract the architect represented and guaranteed that he was a man of much experience in the preparation of plans and the construction of theatre buildings. The property owner informed him that he knew nothing whatever about that kind of construction and that he would have to rely on the architect's experience and representations in the matter.

After completion of the building the property owner discovered that the theatre was defective in seven different places of construction. Suit was filed by the theatre owner and the lower court held the architect liable for $1,000 damages. The theatre owner appealed to the higher court on the contention that defects resulting from the defective and carelessly prepared plans and specifications amounted to at least $5,000. The higher court considered all of the testimony and promptly reversed the lower court's verdict.

THEATRE LEASE CONTRACT LAW

A MORTGAGE is not necessarily invalid because a purchaser of the mortgaged property cannot obtain from the court record precise knowledge as to the nature of the encumbrance. In other words, where the mortgage is not given to secure a debt it is sufficient if its terms are such as will put any one interested *upon an inquiry* which, pursued with reasonable diligence, will lead to the discovery of the true nature and amount of the encumbrance.

For this reason and rule of the law it has been held that the purpose of the usual state laws requiring leases for more than one year to be recorded is to render them *ineffectual as to creditors and bona fide purchasers* unless they are so recorded. A bona fide purchaser is one who buys property of another without notice that some third party has a right to or interest in such property, and pays a full and fair price for the same before he has notice of the claim or interest of such other.

Therefore, with respect to both mortgages and leases it is established that a person who purchases theatre property is bound by the terms of any recorded instrument which may indicate that such property is encumbered and the purchaser is bound to use due care and diligence to learn the nature of the encumbrances. This is true, although the mortgage or lease does not clearly indicate the encumbrances. For instance, in Andretta v. Fox New England Theatres (155 Atl. 848), it was disclosed that a state law provides:

"No lease of any building or land for more than one year shall be effectual against any person other than the lessor and his heirs, unless it shall be in writing, executed, attested, acknowledged and recorded in the same manner as a deed of land."

A theatre owner executed a lease to a theatre operator of the theatre building for the term of twenty-five years. The lease contract contained a clause that the annual rent was to be "of the amount prescribed in a separate agreement dated of even date herewith and executed by both parties hereto." The separate agreement so referred to was signed simultaneously with the lease. Only the lease was recorded.

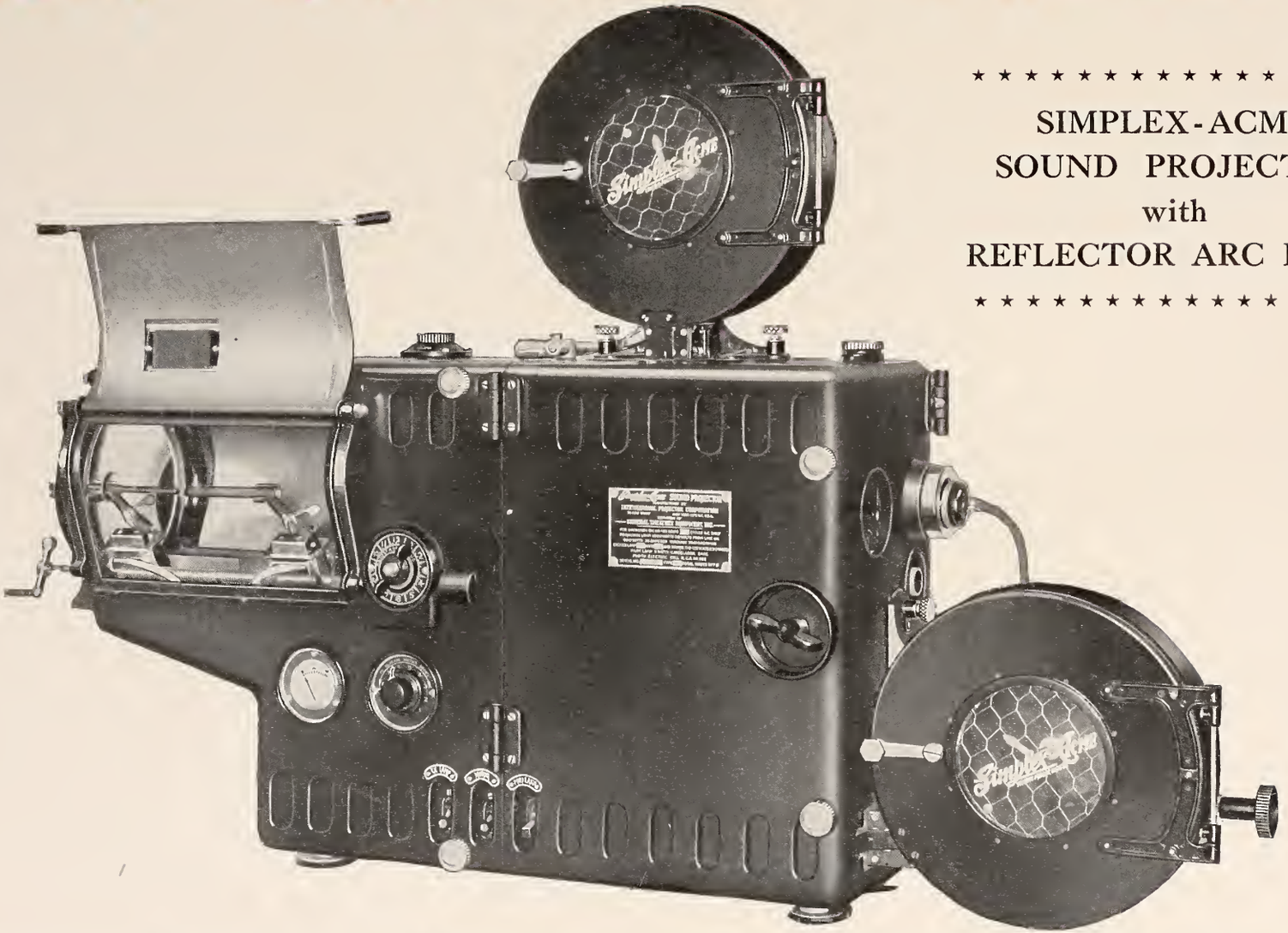
Subsequently a person named Andretta purchased the theatre property and believed that he was entitled to breach the lease contract and compel the theatre operator to vacate the premises because the lease contract did not contain a complete statement of the annual rentals and a portion of the contract recorded was incomplete.

However, on account of the fact that Andretta could have obtained information, by referring to the recorded lease, that separate instruments contained full information regarding the amount of the rent, the court held the lease contract valid.

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

MAIN STREET

wants romantic pictures and the Broadway hit is no promise, Terry Ramsaye is told on tour of Southland.

COOPERATION

will determine the speed of the film industry's emergence from "growing pains," says Tinker.

DIALOGUE

is the bone and sinew of the talking picture, declares Eugene Walter.

Vol. 106, No. 8 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* February 20, 1932

AND 1932 IS STILL YOUNG!



The Motion Picture Herald makes a complete analysis of the box office receipts of 175 leading theatres in 30 key cities. Each month the 6 box-office champions are listed. Month after month Metro-Goldwyn-Mayer has consistently had 3 out of the 6 money pictures. In this issue of the M. P. Herald you will find the box-office score for January. And 1932 is still young!

IN NOVEMBER

3 out of 6 for M-G-M

POSSESSED (Joan Crawford—Clark Gable)
SIN OF MADELON CLAUDET (Helen Hayes)
CUBAN LOVE SONG (Lawrence Tibbett)

IN DECEMBER

3 out of 6 for M-G-M

THE CHAMP (Wallace Beery—Jackie Cooper)
PRIVATE LIVES (Norma Shearer—Robt. Montgomery)
POSSESSED (Joan Crawford—Clark Gable)

IN JANUARY

3 out of 6 for M-G-M

EMMA (Marie Dressler)
HELL DIVERS (Wallace Beery—Clark Gable)
MATA HARI (Greta Garbo—Ramon Novarro)



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★RE-NAMED

"THE MAN I KILLED"

For the first time in entertainment history theatre patrons have literally demanded a new title for a great motion picture!

The thousands who have seen and been moved by "The Man I Killed" have taken such a personal interest in its success that they have actually insisted on a new title for the picture . . . one more worthy of the greatness of its drama and magnificent love-story!

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★"BROKEN LULLABY"

AN ERNST

LUBITSCH

PRODUCTION

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NANCY CARROLL
PHILLIPS HOLMES

PARAMOUNT

ALL OVER THE MAP!

WARNER - NEW YORK CITY • WESTERN - LOS ANGELES • PARAMOUNT - DETROIT • BOYD
STRAND - ALBANY • PALACE - ST. PAUL • SAENGER - NEW ORLEANS • CRITERION - OKL
WARNER - SAN FRANCISCO • MUSIC BOX - SEATTLE • PALACE - NORWICH • GEORGIA - A
GREAT LAKES - BUFFALO • STRAND - SYRACUSE • LYRIC - CINCINNATI • COLONIAL - D
REGENT - FLINT • APOLLO - INDIANAPOLIS • STRAND - LOUISVILLE • ROGER SHERMAN
STANLEY - JERSEY CITY • WARNER - PITTSBURGH • MARYLAND - HAGERSTOWN • FLO
ROYAL - WILMINGTON • ALADDIN - DENVER • WARNER - MEMPHIS • WARNER - MILWA
• COLONIAL - HARRISBURG • WARNER - ALTOONA • RITZ - CLARKSBURG • WARNER -
BROADWAY - CHARLOTTE • STERLING - GREELEY • RIALTO - CASPER • GILLOIZ - SPRIN
STRAND - SHREVEPORT • PARAMOUNT - GULFPORT • SAENGER - BILOXI • PARAMOUN
CAMEO - BRISTOL • MAJESTIC - PROVIDENCE • STATE - SCHENECTADY • CAPITOL - RO
RICHARDSON - OSWEGO • MAJESTIC - HORNELL • BABCOCK - WELLSVILLE • STRAND -
INDIANA - MARION • GRAND - TERRE HAUTE • INDIANA - RICHMOND • MARS - LAFAYE
FOX - MERIDIAN • CAMEO - BRIDGEPORT • CAPITOL - MIDDLETON • STATE - SOUTH M
GRAND - LANCASTER • LINCOLN - TRENTON • BUTLER - BUTLER • WARNER - MORGANT
IMPERIAL - AUGUSTA • PALACE - BRADENTOWN • EDWARDS - SARASOTA • HOWELL - PA
IMPERIAL - ASHEVILLE • STATE - GREENVILLE • CAROLINA - FAYETTEVILLE • PARAMOU
PARAMOUNT - COLORADO SPRINGS • ENGLERT - IOWA CITY • FOX - JOPLIN • GRAND -
CAPITOL - MANITOWAC • PARK - WAUKESHA • APPLETON - APPLETON • GARRICK - FO
HEILIG-EUGENE • RIVOLI - GRANT'S PASS • LIBERTY - ASTORIA • COLUMBIA - LONGVI
ALCAZAR - NAUGATUCK • MILANE - SANFORD • POLK - LAKELAND • SUNSET - FT. LAUD

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TLANTA • STANLEY - UTICA • CAPITOL - SPRINGFIELD • WARNER - WORCESTER • GREAT •
YTON • LAKE - CLEVELAND • PANTHEON - TOLEDO • GLADMER - LANSING • REGENT • • •
- NEW HAVEN • WARNER - ATLANTIC CITY • BRANFORD - NEWARK • STANLEY - JERSEY •
IDA - JACKSONVILLE • TAMPA - TAMPA • PLAZA - ST. PETERSBURG • PARAMOUNT - MIAMI
KEE • STRAND - HARTFORD • FABIAN - PATERSON • STRAND - EASTON • CAPITOL - YORK
RIE • COURT - WHEELING • NORVA - NORFOLK • PARAMOUNT - PALM BEACH • BROADWAY
GFIELD • PALACE - WICHITA • MISSION - SAN DIEGO • PULASKI - LITTLE ROCK • STRAND
- OMAHA • CAPITOL - SIOUX CITY • PARAMOUNT - PROVO • ORPHEUM - TWIN FALLS • •
ME • RIVIERA - BINGHAMTON • STATE - ITHACA • KEENEY - ELMIRA • RICHARDSON • • •
KRON • CAPITOL - KALAMAZOO • FRANKLIN - SAGINAW • BIJOU - BATTLE CREEK • INDIA
TE • PALACE - DANBURY • PALACE • S. NORWALK • STATE - WATERBURY • FOX - MERID
AN • CAPITOL - WILLIMANTIC MONTAUK - PASSAIC • GARDEN - PRINCETON • GRAND • •
OWN • CAMBRIC - JOHNSTOWN • FAIRMONT - FAIRMONT • STATE - WASHINGTON • IMPER
LATKA • CAROLINA - DURHAM • CAROLINA - COLUMBIA • CAROLINA - GREENSBORO • • •
NT - GOLDSBORO • PARAMOUNT - HIGH POINT • COLONIAL - TARBORO • PARAMOUNT • •
OPEKA • WATSON - SALINA • FOX - HUTCHINSON • PARAMOUNT - GREENVILLE • CAPITOL •
D-DU-LAC • HOME - ANTIGO • EGYPTIAN - MARSHFIELD • ROSE - ROSEBURG • HEILIG •
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•

FOX PICTURE



FOX PLAY DATES ARE PAY DATES

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FEB 19 1932

MOTION PICTURE HERALD

Vol. 106, No. 8 — February 20, 1932

WHOSE OX IS GORED?

THE Christian Century has just presented a vigorous editorial outgiving of high indignation based on charges that the radio is censoring utterances of clergymen on the air. "Is nothing to be allowed on the air that antagonizes majority views, or the views of social and political powers?" the editorial asks.

Let us have free speech for the clergy by all means. However, we seem to recall that it is this same Christian Century which has long so ardently advocated federal control of the motion picture. It is also this same Christian Century which has termed the motion pictures "Ambassadors of Ill-Will," and which coined the alliteration "The Menace of the Movies."

Words on the air and shadows on a screen have about the same substance, the same endurance and basically are entitled to about the same rights.

△ △ △

FOR DIVERSITY

SIGNIFICANT reflections will be aroused by some passages of a decidedly well tempered and competent discussion of the financial status and prospects of the motion picture presented by the Herald Tribune of New York. In the course of this article the comment is made that:

"It may be that the nature of the picture business prevents a continuous state of stability, owing to the speculative nature of the amusement enterprise as a whole."

It may be observed that "as a whole" there is no necessity for the picture business being speculative. It has been speculative and will continue to be speculative so long as what a euphemist calls "trends" are permitted to dominate operations, particularly production operations.

Roulette is admittedly speculative, for the individual player. It is not, however, speculative for the bank at Monte Carlo. The bank does not play favorite numbers, does not follow winners, does not try out systems. The bank is eternally and profitably on the side of the grand average, an average created by the automatic diversity of bets resulting from playing the whole board.

Beside all the more reasonable factors working toward the wide adoption of styles and trends in production is the simple element of propinquity and infection of impulses because of the close-knit nature of the Hollywood community. Considered in terms of its scope the final decisions on the creative product of the screen are rendered by a decidedly small and limited array of executives. They are neighbors. They know each other intimately. They watch each other alertly, either in cooperative sympathy or in intense rivalry, or both. That the colors of concept should fringe, run and tend to merge is inevitable. Like conditions tending to identity of coloration in product do not obtain in either the industry of literature or the industry of the stage, the only other comparable art merchandising institutions.

Reverting to terms of roulette, the counters of the book and the stage are scattered over the board, but the motion picture tends to stack its bets on one color or one number. Today it is rouge, tomorrow it is noir.

In the world of the stage, to mention names of producers was equivalent to designating within reasonable limits the character of the production. That is still true to a marked degree of publishers of the printed word today. In their differing specializations they make up a sum total seasonal output of wide diversity. To readers there is a decidedly definite expectation of certain different sorts of books under the names Knopf, Harper, Bobbs-Merrill, Putnam and so forth. The total of them make up programs, which is to say a season's reading, or a library if you like.

In the world of the motion picture there appears to be a tendency of each producer to proceed in the selection of material with either too little or else vastly too much relation to what his competitors are choosing. Ideas are not that scarce. They merely seem to be.

All this is of fundamental importance to the exhibitor. Today, and ever since the pictures began, the theatre has been unable to do much of a job programing its offering with an eye to real diversity of material and the contrasts of appeal which are the essence of show merchandising.

△ △ △

NOT THE GUINEA'S STAMP

"SWING Back to $150,000 Cost Days Seen on Coast," relates the headline on a Hollywood dispatch. That would be most interesting and exciting news if the exhibitor had ever been able to observe any important relation between the cost of a picture and its earning power. The important element, intelligent dramatic construction, just happens to be a factor to which Price Waterhouse has not yet been able to apply a yardstick. Also all the costs that go on the books do not necessarily go into the film can. Bookkeeping, as it is kept, should be listed among the arts.

△ △ △

MORE CINDERELLAS

THE country now has a good five-cent cigar, and what it needs next are more good, Cinderella type stars. It is increasingly evident, after many years of observation, that the only persons who can take their sex raw are savages, criminals and the more highly sophisticated gentry. The grand average that makes up the box office audience wants it surrounded with those conventions and customs to which it always has been accustomed. It is not necessarily a strictly moral sense which makes them demand this; it is rather the viewpoint impressed by the long rule of custom and convention.

This means, translated into motion pictures, that the stories in general ought to be modernizations of the Laura Jean Libby school of story and versions of such dramatic themes as are involved in "East Lynne," "Shore Acres," "Way Down East" and "The Old Homestead."

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating Exhibitor's Herald, founded 1915; Motion Picture News, founded 1913; Moving Picture World, founded 1907; Motography, founded 1909; The Film Index, founded 1906. Published every Thursday by Quigley Publishing Company, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovelstad*, Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific States Life Building, *Leo Meehan*, manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring*, representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt*, representative. *Member Audit Bureau of Circulations.* All contents copyright 1932 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. Better Theatres (with which The Showman is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of Motion Picture Herald. Other Quigley Publications: Motion Picture Daily, The Hollywood Herald, The Motion Picture Almanac, *published annually*, and The Chicagoan.

WHAT THE PRESS SAYS

WHO'S FAT?

THE NEWS of SAN FRANCISCO chooses to have a bit of diversion with Harry Carr, onetime motion picture personage and a member of the staff of the Los Angeles Times. The News editorializes:

Gone are the days when a pretty face and figure could carry a girl to fame and fortune in the films. Says Harry Carr in the *Los Angeles Times*:

"Being a 'beautiful and striking brunette' doesn't get a girl anything on the screen—except, perhaps, a date with a bootlegger. There are enough beautiful girls carrying trays in Hollywood to start a beauty pageant.

"Of the great stars of the screen, one is a woman with a flat, uninspiring face, another has eyes that are slightly crossed, another is freckled like a turkey egg, another has such a bad complexion that they have to kalsomine her before she goes before the camera. Still another is fat and verging on middle age."

We dare Mr. Carr to tell us who he is talking about.

▽

NUISANCE

THE CHRONICLE of SAN FRANCISCO is annoyed at suggestions of more taxation for motor cars and for motion pictures, editorially remarking:

When the automobile is already paying far more than its share of taxes and is building the roads of the Nation at its own expense it certainly looks as though Uncle Sam ought to lay off. The motor goose is already plucked of a big batch of tax feathers. It is entitled to squawk at the prospect of more.

Irritating also is the proposal to lower the exemption on amusement ticket taxes. If the Treasury proposal is carried out the people will pay taxes on tickets even for the cheapest movies. This ought not to be. The people are entitled to their entertainment and the poorest people ought not to be mulcted for taking a little beneficial pleasure from a movie. This will be a plain nuisance tax and as applied to the cheaper entertainment tickets will probably cost more to collect than it is worth.

▽

WHETTING

THE CHRONICLE of AUGUSTA in GEORGIA thinks rather well of some of the cultural influences of the motion picture, and at the conclusion of a long editorial on historical pictures, says:

. . . While we would not consider the moving picture as able to take the place of the printed word, since it cannot cover in detail the events of a long period of time, but must, of necessity, single out episodes and outstanding events in the lives of a people or of individuals, still the value of the picture as an adjunct to the historians in the study of the subject is very great. Indeed, the motion picture whets our appetite for more knowledge, for we would hazard a guess that more people have read the life of Alexander Hamilton since the George Arliss portrayal than had done so before in 50 years, while the "Birth of a Nation" caused hundreds of thousands to turn back the pages of history and read again of Reconstruction and what it did for the South.

▽

MYSTERY!

THE TIMES of BROOKLYN reviews the results obtained by an invitation to picture patrons to express themselves on the class of productions they preferred:

. . . We anticipated the clamor would be for more straight drama of the love-story variety but we were wrong.

A large majority of those who replied to our request prefer detective mysteries, with romances (those with happy endings) a fairly close second. Spy thrillers have many adherents, perhaps because of the current success of Greta Garbo in "Mata Hari."

The most surprising feature of the returns was the large following who crave more pictures of newspaper life. Many of the writers mentioned "The Front Page," "Five Star Final" and even "Gentlemen of the Press."

BUCK PASSERS

THE WORLD HERALD of OMAHA finds charming editorial provocation in "Are These Our Children?", and deals with a theme of parental responsibility that the industry might use for an answer more often than it does, in the following words:

It was a good picture perhaps, depending wholly upon the point of view of the individual spectator. Of course, it was an overdrawn picture of the youth of today, but pictures must be overdrawn to attract money to the box office. But if the picture was intended to offer an explanation of why youth is wild, or offer a remedy for what many deem to be an extremely dangerous situation, it was a miserable failure.

That youth today is living at a fast pace cannot be denied. Youth simply has to go some if it keeps up with the old folks. But the reason for this condition, deplorable or ordinary, as you please, does not lie in prohibition. It is not an aftermath of the war. It is the natural result of a rapidly growing American habit—that of "passing the buck." And as "buck passers" the American people beat the world.

For years parents deemed it one of the chief duties to teach their children temperance, to point out the evils of strong drink, to take them to hear impassioned temperance lecturers, and point out to them the horrible example seen stumbling along the streets. But that was too slow, and father and mother had other, and to them more important duties. So, prohibition and passing the buck to officers of the law. Time was, and not so long ago, when parents assumed the duty of seeing to it that their children were home at a reasonable hour in the evening. Then came the time when the parents had so many social obligations that they couldn't be on hand to see that the children were home at the required hour. So the curfew whistle and the town marshal were delegated to perform the parental function of herding the children off the streets at a specified hour of the evening. Deportment used to be one of the chief things that parents insisted upon their children learning and learning it at home. Now that duty is passed along to the school teacher, who already has too many duties to perform. Religious instruction and training was at one period of American history a duty assumed by parents. Now an hour every Sunday morning is deemed sufficient. Other examples, almost without number, might be cited.

Yet thousands of parents will view "Are These Our Children?" and then ask themselves: "It's simply awful, but what can we do about it?"

But the answer is obvious. Quit passing the buck!

This Week

Editor blows up in Shenandoah Valley; there meets a showman; Broadway hit is no promise to his audience, Manager McKinney at Harrisonburg, Va., tells Terry Ramsaye *Page 9*

Cooperation of producer, investing public and consuming public will speed industry through "growing pains," says Tinker *Page 11*

Dialogue is the bone and sinew of the talking picture, declares Eugene Walter, playwright *Page 12*

Meydam in America to decide future of Ufa theatre circuit and distribution policy *Page 18*

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EDITOR BLOWS UP IN SHENANDOAH VALLEY; THERE MEETS A SHOWMAN

Calls Broadway Hit No Promise; Newspaper Managing Editor Points to Bank Statements to Show Business Gains

Manager McKinney at Warners' Virginia in Harrisonburg Recalls How Lack of Doublet Brought Tragic End to Career

By TERRY RAMSAYE
Editor of Motion Picture Herald

After a year at his desk in the office of Quigley Publications, high over Broadway and the dizzy traffic eddies of Columbus Circle, the editor of MOTION PICTURE HERALD has decided to put New York and the metropolitan state of mind behind to go feel the pulse of the country and to hear at first hand from the exhibitors of the lesser centers and along the highways and byways concerning their interests, prospects and problems.

A good-natured management is of course expected to view it as entirely accidental that this editor should elect to make his tour of inquiry from New York's worst winter month into the balmy regions of the Southland. It is perhaps the influence of the example of a number of able general sales managers from Broadway who find the Florida situation demanding personal attention at this season.

At any rate the editor of MOTION PICTURE HERALD has taken to the open road for the warmer elsewhere, traveling without schedule, plan or destination, to listen to the voice of the country. He will be heard from, from time to time, with his portable typewriter perched alongside the washbowl and pitcher.

Here is the romantic valley of Virginia, the Shenandoah of song and saga, rich in resource and trade and probably, among like regions, the least aware, in a motion picture sense, of what New York market writers call "the depression" and what the soft-spoken Virginians sometimes delicately mention as "the reconstruction." The Shenandoah Valley may at times be excited, but never depressed. Some centuries of history prove it.

'Way back in the days of Virginia's colonial grandeur, the gay Governor Spotswood bedecked himself in a riding suit of green velvet, his soft leather Russian boots and a plumed hat, to set forth with a company of merry gentlemen to climb the Blue Ridge and see what might be on the other side. They came at last to a mighty summit and looked down on the silvery flood of the Shenandoah and lush valley empire. It is recorded in the ancient "Chronicle" that on that summit "We drank the King's health in champagne, and fired a volley; we drank all the rest of the Royal Family's health in claret and fired a volley; we drank the Governor's health in rum punch and fired a volley."

While the conservative "Chronicle" does not so state, it is probable that after that the shooting became general.

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In time came my Lord Thomas Fairfax in splendid scarlet velvet breeches and golden waistcoat to make the valley his domain and Winchester headquarters for a high-handed but perhaps kindly government. George Washington, the young surveyor, worked from this base, and in later years made some military history here. Then the great valley grew into what Civil War history was to call "the granary of the Confederacy" and here Early and Sheridan fought it out. But in this fertile soil the scars of war soon healed and wealth and prosperity came again to the Shenandoah.

Three years ago came Warner Brothers, acquiring theatres and purveying entertainment to the prospering valley. This was not an invasion, but rather a return of Warner interests to their homeland. The home of the family is not so far away at Lynchburg, Va., and there an uncle, I. Eichelbaum, continues in a business he established many a decade ago.

As a climax to all this romance and history of the Shenandoah Valley, I came snorting in under a full head of gasoline the other morning and blew off a cylinder head with a blast that must have made the adjacent mountain rocks reminiscent of Governor Spotswood's volleying party.

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So it comes that while the mechanicians are trying to find what gave my Knight the willies, I am swapping yarns with that robust cinemaland adventurer, Charles H. McKinney, manager of Warner Brothers' Virginia theatre in the blithe little city of Harrisonburg.

Mr. McKinney's office is a roomy cove in the big lobby, where, as the patrons enter and emerge, he exchanges greetings in the grand warm manner of Virginia, and appears to know them all. I suspect that McKinney from the vantage of his cordial desk probably sells as many seats per year as his industrious exploitation up and down the Lee-Jackson highway. The Virginia is operated most definitely on a policy of being "some place to go," and as a local institution.

This meeting with McKinney in the Valley of the Shenandoah becomes a matter of inconsequential coincidence, because it was ever so many years ago, when I, then a Chicago newspaper man, and a considerable colony of Selig Polyscope company actors, lived at the Hotel Shenandoah in Chicago. And Charlie McKinney was a Selig player then. That was in the days when Selig was a mighty name in screenland, with his Chicago stages busy with Mabel Taliaferro, Tom Kerrigan, Jack Nelson, William Farnum, Tom Santschi and all that brave company.

We recalled again, while the Virginia's seats were filling with the second audience for "Taxi" with James Cagney, how McKinney concluded his career as an actor one morning at the Selig studio over in Western avenue, Chicago. He was playing a background atmosphere bit in "The Tale of Two Cities" under the direction of the then famous Otis Turner. The story had been pushed back a few centuries and moved to Rome. So McKinney was attired in hose and doublet and carried a shield. Only the shield and his well turned legs in tight hose registered in the picture.

The picture was finished and there was quite a party up at the Green Mills gardens. Then came the dawn and a rush call for retakes, because Mr. Turner had had a brand new idea. McKinney dashed to the studio, and recalling his place in the scene, saved time and troubles to a fevered brow by dressing only in the hose and shield, with his pyjama coat lightly tucked into the top of the long hose—which he deemed photographically sufficient.

Then abruptly Turner changed the business, and McKinney found himself in defense against an attack by dagger, in the hands of the sturdy Mr. Santschi.

A blow caught on the shield sent McKinney spinning on the studio floor, while Alvin Wycoff—the same who is now a chief cameraman in Hollywood—presided at the camera. The camera ably recorded what it saw.

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When Otis Turner looked at the rushes on the retake the most conspicuous spot in the scene was made bright by the unclothed posterior of Mr. McKinney, who was, the while, face-down on his shield under Santschi's menacing dagger. That concluded Mr. McKinney's histrionic career on the screen. He went out, you might say, on his face. Again you might not. It depends on the point of view, or mayhap the aspect.

It's a long, long trail from the days of Selig in Chicago to the days of Warner in the Shenandoah, and all the way, it has been a journey of showmanship for McKinney. He has seen meanwhile a career of roadshow management and the concerns of what we still carelessly call "the legitimate" from Yakima, Washington, to Portland, Maine, and the way stations between. He is, then, one of that considerable army of experienced showmen which the motion picture has taken over even as it has taken away "the road" and assimilated the amusement industry.

In a way such theatres as the Virginia in Harrisonburg may be considered in terms of showmanship as "stationary roadshows." The consumer market is just about that.

"In Harrisonburg," observes McKinney, "the Broadway hit is no promise at all. Give me the pictures that flop on Broadway and never mind the big hits. And primarily, too, this is a woman interest audience. Even

EDITOR BLOWS UP IN SHENANDOAH

(*Continued from preceding page*)

'The Champ,' a grand piece of work, was too much a man's picture to do its best here. They want stories of romance and sentiment and only a touch of sophistication, just enough so they know it is not an old-fashioned thing, that's all. They want no gang pictures, no screen rackets. They want life they know something about and pertaining to some elements of the lives they live themselves. The sophistication of the material taken from the modern stage with its narrow metropolitan appeal is not merchandise here."

Mr. McKinney finds, too, even within the confines of the Shenandoah Valley, some lines of audience demarcation. Saturdays at the Virginia are devoted to programs for the farmer folk who make that their day in town. The program is made up of material of special bucolic appeal, outdoor action stuff, including a serial.

"They want to see fast riding—they want to see shooting and excitement—they want to hear the clatter of the horses and they want to hear the cattle bellow," observes McKinney.

On Saturday the town people stay away and the house is filled with the country folk for all performances. The show is all for them, and McKinney is looking for more material to bring them in. He'd like to have another "farmers' day" each week.

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The Virginia's admission price is 40 cents for adults and 10 cents for children, a distinctly healthy figure for a small town theatre and a tribute to the state of affairs in this sector of the Shenandoah Valley. Up at the gateway of the Valley at Winchester, what with developing competition the top admission is 25 cents and a merry young box office war is on—considerably to the profit of the film exchanges, the newspapers which carry the advertising thrusts, and the public.

The competition at Winchester is between Warner Brothers with the Capitol and Colonial and Henry Havel, an independent new to the show business, and amply financed, with the Palace.

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In Harrisonburg, McKinney finds newspaper space his best advertising medium. He has a few postings on each side of town on the Lee-Jackson highway. The paper is the *News-Record,* a morning daily with some nine thousand circulation in a city of about seven thousand, and its community. The morning paper's distribution is sufficiently early to affect attendance from the remoter parts of the district for that night's show. McKinney finds newspaper space gives more action per dollar than any other medium and uses a wide range of considerable lineage.

John Crown, managing editor of the *News-Record,* thinks the upturn has come for the Valley and cites bank statements to support the opinion. Diversified farming and poultry, which is a crop hot or cold, wet or dry, is the answer. He observes that his region is being rather better served by the motion picture now than in the earlier years and the silent era.

"Give me the pictures that flop on Broadway and never mind the big hits," was the philosophy of exhibition in a smaller city as voiced to Terry Ramsaye, editor of MOTION PICTURE HERALD, by Charles H. McKinney, manager of Warner Brothers' Virginia theatre at Harrisonburg, Va.

"In Harrisonburg," said Mr. McKinney, "the Broadway hit is no promise at all. And primarily, too, this is a woman interest audience.

"They want stories of romance and sentiment and only a touch of sophistication, just enough so they know it is not an old-fashioned thing, that's all. They want no gang pictures, no screen rackets. They want life they know something about and pertaining to some elements of the lives they live themselves. The sophistication of the material taken from the modern stage with its narrow metropolitan appeal is not merchandise here."

the motion picture is not a social issue and that, when subject matter justifies, it is possible to enlist the cooperation of public groups and the clergy. On occasion a majority of the ministers are willing to mention a meritorious coming attraction from the pulpit. In this connection McKinney is planning a special campaign on "The Man Who Played God" with George Arliss.

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Mr. McKinney, along with some twelve thousand-and-odd other exhibitors, is a constant reader and user of the service of Motion Picture Herald, including J. C. Jenkins' column, and Charles E. Lewis' Round Table pages. McKinney's office is decorated by Round Table Club membership certificate No. 4379. He finds the release chart pages a prime necessity and recalls with painful words to the editor a couple of errors therein contained.

What with the apples, the hogs, the poultry, the cattle, the sheep and the hay and corn, the Valley of the Shenandoah is doing very well and taking its movies regularly. The motion picture along the Lee-Jackson highway gets the same relative degree of conversational attention as the opera and Lily Pons gets on New York's upper East Side. The business men of Harrisonburg are agog with merriment this week because some exploiteer up at Winchester had a sweet little telephone voice seek to date up some of that town's bankers and magnates to meet "Emma" at the stage door. That helped "Emma" do business in Harrisonburg, too.

Eastman Kodak Gives Dividend

Eastman Kodak has declared the regular quarterly dividend of $1.25 on its common stock, omitting the regular extra dividend of 75 cents. The regular quarterly dividend of $1.50 was declared on the preferred stock.

Testimony Ended In Tri-Ergon Suit Against DeForest

Testimony in the suit brought by the American Tri-Ergon Corporation of New York against the General Talking Picture Corporation, Dr. Lee DeForest and De Forest Phonofilm, Inc., before Judge John P. Nields in federal court at Wilmington, Del., has been completed. Argument will be held later.

The trial revolved about the use of the glow lamp in the operation of a machine to record sound photographically. In the latter part of 1919 DeForest submitted his application for a talking picture apparatus recording machine and in his specifications he mentions the use of an arc light. The Tri-Ergon Corporation contends that three German scientists, Drs. Joseph Engel, Joseph Massolle and Hans Vogt of Berlin were prior inventors of such a machine and that they should have received the patent.

Tri-Ergon through its witness, Dr. William C. Ballard, professor of electrical engineering at Cornell University, contended that had the scientists followed the specification of Dr. DeForest's application in the use of an enclosed arc light, they would have gone astray, away from the glow lamp which today is the important feature of apparatus.

Wisconsin Bureau Sues 15 Companies

Charges of alleged conspiracy, discrimination and coercion against 15 film and theatre companies operating in Wisconsin are listed in a formal complaint issued by the state department of agriculture and markets at Madison, Wis., this week. The complaint follows a preliminary investigation by the state department of agriculture and markets.

Named in the complaint are Fox Film Corporation, Paramount - Publix, M-G-M RKO Pathe, Universal, Columbia, Tiffany, Vitagraph, First National, Vitaphone Distributing Corp., United Artists, Midwesco Theatres, Warner Bros. Theatres, Inc., Orpheum Theatre Co., Madison, and the Madcine Theatre Corp.

It is alleged in the complaint that circuit theatres and exchanges named are forcing independent theatre owners out of business. The first meeting pursuant to the complaint will be held in Milwaukee March 10, and subsequent meetings may be held in other sections of the state, it was said.

Gabriel L. Hess, counsel for the MPPDA, withheld comment pending formal serving of the complaints.

Regular Loew's Dividend

Loew's has declared the regular quarterly dividend of 75 cents a share on the common stock payable March 31 to stock of record March 15.

COOPERATION WILL SPEED INDUSTRY THROUGH "GROWING PAINS": TINKER

Fox President, Academy Guest, Says Responsibilities to Stockholders Have Demanded Many Corrective Measures

Full cooperation among the three elements—Hollywood, representing production, Wall Street, the investment public, and Main Street, the consuming public—will determine the speed with which the motion picture industry will pass through the "final stage of growing pains" and "emerge as a tried and true member of the great industrial fraternity of this country," said Edward R. Tinker, president of Fox Film Corporation, at a luncheon given in his honor last week at the Hollywood Roosevelt hotel by members of the board and leaders of the branches of the Academy of Motion Picture Arts and Sciences.

Mr. Tinker, introduced by Louis B. Mayer, president of the producers' association on the Coast, complimented the Academy as representing the best ideals of the industry, adding that it "has accepted its responsibilities without evasion and has manifested a quality of leadership which serves us well in such times as these." He said that the Academy, "organized and developed on the principles of the finest of the ancient guilds," may "appropriately represent the industry in the urgent business of developing mutual understanding and good faith among Hollywood, Wall Street and Main Street."

Tells of Corrective Measures

The president of Fox went on to explain these classifications:

"In reality these names are merely symbols. Hollywood stands for production. Wall Street represents the stock ownership of the business. Through Wall Street our securities are placed in the hands of the investment public. Main Street signifies that most essential element in every industry; namely, the consuming public.

"It happens that this industry is reaching its final stage of structural development at a time when all business is being subjected to the closest public scrutiny. Some of the corrective measures that have been taken in the recent past, and those that must be taken in the immediate future, at times may seem drastic.

"We must not lose sight, however, of the fact that we all have legal and moral responsibiilties to our stockholders, just as we have to the public and to those whom we employ. Stockholders today are in a mood to enforce their legal rights and to demand that we fulfill our moral obligations to them. It may be that some of these corrective measures now being taken voluntarily by management might soon be imposed upon it by legal process. In this situation an ounce of prevention may be worth more than a pound of cure."

Pointing out that it has been the experience of business that each industry has written its own ethics out of a "painful process of trial and error," Mr. Tinker cited the case of the motor industry that developed its present soundness and stability only after a "turmoil of passed dividends, dissatisfied stockholders, reduced salaries and overhead charges," and expressed his belief that the motion picture business "is passing through this final stage."

"It is a strange fact," Mr. Tinker declared, "that no industry ever inherited its ethics. For some reason, the lessons which older businesses have learned seem never to serve the new industry. All of the codes and practices which eventually give character and stability to a business are developed by the painful process of trial and error.

"Today the film industry is the young growing giant which holds the center of the stage.

"I have been repeatedly told that it is so different from any other line of human endeavor that it is a law unto itself and that economic law and business experience, governing other enterprises, are not applicable. How familiar all this sounds to one active in those days when the motor industry was the young growing giant, so big and strong that it also was a law unto itself. There seemed unbounded demand for its product, be it good, bad or indifferent. Its improvements and developments came with astounding rapidity. Its leaders, arising from all walks of life, became, to the public, the marvels of the age.

"Then came the awakening. It became apparent that only those managements and organizations which could produce the best articles in a given class at the lowest price and could market the same through the most efficient distributing organization could survive. Out of this turmoil of passed dividends, dissatisfied stockholders, reduced salaries and overhead charges, arose the new giant motor industry of today, sound and stable.

"I believe that at this moment the film industry is passing through this final stage of growing pains and will soon emerge as a tried and true member of the great industrial fraternity of this country.

"The speed with which this will be accomplished depends largely upon the cooperation which can be attained within the industry itself, and in securing this cooperation, this Academy can be, and undoubtedly will be, one of the most potent influences. It is, indeed, an honor to be a member of such an organization."

Tells of Fox Contract Cases

Of recent reports that the Fox corporation had informed certain of its contract employees that their contracts were void, Mr. Tinker frankly explained the situation as follows:

"In our own organization a situation recently arose which required prompt action. Corporation bylaws are drawn for the protection of stockholders. Therefore they have the right to require that executives comply with said bylaws and any board of directors which does not enforce such compliance, particularly in times like the present, is liable to find itself in a most embarrassing position.

"It recently developed that certain executives of the Fox corporation have been lax in this respect and even continued such laxness after the creation of the finance committee, one of whose chief functions was the final approval of contracts. Immediately upon discovery of this carelessness, the committee ordered a full investigation and at the first meeting of the present board held thereafter, the directors approved all previously unapproved contracts involving actors and actresses and all such contracts of directors, supervisors, writers, cameramen, etc., except seven. Because of the exceptional conditions around these seven, good business judgment required that readjustments be made before their further consideration by the board. But in order that this condition should work no injustice on the individuals, they were advised that their employment was not terminated and their rate of compensation was continued. Mutually satisfactory arrangements with some of these individuals have already been concluded and negotiations are in progress with the remainder.

Declares Motion Picture Business Soon Will Emerge as "Tried and True Member of Great Industrial Fraternity"

For Employees' Own Protection

"In addition to the above mentioned seven contracts, a number of the executives, who were responsible for this condition, have been required to take up with the board a readjustment of their own situations.

"Certainly, it is for their own protection as well as that of the corporation, that they should not be placed in a position of negotiating contracts among themselves without submission to the board of directors, who are the representatives of the stockholders and who must act in accordance with the bylaws of the company which are instituted for the protection of the stockholders.

"These adjustments are not to be construed as a denial of the sanctity of contract. It is quite possible that a contract may be drawn under conditions and executed in a fashion which denies its sanctity from the beginning."

Mr. Mayer, in introducing the speaker, said that the many years of large and successful economic experience of Mr. Tinker would be of value to the entire industry, that the affiliation of such men with the business was indicative of its increasing importance and strength.

M. C. Levee, president of the Academy, proffered to Mr. Tinker the complete cooperation of Academy members. Cecil B. deMille, home from a world tour, declared that the work of the Academy is appreciated throughout the world. He added that he was one of the first to interest Mr. Tinker in the motion picture business and predicted that he would bring wisdom and stability to the business.

Other guests of honor were Richard A. Rowland, Glen Griswold, D. E. McIntire and Al Rockett.

DIALOGUE VITAL TO TALKING FILMS SAYS EUGENE WALTER, PLAYWRIGHT

Every Element of Pictorial Value Is Dependent Upon What Characters Say and How They Say It, He Declares

The following article is by Eugene Walter, a leading playwright who has been responsible for such stage successes as "The Easiest Way" and "Paid in Full." In addition to a long experience in the American theatre, Mr. Walter has spent considerable time in a close-up inspection of play writing and play making in Hollywood. His discussion is presented as an expert and interesting viewpoint upon matters which are vital to the welfare of the motion picture.—Editor's Note.

By EUGENE WALTER

The question has been asked if, in my opinion, a picture can be made, following much the same technical form as that in which a play is produced in the theatre, necessarily amplifying, to a very great degree, the realism and change of scene. In other words, if a story is compact and concerns a limited number of people, is it necessary to go to the expense of introducing irrelevant scenes of large dimensions in order to satisfy what have generally been considered motion picture necessities?

It has been pointed out to me that one of the greatest difficulties to be overcome in the picture business of today is the expense of production, and wastage of time by the elaboration of scenes, as well as the useless and interminable discussions commonly called "conferences" concerning the development of theme and story.

Must Carry Creative Inspiration

In the first place, the premise that 500 good talking pictures can be written each year is not sound; and second, it has been a rule, proven beyond a question of a doubt, that discussion and interference destroy individuality, and hence original work cannot be too greatly muddled by outside influence, and still retain its inherent merit and appeal.

The dividing line between creation and interpretation is sharp and distinct. It has been a wellknown fact that great conductors of orchestras enhance the value by interpreting the work of master musicians, but in no instance could these conductors amend, change, or rewrite these masterpieces without creating havoc. They can be made more compact by cutting, which after all is a process of editing, but fundamentally they must carry the inspiration and thought that creates the subject, and this is true in all forms of work, including the writing of books, plays, music, talking pictures, essays, poetry, or what-have-you.

So distinctly is this recognized by the producers of plays that they have willingly signed a contract with dramatists of real ability in which they agree that no changes shall be made in the text without the written consent of the author. While this contract, called a Minimum Basis Agreement of the Dramatists' Guild of the Authors' League of America, has only been in existence for five or six years, nevertheless playwrights have insisted upon this clause in their contracts for the last forty years, and when their ability has been proven, there has never been any hesitation on the part of a producing manager to willingly concede this point.

> "With the talking picture all scenes, action, feeling and, in fact, every element of pictorial value is subservient and dependent upon what the characters say and how they say it. . . . The question of dialogue cannot be regarded as a mere requisite to a talking picture; it is the bone and sinew, the very substance of the story."
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> "One of the great sources of expense has been the insistence upon great mass scenes at a cost of thousands of dollars, when perhaps a scene between two people, in dialogue, in the corner of a room would put over with real drama the same thought and eliminate that false 'note' in the magnitude of an irrelevant incident. . . ."

In the silent motion picture, the director was not wholly an interpretative force. His scenario was handed to him in a form which required creative amplification, and with his camera and his players, the responsibility was placed upon him to take this raw material and weld it into a pantomimic and scenic creation, acceptable to the motion picture public. The result of this situation was that the director became omnipotent. He carried in his head the plans of his picture, because all action and movement were necessarily amplifications of a script reduced to fundamentals in the relation of a story.

As a result, he ceased to be a purely interpretative factor, and became a creative necessity. That much for the silent motion picture.

All Subservient to Dialogue

But there are no more silent pictures. They are talking pictures, and the difference is as great as a course of study in a deaf and dumb asylum and one in a school of oratory. The human being does not communicate definitely by expression of eye, face, or gesture. He has reached his predominating position in the world because he can talk, read, and write; and the minute a human being talks, his superiority on this mundane sphere is established. Nothing else that we know of can talk, or read, or write. Civilization owes itself, and the entire debt of progress, to this means of intercommunication.

Therefore, with a talking picture, all the scenes, action, feeling, and in fact every element of pictorial value is subservient and dependent upon what the characters say, and how they say it. The mood of speech supplements the mood of vision, and the mood of vision becomes automatically an accompaniment of the mood of speech. No matter how any player screens, gesticulates, or fulfills any of the other requisites of the silent picture, if the right thing isn't said at the right time, and in the right way, he or she ceases to be important or interesting. And no matter how unpleasantly such a player may look, always provided he is not repulsive in his appearances, if thoughts come from him in words and with delivery, attack, and timing that stir the fires of emotion, arouse admiration, and all the finer instincts of human life, that player will make a hit with his audience, and nobody on God's green earth is going to stop it.

Says Appeal Is Directly and Violently to Intellect, and Director Must Be Skillful and Interpretative Artist

Therefore, the question of dialogue can not be regarded as a mere requisite to a talking picture; it is the bone and sinew, the very substance of the story. A play is a story told in dialogue, and a talking picture is precisely the same thing, with the added value of knocking out the four walls of the stage, and allowing realism and a tremendous increase of scene and movement to carry the illusion—but what is said, and how it is said is the crux of the talking picture; and whether it be comedy, melodrama, or tragedy—it must be written and interpreted exactly in the same manner as it would be if put upon the stage of the theatre. Exposition of theme must be made in conflict; plot must be self-revealing in conflict; and suspense must be real, and based on the same fundamental rules that guide suspense in the making of a play.

"Too Many Cooks . . ."

The interjection of innumerable people into the production of a good piece of work, more often hurts than helps it; and the old adage of "too many cooks spoil the pot" is really applicable to the talking picture. The writer, if he is given liberty, and has ability, must find his own form of expression, and this form must be so that, when correctly directed, it assumes the proportion of dramatic performance.

One of the saddest commentaries on the talking picture is the manner of its direction. Picture after picture goes from reel to reel in a monotone. In an effort to "be natural," people escape all the punch of drama or the pointing of laughs, and only occasionally—when a stage actor or actress of unquestionable ability, or a director who understands the pointing of dialogue has the picture in hand—does the story have a fair show to be correctly presented.

If the eye were sensitive to the motion picture, surely the ear is as sensitive to the talking picture. Speeches that are sharped and flatted let down scenes as much as a half dozen fiddles out of tune in an orchestra. Tempo that is not correct is as deadly

DIALOGUE IS FIRST: EUGENE WALTER

(*Continued from preceding page*)

as the same in music, and no matter how glorious the setting, how magnificent the pantomime—one sour note will kick the illusion out of the picture.

One of the great sources of expense has been the insistence upon great mass scenes, at the cost of thousands of dollars, when perhaps a scene between two people in dialogue, in the corner of a room, would put over, with real drama, the same thought, and eliminate that false "note" in the magnitude of an irrelevant incident introduced for the sole purpose of spending money, for pictorial bigness, at the expense of dramatic greatness.

Concrete Appeal in Talkers

The theatre, with the spoken word, is not a new institution, and yet, from the days of the Greek drama, it hasn't fundamentally changed, either in the manner of its writing, or the manner of its interpretation; and it is an acknowledged precedent that the successful play must make the audience an integral part of the story, by firing its imagination, so that it loses itself in the interest of the drama being enacted before it, irrespective of its character or mood. What happens between acts or scenes, or lapses of time, does not confuse an audience, but accelerates that valuable imagination; and by the correct writing of dialogue, the playwright and the players make that audience a part of the illusion—take them out of the theatre and place them in the story which is being shown before them. Immediately they are called back to the theatre—then the illusion, if not entirely dispelled is, to a certain extent, made less convincing.

The silent picture, no matter how gorgeously it was done, was a vehicle to stimulate impression; but the talking picture has a concrete dramatic appeal. In other words, the appeal of the silent motion picture was to the eye, and such emotions as could be aroused by the eye; while that of the talking picture appeals violently and directly to the intellect. Emotions arouse the activity of mentality, stir the soul, and have all the elements of understanding that the human being has become cognizant of since he has been able to form words from noises that come from his throat.

Limitations Removed

All this leads, then, to the practical proposition of the form of telling a talking picture, and of changing that form so that the drama will remain between the people vitally interested and so that irrelevant scenes, placed merely for pictorial value of big effects, will be eliminated as no longer having the value of novelty, and which actually hold up the development of the story, and let down the interest of the auditor.

This does not mean that every advantage should not be taken of the camera's ability to change the scene, providing it is not overworked, and does not intrude upon the value of dialogue written in conflict to reveal plot, which stimulates the audience's imagination.

The talking picture has done away with the limitations—and the very crude limitations—of the proscenium arch, and the stage with an approximate depth of thirty feet, as a setting for the telling of the story. It has cast aside the daubing of bad scenic painters, and in its place has opened up a tremendous latitude for realism of scene; but beyond that it has not changed, nor will it change, the fundamental necessities of writing the spoken word in the form of dramatic dialogue, bringing conflict, change of mood, tempo, and tone.

> "* * * The appeal of the silent motion picture was to the eye and such emotions as could be aroused by the eye; while that of the talking picture is violently and directly to the intellect."
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> "* * * The creative element so necessary to the silent motion picture director has been taken from him and he should be first, last and all the time a skillful, interpretative artist. No director of the spoken word can rise any higher than the words allow him, but he can sink infinitely deeper."

The first act of a play always needs the skillful exposition of plot. With the talking picture this is much easier, but once the drama is established, and the conflict (whether it be in comedy or otherwise) between persons, presents a problem which is to be solved with the final reel. The same rules of writing, as far as these people are concerned, obtain in the talking picture as those which have been used for so many centuries in the stage play.

Now when it comes to directors, the lamentable condition to be considered is that many of them have confined their training wholly to the eye and they do not understand nor sympathize with the requirements of the ear. Punch, drama, and laughs are lost because of a common level of tone and tempo which they, unfortunately, believe to be natural but which, again unfortunately, becomes very depressing when given in over-doses.

In the talking picture, as in the play, there is a rhythm of tone—a crescendo and a diminuendo—which should not be overlooked, and every advantage should be taken of the emotional possibilities of tone, in order to get the punch of the picture over. The recording machines are able to do this, and there is no more excuse for a flat performance on the talking screen than there is for a flat performance on the theatre stage.

Writing and Directing

This comes down, then, to a matter of writing and directing. In the silent motion picture, the director was not entirely dependent upon the script, but there is no man, director or playwright, who can improvise dialogue for every situation, have it properly rehearsed and delivered. It must be on paper, its possibilities studied, and every advantage taken for its dramatic presentation.

In other words, the creative element so necessary to the silent motion picture director has been taken from him, and he should be first, last, and all the time, a skillful interpretative artist. No director of the spoken word can rise any higher than the words allow him, but he can sink infinitely deeper. To be out of tune is as fatal in this regard as it is in any other art which is communicated to the intellect and emotions through the sense of hearing.

I might go further, and indicate that a quick scene between characters can be written, and with interesting conflict, that will span and take care of many of the expensive scenes which are now paraded before the audience, and which will give zip and punch and dramatic force to the story—but one can't have his cake and eat it. Either the picture is written as a talking picture, with all other elements subservient to speech, or else it is written as a pictorial effort, with the speech of the characters subservient to the picture.

In other words, if the latter is the case, we would be right back to the point of speaking titles instead of having them printed; but if the former is the case, then the story must be told in dialogue and all action be subservient to, or dependent upon that dialogue and the manner of its delivery.

The more an audience is made to play with the people on the screen, or on the stage, the more intense is the interest and the further it is taken out of its real surroundings in the theatre—and when it can be lifted entirely from the consciousness of the fact that it is sitting in a theatre chair, and become absorbed in that which is going on in front of them as a thing of life and living events, then the result is a positive success of magnificent proportions.

The implication has been repeated that because of the change from silent to sound pictures the director has been deprived of a part of the importance attached to his former status.

Interpretation Requires Genius

It is pointed out that he must follow the script and therefore being relieved of creative responsibility he no longer occupies the same vital position as in the days of the silent picture. Nothing could be further from the truth. In fact, the contrary seems to me to be the case.

Interpretation of works of art—musical or otherwise—requires genius of the highest order; such artists as Paderewski, Toscanini, Belasco, Sir Henry Irving, Caruso, and a long list of others equally as famous, as gifted and inspired as any composer or writer, must be credited with the superlative talent that is surely theirs. The director of the talking picture is intensely more important than in the old silent days. With abbreviated rehearsals such as are necessary in the talking pictures, the responsibility of definite casting before the players are really tried in the parts and the rapid change of scene to fit the disclosure of the story told in dialogue, enormously increase the difficulty of his task to attain the right pitch, tempo, and relationship. Then add the photographic problems and his task is made many times as difficult and complicated as staging an ordinary play with weeks of rehearsals, limitations of scenes, and the illusion of stage lights as compared to the relentless truth of the camera. No director of talking pictures need think he has or is

(*Continued on page* 18)

WHAT PRICE ADVERTISING?

Based on a survey recently completed by national distributor (name on request) the relative cost of reaching the motion picture market is reflected in the following table:

Motion Picture Herald	.237
Motion Picture Daily	.421
National Paper	.654
Regional Group	.852
Broadway Newspaper	$8.88

In the national survey referred to EXHIBITORS REGISTERING THEIR PREFERENCES voted as follows:

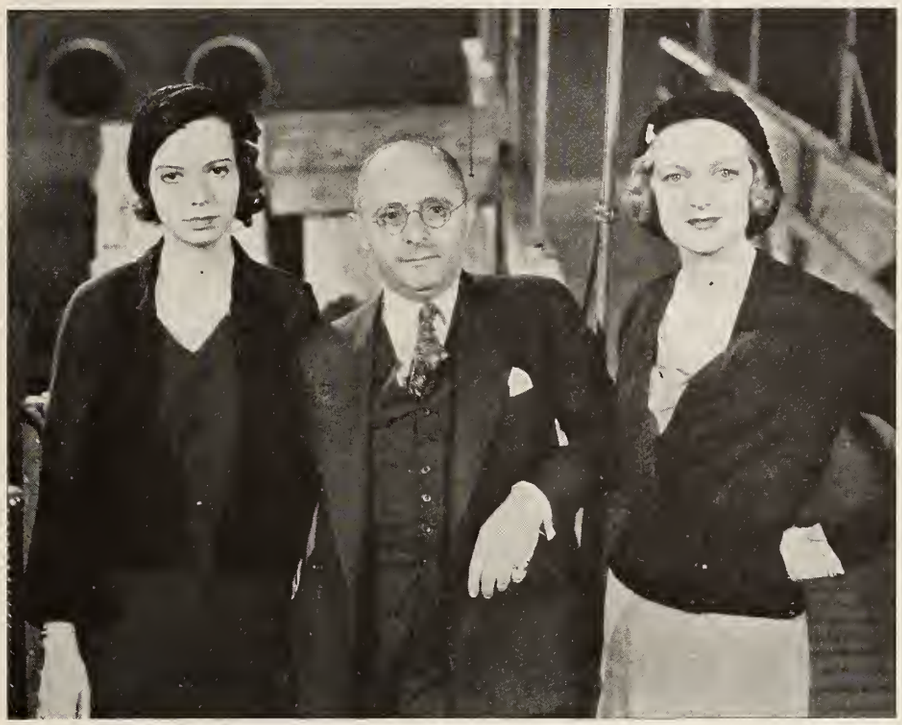
Motion Picture Herald	1159
Motion Picture Daily	356

Other publications nationally circulated in motion picture market received the following votes:

Next Paper	206
Next Paper	45



THE CAMERA REPORTS



DISTINGUISHED VISITORS. Sam Sax, production chief of the Vitaphone studio in Brooklyn, as host to Doris Warner, daughter of H. M. Warner, president of Warner Brothers; and Diana Churchill (right), daughter of Winston Churchill, the British statesman.



PREMIERE-ING. (Right) Mary Pickford and Louella Parsons, commentator on motion picture affairs for the Hearst newspapers, arriving for the Western premiere of United Artists' "Arrowsmith," Samuel Goldwyn production based on the novel by Sinclair Lewis, and previously given its world premiere in New York.



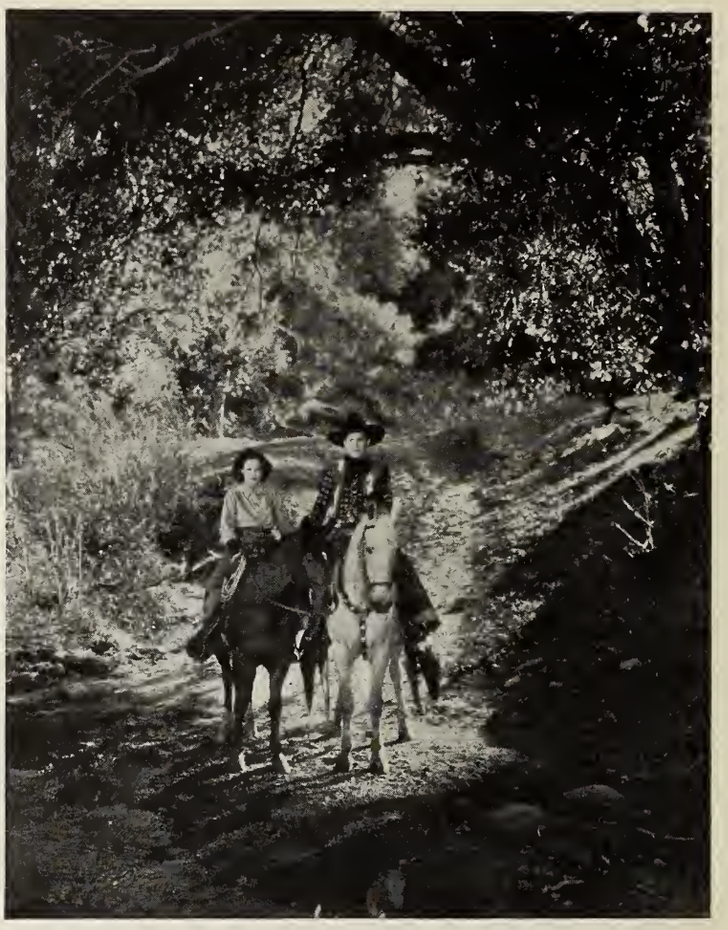
SNEAKING HOME. Sneaking a look, at any rate. They are Barbara Stanwyck, Columbia star, and hubby Frank Fay, arriving in New York for a brief stay following Miss Stanwyck's completion of "Shopworn."



MAID O' MEXICO. And one of extraordinary lineage, too! Christened Dolores, her last name is Calles, recalling to mind the name of the former president of Mexico and inviting one to wonder what the connection is, if any. Miss Calles has become a screen player—a comedienne, despite the spirit of this portrait, making her debut in Educational's Mermaid Comedies.



MODERN FISHING. An advance demonstration, showing Ruth Hall, Warner player, over the Pacific in the blimp, "Volunteer." Settling the ship close to the water, the pilot killed the motors, and Miss Hall took out her tackle for a sally at the tuna and baracuda.



TAKING LOVE FOR A RIDE. In the good old Western way, before the automobile and modern gangster gave other meanings to both of these media of transport. Showing Ken Maynard, star of Tiffany's "Whistlin' Dan," and his feminine lead, Joyzelle.



LOOKING HERSELF OVER. A couple of young screen players named Phyllis Crane thus proved to be charming no matter how you pick up your magazines. Miss Crane is one of Educational's featured Mermaids.

STARRED. (Below) Study of a new star, Kay Francis, who has been assigned her first name-role for the screen by Warner Brothers. Miss Francis will have as her initial starring vehicle a production entitled "A Dangerous Brunette"—the Viennese photographer Ference apparently offering this mood by way of contrast.





DOUBLE CLOSEUP. One by the cinematographer, and the other—the one you see here. While the motion camera (shown at right) was shooting Marian Marsh, Warner player, the still photographer did a little kibitzing, with the above result.



DOUBLE EXPOSURE. Another bit of this issue's penchant for two-time photography—here presenting a new portrait (or shall we say portraits?) of Joan Crawford, M-G-M star.

SIGNED. (Below) A new Tiffany player whom we are advised to classify as of the "ethereal type." She is Charlotte Henry, who, though rather a newcomer to the screen, has been steadily claiming more and more important roles. She has been placed under contract by Tiffany for a part in "Lena Rivers."





OPPOSITE NEW STAR. George Brent, who has been cast opposite Joan Blondell in her first starring vehicle for Warner Brothers, "Miss Pinkerton of Scotland Yard."



VACATION OVER. Janet Gaynor, Fox star, arriving in New York harbor following a two-months vacation touring Europe. She is shown with her husband, Lydell Peck, and her mother, Mrs. Laura Gaynor, who accompanied her on the trip. She is scheduled to begin soon on a new picture.



THE "ACT OF GOD" BABY NOW. Helen Hayes, long a stage favorite who made her screen debut recently in M-G-M's "The Sin of Madelon Claudet," and her daughter Mary. Miss Hayes is now starring on the stage in New York, but is expected to continue her screen career.

MEYDAM IN U.S. TO DECIDE FATE OF UFA CIRCUIT AND FILM SALES

General Manager for Distribution Will Study Educational And Non-Theatrical Market; France, Not U. S. Important

William Meydam, Ufa executive now in New York from Berlin, soon will determine the nature of Ufa's future activities in the American market. This action follows four years of "pioneering," since sound started, in the theatre field in the United States and in the distribution of German talkers, during which time an occasional Ufa feature has been distributed nationally by a domestic distributor.

Prior to sound, Ufa had made noticeable inroads in the market here with silent features produced at Berlin, and in which English titles later were inserted for America. Since sound, however, the market in the United States for foreign talkers has been limited chiefly to showings at "little theatres" and in foreign neighborhoods of key cities. Ufa has opened several theatres throughout the country for exclusive screening of German talkers.

Non-Theatrical Field Emphasized

The fate of these theatres and of the company's distribution structure here will be determined by Mr. Meydam, who is general manager of distribution for Ufa and in charge of company affairs outside of Germany. In any event, it is expected that Ufa's future activities in the American market will include wholesale participation in the educational and non-theatrical fields, and with this thought in mind, Mr. Meydam will spend considerable time studying these possibilities. The company has established a reputation abroad for the educational short reels made by it, and in view of the shortage of non-theatrical pictures, which is admittedly impairing progress in developing an educational market in the United States, Ufa executives feel that an invasion of that phase of motion pictures may be advisable.

Interviewed at the Hotel Roosevelt upon his arrival in New York, Mr. Meydam denied that the company is contemplating a complete cessation of American distributing activities, as had been reported. His visit, he said, is not to "junk" the distribution setup here, but to establish proper channels through which it might work. Whether this will be done by further expansion along lines of independent state right operation, or by a deal with a national distributor has not been determined.

"We do not know what we are going to do," he said, "because we do not know what is to be done. However, we are not going out of the United States market."

At this point, Mr. Meydam turned to a discussion of economics and the American film industry. Meydam believes that companies here are suffering from "share in the head." "You cannot make pictures when financial troubles are hovering overhead," he said.

"Conditions in Germany, as is well known, are very tight. However, good pictures will draw plenty to the box office. Theatregoers are shopping more than ever before and will not attend the screening of material which is bad, or in-between. Smaller theatres in Germany, too, are suffering more than larger houses which are better able to pay for elaborate programs around which they build up a strong appeal for patronage."

"Ufa's condition in Germany is healthy," he said. "We have 110 strategically located theatres—the next largest circuit has 35 houses—and we have no financial troubles to bother us. The banker's influence is negligible, with the German Bank holding but a small interest. All other entanglements and influence of banking institutions were eliminated quite some time ago when we repaid money which they had advanced. We paid for, without borrowing, all costs entailed in the changeover from silent to sound operation, both production and theatre.

3,500 Sound Houses in Germany

"In Germany there are 3,500 sound theatres and only 200 silent theatres operating. Theatres closed total 1,300 among which are hundreds of antiquated structures.

"The United States, from the standpoint of worldwide distribution, is not as important to Ufa today as is France, which represents the largest single market for our product outside of Germany itself. Ufa produces pictures in French and German and distributes on a wide scale in France, Belgium, Switzerland, Bulgaria, Germany, Hungary, Poland, South America, the Balkans, Denmark, several in Russia, and in Japan, Dutch East Indies, Norway, Spain, Italy, Egypt, Luxembourg, Portugal, Greece, Czechoslovakia, Yugoslavia, Austria, and elsewhere.

"We do not dub-in French dialogue to German prints, but reconstruct the entire production machinery, producing a new version in which French players appear."

Capitalized at $15,000,000, Ufa paid a 6 per cent dividend last year. According to Mr. Meydam, the company gets back its production costs and a profit on product distributed in Germany alone, where last year the gross jumped 6,000,000 marks over the previous year.

Adverse Decision May Bring Appeal in Canadian Action

It is quite openly stated in Toronto that an appeal to the Canadian supreme court will be entered by the accused in the event that an adverse decision is rendered against the three individuals and 15 organizations recently tried at Toronto on charges of alleged trade conspiracy and alleged combine practice.

The decision is expected to be handed down by Justice Garrow on March 7.

Shanghai Theatres Suffer

Six of the 25 Shanghai theatres equipped for sound are closed due to location in the area affected by hostilities, and the others are open on afternoons only by reason of the martial law regulations now in effect in the Chinese City, it is reported by Julean Arnold, commercial attache of the department of commerce in Shanghai.

Eugene Walter on Talking Pictures

(*Continued from page* 13)

desired to take a backward step. It is a tremendous advance, hemmed in with innumerable difficulties, problems, irritations, and complexity of duties. If he had a big job in the silent days, it assumed herculean proportions when sound became a perfected adjunct to his profession. There is as great genius in interpretative art as in the so-called creative art and frequently those who compose and write are ignorant of a thousand hidden beauties in the text until the director brings them to consciousness. But the ear and the eye must coordinate in perfect harmony.

When men reach this stage of training talking pictures will be of a high standard, but when the ear is sacrificed for the indulgence of the eye or vice versa, disaster and boredom will be the inevitable result.

Arliss Film Opens In 150 Cities Feb. 20

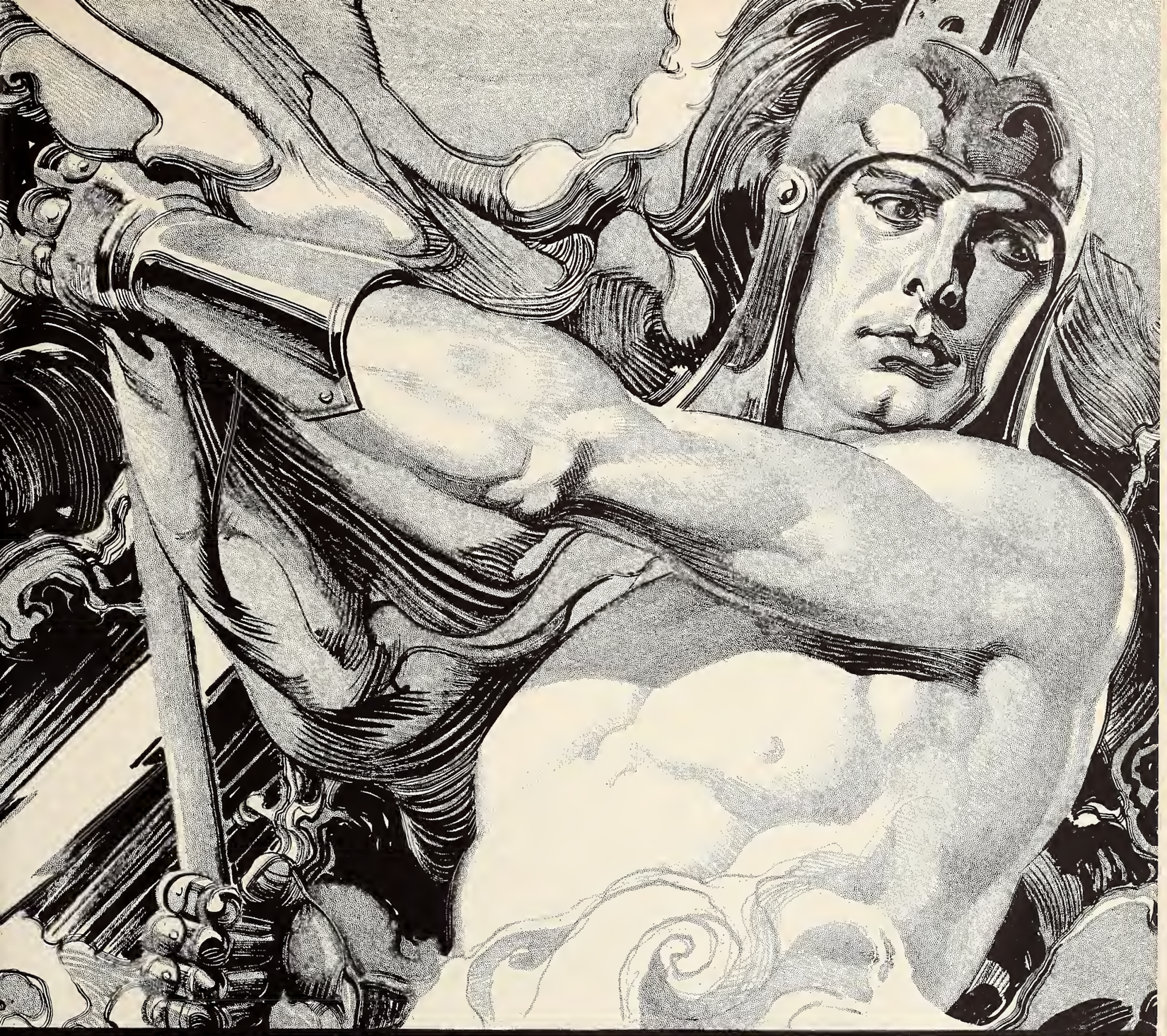
The George Arliss Warner vehicle, "The Man Who Played God," will be shown in 150 key cities on February 20, national release date.

Major Albert Warner, temporarily in charge of Warner-First National distribution, received at the home office a copy of a highly commendatory letter, originally sent to Jack L. Warner at the Coast plant, concerning "The Man Who Played God." The letter came from Mrs. Lynn C. Denny, chairman of the film division of the California Federation of Women's Clubs.

The letter read in part: "A magnificent picture that inspires my sincere admiration for the ideals which prompted its filming. . . . I have always been confident that when the public demands them, better pictures will be produced." The chairman states that she asked several representatives of various women's organizations to indicate their reactions. They said in part: "The ideal picture that we as mothers and club women have been looking forward to for years." "A family picture that we recommend wholeheartedly." "A flawless picture—the cleanest, most human, most delightful entertainment ever screened."

Moe Silver, Warner theatre executive in charge of the western territory, left the home office Wednesday for Cleveland, Chicago and Milwaukee to check on activities for "The Man Who Played God," opening there February 19.

The next Arliss picture is expected to get under way at the Coast studio very shortly. It is expected the film will be an adaptation of the Clare Kummer stage play, "A Successful Calamity."



A NEW DAY DAWNS!

RKO RADIO-PATHE LEAPS TO ATTACK

Here's the Big Prosperity Broadside

A NEW DAY DAWNS!
RKO



A shining New Era in motion picture history is emerging from the chaos of these titanic times. The burning spirit and skill of RKO showmen will help speed it in terms of box-office smashes...of which RKO Radio-Pathe now presents an imposing array.

-Radio-Pathe Leaps to the Attack

IDOL OF WOMEN
IDEAL OF MEN

Enthroned in the heart of the world ... unrivalled ... modern to her finger tips ... this divine enchantress comes to you again in her greatest love story!



CONSTANCE BENNETT

with BEN LYON
DAVID MANNERS

LADY WITH A PAST

There is only ONE *Constance Bennett and each new Bennett production is an event of commanding importance to your patrons. Now she rises resplendent above her triumph in "Bought."*

Directed by Edward H. Griffith
Charles R. Rogers Production

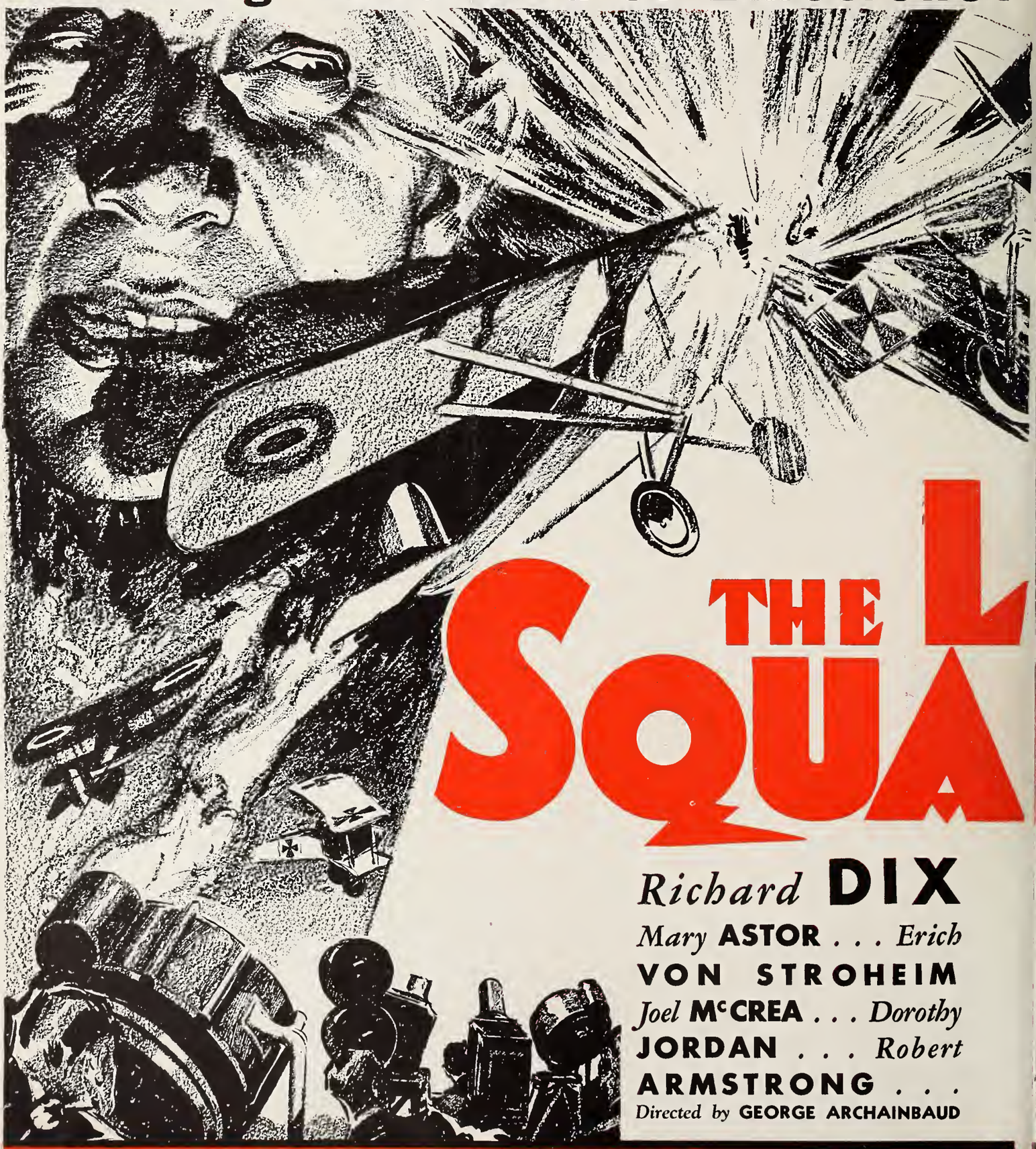
A NEW DAY DAWNS! RKO



-Radio-Pathe Leaps to the Attack

JUGGERNAUT OF

Bursting Panorama of Emotions!



THE L SQUA

Richard **DIX**

Mary **ASTOR** . . . *Erich* **VON STROHEIM**

Joel **McCREA** . . . *Dorothy* **JORDAN** . . . *Robert* **ARMSTRONG** . . .

Directed by **GEORGE ARCHAINBAUD**

IT'S IN THE AIR! ***Hollywood***

THRILLS



OST DRON

Season's melodramatic novelty sensation. The inside . . . down to earth...flesh and blood story of the human sky-rockets of Hollywood...The devil-take-'em stunt men of the movies who are born without nerves and face death without a whimper!

Saw It! Hollywood Acclaimed It!



THE ANSWER IS ON THE SCREEN
PICTURES WILL TELL THE STORY

The cream of producing talent from two big organizations has been merged into one hard-hitting creative unit. Now watch for results!

GIRL CRAZY all-star extravaganza..*with Bert Wheeler..Robert Woolsey..Mitzi Green..Eddie Quillan and Dorothy Lee. King Vidor's* **THE BIRD OF PARADISE** *with Dolores Del Rio. Fanny Hurst's* **SYMPHONY OF SIX MILLION** *with Ricardo Cortez and Irene Dunne..John Barrymore and Helen Twelvetrees in* **STATE'S ATTORNEY**.. *Constance Bennett in* **FREE LADY**.. *Ann Harding in* **WESTWARD PASSAGE**..*Wesley Ruggles'* **ROAR OF THE DRAGON** *with Richard Dix and Irene Dunne. Edgar Wallace's* **THE BEAST**

RKO Radio PICTURES

A NEW DAY DAWNS! *RKO Radio-Pathe Leaps to the Attack*

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Certain singers, popularly known as "crooners," and including Bing Crosby, Russ Columbo, et al, are unable to perform successfully on a theatre stage without the aid of a microphone hooked to an amplification system which embraces two dynamic speakers set on each side of the proscenium arch.

The installation, made especially for the occasion by Erpi at a cost of $500—and upwards—amplifies the voice of the crooner who controls the volume by signaling to an operator in the projection booth. Signals include touching a handkerchief, ruffling the hair, thrusting a hand in the pocket, etc.

▽

B. A. Rolfe, head of the well known musical organization bearing his name, and at one time an important motion picture personage, will soon make public a new method of rendering popular orchestrations which may be the cause of starting a new school of musical rendition.

▽

From films to fertilizers appears to be the order of the day in the matter of Canadian government investigations. With the socalled film combine trial at an end at Toronto, agitation has arisen that a combine exists among fertilizer manufacturers of Ontario. The plumbers were "on the carpet" prior to motion picture case.

▽

Our correspondent at Washington reports the status of proposed tax legislation thusly:

"There is no tax story because there is no tax story. The committee met during the week but got nowhere."

And so, there is no tax story.

▽

When Tom Mix's recent illness reached a stage of seriousness, Universal ceased taking contracts from exhibitors.

The company claims there are 6,109 contracts for Mix Westerns now on the company's books. The absolute maximum that any picture could play is from 8,000 to 8,500, it is said.

▽

The late Milton Sills was at various times a college professor, editor, motion picture actor, etc., and now the title of author is posthumously added to the list with the publication this week of his book: "Values—A Philosophy of Human Needs." Ernest Holmes, founder and dean of the Institute of Religious Science and School of Philosophy in Los Angeles, is co-author.

An interesting feature of the book is that neither author wrote a word of it. The philosophic dialogues are stenographic reports of actual conversations.

▽

Following a request by President Sam Katz, Publix theatre operators in the field have declared a moratorium on long distance calls for the Lenten period.

▽

From a department store at Dayton, Ohio, we get the idea for a new kind of moratorium, and one which should benefit the picture industry, at least a little.

"How about a moratorium on rumors?" asks the Elder & Johnston store, which recently purchased space for a large display newspaper ad in which that concern authored an interesting idea centered about "the terrific harm that rumor can have on institutions and a community."

The store, apparently, also has been the target for ruthless rumor mongers. "Right now," the ad states, "we deny each and every rumor about us (even those we haven't heard)."

Continually bothered by what he describes as "doorway chiselers," a rather ingenious theatre manager had printed a number of cards, reading:

"Though they roar, yet they shall not PASS"
—Jeremiah 5:22
"The wicked shall no more PASS"
—Nahum 1:15
"This generation shall not PASS"
—Mark 12:30
"Suffer not a man to PASS"
—Judges 3:28
"Thou shalt not PASS"
—Numbers 30:18
"None shall ever PASS"
—Isaiah 35:15
"SO HE PAID HIS FARE AND WENT"
—Jonah 1:13

The cashier and doorman were plentifully supplied with the cards for distribution to those who asked to pass, and from that time on, all paid their "fare"—or else!

JACQUELINE LOGAN, Georgie Jessel, Arthur Hornblow and the Four Wallace Brothers attracted a goodly crowd last week to the AMPA luncheon at Sardi's. The Wallace Brothers sang; Miss Logan asked for reciprocity between America and England; Jessel kidded and Hornblow talked about writers and Ben Hecht. Ed Finney was the interlocutor.

Miss Logan, now in New York from London, where she is directing and starring in pictures for BIP, hopes that within six months we in New York will either be British-film conscious or unconscious. She has been away from our shores for quite some time and appears to enjoy London, where she has become a full-fledged producer—a long way from understudying in Shubert's "Floradora" revival back in 1920.

Hornblow explained that a cut on his chin was received while standing between Samuel Goldwyn and Ben Hecht. He described Hollywood and production, during which a stirring plea was voiced on behalf of the screen writer. Hornblow, who is chief production executive for Goldwyn at United Artists, flayed the Hechts of the writing profession for their unkindliness toward the Movie Capital and called "Once in a Lifetime" a "literary prostitution."

At this point, some one asked Hornblow what a studio supervisor does, and the meaning of the title.

"Hollywood's name for a supervisor is 'patsy,'" he replied. "He takes the rap if a picture is bad and he's unheard of if it is successful. The supervisor dies young."

Evidently, the radio business is having its "infancy" troubles, for Jessel predicted that some day soon it, too, will have a "Once in a Lifetime."

▽

Ad chiefs and copy writers of film companies should be interested in the results of a contest to be conducted by "Advertising Age." This publication seeks an official definition of the word "advertising" for inclusion in the standard dictionary, and, in this respect, its editors point out that "the main trouble with advertising right now, in the belief of some of its most eminent practitioners, is that for a lot of people, it is just another word in the dictionary!"

▽

Gene Clifford, formerly with the New York Times, and known quite well in New York picture circles, has opened headquarters at 45 West 45th Street, where he will conduct a public relations service.

Current economy measures at studios do not even begin to compare with those of a certain producer of an earlier age, who is known to have stayed long into evening, after all studio workers had departed, in order to salvage bakers' delicacies which had been used in producing pie-throwing sequences. The pastry, and "prop" sandwiches, too, were usually found next morning in the producer's pantry at home.

He collected bent nails and hammered them straight for further use and, according to a former associate of this producer who now is with a national company in New York, there was one incident which widely eclipsed all others.

The scene called for cabaret props including champagne buckets with the indispensable cracked ice set about the wine. The producer sternly refused to purchase ice and instead used glass from broken milk bottles!

Today, this producer is living comfortably on the income of an estimated fortune of $3,000,000—and he labors no more!

▽

Ho hum! Jean Hersholt insists that he can remember things that he learns while standing up better than things learned when he is sitting down.

▽

A Wall Street newspaper reports General Electric awarded $55,740 to employes in 1931 for suggestions for improving their jobs. Nearly 20,000 suggestions were submitted, of which 6,385 were adopted.

▽

Executives of Columbia Pictures in high posts and low, led by President Harry Cohn and Vice-presidents Jack Cohn and Walter Wanger, gathered with home office employes at the Savoy hotel in New York the other night for the staff's annual dinner-dance and funfest. Credit for much of the affair's success goes to Jean Dressler.

Joe Brandt was host to a party. President M. A. Lightman of the MPTOA was there and so were Frank Wilstach of the Hays organization, Georgie Jessel, Bill Robinson, Artie Newman, Nat Saland, Dave Palfreyman of the Film Boards of Trade; Georgie Price, Hal Hodes, Max Seligman, Mort Wormser, Lou Guimond, Arthur Eddy, Charles Hynes, Howard Reichenbach, James P. Cunningham, Max Schlesinger, Abe Schneider, Maurice Goodman, Lou Metzger, Rube Jackter, Harry Hershfield, Victor Moore, Herb Fecke, Harold Flavin, Ed Schwartz, Eddie Buzzell, Hortense Schorr, George Booth, and practically all employees of the home office and of nearby exchange centers.

▽

Kenneth Webb's new legitimate vehicle, "Zombie," current at the Biltmore in New York, will soon find its way into celluloid. Representatives of producers are understood to be negotiating for screen rights.

▽

Players with gold teeth are no longer allowed in Paramount pictures, that company having banned extras following trouble with gleaming dental work in a picture now being filmed. Brilliant lighting and supersensitive film cause gold teeth to loom like automobile headlights.

▽

"As soon as the general readjustment process, in active liquidation throughout the nation for the past two and one half years, is finally concluded, and the public receives proof of its continued ability to acquire necessities, a tremendous gain in attendance figures throughout the country will reopen houses and send box-office figures soaring," is the opinion of John R. Freuler, of Big Four.

▽

The Academy of Motion Picture Arts and Sciences in Hollywood operates on a budget of $74,000 annually.

THE BOX OFFICE CHAMPIONS FOR JANUARY

IT was no less an observer of public taste in fiction than H. L. Mencken who said that "a good character sketch is always a good story." The Metro-Goldwyn-Mayer production, "Emma," further exploiting Marie Dressler, conforms to this prescription of a "good story," besides adding that requisite of plot that makes for the action of the cinema. "Hell Divers," on the other hand, is of the "thriller" type, though not restricted, of course, to the limitations of so specific a class. These widely divergent types, emanating from the same studio, were listed by the key box offices as the leading "draw pictures" of January. The vogue of the "shock film" made Paramount's "Dr. Jekyll and Mr. Hyde" January's successor to Universal's "Frankenstein"—in the terms of the box office. Then M-G-M further entered the month's champion roster by contributing "Mata Hari" with Greta Garbo plus Ramon Novarro. Fairly serious stuff, all these, which Fox met again with that representative of "sweetness and light"—Janet Gaynor, whose "Delicious," co-starring Charles Farrell, continued its leadership over from December. On similar lines, as to emotional appeal, is First National's "Union Depot," which rounds out the list of 1932's first champions.



EMMA

M - G - M

Story by Frances Marion. Adaptation and dialogue by Leonard Praskins. Directed by Clarence Brown. Cinematographer: Oliver T. Marsh. Cast: Marie Dressler, Richard Cromwell, Jean Hersholt, Myrna Loy, John Miljan. Released, January 2, 1932.



HELL DIVERS

M - G - M

Story by Frank Wead. Directed by George Hill. Screen play by Harvey Gates and Malcolm Stuart Boylan. Cinematographer: Harold Wenstrom. Cast: Wallace Beery, Clark Gable, Conrad Nagel, Dorothy Jordan, Marjorie Rambeau, Marie Prevost, Cliff Edwards, John Miljan. Released January 16, 1932.

DR. JEKYLL AND MR. HYDE

PARAMOUNT

●

From the story by Robert Louis Stevenson. Directed by Rouben Mamoulian. Cinematographer: Karl Strauss. Cast: Fredric March, Miriam Hopkins, Rose Hobart, Holmes Herbert, Halliwell Hobbes, Edgar Norton. Released January 2, 1932.



MATA HARI

M - G - M

●

Authors, Benjamin Glazer, Leo Birinski. Directed by George Fitzmaurice. Cinematographer: William Daniels. Cast: Greta Garbo, Ramon Novarro, Lionel Barrymore, Lewis Stone, C. Henry Gordon, Karen Morley, Alec B. Francis. Released December 26, 1931.



DELICIOUS

FOX

●

From the story by Guy Bolton. Adaptation by the author and Sonya Levien. Directed by David Butler. Music by George Gershwin. Lyrics by Ira Gershwin. Cinematographer: Ernest Palmer. Art director: Joseph Wright. Costumes by Guy Duty. Film editor: Irene Morra. Cast: Janet Gaynor, Charles Farrell, El Brendel. Released December 27, 1931.



UNION DEPOT

FIRST NATIONAL

●

Based on the play by Laurie, Fowler and Durkin. Adapted by Kenyon Nicholson and Walter DeLeon. Directed by Alfred E. Green. Dialogue by Bright and Glasmon. Cinematographer: Sol Polito. Cast: Douglas Fairbanks, Jr., Joan Blondell, Guy Kibbee, Alan Hale, George Rosener, Dickie Moore, Ruth Hall, Mae Madison. Released January 30, 1932.



EIGHT PROBLEMS OF INDEPENDENT WILL COME UP AT ALLIED MEETING

SMPE Taking Up Release Prints and House Operation

Problems confronting the industry in regard to release prints and theatre operating practices will receive special consideration during the meeting of the Society of Motion Picture Engineers to be held in Washington, D. C., May 9-12. Another session will be devoted to photographic problems, according to O. M. Glunt, chairman of the papers committee.

It is believed by the society that the poor quality of release prints has complicated the work of the projectionist and has affected theatre attendance. The papers committee plans to secure authorities to present papers on this general subject. Leaders in theatre operation will also be secured to deliver papers before that session.

A number of changes have been tentatively planned for the meeting this year. There will be no business sessions on the opening morning of the convention, this being reserved for registration and organization work. On Monday afternoon attention will be given to business and committee reports. The theatre operating practices session will be held Tuesday afternoon. A session will be held Wednesday morning at the department of commerce where government officials will speak. A House visit is being planned for Wednesday afternoon. The Thursday morning session will be confined to the problems of release prints. The photographic session will be held Thursday afternoon. For the evening sessions, it is planned to show previews of motion pictures Monday and Tuesday evenings. A session will also be held Tuesday evening at the bureau of standards. The semi-annual banquet will be held Wednesday evening in the Gold Room of the Wardman-Park Hotel. Entertainment has been arranged, with golfing and tennis facilities available.

Peace Expected in Union Studio Tilt

The union labor situation in Hollywood this week took a turn for the better, following the submission of a plan by IATSE officials to studio heads and producers who have been fighting for a reduction in wage scales of various studio craftsmen, including cameramen, painters, stage hands, assistants, carpenters and others. Under the plan, union help would accept a reduction of 50 cents a day, equivalent to $3 per week, on condition that all other conditions are agreed upon, including working hours. It is understood in Hollywood that producers are agreeing to demands made by union labor that the salaries of writers, actors and directors be reduced.

Steffes Says Hays, Lightman and Other MPTOA Officers Are Being Invited to Detroit Convention March 8 to 10

Eight leading problems of independent exhibitors are cited by W. A. Steffes, president of Allied States Association, in a bulletin circulated to exhibitor organizations not affiliated with Allied, with assurance that discussions of all eight subjects will be included in the forums of Allied's national convention at Detroit, March 8, 9 and 10. Steffes emphasized in his bulletin that membership in Allied is not essential to participation in the Detroit discussions, and announced that Will H. Hays, as president of the Motion Picture Producers and Distributors of America, together with M. A. Lightman and other officers of the Motion Picture Theatre Owners of America, would be extended invitations to attend.

Mr. Hays, who is now in Hollywood, said he had received no invitation to attend the Allied convention. Uncertainty as to the length of time he would be required to remain on the West Coast prevented him from saying whether or not he would attend in the event an invitation was received. Mr. Lightman, now in New York preparing for MPTOA's convention at Washington, next month, likewise said that no personal invitation had been received, but indicated some likelihood of attending in the event one was forthcoming.

Eight Problems Named

The eight problems confronting independents, as listed by Steffes, are: protection, percentage, contracts, poor pictures, elimination of producers from exhibition by disposal of theatres to independents, theatre taxation, block booking, double features, and music tax and copyright statutes.

Steffes' bulletin urged that various officers of the MPTOA personally lead their delegations of independent exhibitor members to Allied's Detroit meeting. Several of these officers said that they did not consider the bulletin to be a personal invitation to attend, inasmuch as copies of the bulletin were made available for publication in the trade press. However, some of the MPTOA leaders declared that if they received personal invitations they would attend the Detroit meeting of Allied.

Richey Defends Price Cutting

Exception to the condemnation of price cutting made by the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, is taken by H. M. Richey, business manager of Allied, who defends the small exhibitor forced to adopt this policy as a last resort. Richey said that the subject of price cutting and discussions of the factors responsible for it will be important phases of convention business at Detroit. He issued an invitation to the Eastern Pennsylvania, Southern New Jersey and Delaware organization to send representatives to the meetings to present their solution of the price-cutting problem.

Richey's statement attributed price cutting to several factors, among them being current economic conditions which require lower charges, by admission reductions, double featuring, and bargain programs in prior-run circuit theatres. Richey contended that elaborate stage shows and personal appearances of stars on the same programs with first-run pictures make it impossible for the small exhibitor to maintain his former admission price levels.

Skouras on Coast; Caballero in Firm; Alperson Assigned

Arrival in Los Angeles of the Skouras brothers on Monday will mark the first active participation of the new operators in 550 Fox properties which were turned over recently to the Skourases for management. It is expected price revisions will be made and new policies decided upon for the entire circuit, including the possible switch of vaudeville from many theatres now operating on a combination policy.

Charles Caballero, former managing director of the Roxy theatre, New York, has affiliated himself with the Skouras circuit in an executive capacity with the purchase of an interest in Central New York Theatres Corporation, operating company for the former up-state Schine theatres. The theatres recently passed to the management of Skouras Bros.

Spyros P. Skouras has officially announced the association of Edward L. Alperson, formerly Warner general sales manager, in a general executive capacity, according to Charles P. Carroll, connected with Skouras Brothers in New York.

In Milwaukee last week, Spyros Skouras announced that no employees of Fox Milwaukee theatres would be dismissed under the Skouras operation.

New Jersey Allied Launching Co-ops

Cooperative film and theatre supply buying will be launched soon by Allied Theatre Owners of New Jersey. There are now 49 members of the cooperative supply buying group, which will become active immediately. Film buying activities will be discussed within the next few weeks.

The New Jersey Allied unit opened New York headquarters at 303 West 42 Street during the week, and held open house there for New York exhibitors on Tuesday, eight joining. A delegation of 25 will attend the Allied national convention.

LIGHTMAN AND STEFFES DOUBT MERGER MOVE AT CONVENTIONS

But Presidents of MPTOA and Allied States Say Effort to Consolidate Exhibitor Organizations Is Still Probable

"No company is big enough to ignore concerted exhibitor action this year," declared M. A. Lightman, president of the Motion Picture Theatre Owners of America, in predicting that the organization's convention this year would be "the most significant and representative" MPTOA gathering ever held. Lightman said that 25 exhibitor units would be represented at the convention, which will be held in Washington, March 14, 15 and 16. This representation would be almost double that in attendance at last year's meeting.

Lightman said that weighty exhibitor opinion inclines to the belief that significant action of importance to the entire industry will materialize at the Washington convention. He said the opinion is based on the guarantee of a hearing and free speech for every exhibitor who attends the convention and on the fact that "the condition of the industry today is such that any real, constructive effort on the part of exhibitors must receive the proper attention of all factions."

Consolidation Move Held Probable

Both Lightman and Al Steffes, president of Allied States Association, which convenes in Detroit, March 8-10, said that no discussion of a consolidation of the two national exhibitor organizations had been held this year, or was expected to be introduced during the conventions, but both believe such a move to be still probable. A consolidation of the two organizations was discussed last year but was rejected by Allied members when the proposal was submitted to them at their national convention.

"No merger has been discussed this year," Lightman said, "and I do not expect the subject to be brought up during the convention, although I believe such a move to be still practical and probable."

"I know nothing of a merger movement contemplated to occur at this year's conventions," Steffes said. "Nevertheless, if this subject is brought up on the convention floor it will receive proper and due consideration from all theatre owners present."

More National in Scope

This year's MPTOA convention will be more national in scope than any previous one, Lightman said. In addition to the attendance of regularly affiliated units, several non-member organizations will send delegations this year to participate in discussions on the formation of a new national organization, and representatives of various other exhibitor groups which never before attended a national convention of this organization will also send representatives. Among the delegations to attend will be those from Dallas, Cincinnati, Columbus, Cleveland, Philadelphia and Buffalo. In addition, at least five more state units than were represented last year will attend.

The MPTO of Connecticut, newly affiliated unit, will send 15 delegates, among whom will be Edward Levy, secretary and business manager of the association, who will have a place on the convention program. Attorney Levy will speak on the subject of "Elementary Law That Every Exhibitor Should Know." The convention business program will cover every phase of industry activities, Lightman said. Prominent on the program will be discussions concerning reorganization of the directorate of the MPTOA on the basis of representation of five independents to one circuit member of the board. The plan to be voted on calls for a directorate which would be composed of 20 to 25 independent exhibitors and five circuit representatives. It is this reapportionment of independent representation which Lightman believes is responsible for the new and increased attendance in prospect for the coming convention.

Open Forums Assured

"This convention will be one of free speech," Lightman said. "Any exhibitor can come to it prepared to speak his mind on any subject he may choose at any of the open forums. He will be assured of a courteous hearing unless his remarks are patently destructive in character.

"Great significance attaches to whatever action may be taken at this year's convention as any real, constructive effort now on the part of exhibitors must receive careful and proper attention from all factions within the industry. The condition of the industry is of such a nature today that no company is big enough to ignore a constructive move launched by a representative exhibitor body."

Among the subjects which will receive major consideration at the business sessions will be block booking, protection and zoning, score charges, sales practices and contracts. Convention discussions on block booking, it is believed, will be marked by repetition of a plea for the defeat of the Brookhart bill made by Lightman this week. Lightman contends that circuits would be benefited by passage of the Brookhart bill, and that the present method of buying is preferable to the situation which would be created by enactment of the measure. Lightman favors a form of block booking with cancellation privileges provided.

Warns of Federal Control

"It is enough in itself to reject any such proposal (as the Brookhart bill) inasmuch as it invites governmental control and supervision of our industry," Lightman said. "In addition, independent exhibitors would be at a serious disadvantage if they were obliged to buy one picture at a time, and particularly after the picture is made, as circuits would be able to play them more quickly and control their availability to independents. Also, complete control of protection would be passed to circuits, as nothing could prevent distributors from selling circuits quickly and delaying sales to independents in any manner that they choose. Likewise, film costs would be increased tremendously to cover the extra selling costs involved in selling pictures singly. Rentals would also be boosted by the increase in competitive buying each time a picture was made."

"I believe," he added, "that neighborhood theatres and small town exhibitors should be permitted to cancel a certain number of socalled 'clucks', racial and undesirable features. It is the only sane and sensible manner in which any stability can be assured an independent exhibitor."

Summing up, Lightman said that his position in regard to block booking was that he stood "unalterably opposed to a system of enforcing 100 per cent contracts tying-in of both features and shorts. Further, I am just as opposed to the enforcing of a 100 per cent sale of a block of pictures for an entire season without a reasonable elimination clause."

MPTO Meets at Washington March 10; No Company Big Enough to Ignore Concerted Exhibitor Action: Lightman

1932 Budget For Copyright Bureau Voted Unanimously

Approval, without reductions, of the 1932 budget of the Copyright Protection Bureau was unanimously voted by the general sales managers of all national distributors at a meeting in New York this week. The appropriation will be the same as was available to the Bureau last year.

In spite of efforts of national distributors to effect economies in expenditures at this time, no serious opposition to the Bureau's budget was encountered. Indications are that the generally effective work of the Bureau's investigators in gathering evidence against violators of copyright decided the sales executives against curtailing the Bureau's operations by reducing the 1932 budget. Investigation of picture holdovers and the falsification of box office returns, arising out of unauthorized exhibitions, were particularly numerous and effective during the year. The continuance and desirability of percentage engagements is regarded by many sales executives as being dependent to an important degree upon the alertness of the Bureau and its operatives. The psychological effect of curtailing the Bureau's activities, it was believed, would lead to increased violations of copyright by minimizing the chances of detection of irregularities, and a reduced budget was also regarded by the sales executives as being inadvisable for this reason.

SCHOOL AND SCREEN

by RITA C. McGOLDRICK

THE response from organized groups interested in the development of the "School and Screen" plan has been matched with magnificent interest by exhibitors all over the country. Out of the influx of mail a new and extraordinary highlight has presented itself. From one community after another we have word that the individual clubs, feeling their own helplessness in influencing citywide audiences, have decided to merge, with the result that now we have a whole new crop of Better Films Councils, Leagues of Clubs, Federation of Clubs, functioning with a fine pulling together of the oars. This presents a brand new situation. Where the voice of one small group, crying out in behalf of worthwhile films for children or family audiences, was a voice crying in the wilderness, the concerted chorus of voices becomes a clarion note that cannot go unheard.

A department that has for its definite aims:

1. *To encourage young people to see the best things of the screen, thereby leaving them less time and money for the poorer kind.*
2. *To have the entertainment screen contribute directly and constructively to their education.*
3. *By winning support for high type pictures to offer an incentive to producers to make more of the same kind.*

54 Club Groups Represented

Within the past week, for instance, the women's clubs of Westchester County, New York, at a meeting to discuss better pictures in their theatres, succeeded in gathering together the executive officers of thirty-three clubs, at a meeting at which the editor of this department was asked to be the guest speaker. This group decided that it would be increased power to invite, as members of their working committee, representatives of the men's clubs of the same territory, presenting the formidable total of fifty-four established club groups in Westchester. Members of a subcommittee were appointed to call on the local theatre men proposing "School and Screen's" plan. It would have to be a very dull business man who would ignore a proposition from so impressive a potential audience.

Last week at a luncheon of the Association of Motion Picture Advertisers, this same plan was presented to the men who are the professional interpreters of motion pictures to the exhibitor and, through them, to their public. In this instance, too, there was an awakening to the possibilities in this whole field of action. The exploitation men were quick to see that a new agency had arisen which may be reckoned with successfully. In both instances these influences, like powerful broadcasting stations, are sending out messages. It remains for the final adjustment to bring these wave lengths into harmony, and when that is accomplished a new era in public responsibility for the support of better pictures will have dawned.

Three Productions

To club women, as well as to those representatives of the motion picture industry, ready to advance this whole program in behalf of the finer pictures, there is a cheering message in this month's productions. The pictures selected for the "School and Screen" service for February are: "Washington, the Man and the Capital," a Warner Brothers educational feature commemorating the Bi-Centennial of George Washington; Paramount's "Broken Lullaby," which was released under the title "The Man I Killed"; and Warners' outstanding film drama, "The Man Who Played God." The first of these lends itself ordinarily with fine grace to "School and Screen" service. The other two have nothing of educational value in themselves, if one considers educational value simply in terms of history, geography and mathematics.

But we believe these pictures to have an educational value of decided importance to those young people who are our adult audiences of tomorrow. They are notable examples of splendid cinematic achievement. They are unusual examples of the art of directing; of restraint, of characterization and artistic detail. They stand in contrast to the cheaper and more common productions. They are examples of good taste in the art of motion picture making. We believe that these things should be pointed out to young people; that teachers, parents, club women, exhibitors, and all those interested in the building up of intelligent audiences for worthwhile pictures, should be in a position to point out to young people those elements which go into the making of the best things of the screen.

Moray Reports Demand For Vitaphone Washington Short

Norman H. Moray, Vitaphone sales manager, returned to the Warner home office, reports unusual demand for the Washington Bi-Centennial short, "Washington, the Man and the Capital."

Moray says Congressman Sol Bloom, heading the celebration committee, informed him that after viewing the short, he addressed a letter to each of the 3,700 Bi-Centennial committees, in which he said, "no local . . . celebration can be considered complete without 'Washington, the Man and the Capital,' made by Warner Brothers."

The Vitaphone two-reel picture will be shown at all Warner metropolitan New York theatres during the week of February 18, which date will mark the opening of the Bi-Centennial to be appropriately celebrated throughout the country.

Mrs. McGoldrick Addresses Forum Of 400 N. Y. Clubs

At a motion picture forum discussion, held under the auspices of the City Federation of Women's Clubs at the Hotel Astor, on Monday February 15, Mrs. Rita C. McGoldrick, editor of MOTION PICTURE HERALD's "School and Screen," was a guest speaker on that subject. William Orr, scenario editor of Metro-Goldwyn-Mayer, presented as his topic, "Plot and Story in Scenario Making." Following both addresses there was a lively discussion by the members present, each one of whom was a motion picture chairman of the club she represented.

The City Federation totals 400 clubs in its membership, one-half of which have active motion picture chairmen. These, with their club's executive officers, attend the Federation's monthly conferences. Among those groups taking part in this conference were:

American Alliance of Civil Service Women, N. Y. Chapter
Artists and Teachers Benevolent Society
City Playground League of New York
Club of City of New York
Current Events Club
Daughters of Maryland in New York
Emerson College Alumnae of New York
Federation of Jewish Women's Organizations
Home Makers Forum
The Legislative League
Louisiana Society in New York
Minerva Club
Minnesota Club in the East
Morris Aron Organization for crippled children.
New York State Women's Republican Club, Inc.
Ray Current Events Club
Society of Illinois Women in New York
Sorosis Club
The Theatre Club
Washington Heights Community Club
Women's Press Club of New York City
Ladies Auxiliary of the Jewish Communal Center
Parents Association of Public School 152, Brooklyn.
Sisterhood Temple of Petach Pikvah
Sisterhood of Temple Beth Emeth
Hollis Women's Club
Jamaica Women's Club
National Council of Jewish Women, Richmond Hill Section
Queensboro Past President Association
Twentieth Century Club of Richmond Hill
Women's Club of Queen's Village
Women's Club of Forest Hills
Bayside Mothers Club
Mothers Club of Public School No. 14, Staten Island
Mothers Club of Public School No. 18, Staten Island
Parent Teachers Association of Public School 45, Staten Island
Bronx Women's Federation for Social Service
Bronx Women's Club

"Washington, The Man and the Capital"

Warner Bros.

Leading Players: Clarence Whitehill, as George Wahington; Grace Van Auker as Martha Washington.

In this year of the George Washington Bi-Centennial Celebration every public school, club and organized group is interested in films that commemorate Washington, the Man. Warner Brothers has filled this need in a particular way with its excellent short subject, "Washington, the Man and the Capital," a two-reel feature which has been made with specific care and artistic detail. Clarence Whitehill, a baritone of the Metropolitan Opera Company, because of his striking resemblance to the First President, was selected for the role of George Washington. He re-enacts in the picture the historical scenes that took place at Mount Vernon, particularly during those days when Alexander Hamilton was pressing upon Washington the need of his acceptance of the first presidency of the New Republic. Students of history remember that the Commander of the Colonial armies having retired to the peace of his home on the Potomac, was loath to accept this great new responsibility. The scene leading up to Washington's decision is a most dramatic and impressive bit of historical story. The second half of this patriotic picture presents the visioned city of Washington as the first president dreamed that it might be.

The film is only two reels in length, but it is a most important contribution to any intelligently planned program during this year of official celebration in honor of Washington.

1. What is the meaning of Bi-Centennial?
2. To what period of Washington's career does it refer?
3. What famous picture is shown at the opening of the film?
4. How is the historical story introduced on the screen?
5. In what state was the home of Washington located?
6. On the banks of what river?
7. Describe its outward appearance.
8. Describe one room in its interior; furniture, lamps, rugs and ornaments.
9. At the time of the picture's opening, what is the great problem confronting Washington?
10. What was the "Ratification by New York" of which Alexander Hamilton spoke to Washington?
11. Describe Washington's costume worn in his study at Mount Vernon.
12. Where is Valley Forge located?
13. What was the predicament of the armies encamped in Valley Forge?
14. How did this effect Washington?
15. Tell the story of Washington's gift to the soldier in the little tavern.
16. Describe the installation of Washington as the first President.
17. What particular thing did you notice about this installation?
18. Who planned the architectural design of the city of Washington?
19. Did the first President ever live in the White House?
20. Name ten buildings which are now monuments of Governmental importance in the Capital city.

Write a composition of 250 words on "Washington, the Man."

(This is an assignment for elementary grades.)

"Broken Lullaby"

Paramount

Leading Players: Lionel Barrymore, Nancy Carroll, Philip Holmes.

"Broken Lullaby" is the new name given by Paramount to its exceptional production which was released under the title "The Man I Killed." It was directed by Ernst Lubitsch. This is an extraordinary bit of screen artistry, brilliant, subtle, and intriguing. It tells the story of a young musician who was conscripted during the World War. Everything in his nature revolted at war as he found it. When the charge of the enemy poured young German soldiers into the trench that he was defending, it was necessary for him to kill his man. It was an intimate struggle. It seared his soul. He became agonized over the thing that he had done and felt that he must go to the people of the young man, who was a musician like himself, and make restitution. This is a psychological study accomplished with beautiful restraint and the very essence of fine feeling.

1. What type of drama is "Broken Lullaby"?
2. Of what architectural design is the pictured Cathedral?
3. How did the director encompass a feeling of loneliness in the Cathedral?
4. What detail did you notice particularly when the Cathedral was crowded with soldiers in uniform?
5. What is the great problem of the picture?
6. How is the problem presented by the camera? A. What is a camera flash-back? B. In this instance what story does the flash-back tell?
7. Is this bit of story telling a dramatic necessity?
8. If you were the director of this picture would you have had the boy's entrance into the German household deferred so many times or would you have had him received at once?
9. What purpose was gained by the deferred entrance?
10. Describe the cemetery in detail. (This is important, for it tells the story of a director's care for detail.) There is one flaw in the directing in this scene. Did you notice it?
11. What season of the year did it represent?
12. How was this seasonal effect accomplished?
13. What did you think of the characterization of the old doctor by Lionel Barrymore?
14. What would you say of the acting of Nancy Carroll in this, one of her most unusual and trying roles?
15. What impressed you most about the doctor's wife?
16. What three things did you particularly notice in the closed bedroom of the dead German soldier?
17. Were these photographic achievements, or subtleties accomplished by the director?
18. Name three moments of dramatic restraint that you noticed in this picture.
19. What was the dramatic climax?
20. For what does this picture seem to you most notable?

Write 250 words on "The Greater Motion Picture."

(This is a high school or college assignment.)

"The Man Who Played God"

Warner Bros.

Leading Players: George Arliss, Violet Hemming, Bette Davis, Louise Closser Hale.

"The Man Who Played God" presents George Arliss who, with superb artistry, has reached a new pinnacle in motion picture making. It is the story of the great musician who, because of the throwing of a bomb, becomes deaf. His life work is wiped out. His music is stripped from him. He seems to have been deserted by God. In a passion of rebellion he turns his back on life. He scoffs at the God who could work this cruelty upon him. But gradually, out of the depths of his misery, light comes. He discovers that there are other suffering people in the world, and that it is perhaps a greater art to help fellow human beings out of their wretchedness.

1. Name three pictures in which George Arliss has played.
2. How does this one rank with his other performances?
3. Who wrote the original play of this story? Who acted in it? Who directed this film? (This is by way of a memory test.)
4. Describe five incidents emphasizing the popularity of Royale, the musician.
5. Why are these incidents important to the story that follows?
6. By what methods did the director accomplish a feeling of tenseness on the night of the concert?
7. What was your feeling at the playing of the first concert number?
8. Do you believe Arliss actually played this number or did he brilliantly act it?
9. If he acted it, how do you think this result was achieved by the microphones? (There is a whole story in synchronization in an episode of this kind. It is worth while knowing more about.)
10. Why did you think the "Moonlight Sonata" was an important musical selection for the moment of dramatic crisis?
11. How did the musician play the Sonata during the first conscious moments of his deafness? (These were finely dramatic moments.)
12. Describe the plot of this play in a short paragraph.
13. What type of play do you consider it to be—melodramatic, psychological, or light entertainment?
14. What did you consider the best characterization in this film?
15. Give reasons for your choice.
16. What characteristics make Mr. Arliss an outstanding actor?
17. What did you consider the picture's greatest moment?
18. Name five instances in the picture representing fine technique in directing.
19. Do you consider this a family audience picture? Why?
20. What did you think of this picture's methods of photography?; its angle of viewpoint?

Write a composition of 250 words on: "The Philosophy of Kindness"; or "Artistry on the Screen."

(This is a high school and college assignment.)

SEE BRITISH RENTERS PREPARING TO RECOGNIZE 'CO-OP' PRINCIPLE

Council of Society Suggests Settlement in Exhibitor Case Regarded by C.E.A as Test; Situation Is a Delicate One

By WM. H. MOORING, London

Does the Kine Renters Society contemplate revision of its declared opposition to the principle of cooperative booking?

The question is suggested by a decision reached after a very long sitting of the KRS Council this week, at which consideration to what the Cine Exhibitors regard as a test case was followed by an official KRS announcement that its Council had decided "to recommend a settlement which they felt would be satisfactory to the particular exhibitor in question."

He is Mr. Urquehart, a Scottish exhibitor, who after having booked his films for some time past through a recognized booking agent, sought to appoint a successor to that agent, but met with stolid refusal on the part of the KRS members to do business with his new nominee, on the grounds that the person he proposed to appoint did not hold a substantial financial interest in the theatres for which he would be expected to book.

This condition has only recently been insisted upon by the members of the KRS and is frankly designed to establish as a general principle the KRS refusal to book films through the recently formed Film Industries Cooperative Society.

KRS Changes Attitude

For some time past the KRS has booked films to various theatres through the intermediary of booking agents who had no kind of financial interest in the theatre for which they booked. Suddenly when the Co-op loomed with its threat of a united combine of independent British exhibitors, the KRS discovered a reason to vary its practice, because manifestly it could not do business with some small booking agents having no direct interest in the halls for whom they booked, and decline upon principle to do business in the same way with a society which sought to arrange bookings for exhibitor members in whose theatres the society or its directors had no direct interest.

Situation Delicate

At the moment the exact proposals whereby the KRS hopes to obtain a settlement in the case of Mr. Urquhart, are not disclosed. But short of a recognition of the principle that Mr. Urquhart, as a representative exhibitor, is at liberty to run the booking business connected with his own hall in exactly the way he thinks fit, it does not appear that any solution will have been found. For by virtue of the fact that his case has been taken up and supported solidly by the General Council of the Cine Exhibitors Association, Mr. Urquhart seems committed to accept only such settlement as will satisfy the members of that General Council.

And they are unlikely to accept anything which does not commit the distributors to a broad recognition of the exhibitor's right to book his films through any booking agent—subject to financial guarantees—whom he himself may select.

The situation, an exceedingly delicate one, is also intensely interesting and involves a principle upon which the whole industry is awaiting a process of clarification. Hostility to the KRS dictatorship which has been attempted in this matter, and the KRS reluctance to negotiate a reduction in the general level of film rentals, has engendered a state of revolt among British exhibitors, and only statesmanlike policy will preserve the industry from serious reactions.

Will Hays Sees Class as Well as Mass Entertainment in '32 Feature Product

The production schedule for 1932 will be featured by class, as well as mass entertainment, said Will H. Hays on his arrival in Hollywood Monday on his regular semi-annual visit, and to attend the annual meeting of the producers' association.

The full text of Hays' statement follows:

"Instead of leveling entertainment to a fixed common denominator, the industry is stepping up its entertainment standards to meet the needs of every element of the potential motion picture audience," Hays said. "Such pictures are turning millions of casual movie-goers and non-attenders into regular patrons.

"Many of the pictures now in the theatres or coming from the studios are attracting entirely new audiences. Pictures of a dramatic and intellectual calibre that would not have been successful popular entertainment a few years ago are now being received with enthusiastic approval by the regular motion picture patrons as well as tapping new strata of attendance for motion picture theatres. Experimentation in mechanics, lighting, photography, sound effects, has been succeeded by equal boldness of courageous enterprise in the field of story experimentation.

"Ten years of self-regulation and study of the public's wishes, together with unselfish cooperation by thousands of volunteer enthusiasts in the task of raising the standard of demand, have encouraged us to produce those pictures which have already in the new year so forcefully challenged attention.

"In this time of stress and strain the screen has made most impressive artistic progress. The quality of our world entertainment is at a higher level now than at any time in history—and that level constantly rises. The motion picture industry will meet its purely industrial problems with no less courage.

"The expression of public taste reflected to the motion picture industry through the widespread organization of group leadership has helped greatly. Such leadership is aiding in shaping community taste toward higher levels of entertainment. It would be conservative to say that a volunteer army of more than 30,000 serving on various cooperating committees is working with the industry toward the same objective of developing the widest possible acceptance of these high entertainment standards.

"We have still far to travel to reach the ultimate goal, but all must applaud the definite milestones of progress evident in the great pictures of 1932."

Production Moving Outdoors, Say Paramount Plant Chiefs

The demand on the part of the public for more concentration on outdoor locations and less interior settings for pictures, has resulted in the sending of an unprecedented number of players to location, according to Paramount Coast studio executives.

The perfection of present sound equipment, making it possible to handle sound recording outside with good result, has led to the adaptation of the popular trend in picture production, it is pointed out.

Copyright Hearings To Conclude Soon

The House patents committee at Washington plans to hold a series of hearings in an effort to conclude its public hearings on copyright legislation this month. Various interests not heretofore appearing will have an opportunity to present their views.

Representatives of the motion picture industry are expected to appear before the committee on February 24 to indicate how they would be affected by the bill. The authors, composers and publisher will follow two days later. Radio and dramatic interests will also be given the chance to speak.

"Open Door" Policy for Radio In Handling Outside Product

RKO, establishing an "open door" policy in distribution of product, regardless of source, has acquired "Sunshine Susie," produced in England by Gainsborough, and plans additional deals.

Joseph I. Schnitzer, president of Radio, said "We will handle product no matter where it comes from or who makes it if it is up to snuff."

And now comes THE PAY-OFF PAIR!



They've filled theatres single-handed. Now put together the tremendous followings each has built — plus big-scale production values — and figure what kind of business you'll do with

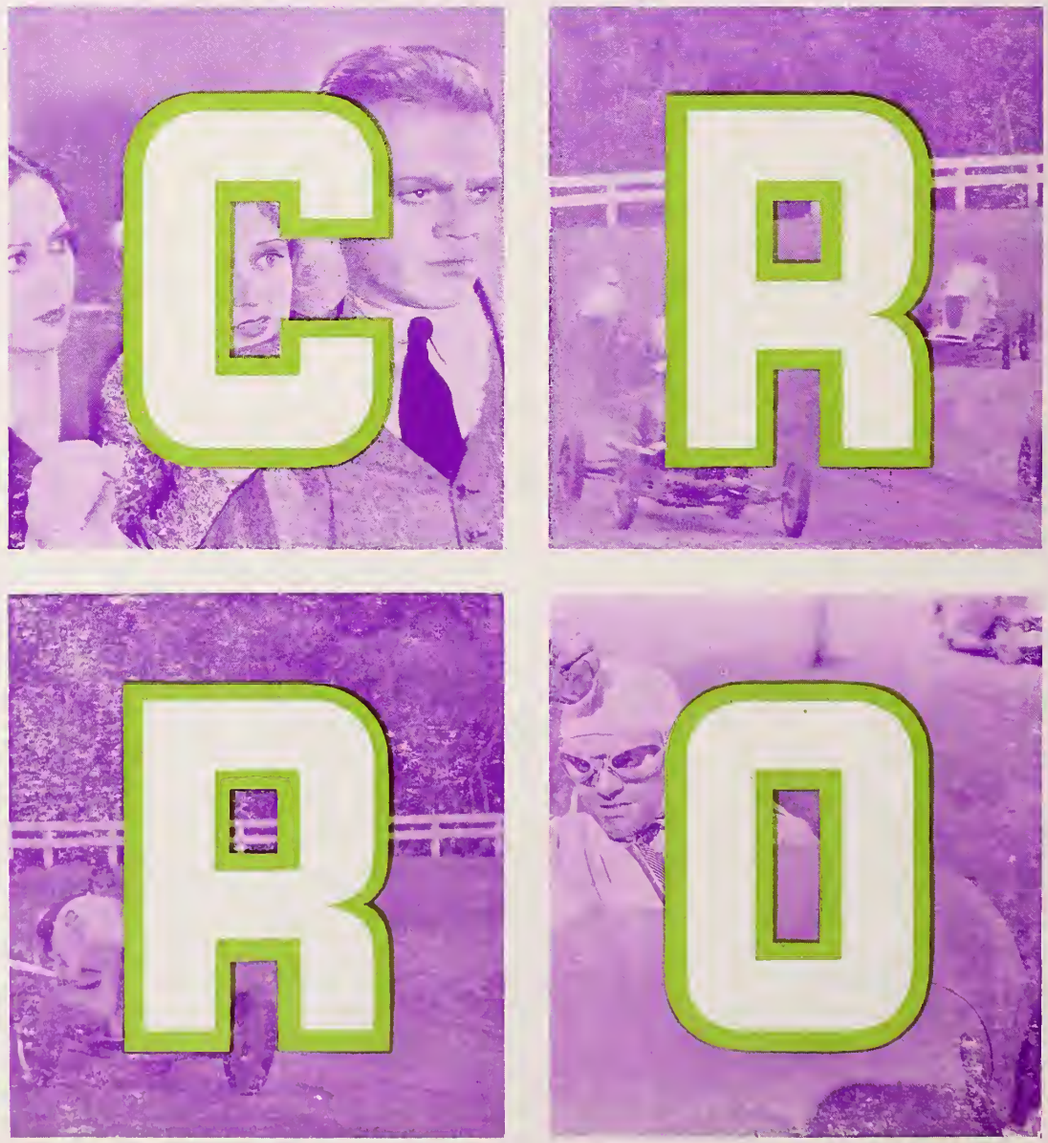
JAMES CAGNEY
JOAN BLONDELL

TEAMED for a Clean-Up . . .
TEEMING with thrills *in* . .

WARNER BROS.'

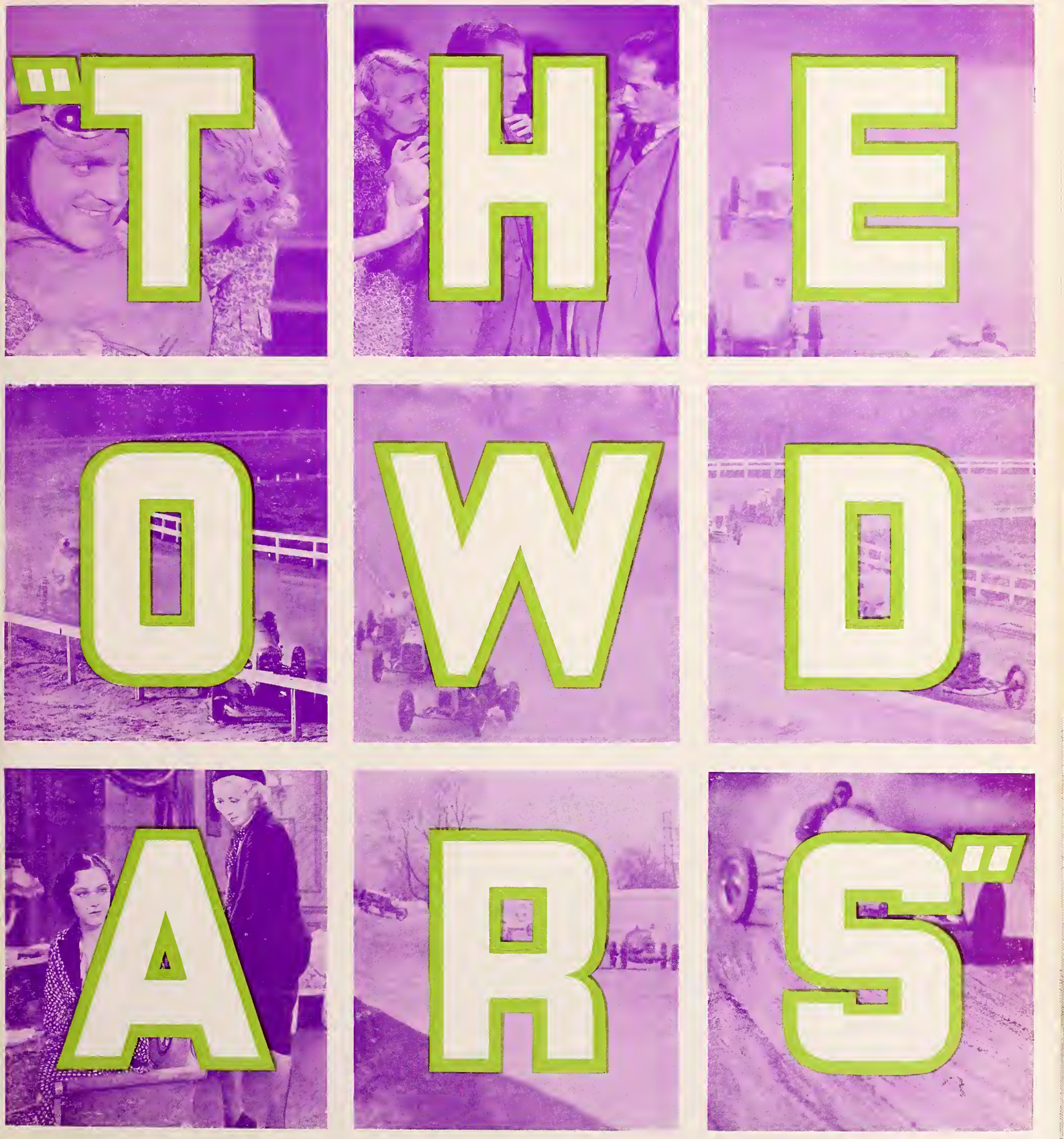
JAMES CAGNEY
JOAN BLONDELL
together

in



"It's a matter of Life and Death!"

Second EXTRA Production for EXTRA Profits . . . . . .



Loaded with Spectacular Production Values!

Lifts the greatest thrills of the world's great speedways right off the track onto your screen.

Smashing crack-ups staged by the greatest racing drivers.

Direction by Howard Hawks. Remember his "Dawn Patrol!"

Dialogue by Glasmon and Bright, who wrote those crackling lines for "Taxi!"

You'll double every dollar you made on "Taxi!" and "Public Enemy" with—

DANGER IS THEIR BUSINESS!



Harry Hartz



Lou Myers



Fred Frame



Mel Kenally



Ralph Hepburn



Stubby Stubblefield

JAMES CAGNEY *together* JOAN BLONDELL

IN "THE CROWD ROARS"

Heir-Apparent in the Heritage of Hits from

WARNER BROS.

Every word of praise you've heard for "Hatchet Man," "High Pressure," "Man Who Played God," "Union Depot," and "Taxi!" goes double in spades for "The Crowd Roars"!

RUTH CHATTERTON in "THE RICH ARE ALWAYS WITH US" A FIRST NATIONAL PICTURE

+

CAGNEY & BLONDELL in "THE CROWD ROARS"

= 2 Added

to Warner Bros.' production schedule to give you Super-Box-office product just when you need it. And more to come!

Vitagraph, Inc., Distributors

IMPASSE REACHED IN DEVELOPING NON-THEATRICAL SOUND MARKET

No Definite Prospect of Large Scale Installation This Year, Says Erpi Official; Await Assurance of Libraries and Mart

"There is no definite prospect of any large scale installation of non-theatrical equipment for the immediate future—it might even be said for this year," according to an official of Electrical Research Products, Inc., despite the fact that sound equipment manufacturers announce they are prepared both to make and market non-theatrical sets in quantities sufficient to care for even "unforeseen demands."

Halting the immediate development of the market, an Erpi spokesman explained, is the fact that purchasers and manufacturers have arrived at an impasse at which neither is in a position to make the first move in correcting the situation. Both must await a supply of films. Markets will not be extensive until complete educational film libraries are available—and their existence is far from being a reality at the moment. It appears obvious, said the Erpi executive, that, until they are created, large potential purchasers of non-theatrical equipment will remain unwilling to buy in large quantities.

Want Market Assured

On the other hand, manufacturers, it was explained, cannot see their way clear to investing heavily in the preparation of complete scholastic film libraries until a market for both film and equipment is assured. Erpi, for one, already has spent a considerable sum in pioneering in an effort to determine possibilities of the field. Many experimental films were made in this connection, but with completion of this pioneering movement, the company now feels that since it is solely an equipment concern, further efforts for the creation of a source of film supply should emanate from film makers.

"This situation has 'stymied' the immediate large scale development of the non-theatrical market, and its solution must await natural developments, which will take time," the Erpi official said.

He compared the present situation in the development of non-theatrical markets with that which existed for some time immediately after the introduction of sound and during the period when only comparatively few companies marketed sound pictures.

Experimenting in Schools

"There was little inducement then," he said, "for an exhibitor to make a large investment in sound equipment for which he would be able to obtain pictures only at lengthy intervals, and before the value of sound pictures to the exhibitor had been definitely established. The present situation in the non-theatrical field is much the same, and can be changed only by natural occurrences which will come with time. There is no definite prospect of any large scale installation of non-theatrical equipment for the immediate future—it might even be said for this year."

The equipment activities of the large manufacturers of non-theatrical equipment are now being centered on experimental work in schools in an effort first to demonstrate to this important potential market the value of visual education by motion pictures. Demonstrations, tests and experiments are being planned for school rooms nationally by Erpi and RCA Photophone. This foundational work is now the most active phase of equipment manufacturers' interest in non-theatrical markets.

Educational's Project Under Way

As announced two weeks ago, the Educational Picture interests headed by E. W. Hammons have in work a plan for the development of a nationwide system of distributing classroom films and pictures for other forms of non-theatrical entertainment. This would be done through the regular theatrical exchanges of Educational, although the company, as pointed out previously, has no intention of interfering with its present activities in the regular theatrical field. Educational's efforts along non-theatrical lines, according to its sponsors, are expected to aid considerably in opening the market.

In the meantime, non-theatrical activity may be expected from RCA Photophone and its various RKO interests, and from Fox, and UFA-Films, among others.

Speaking of the motion picture "as a means of communicating messages rather than just as a means of entertainment," P. L. Thomson, director of public relations of Western Electric, recently told the Boston Advertising Club that "business can employ the medium in three ways":

1. As a straight advertising and selling vehicle.
2. In the socalled management films designed to train salesmen or dealers in the character of the product or service offered.
3. As an institutional or goodwill building medium.

Western Electric News, house organ, in an article prepared from the Thomson address, points to the case of a manufacturer of piston rings who employed the screen for straight selling, with a 65 per cent increase of business credited to this method of presentation.

Of management films, "just now in greatest vogue," was cited the use of sound pictures by Studebaker, Buick, Dodge, Chevrolet, Hudson, Oakland, Graham-Paige, Cadillac and Oldsmobile.

And of the third classification:

"While these are not primarily entertainment, they are either news or are subjects of such human interest that they find acceptance in most theatres and before all types of schools, and other educational institutions, and this distribution can be secured through reliable organizations set up especially to provide it."

"EVERYONE'S" COMMENT ON QUIGLEY ARTICLE

"Less Heat and More Light—for Hollywood," article by Martin Quigley, editor-in-chief and publisher of MOTION PICTURE HERALD, which appeared in the December 5 issue of the HERALD, is reprinted by *Everyone's*, trade publication of Australia, with the following commentary introduction:

"Exhibitors of Australia and New Zealand, contemplating the depreciation in the audience value of pictures available to them, have wondered what's happened to Hollywood, the source of the bulk of their supplies. Does the responsibility for failure lie with the bank control now exercised there? Or with production executives who are too safely ensconsed in remunerative jobs? Both may be contributing factors, but the truth is that Hollywood regards itself as the capital of the world, and surveys the rest of us astigmatically. Just by way of a change, Martin Quigley, editor of America's 'Motion Picture Herald,' has investigated Hollywood, and has told some home truths about the place."

Purchasers and Manufacturers Wait for Supply of Pictures to Be Built Up; Equipment Activities Centered on School Test

Boy's Cliff Scaling Venture Was Not Inspired by Films

The *Boston Globe* on January 27 devoted half a column to a news story headed "Movie-Struck Boy Climbs Up Cliff," the two opening paragraphs reading:

"Nine-year-old John Murray, 194 Centre St., Jamaica Plain, inspired by a moving picture he saw recently, tried to emulate a noted mountain climber yesterday afternoon and nearly lost his life.

"Clinging to a handful of rock 60 feet up the face of a cliff back of St. Peter's St., Jamaica Plain, he was seen by Arnold O'Malley, 13, of 19 St. Peter's St., and 20 minutes later was rescued by firemen of Ladder 10 after a call had been received from O'Malley at Fire Headquarters."

Investigation showed that the boy, John Murray, had not seen this venture in a motion picture. He is an orphan living with a Mrs. Donergan. John Donergan said the boy had been playing "Follow the leader" with other children. The firemen also said that they had heard no conversation to the effect that the boy was imitating anything seen in a motion picture. The boy Arnold O'Malley who called the fire department, also declared that at the time of the rescue he had heard no mention that John Murray had seen any mountain climbing in motion pictures.

ROSENZWEIG, GALLUP NOW WITH COLUMBIA

Rosenzweig General Sales Manager; Gallup Is Director of Advertising, Publicity and Exploitation; Voight on Coast

Charles Rosenzweig and Bruce Gallup joined Columbia Pictures this week, Rosenzweig in the capacity of general sales manager, succeeding Lou Metzger, who resigned, and Gallup to serve as director of advertising, publicity and exploitation, filling the post left vacant by the resignation last week of Bert Ennis, who on Monday will join Vitaphone in the East.

Gallup is well known in the industry for his pioneering efforts in relation to motion picture advertising and is responsible for a sizable share of progress made by film advertising in recent years. As president of Associated Motion Picture Advertisers, he worked tirelessly to raise the standards of advertising in motion pictures.

He was director of publicity, advertising and exploitation at the home office of Fox, First National, and then United Artists in New York for many years until he resigned several months ago. He returned to New York from a vacation in Hollywood this week.

Rosenzweig goes to Columbia from RKO, where he had been a vice-president and general sales manager. No decision has been made with regard to his successor in the Radio organization.

Rosenzweig has been identified with the distribution field for the past 15 years. His first association was with Universal as branch manager and later he became Eastern division manager. He next joined FBO as New York branch manager, subsequently becoming Eastern division manager and later general sales manager and vice-president.

On Monday President Harry Cohn of Columbia left for Hollywood to set in motion the machinery for 1932-1933 production. Walter Wanger, Columbia vice-president in charge of story and talent material, will follow him in about 10 days for lengthy production conferences, during which time next season's lineup will be completed. Vice-president Jack Cohn is in charge in the East, passing on general executive matters and supervising distribution.

Stopping off at Kansas City on Tuesday night, en route to Hollywood, Cohn said: "We have the money and I am going to do what I have always wanted to do. We can now put into execution plans for big stories, big stars and outstanding production." Cohn, who appeared to be very enthusiastic about the company's future, was accompanied westward by Eddie Buzzell and Charles Mintz, producer of short product.

Hubert Voight, former West Coast publicity representative for First National, has joined Columbia in an identical capacity. He is now in New York for conferences with home office executives and will depart for Hollywood again in a few days.

Voight has been well known in the industry for a number of years, having been connected with the publicity departments of several companies, both on the Coast and in New York.

For five years he was attached to the publicity department of MGM in New York, leaving there to go to Hollywood to accept the position of director of publicity at Warner-First National studios, where he has been for the past two years.

Voight flew to New York from the Coast and will return by the same route this week to take up his new duties immediately.

NEW APPOINTMENTS MADE AT COLUMBIA



Charles Rosenzweig
General Sales Manager



Bruce Gallup
Advertising Manager

Hess Joins Publix; Orowitz Successor

The resignation of Jack Hess late last week as advertising, publicity and exploitation chief of Radio-Keith-Orpheum, to join Publix brought innumerable changes in this division of RKO, including the appointment of Eli M. Orowitz as Hess' successor. Several promotions were made and the department placed under supervision of the following:

Eli M. Orowitz—National director of advertising, publicity and exploitation, handling vaudeville exploitation as well as picture exploitation.

W. H. Adler—Assistant to Orowitz.

Arthur Housman—In charge of national exploitation on pictures.

Charles C. Courtney—Newspaper advertising on national film campaigns.

Arnold Van Lear—Publicity for Broadway houses.

Harry Mandel—Publicity for H. R. Emde's division, including Newark and Westchester houses.

John Cassady—Publicity for Charles McDonald's houses, including New York and Brooklyn.

John Dowd, William Usilton and John Pollack—Advertising, publicity and exploitation of vaudeville.

H. Rosenwald—Contact between picture and vaudeville division.

On Monday, Hess will join Publix, where he will assist Arthur Mayer, who is in charge of publicity and advertising.

RKO Total Assets Now $139,014,980

The consolidated balance sheet of Radio Keith Orpheum Corporation as of September 30, 1931, shows total assets of $139,014,980, current assets of $29,376,180, current liabilities of $8,632,069 and total surplus of $7,845,485. These figures are after giving effect to the plan of November 5, 1931, providing for the recapitalization of the company, the sale of debentures and common stock and the receipt of the first installment thereof, and the charging off to capital surplus a sum representing the value of the considerations to be received from the Radio Corporation of America and the difference between the principal amount of the debentures and the net proceeds thereof.

Consolidated balance sheet follows:

Assets: Land, buildings, equipment, improvements and equipment on leased property, leaseholds, goodwill, etc., after depreciation and amortization, $93,682,352; cash, $7,817,118; subscriptions receivable (2nd instalment of sale of debentures and stock), $5,800,000; marketable securities, $1,000; notes and accounts receivable, $1,621,441; accrued interest, etc., $84,836; advances to outside producers, less reserve, $362,817; inventories, $13,688,967; investments in and advances to affiliated and other companies, $4,877,235; deposits under leases and sundry advances, $2,578,744; other assets, $1,360,074; deferred charges, $7,140,396; total, $139,014,980.

Liabilities: Keith-Albee-Orpheum Corp. 7 per cent cumulative convertible preferred stock, $4,308,900; Orpheum Circuit, Inc., 8 per cent cumulative convertible preferred stock, $5,980,300; common stock (represented by 2,447,213 no-par shares), $48,808,769; notes payable and debentures, $3,376,403; accounts pavable, $2,101,869; accrued taxes, interest and expenses, $3,103,796; deposits on sale of investments, $50,000; deposits, $357,282; deferred notes and accounts payable and debentures, $8,087,307; funded debt, $51,279,684; reserve for taxes and contingencies, $1,833,710; other reserves, $1,881,475; capital surplus, $2,789,670; operating surplus, $5,055,815; total, $139,014,980.

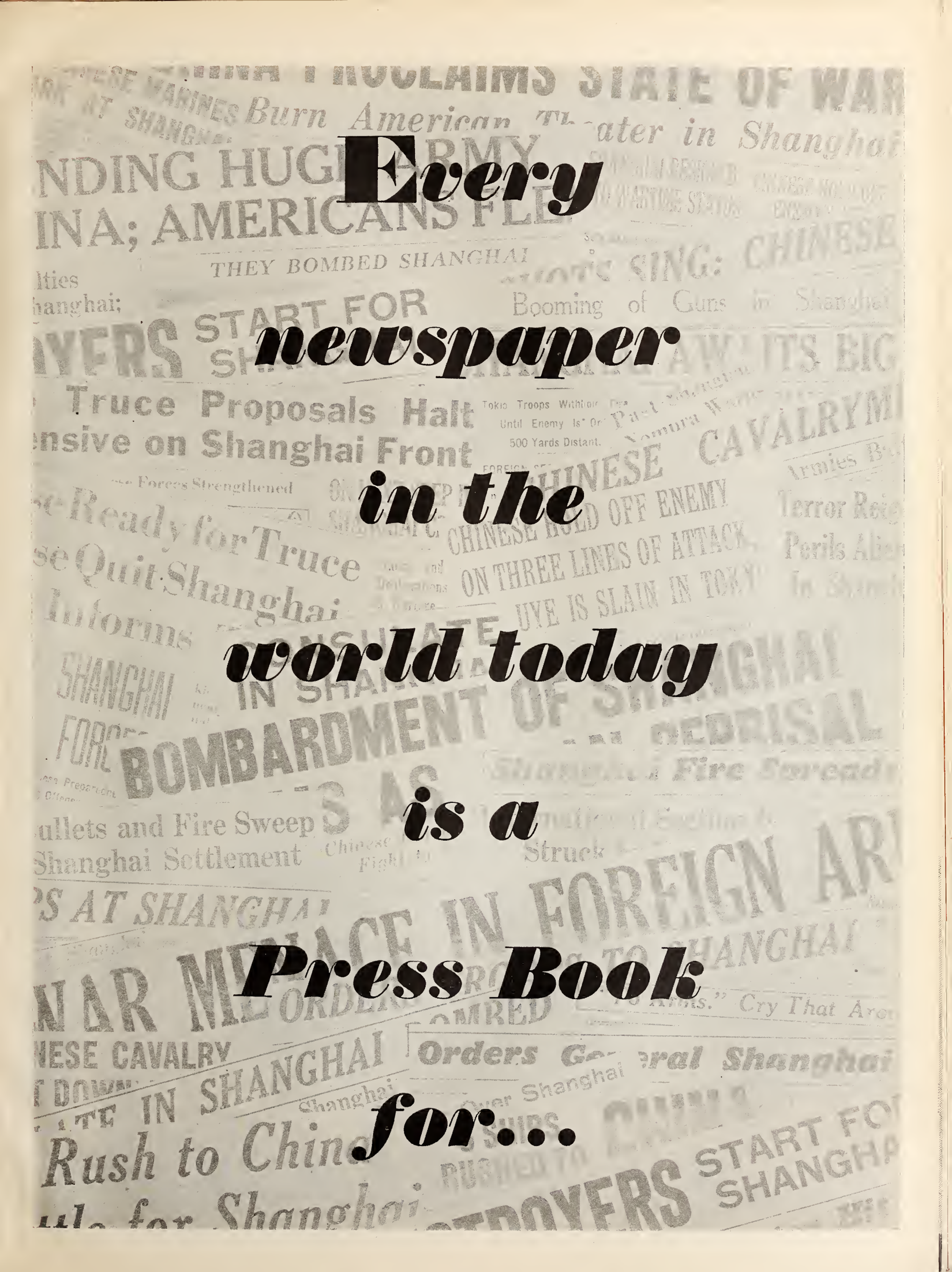
Radio Plans 18 In March, April

RKO Radio Pictures plans a two-months' production drive which is expected to result in the completion of 18 features by April 1, making a total of 23 features completed and ready for release from January 1 to April 1. The schedule calls for 12 features to go into work by April 1, with five now shooting, in various stages of cutting and editing and a probable serial.

Participating in the production drive are 33 contract players, 23 writers and 16 directors. Now shooting are: "Symphony of Six Million," "The Bird of Paradise," "Veneer," (temp.), "Ghost Valley" (temp.), "The Beast" (temp.). Now being cut are: "The Lost Squadron," "Girl Crazy," "Lady with a Past," "Carnival Boat," "Saddle Buster."

Patent Conference Not Set

No date for a second international patent conference, proposed for New York, has been set as yet by equipment manufacturers, according to J. E. Otterson, president of Electrical Research Products, Inc. If the meeting materializes, it will be held in the spring, Otterson said.


Every
newspaper
in the
world today
is a
Press Book
for...

Marlene DIETRICH









A
JOSEF VON STERNBERG
PRODUCTION
with

CLIVE BROOK

ANNA MAY WONG · WARNER OLAND
and EUGENE PALLETTE

SHANGHAI EXPRESS

Open up the purse strings and let the profits roll in. "Shanghai Express"! Now roaring through the country on the greatest box office rampage you ever heard of. Los Angeles sees it shoot receipts $9,000 above average! Held over and how! It'll do the same for you! Opening soon for extended runs in New York! Chicago! Cincinnati! Dallas! Kansas City! St. Louis! Denver! Oklahoma City! Des Moines! Seattle! Portland! Detroit! Buffalo! Boston! Every box office will be a gold mine!

PARAMOUNT ***Extra Profits***

AMERICAN NEWSREEL INTO 400 THEATRES

Endler Drops Suit Against Warners

Warners' home office in New York late last week issued the following statement:

"The petition for receivership of Warner Bros. Pictures, Inc., heretofore filed in the State Courts of Delaware by Jules Endler, was dismissed by the Chancellor of Delaware this morning at the request of the attorneys for Endler.

"Endler was not a stockholder of the corporation.

"Simultaneously another petition was filed by the same attorneys on behalf of one Marinus T. V. Newcastle. It is substantially a copy of the petition heretofore filed on behalf of Jules Endler.

"The complete denial heretofore made by Warner Bros. Pictures, Inc., of all the allegations contained in the petition filed on behalf of Endler will be immediately repeated in an answer to the petition now filed on behalf of Newcastle. Warner Bros. Pictures, Inc., will use every effort to push the matter to a speedy determination."

Latin America for U. S. Films: Loew

Arthur M. Loew, vice president of MGM, in charge of international affairs, returned to New York this week from a 16,000 mile South American air tour.

His study, he said, indicated "the supremacy of Hollywood product in Mexico, Central and South America is assured. The degree of technical perfection of our films, plus the loyalty of the Latin people to the stars who please them, place our pictures in first rank. Our Latin friends to the south are more steadfast in their allegiance to our stars than are even we."

Hal Roach accompanied Loew in the former's plane, piloted by Loew and Captain James B. Dickson. Important commercial cities in Latin America were studied from the standpoint of motion picture conditions.

House Passes Bill To Limit Influx of Alien Musicians

The House at Washington this week passed the measure applying the contract labor clauses of the immigration law to instrumental musicians, with no debate other than that necessary to explain the provisions of the bill.

Representative Johnson of Washington explained the purpose of the bill as a measure designed to prevent alien musicians from entering the country in the guise of professional artists; as such being exempt from the contract labor law.

Six Deals Closed for State Rights Distribution; Will Appear April 1; "Spot News" Emphasized, Says Whytock

Six state rights distribution deals already have been closed by the new American Newsreel and national distribution arrangements will be completed within the next 30 days, Charles Kranz, general sales manager, announced this week. The reel will make its first appearance April 1 in an initial exhibition group of approximately 400 theatres.

The state rights distribution plan was adopted for the reel after negotiations with Warner Bros. for its distribution failed to materialize. Columbia also was reported interested in distributing the reel, but no progress on a deal was made. State rights distribution deals subsequently were closed at Philadelphia, Cleveland, Pittsburgh, Detroit, Buffalo and Cincinnati. H. A. McCorry, vice president of American Newsreel, leaves New York for the West Coast this week to close distribution deals there, while eastern distribution arrangements will be completed by Kranz within a month with the signing of deals in New York and Boston.

"Spot News" Emphasized

The editorial policy of the reel will emphasize "spot news" value and will avoid use of "stunt" and "faked" footage, Ross D. Whytock, editor, said. Comparatively little sound footage will be used. The bulk of the material will have only accompanying dialogue by Lowell Thomas, radio personality.

A "skeleton" camera staff has been organized by Whytock and will be increased as required. Cameramen are being selected for their experience with silent newsreel, not only because little sound footage will be used but also because it is Whytock's belief that speedier and better news material can be gathered when cameramen are not burdened with sound recording equipment.

Foreign Staffs Being Arranged

Camera staffs have been assigned to twelve large cities regularly covered by all newsreels, and arrangements are being completed for foreign staffs. One cameraman has been assigned to the Balkan and Mesopotamian district, and other foreign assignments and connections are planned. Arrangements for regular receipt of footage from the Chinese war zone are complete.

American Newsreel is conducting negotiations for a part of the old Kinograms library.

Carrillo To Come East

Leo Carrillo will travel east under the management of Leo Morrison, after completing work on "Broken Wing" for Paramount. A vaudeville tour is under consideration for the player which would include the Palace in New York.

Court May Throw Out Government Anti-Trust Case

The federal government will have to take some action before the first week of March in its anti-trust suit against the Radio Corporation of America, General Electric Company, American Telephone and Telegraph Company and others or allow the case to be dropped from the court calendar by Judge John P. Nields at Wilmington, Del.

H. C. Mahaffey, Jr., clerk of the court, has sent notices to all attorneys of record, about the rules of the Delaware district court that in all cases which have been pending for more than a year and no action taken during the year, an order of dismissal will be entered at the opening of the March term. The government filed its anti-trust suit against RCA and others in May, 1930, and since then practically no action has been taken.

The petition of the government charged a combination and conspiracy to restrain and monopolize interstate trade and commerce in radio communication and radio apparatus by means of contracts and agreements among the various defendants to pool and cross license patents. Attorney General Mitchell is expected to go before the Senate judiciary committee at Washington this week to acquaint members of that group of the status of the suit.

Monogram Session Opens on Monday

The eastern delegation to Monogram's sales convention being held at the Hotel Jung in New Orleans on February 22, 23 and 24, leaves New York on Saturday, arriving in New Orleans Sunday evening. A special car will carry the New York contingent to New Orleans.

In this delegation will be W. Ray Johnston, president of Monogram; J. V. Ritchey, foreign vice president; Harry H. Thomas, vice president for exchanges; Albert Fiedler, treasurer; George Harvey, of Harvey-Jaedicker Service, advertising agents for Monogram; Albert K. Goodman, vice president of Motion Picture Accessories Corporation, and the following exchange managers: Otto Lederer, New Jersey; Morris Epstein, New York; Al Blofson, Philadelphia; Herman Rifkin, Boston; J. Berkowitz, Buffalo; B. H. Mills, Albany; Sam Flax, Washington. H. H. Everett of Charlotte, A. C. Bromberg, Atlanta, and Carl Floyd of Tampa will join the New York delegation at Atlanta. Others who will attend are: J. H. Alexander, Pittsburgh; J. S. Jossey and Nat Lefton of Cleveland; Sam Gorrell of Cincinnati; Irving Mandel of Chicago; Nat Steinberg and Barney Rosenthal of St. Louis; C. A. Schultz and Robert Withers of Kansas City; C. M. Parkhurst, Omaha; J. L. Stern, Minneapolis; J. T. Sheffield, Seattle; Floyd St. John of San Francisco; Leo Seichsnaydre of New Orleans; and Howard Stubbins of Los Angeles. Representing the producing units will be Trem Carr, Monogram vice president; I. E. Chadwick and C. C. Burr.

The Convention will open Monday, February 22 at 2:30. A business session has been scheduled at 10:30 and 2:30 daily for three days. The first annual Monogram "Birthday Dinner" will be held February 23.

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information

"WAYWARD" is based on a type of plot so ancient that you can almost hear its joints creaking, yet, by reason of excellent treatment and convincing performances by Pauline Frederick and Nancy Carroll, it will be very acceptable entertainment for the masses. Don't overlook the fact that while big city critics may find fault with pictures of this type, they are, nevertheless, bread-and-butter pictures for theatres.

The title has very little meaning or strength at the box office. Its appeal will be due to the efforts and ability of the individual showman to build up a good newspaper advertising campaign for the picture. But to that title you can add for selling purposes such names as Nancy Carroll, Richard Arlen and Pauline Frederick. The latter has an unsympathetic role, but those who look farther must admire her sterling performance.

In "audience value" you will, I am sure, agree with me when I say that it is the type of entertainment that is acceptable everywhere. True, they will be able to guess every angle of the plot, it's all so obvious. But by reason of the winsome, appealing performance of Nancy Carroll it will leave your audience well pleased with a story that has a happy ending to suit the tastes of most people.

Although not exactly suitable for children, there is little in it to offend, or for Sunday showings, so spot it to suit yourself and then tie up those names with the title and see how impressive a campaign you can put over to get your regulars and the not-so-regular patrons to your theatre. This picture is worthy of being classed as "extremely popular entertainment."

▽

"MURDERS IN THE RUE MORGUE" is not like "Frankenstein," but placed in the category of the usual thrillers, it may measure up to the mark. It is not as weird, eerie, scarey as "Frankenstein."

In the title you have a powerful selling slant, but we hardly advise anything like your "Frankenstein" campaign for this one. Don't warn them about not seeing it if they have weak hearts. That line may have been all right once, but twice would be three times too much. Just sell it on its natural resources and leave the fancy catch lines to the overworked press agents. "Murders In The Rue Morgue" as a name should have plenty of strength. Added to that title is Sidney Fox, whose excellent work in "Strictly Dishonorable" ought to count for a couple of extra kopeks in the cash till. Then there is Bela Lugosi, the villain of "Dracula."

The "audience value" is a different matter. There is not as much fast action and thrills as might have been expected. I found it mild entertainment.

If you expect to get the kids in then you'll have to lay off any copy (not that we are advising it) about scaring them to death. But, with the right kind of a campaign worked around the title, you ought to be able to get a goodly crowd.

▽

"BUSINESS AND PLEASURE," Will Rogers is the whole show and it is fairly mild entertainment to those who go for Rogers in a big way.

The title can be played around with Rogers' name to build up some substantial b. o. value for it. It should have a convincing campaign to induce the customers to flock to the house to see it.

"Audience value" is comparatively weak. Rogers at times rises to great comedy heights. The remainder of the cast is not too strong in names or performance.

The youngsters may get a great kick out of some of the situations, especially the desert stuff, and there is nothing in the story to make Sunday showings inadvisable, so you have that rare advantage of being able to spot it where you please.

Make up your mind that (except in those spots where the star's name is sufficient to insure business) you must give it some support. Surround it with something that will help at the box office.

—CHARLES E. LEWIS

Tarzan the Ape Man

(MGM)

Jungle Drama

(Seen in Hollywood)

Metro-Goldwyn-Mayer presents a new Tarzan in its "Tarzan the Ape Man" before the natural background of Africa where much effort has been spent in obtaining the most beautiful spots of that jungle country for the mounting of nature in such artistic splendor that one can not help being startled over its beauty of composition.

The picture in many respects resembles "Trader Horn," though what that picture missed, "Tarzan" picks up and embellishes.

As evidenced by a capacity theatre audience that viewed the picture at the Uptown, the picture more than filled their expectations in measure of thrills and suspense employed in revealing the customs and manner in which natives and animals live in the African jungles. Some, however, laughed at the wrong time, but more at the implausibilities of certain situations used in telling the story, which after all becomes secondary in this type of production.

As for thrills, one can expect no more when they see Tarzan combat lions, tigers, crocodiles, hippos and other wild animals without the aid of a gun, but relying solely on his own physical resources and a knife to quiet any animal that might cross his path.

Johnny Weismuller, it was thought, not only looks the part of Tarzan, but performs equally as well and in the end shows his prowess in the art of swimming in a well constructed water chase in which he evades a school of man-eating alligators. This is exciting, but only one of many similar situations. Maureen O'Sullivan plays the feminine lead of the picture. Neil Hamilton and C. Aubrey Smith, in addition, comprise the small cast of whites in the production.

Produced and distributed by Metro-Goldwyn-Mayer. Novel by Edgar Rice Burroughs. Directed by W. S. Van Dyke. Adapted by Cyril Hume. Dialogue by Ivor Novello. Photographed by Harold Rosson and Clyde De Vinna. Release date, March 12, 1932.

CAST

Tarzan	Johnny Weissmuller
Holt	Neil Hamilton
Jane	Maureen O'Sullivan
Mr. Porter	C. Aubrey Smith
Mrs. Cutten	Doris Lloyd
Beamish	Forrester Harvey
Riano	Curtis Nero

Strangers in Love

(Paramount)

Comedy-Drama

(Seen in Hollywood)

From the manner in which the Uptown theatre audience accepted "Strangers in Love," Fredric March can chalk another mark to his list of screen successes. The reaction of that audience exemplified its appreciation for this actor in loud sweeps of applause each time he finished a piece of business. But he did not stand alone in this acclamation. Kay Francis was admired for her capable delineation of the secretary. Stuart Erwin as the hard-boiled buddy, Gertrude Howard as the colored servant, Juliette Compton as the vampire, George Barbier as the lovable father, Lucien Littlefield as the staid old professor and Sidney Toler as the stupid detective were all well received. All blend well in supporting March for the purpose of telling a story taken from the William J. Locke novel, "The Shorn Lamb."

Credit for the adaptation goes to that veteran writing team, Grover Jones and William Slavens McNutt, who were thought to have handled the treatment with sufficient situations and timely dialogue to keep it moving from beginning to end under the direction of Lothar Mendez.

The story concerns twin brothers, both played by March by double exposure, until one dies from a heart attack after meeting the other who had not been home for several years. The prodigal son assumes the role of the dead brother and tries to carry on his life. This gives a strong foundation to build many amusing situations until the imposter is finally discovered at the climax of the picture.

The production was considered well photographed, containing many elaborate settings and a wild boat chase to pave the way for a climax.

Produced and distributed by Paramount. Directed by Lothar Mendez. From the novel "The Shorn Lamb" by William J. Locke. Adapted by Grover Jones and William Slavens McNutt. Release date, March 4, 1932.

CAST

Arthur Drake } Buddy Drake }	Fredric March
Diana Merrow	Kay Francis
Stan Keeney	Stuart Erwin
Muriel Preston	Juliette Compton
Mr. Merrow	George Barbier
McPhail	Sidney Toler
J. L. Clark	Earle Foxe
Prof. Clark	Lucien Littlefield
Snowball	Gertrude Howard

A Fool's Advice

(Warner's)

Comedy-Drama

(Seen in Hollywood)

A packed house at Warners' Forum accorded Frank Fay's "A Fool's Advice" a most hearty reception, giving every indication that the independent producer's first attempt is good.

What seeme dto win the audience from the start was the human appeal of this small-town story, and the effectual manner in which the players delivered their lines. Somehow, there is a bond between Main Street and the human heart which has been very well brought out in this story of which Fay is the author.

The feature held sustained interest, with situ-

ations carrying expectancy of something about to occur any moment. The dialogue was clever enough to produce frequent mirthful outbursts, clearly indicating the audience was enjoying it.

Frank Fay, as our hero, won the hearts of the audience in the first scene on his bicycle. The simple quality he brings out in the character builds up sympathy for him with amazing swiftness.

The story itself is simple, but the verisimilitude is there. Two political factions are at war, seeking to elect a mayor. Fay, as Spencer Brown, loved by old and young in the home town, finishes the crooked forces with the use of a dictagraph he and his pal, played by George Meeker, have invented. The love element comes when Spencer learns that he and his best friend both love the same girl, so he takes it like a good fellow and lets his pal marry her.

Burton Churchill made a "hit" with the audience as Martin Sloane, people's choice for mayor, while debonair Hale Hamilton won recognition as George Diamond, rival candidate. Ruth Hall was thoroughly liked as the love interest.

Produced by Frank Fay. Written by Frank Fay. Adapted by Walter De Leon and Charles Belden. Directed by Ralph Cedar. Edited by Don Hayes. Cameraman, William Reeves. Production manager, Harvey C. Leavitt.

CAST

Frank Fay	Franklin Pangborn
Ruth Hall	Nat Pendleton
Hale Hamilton	Nick Coleland
George Meeker	Mike Donlin
Burton Churchill	Edward Borden
Eddie Nugent	Al Hill
Esther Ralston	Sidney Harvis

Hell's House

(B. F. Zeidman)

Juvenile Drama

Here is an independent production, the work of Bennie F. Zeidman, which held closely, and on numerous occasions completely gripped a reasonably large crowd at the New York Strand, Warner house. The piece, definitely a bit of propaganda in the direction of apparently much-needed reform among the boys' reform schools, was generally conceded to be most sincerely, capably performed by the leading players in particular, by the support in general.

Heading the cast, billing to the contrary notwithstanding, is young Junior Durkin, freckled, not handsome, but undeniably attractive for the utter humanness portrayed in his face and action. Unlike numerous juvenile performers, Junior lives his role, does not act it, it was obvious from the reaction of the audience.

In support are Pat O'Brien, as the Mr. Kelly, bounding, comical, jovial, in whom Junior develops an abiding faith that refuses to be shaken; Bette Davis, fragile, pretty sweetheart of O'Brien, good friend of Junior.

When Junior's mother is killed, he goes to the city to live with uncle-laborer, Charles Grapewin, and aunt, Emma Dunn, both well received for their efforts. O'Brien, boarder, gives Junior a job after uncle loses his, but the job is taking care of a cellar-bootlegging establishment run by O'Brien. The place is raided, Junior brought before the juvenile court. He refuses to talk, loyal to O'Brien, who, on his part, does nothing, fearing consequences. The boy goes to the state reform school, where much of the footage takes place, with remarkable effect, it was indicated. The cruelty, inhuman treatment which is the institution's practice are brought out sharply, effectively. Junior Coghlan, an inmate, becomes Durkin's pal, and the two work together splendidly, several said. Coghlan is sent to "solitary" for attempting to smuggle out a letter from Durkin to O'Brien.

The boy is dying in the close confinement, and Durkin escapes. O'Brien gets in touch with an editor, Morgan Wallace, who is seeking to reform the institution. Detectives find Durkin and Wallace gives O'Brien his choice, clearing the boy and going to jail, or keeping quiet and sending the lad back. O'Brien does the decent thing; but Coghlan has died. Durkin's story brings about a complete reform of the institution.

Intense in its dramatic effect, the film, though almost unrelieved by comedy, was thought strikingly real.

Produced by Bennie F. Zeidman. Story and direction by Howard Higgin. Adaptation, screen play by Paul Gangelin, B. Harrison Orkow. Editor, Edward Schroeder. Cameraman, Allen S. Siegal. Art director, Edward Jewell. Production manager, Harvey C. Leavitt. Release date, February 10, 1932. Running time, 75 minutes.

CAST

Jimmy Mason	Junior Durkin
Mister Kelly	Pat O'Brien
Peggy Gardner	Betty Davis
Shorty	Junior Coghlan
Uncle Henry	Charles Grapewin
Aunt Emma	Emma Dunn
Frank Gebhardt	Morgan Wallace
Captain of the Guards	Hooper Atchley
Judge Robinson	Wallace Clark
Superintendent Thompson	James Marcus
Mrs. Mason	Mary Alden

Texas Gun Fighter

(Tiffany)

Western

"Texas Gun Fighter" is the sobriquet that has been won by Ken Maynard, outlaw, whose real name is Bill Dane. And the hard riding that characterizes a real Western, and any picture in which Maynard's Tarzan appears, is there from the opening scene. Bill demands of Drag Fells (Jim Mason) that his split from the latest haul go to Banty (Lloyd Ingraham), crippled and old. Mason orders one of his men to put an end to both of them, but Tarzan charges up to the window and the bandit's shot goes wild. Bill starts with Banty for Silver City for an operation on his spine, but on the way frustrates Drag's gang in an attack on a bullion wagon and rescues Miss Jane (Sheila Mannors) after a runaway. At Silver City Bill is made sheriff. Drag tricks Bill and makes him open the vault where a rich shipment is being held. Bill jumps off a bridge, returns for his guns, and goes back to get the gang, Banty insisting on joining him. The posse, which had gone to seize Bill, comes upon the battle ground after Banty has been killed, and the gang is captured, Bill accounting for Drag.

Produced and distributed by Tiffany Productions. Directed by Phil Rosen. Story and continuity by Ben Cohen. Photography, Jackson Rose. Sound, John Stransky. Release date, February 7, 1932. Running time, 63 minutes.

CAST

Jim	Ken Maynard
Jane	Sheila Mannors
Banty	Lloyd Ingraham
Mason	Harry Woods
Clayton	Bob Fleming
Adams	Edgar Lewis
Drag	Jim Mason

Wayward

(Paramount)

Drama

Paramount's adaptation of the Nateel Howe Farnham novel, "Wild Beauty," was thought by numerous of the patrons at the New York Paramount to be rather stereotyped as to story, giving comparatively little opportunity for an effective display of the abilities of the capable players in the leading roles, including Nancy Carroll, Richard Arlen, Pauline Frederick, Margalo Gillmore.

Arlen, scion of a wealthy, domineering family, which is the social elite of a small town, marries Miss Carroll, show girl, secretly in New York. Returning to the home, where Pauline Frederick, mother, rules, the two meet with stunning opposition, particularly on the part of Miss Frederick. She does all in her power to break the marriage, and eventually succeeds, when Miss Carroll, momentarily intoxicated when she is beaten in her efforts to hold Arlen, is taken away by John Litel. She returns the same night, as soon as she realized where she is, but the mother refuses her admission to the house and when Arlen returns from his pursuit of the two, she tells him the girl has not returned.

Exactly as expected, the two are finally reunited when the girl, working to support herself, has earned enough to take her small child with her. As she is attempting to get away with the child at night, Miss Frederick enters, and the argument which ensues is overheard by Arlen. Entering, he receives his first knowledge of the manner in which his mother had deceived him. It is further unfortunate, comment indicated, that Miss Frederick was cast in a role wholly unsympathetic. Miss Gillmore has only a minor part as the snobbish sister-in-law of Miss Carroll.

Produced and distributed by Paramount. Directed by Edward Sloman. Screen play by Gladys Unger and Lillian Day. Based on the novel, "Wild Beauty," by Nateel Howe Farnham. Cameraman, William Steiner. Release date, February 19, 1932. Running time, 74 minutes.

CAST

Daisy	Nancy Carroll
David Frost	Richard Arlen
Mrs. Frost	Pauline Frederick
Bob Daniels	John Litel
Louisa Daniels	Margalo Gillmore
Uncle Judson	Burke Clarke
Hattie	Dorothy Stickney
George	Sidney Easton
Mary Norton	Gertrude Michael

One Man Law

(Columbia)

Western

Buck Jones, sombreroed western hero for Columbia Pictures, handles himself well, and his horse with his usual exceptional skill, in a role which again makes him the sheriff. His hard and fast riding, shooting and the like, against a background of the always impressive western mountain scenery, should give the younger element, it was thought, good cause for enjoyment, not to mention certain of the adults in any audience.

Jones loses both his horse and his personal acoutrements when he comes in just short of winner in a horse race. Robert Ellis, in the role of the villain of the piece, returns his lost possessions and offers Jones the post of sheriff. His ulterior motive is the necessity of having a helpful sheriff by his side when he completes his plan of selling out the settlers of a neighboring valley by disposing of the deeds he promised them, to outsiders.

He is nearly successful until Jones gets a clear picture of the situation. His intention is to resign, but a judge friend persuades him to stay to gather sufficient evidence to smash Ellis. Shirley Grey, who has become fond of Jones, changes her mind when he insists that the owners of the deeds have a legal right to oust the settlers. Ellis is brought to book, however, when he attempts to steal the racing horse of a man he had previously hired. When the mob is about to hang him, Ellis pays back the purchasers of the deeds, and, of course, all's well that ends well.

Produced and distributed by Columbia Pictures. Directed by Lambert Hillyer. Story, adaptation and dialogue by Lambert Hillyer. Cameraman, Max Stengler. Sound, Russel Malmgren. Release date, December 4, 1931. Running time, 63 minutes.

CAST

Brand	Buck Jones
Grace	Shirley Grey
Streeter	Robert Ellis
Grimm	Murdock McQuarrie
Hank	Harry Todd
Dye	Henry Sedley
Stubb	Ernie Adams
Sorenson	Richard Alexander

Murders in the Rue Morgue

(Universal)

The Poe Story

Edgar Allen Poe's rather immortal horror mystery is here adapted for the screen by Tom Reed and Dale Van Every in the interests of Universal. It becomes, under the direction of Robert Florey, a fairly effective film, it was thought. A large audience at the New York

FOX

PLAY DATES ARE PAY DATES

THESE MAKE
BUSINESS
A PLEASURE

CHECK the DATES—

Released
FEB. 28



THE GAY CABALLERO

with George O'Brien, Victor McLaglen, Conchita Montenegro, Linda Watkins, C. Henry Gordon, Weldon Heyburn.

Directed by Alfred Werker

Released
MAR. 13



AFTER TOMORROW

Frank Borzage production :: :: *With* Charles Farrell, Marian Nixon, Minna Gombell, William Collier, Sr., William Pawley, Nora Lane, Ferdinand Munier

Released
MAR. 20



DISORDERLY CONDUCT

with Sally Eilers, Spencer Tracy, El Brendel, Dickie Moore, Ralph Bellamy, Allan Dinehart.

Directed by John W. Considine, Jr.

FOX PLAY DATES ARE PAY DATES

DATE THEM IN!

Released
MAR. 27



WHILE PARIS SLEEPS

with Victor McLaglen, Helen Mack, William Bakewell, Rita La Roy.

Screen play by Basil Woon
Directed by Allan Dwan

Released
APRIL 3



THE DEVIL'S LOTTERY

with Elissa Landi, Victor McLaglen, Alexander Kirkland, Paul Cavanagh, Barbara Weeks, Beryl Mercer.

A Sam Taylor production. Novel by Nalbro Bartley. Screen play by Guy Bolton

Released
APRIL 24



Janet GAYNOR
Charles FARRELL

"The Team That Has Never Failed You"

Rebecca of Sunnybrook Farm

FOX PLAY DATES ARE PAY DATES

Mayfair seemed duly impressed by the picture.

Set in the Paris of 1845, the backgrounds had, comment indicated, a slight appearance of artificiality, in that the neighboring houses seemed rather to have been painted upon a backdrop than built for the purpose. The work of the cast was called satisfactory, the best performance undoubtedly having been rendered by Bela Lugosi as Dr. Mirakle, the fanatical owner of the ferocious ape, Erik, and whose scientific fervor leads him to several attempts to blend the blood of the ape with that of a white woman, in each case the woman dying of shock and poisoning.

Of atmosphere there is sufficient, effective scenes picturing Lugosi enticing a girl into his carriage for experimental purposes in the laboratory from which a trap-door leads into the Seine below.

Featured in the cast are Sidney Fox, young, attractive, as the sweetheart of Leon Waycoff, medical student; Bert Roach as the jovial roommate of Waycoff; D'Arcy Corrigan, effective, unquestionably, as the keeper of the morgue.

The story is a familiar one. Waycoff, with Miss Fox, sees the ape at a carnival, and the beast shows unusual animation at her appearance. Later, unable to gain her permission to visit him for purposes indicated to the audience, Lugosi sends the ape after the girl. Meanwhile, however, experiments which Waycoff has been performing suddenly result in the discovery of the gorilla virus in the veins of the dead woman. The girl's mother is killed as the ape escapes with Miss Fox to Lugosi's laboratory in an abandoned house. Lugosi is killed by the suddenly aroused ape, and then follows the exciting chase across the rooftops of the Paris neighborhood, with Waycoff in pursuit of the beast, carrying the girl. A pistol shot sends the gorilla into the Seine, the girl barely escaping with her life.

Produced and distributed by Universal Pictures. From the story by Edgar Allen Poe. Directed by Robert Florey. Associate producer, E. M. Asher. Screen play by Tom Reed and Dale Van Every. Added dialogue by John Huston. Photography, Karl Freund. Release date, February 2, 1932. Running time, 61 minutes.

CAST

Dr. Mirakle ..... Bela Lugosi
Camille L'Espanaye ..... Sidney Fox
Pierre Dupin ..... Leon Waycoff
Paul ..... Bert Roach
Prefect of Police.....Brandon Hurst
Janos, the Black One.....Noble Johnson
The Morgue Keeper.....D'Arcy Corrigan
The Mother..... Betty Ross Clarke

Cain

(Talking Picture Epics)

Drama

"Filmed on the island of Nossi-Be, off Madagascar," says the exploitation matter of this picture, and a considerable part of the 78 minutes of running time was concerned with the jungle scenery, with the actions of one man, and all with little sound.

A stoker on a ship (Thomy Bourdelle) rebels against his sweltering existence, steals a satchel containing jewels and a pistol, and escapes in a native boat. Days of torture, with only bananas for food and a water supply that soon runs out, end when a breeze finally springs up and carries the craft to the shore of an uninhabited island.

There Cain fashions primitive implements for a primitive life. A group of natives from another island arrive and Cain steals one of their women. With his pistol he routs the savages. Despite his rudely fashioned home and two children he is haunted by remorse for his theft. When a passing ship sees his signal flare and rescues him, he confesses to the captain and is assigned to the stokehole to work out his crime. Zouzour (Rama Tahe), his native woman, has paddled out toward the vessel. The ship's radio brings an announcer's news incidents of misery and misfortune in various parts of the civilized world. Cain leaps overboard and rejoins Zouzour.

Leon Poirier, the director, has presented a picture which emphasizes the beauty of the island, with deliberate action and very little dialogue. Practically the entire audience at the Cameo theatre at Times Square was comprised of men, yet the natural reaction to the press sheet terms—"palpitating with passion," "daring," "primitive kingdom of savage love"—were not borne out by the picture itself, with the one exception of the capture of the half-clothed native girl.

Distributed by Talking Picture Epics. Directed by Leon Poirier. Released January 15. Running time, 78 minutes.

CAST

Cain .....Thomy Bourdelle
Zouzour .....A native girl, Rama Tahe

SHORTS

Torchy Turns the Trick

(Eduational)

Excellent

Ray Cooke, a happy selection, by the way, for the C. C. Burr comedies from the stories of Sewell Ford, makes a likeable comedy of the story of the office boy who uses a bit of ingenuity in winning the big steel contract for his boss. There are the loaded cigar, the overturning coat-rack that drops a stenographer's hat becomingly upon the brow of the office manager, there is the customary 'oh, yeahing," but extra color is added to the action in the uniformed soldiery from the foreign principality. Torchy manages to gain admittance to the prince's suite, togs himself in a lampshade and a drape as the "Count of Algebra," and brings the prince to his lady love for a price—the signed contract. Dorothy Dix, Franklyn Pangborn and Edmund Breese assist in the fun. Running time, 22 minutes.

Sport Slants

(Vitaphone)

Sports Interest

Ted Husing, in the fourth of his series concerning sports in the descriptive manner, takes up hockey in this number. The game is pictured in various stages, up to the climatic action of the fast and furious game on the arena rink. Interesting, especially to the sport lover. Running time, 9 minutes.

Old Songs for New

(Paramount)

Entertaining

A modern band plays the songs our fathers knew, marches and the sentimental numbers of an earlier day in an entertaining short subject. Done in Technicolor, with beautiful precision, the effect is excellent and pleased an audience at the Broadway Criterion. One of the McCarthy sisters sings, in the style of Anna Held, and a background of the day of "The Bicycle Built for Two" does much to enhance the diversion value of the number. Very pleasing.—Running time, 10 minutes.

Keep Laughing

(Educational)

Some Laughs

The frank slapstick that permeates this Mermaid comedy reaches a high point in a burlesque night club dance which would make any two-reeler well worth while, no matter what the qualifications of the remainder of the picture. The bored strong man at times tugs frantically at his dainty partner to swing her around his waist and over and under him, then at the crucial moment forgets all about her, and there is a resounding thump as she plops to the floor. The hired help provides an unexpected after-dinner show, but their final free-for-all extinguishes the last hope of selling the restaurant. The cast includes Addie McPhail, Monty Collins, Bryant Washburn, Phyllis Crane, Jack Shaw, Dorothy Granger, Richard Malaby, George Davis. Running time, 20 minutes.

Unshod Maiden

(Universal)

Great

(Seen in Hollywood)

Universal's "Unshod Maiden" created a furore when shown to a private audience of local critics and newspapermen recently, which indicates that Universal may have a gold mine in this contemplated series of short subjects burlesquing old-time films.

This offering was taken from Mary McLaren's famous picture "Shoes" with scenes of that picture used all the way through, while a wit describes the action as it would be presented on the screen today had some one gone to the trouble of making the same scenes over with the same characters. As it is, one can see Mary McLaren, Fritzi Ridgeway and other actors who supported her in this picture when it was made more than 14 years ago.

A series of 52 such subjects are planned for this year with Al De Mond as producer and editor.

Door of Asia

(RKO Pathe)

Enlightening

Enlightening, deeply interesting, especially in view of the fact that the eyes of the world are turned upon China, is this number of the Vagabond Adventure series. The people perhaps more than the place are emphasized, with the wandering camera recording typical aspects of the native life, which, though quite primitive, is nevertheless a reasonably happy one, it is indicated. The short gains in impressiveness when it is considered that the peaceful country is embroiled in a war of which the quiet, industrious people understand nothing. The accompanying dialogue is clear, interesting, entertaining. Running time, 10 minutes.

Paramount Pictorial

(Paramount)

Fine

Interesting and scenically beautiful is this, number five of the Pictorial series, in which is pictured first, the source of New York City's plentiful and excellent water supply. The camera delves through the Catskill Mountains, spotting the small brooks, narrow streams and the great lake where is harbored the water which New York drinks. Scenes on a wide western ranch, where ponies are trained for the exacting work of polo, forms the latter half of the number. Technicolor is here used with remarkably vivid effect. An interesting, diverting short with wide appeal.—Running time, 7 minutes.

College Grapplers

(RKO Pathe)

Action, Interest

One of the Grantland Rice Sportlight series, with plenty of pep and action, depicting the embryonic wrestling champions of a typical college. The boys are shown in training on the mats, and the short is climaxed by a series of bouts, in the college gymnasium, between boys of various weights, against a background of an enthusiastic, cheering mob of classmates. Sport fans will like it; any one will enjoy the enthusiasm of the young wrestlers and the spectators. Running time, 10 minutes.

Paramount Buys Story

Paramount has bought "The Diamond and the Lilies," an original story by Edwin Justus Mayer, former newspaper man and playwright.

THEATRE RECEIPTS

The total of theatre receipts from the country's key cities showed a marked increase for the calendar week ended February 13, when 181 theatres in 30 cities drew at the box office a total of $2,384,334, an increase of $150,663 over the previous calendar week, ended February 6, when a total of $2,233,671 was recorded from 182 theatres in 30 cities. One new high individual figure was established during the later seven-day period, at Keith's in Cincinnati, with "Ben Hur," while nine new low individual totals resulted. This compares with one new "high" and 11 new "lows" during the previous week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Tonight or Never" (U. A.) (6 days)	4,820	"Emma" (MGM) (6 days)	13,280	High 1-24 "Reducing"	$18,500
							Low 2-13-32 "Tonight or Never"	4,820
Leland	1,350	20c-25c	"Ridin' for Justice" (Col.) (3 days)	1,380	"The Guardsman" (MGM) (25c-35c—4 days)	2,650	High 5-2 "Strangers May Kiss"	8,100
			"Possessed" (MGM) (3 days)	2,100	"Mata Hari" (MGM) (25c-35c—3 days)	2,000	Low 12-26 "Ex-Flame"	2,900
Ritz	1,146	20c-25c	"Law and Order" (U.) (6 days)	3,980	"X Marks the Spot" (Tiff.) (20c-35c—6 days)	4,320	High 10-31 "East of Borneo"	4,950
							Low 12-26 "Compromised"	2,350
RKO Palace....	4,000	25c-60c	"The Final Edition" (Col.) (3 days)	8,100	"No One Man" (Para.) (3 days)	8,200	.....	
			"Panama Flo" (Pathe) (3 days)	9,000	"Prestige" (Pathe) (35c-60c—3 days)	9,300		
Strand	1,900	35c-50c	"Two Kinds of Women" (Para.) (6 days)	6,200	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days)	8,800	High 10-24 "Susan Lenox"	10,350
							Low 12-26 "Rich Man's Folly"	5,175
Baltimore								
Europa	267	25c-50c	"The Road to Life" (Amkino) (8 days)	1,500	"The Flute Concert of Sans Souci" (Ufa) (6½ days)	700	High 10-12 "Two Hearts in Waltz Time"	2,200
							Low 11-30 "Immortal Vagabond"	450
Hippodrome	2,250	25c-50c	"Consoation Marriage" (Radio) (6 days and Sun. midnite show)	8,000	"Heaven on Earth" (U.) (6 days on Sun. midnite show)	14,500	.....	
Keith's	2,500	25c-50c	"Nice Women" (U.) (6 days)	12,000	"Manhattan Parade" (W. B.) (8 days)	4,000	High 4-9 "Bachelor Apartment"	16,080
							Low 2-6-32 "Manahatatn Parade"	4,000
Loew's Century	3,076	25c-60c	"The Passionate Plumber" (MGM) (6 days)	20,500	"Lovers Courageous" (MGM) (6 days)	23,500	High 4-11 "Tailor Made Man"	30,000
							Low 12-26 "Safe in Hell"	16,900
Loew's Parkway	987	15c-35c	"Heli Divers" (MGM) (6 days)	5,200	"Ladies of the Big House" (Para.) (6 days)	3,800	High 1-30-32 "Emma"	5,600
							Low 1-10 "Lottery Bride"	3,100
Loew's Stanley.	3,532	25c-60c	"Tomorrow and Tomorrow" (Para.) (6 days)	18,100	"Union Depot" (F. N.) (6 days)	17,200	High 4-11 "Strangers May Kiss"	33,500
							Low 12-12 "The Big Parade"	10,400
Loew's Valencia	1,487	25c-35c	"Hell Divers" (MGM) (6 days)	3,950	"Ladies of the Big House" (Para.) (6 days)	2,800	High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
New	1,600	25c-50c	"Girl of the Rio" (Radio) (6 days)	6,000	"The Silent Witness" (Fox) (6 days)	7,500	High 1-10 "Man Who Came Back"	18,000
							Low 2-13-32 "Girl of the Rio"	6,000
Rivoli	1,982	20c-40c	"Anybody's Blonde" (Action) (6 days)	3,800	"The Speckled Band" (First Div.) (6 days)	4,500	High 1-10 "Criminal Code"	10,000
							Low 11-14 "Bad Company"	3,000
Boston								
Keith's	2,800	25c-65c	"Murders in the Rue Morgue" (U.)	21,500	"Prestige" (Pathe)	20,000	High 12-5 "Frankenstein"	27,000
							Low 11-7 "Platinum Blonde"	17,000
Keith-Boston ..	2,500	25c-50c	"The Final Edition" (Col.)	20,000	"The Menace" (Col.)	19,000	High 1-10 "Danger Lights"	22,000
							Low 12-26 "The Deceiver"	16,500
Loew's Orpheum	3,100	25c-50c	"Emma" (MGM)	22,000	"Hell Divers" (MGM)	22,000	High 1-24 "Hell's Angels"	31,500
							Low 7-11 "Indiscreet"	18,000
Loew's State ..	3,700	25c-60c	"Beast of the City" (MGM)	22,500	"Lovers Courageous" (MGM)	22,000	High 4-11 "City Lights"	25,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan ...	4,350	35c-75c	"Union Depot" (F. N.)	36,500	"No One Man" (Para.)	36,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Olympia	2,500	25c-60c	"Broken Lullaby" (Para.)	13,000	"Taxi" (W. B.)	12,000	High 1-3 "Blue Angel"	18,000
							Low 12-26 "X Marks the Spot"	10,000
Scollay Square .	1,800	25c-50c	"Taxi" (W. B.)	12,000	"High Pressure" (W. B.)	13,000	High 1-17 "Right to Love"	25,000
							Low 12-26 "His Woman"	9,500
Uptown	2,000	25c-60c	"Broken Lullaby" (Para.)	12,500	"Taxi" (W. B.)	12,500	High 9-26 "Monkey Business"	15,000
							Low 12-26 "X Marks the Spot"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Lovers Courageous" (MGM)	19,800	"Dance Team" (Fox)	21,300	High 3-28 "My Past"	39,500
							Low 7-4 "I Take This Woman"	19,000
Century	3,000	25c-35c	"Two Kinds of Women" (Para.)	8,200	"Charlie Chan's Chance" (Fox)	8,000	High 2-14 "Cimarron"	25,600
							Low 4-4 "Mother's Cry"	5,900
Court Street....	1,800	25c	"The Big Parade" (MGM) (3 days)	2,800	"Consolation Marriage" (Radio) (4 days)	2,000	.....	
Great Lakes ...	3,000	25c-50c	"Hell Divers" (MGM)	27,800	"Dr. Jekyll and Mr. Hyde" (Para.)	17,500	High 8-8 "Politics"	35,100
							Low 12-26 "Flying High"	9,100
Hippodrome	2,100	25c-50c	"Her Majesty, Love" (F. N.)	13,500	"This Reckless Age" (Para.)	14,000	High 2-14 "Free Love"	26,300
							Low 12-26 "Good Sport"	11,800
Hollywood	300	25c-50c	"Zwei Menschen" (Ufa)	1,400	.....		.....	
Lafayette	3,300	25c	"Forbidden" (Col.)	12,300	"The Tip-Off" (Pathe)	10,500	High 4-11 "Ten Cents a Dance"	24,100
							Low 12-19 "Leftover Ladies"	6,400
Charlotte								
Broadway	1,167	25c-50c	"Men in Her Life" (Col.) (3 days)	4,000	"High Pressure" (W. B. (25c-35c—3 days)	5,000	.....	
			"The Hatchet Man" (F. N.) (3 days)	4,500	"Union Depot" (F. N.) (25c-35c—3 days)	4,000		
Carolina	1,441	25c-50c	"Tomorrow and Tomorrow" (Para.) (3 days)	6,000	"This Reckless Age" (Para.) (3 days)	4,000	.....	
			"Peach O'Reno" (Radio) (3 days)	3,000	"Two Kinds of Women" (Para.) (3 days)	5,000		

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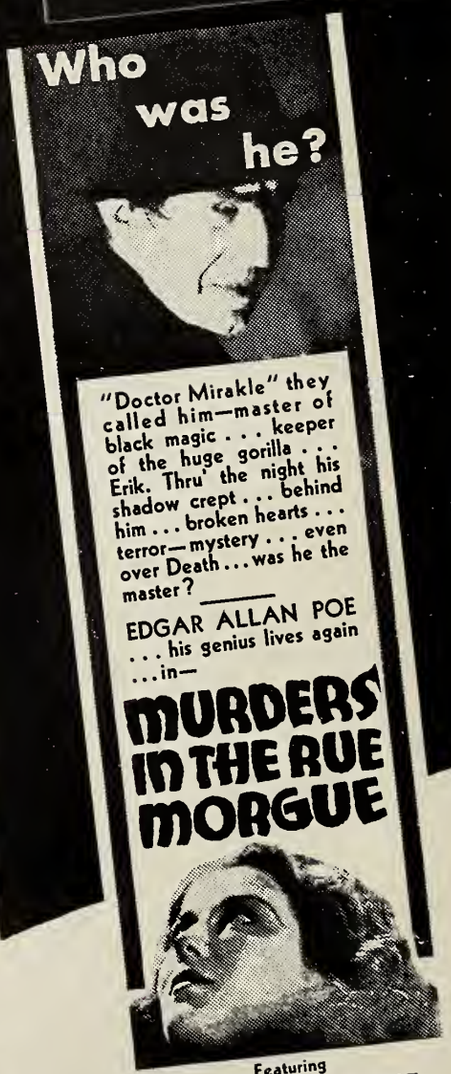
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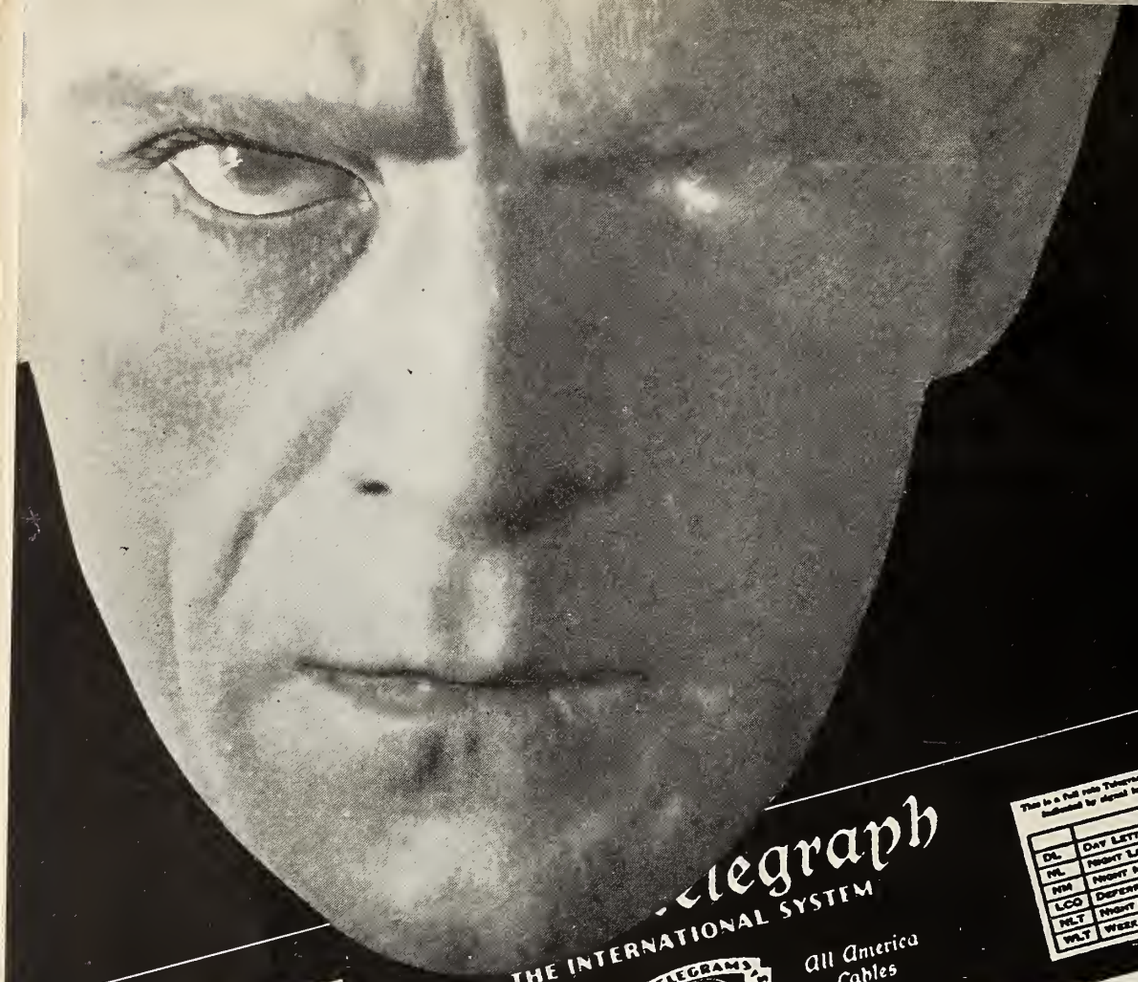
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Tomorrow and Tomorrow" (Para.)	40,000	"No One Man" (Para.)	43,000	High 1-23-32 "Two Kinds of Women"..	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Hell Divers" (MGM)	31,000	"Emma" (MGM) (3rd week)	14,000	High 2-7 "Doorway to Hell"	38,170
							Low 12-26 "Guilty Generation"	21,000
Oriental	3,940	35c-85c	"This Reckless Age" (Para.)	29,000	"Taxi" (W. B.)	26,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"Charlie Chan's Chance" (Fox)	24,000	"Local Boy Makes Good" (F. N.)	27,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"The Hatchet Man" (F. N.)	14,000	"Union Depot" (F. N.) (2nd week)	12,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Murders in the Rue Morgue" (U.)	21,000	"Panama Flo" (Pathe)	13,500	High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"Mata Hari" (MGM) (4th week)	14,000	"Mata Hari" (MGM) (3rd week)	16,000	High 3-21 "City Lights"	46,562
							Low 1-16-32 "Cock o' the Air"	13,000
Cincinnati								
Keith's	1,600	25c-40c	"Ben Hur" (MGM)	5,500	"The Deceiver" (Col.)	4,250	High 2-13-32 "Ben Hur"	5,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Ladies of the Jury" (Radio)	24,500	"This Reckless Age" (Para.)	22,000	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"Lovers Courageous" (MGM)	13,000	"No One Man" (Para.)	11,000	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"The Range Feud" (Col.) (4 days)	2,405	"Law of the Sea" (Monogram) (4 days)	2,275	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"Sally of the Subway" (Action) (3 days)	1,295	"Neck and Neck" (Tiff.) (3 days)	1,225	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Prestige" (Pathe) (7 days and Sat. midnite show)	8,500	"Emma" (MGM) (7 days and Sat. midnite show) (2nd week)	16,000	High 2-14 "Reducing"	21,300
							Low 2-13-32 "Prestige"	8,500
RKO Palace	2,700	30c-50c	"Tomorrow and Tomorrow" (Para.) (7 days and Sat. midnite show)	11,500	"High Pressure" (W. B.) (7 days and Sat. midnite show)	13,000	High 8-15 "Politics"	29,500
							Low 2-13-32 "Tomorrow and Tomorrow"	11,500
RKO Strand	1,350	25c-40c	"Girl of the Rio" (Radio) (4 days)	1,950	"Hell Divers" (MGM) (4 days-2nd week)	2,633	High 6-6 "Connecticut Yankee"	5,970
							Low 8-22 "Honeymoon Lane"	2,500
			"Emma" (MGM) (3 days)	1,050	"Ladies of the Big House" (Para.) (3 days)	1,417		
Ufa	400	30c-50c	"Killing to Live" (Amkino) and... "Der Wahre Jakob" (Transfilm)	1,800	"Der Kleine Seitensprung" (Ufa)	800		
Cleveland								
Allen	3,300	25c-50c	"Tomorrow and Tomorrow" (Para.)	20,000	"Tonight or Never" (U. A.)	19,000	High 1-30-32 "Hell Divers"	26,000
							Low 4-9 "Ladies' Man"	12,000
Art Cinema	1,200	35c-50c	"Merry Wives of Vienna" (German) (One show each night—two on Sunday)	3,000				
RKO Hippodrome	3,800	25c-50c	"Murders in the Rue Morgue" (U.)	15,000	"Prestige" (Pathe)	12,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"A Woman Commands" (Radio)	23,000	"The Big Shot" (Pathe)	25,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"Charlie Chan's Chance" (Fox)	18,000	"Dance Team" (Fox)	23,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"The Rainbow Trail" (Fox)	6,500	"Good Sport" (Fox)	5,000		
Warners' Lake	800	25c-50c	"High Pressure" (W. B.)	5,300	"Taxi" (W. B.)	8,100	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Emma" (MGM)	22,000	"Dr. Jekyll and Mr. Hyde" (Para.)	14,000	High 8-8 "Politics"	25,000
							Low 12-26 "Husband's Holiday"	12,500
Huff'n's Aladdin	1,500	35c-75c	"The Menace" (Col.)	5,000	"Nice Women" (U.)	5,000	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huff'n's Rialto	850	20c-50c	"Strictly Dishonorable" (U.)	3,000	"Delicious" (Fox)	3,000		
Huffman's Tabor	1,900	25c-50c	"High Pressure" (W. B.)	9,000	"Guilty Generation" (Col.)	6,500		
Paramount	2,000	25c-50c	"Hell Divers" (MGM) (6 days—2nd week)	10,000	"Hell Divers" (MGM) (1st week)	18,000	High 3-21 "City Lights"	14,000
							Low 11-28 "Men in Her Life"	5,500
							High 1-10 "Hell's Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Des Moines								
Des Moines	1,600	25c-60c	"Hell Divers" (MGM)	12,000	"Mata Hari" (MGM)	10,000	High 1-30-32 "Emma"	13,000
							Low 9-12 "American Tragedy"	6,000
Orpheum	2,000	25c-40c	"Murders in the Rue Morgue" (U.)	5,500	"Panama Flo" (Pathe) (4 days)	3,800	High 2-14 "Cimerron"	18,000
					"The Big Gamble" (Pathe) (3 days)	3,500	Low 2-13-32 "Murders in the Rue Morgue,"	5,500
Paramount	1,700	25c-60c	"The Hatchet Man" (F. N.) (4 days)	6,000	"Lovers Courageous" (MGM) (4 days)	6,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"No One Man" (Para.) (3 days)	3,000	"High Pressure" (W. B.) (3 days)	5,000	Low 2-13-32 "Hatchet Man" and "No One Man"	9,000
Strand	1,100	20c-35c	"Stepping Sisters" (Fox) (4 days)	2,200	"The Tip-Off" (Pathe) (4 days)	2,200	High 3-21 "Trader Horn"	7,000
			"The Silent Witness" (Fox) (3 days)	1,000	"Woman from Monte Carlo" (F.N.) (3 days)	1,100	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-75c	"Heaven on Earth" (U.)	27,000	"Prestige" (Pathe)	25,000		
Fisher	2,300	25c-60c	"The Passionate Plumber" (MGM)	18,000	"Taxi" (W. B.)	19,000		
Fox	5,000	25c-50c	"The Silent Witness" (Fox)	20,000	"Stepping Sisters" (Fox)	33,000		
Michigan	3,000	25c-75c	"Union Depot" (F. N.)	38,000	"High Pressure" (W. B.)	36,000		
Paramount	3,450	25c-60c	"Hell Divers" (MGM) (9 days-2nd week)	26,000	"Hell Divers" (MGM) (5 days-1st week)	16,000		
United Artists	2,000	25c-75c	"Arrowsmith" (U. A.) (2nd week)	18,000	"Arrowsmith" (U. A.) (1st week)	20,000		
Hollywood								
Chinese	2,500	50c-$1.50	"Mata Hari" (MGM) (2nd week)	24,217	"Mata Hari" (MGM) ($5 premiere—1st week)	29,000	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Egyptian	1,771	25c-50c	"Peach O'Reno" (Radio)	2,500	"Corsair" (U. A.)	3,000		
Pan. Hollywood	3,000	35c-65c	"This Reckless Age" (Para.)	8,000	"Ladies of the Big House" (Para.)	7,000	High 1-10 "Sin Takes a Holiday"	19,000
							Low 2-6-32 "Ladies of the Big House"	7,000
W.B. Hollywood	3,000	35c-50c	"The Expert" (W. B.)	13,000	"The Hatchet Man" (F. N.)	23,000	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Two Kinds of Women" (Para.)..	4,000	"The Big Parade" (MGM)	3,000	High 3-7 "Abraham Lincoln".....	9,500
							Low 2-6-32 "The Big Parade"	3,000
Loew's State...	2,700	25c-50c	"Beast of the City" (MGM)	7,000	"Lovers Courageous" (MGM) ...	9,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten".....	5,000
Metropolitan ...	2,512	25c-50c	"Tomorrow and Tomorrow" (Para.)	9,000	"High Pressure" (W. B.).....	7,700	High 10-24 "Palmy Days".....	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic..	2,250	25c-50c	"Panama Flo" (Pathe)	6,000	"A Woman Commands" (Radio)	5,000	High 2-14 "Cimarron"	18,000
							Low 1-16-32 "Girl of the Rio".....	2,000
Indianapolis								
Apollo	1,100	25c-50c	"Strictly Dishonorable" (U.)	4,500	"High Pressure" (W. B.).....	4.000	High 6-13 "Daddy Long Legs".....	10,000
							Low 12-26 "Surrender"	3,300
Circle	2,600	25c-50c	"Two Kinds of Women" (Para.)	6,000	"Men of Chance" (Radio).....	7,000	High 2-14 "Cimarron".....	13,000
							Low 8-22 "Traveling Husbands"	4,000
Indiana	3,300	25c-50c	"The Hatchet Man" (F. N.)	12,250	"Tomorrow and Tomorrow" (Para.)	10,000	High 1-17 "Her Man"	25,000
							Low 2-6-32 "Tomorrow and Tomorrow"	10,000
Lyric	2,000	25c-50c	"Taxi" (W. B.)	7,700	"Suicide Fleet" (Pathe).....	8,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Lovers Courageous" (MGM).....	9,500	"Hell Divers" (MGM).....	11,500	High 5-2 "Trader Horn"	22,000
							Low 12-19 "Flying High"	7,000
Kansas City								
Apollo	1,400	35c	"Le Million" (Tobis)..... (5 days)	1,000	"Two Hearts in Waltz Time".... (German)	1,700	.....	
Liberty	1,200	25c-50c	"High Pressure" (W. B.) ..... (7 days and Sat. midnite show)	5,000	"Taxi" (W. B.) and "South of.... Sante Fe" (Sono-Art) (7 days and Sat. midnite show)	5,000	.....	
Mainstreet	3,049	35c-60c	"Men of Chance" (Radio) ..... (7 days and Sat. late show)	15,000	"Prestige" (Pathe) ..... (7 days and Sat. late show)	14,250	High 1-9-32 "Peach O' Reno"	25,500
							Low 2-6-32 "Prestige"	14,250
Midland	4,000	25c-50c	"The Beast of the City" (MGM).. (7 days and Sat. midnite show)	14,750	"Lovers Courageous" (MGM) ... (7 days and Sat. midnite show)	15,000	High 1-23-32 "Hell Divers".....	.30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Tomorrow and Tomorrow" (Para.) (7 days and Sat. midnite show)	12,500	"Union Depot" (F. N.) ..... (7 days and Sat. midnite show)	13,750	High 9-26 "Monkey Business"	19,000
							Low 5-16 "Ladies Man"	8,000
Pantages	2,200	20c-40c	"Forbidden" (Col.)	8,700	"Men in Her Life" (Col.) and.... "Around the World in 80 Minutes" (U. A.)	5,900	.....	
Uptown	2,200	25c-50c	"The Big Shot" (Pathe)	6,000	"Secret Service" (Radio)	5,400	High 1-10 "Girl of Golden West"	8,000
							Low 1-16-32 "Working Girls"	4,500
Los Angeles								
Fox Criterion...	1,652	35c-65c	"Emma" (MGM) ..... (4th week)	7,970	"Emma" (MGM) ..... (3rd week)	9,000	High 5-9 "Secret Six	27,100
							Low 1-31 "Royal Family Bway"	7,000
Loew's State...	2,418	35c-65c	"Dance Team" (Fox).....	19,000	"Lovers Courageous" (MGM).....	8,000	High 10-25 "Susan Lenox"	39,000
							Low 2-6-32 "Lovers Courageous".....	8,000
Orpheum	2,750	35c-65c	"Strictly Dishonorable" (U.).....	10,000	"Frankenstein" (U.) ..... (5th week)	8,000	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"Shanghai Express" (Para.).....	34,000	"Tomorrow and Tomorrow" (Para.)	7,500	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	35c-65c	"Law and Order" (U.).....	11,000	"The Secret Witness" (Col.).....	7,000	High 1-9-32 "Men of Chance".....	22,100
							Low 2-6-32 "The Secret Witness".....	7,000
United Artists ..	2,100	35c-65c	"Arrowsmith" (U. A.).....	21,000	"Sky Devils" (U. A.).....	3,000	High 9-26 "Monkey Business'	32,000
							Low 2-6-32 "Sky Devils".....	3,000
W. B. Downtown	2,400	35c-50c	"The Hatchet Man" (W. B.).....	11,000	"Union Depot" (F. N.).....	13,000	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve".....	7,000
W. B. Western.	2,400	50c-75c	"The Hatchet Man" (W. B.).....	7,000	"Union Depot" (F. N.).....	10,000	.....	
Milwaukee								
Alhambra	2,660	25c-50c	"Law and Order" (U.) ..... (9 days)	8,200	"Michael and Mary" (U.)..... (5 days)	4,800	.....	
Palace	2,587	25c-60c	"Tomorrow and Tomorrow" (Para.)	8,000	"Hell Divers" (MGM)..... (2nd week)	9,500	.....	
Riverside	2,180	25c-60c	"Panama Flo" (Pathe)	13,000	"Ladies of the Jury" (Radio).....	14,300	.....	
Strand	1,406	25c-50c	"Mata Hari" (MGM)	7,000	"Possessed" (MGM)	6,000	.....	
Warner	2,500	25c-60c	"Safe in Hell" (F. N.)	9,000	"High Pressure" (W. B.).....	9,800	.....	
Wisconsin	3,275	25c-60c	"Two Kinds of Women" (Para.)..	13,800	"Mata Hari" (MGM).....	15,000	.....	
Minneapolis								
Aster	812	20c-25c	"The Big Shot" (Pathe).....	1,200	"Under Eighteen" (W. B.).....	1,400	High 3-21 "Father's Son"	2,000
							Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"Passionate Plumber" (MGM)....	2,000	"Blonde Crazy" (W. B.).....	2,700	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Tomorrow and Tomorrow" (Para.)	22,000	"Emma" (MGM)	23,000	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
RKO Orpheum..	2,900	25c-50c	"Panama Flo" (Pathe).....	15,000	"A Woman Commands" (Radio)..	14,500	High 12-14 "Cimarron"	30,000
							Low 12-26 "Secret Service"	12,000
State	2,300	25c-50c	"Charlie Chan's Chance" (Fox)....	8,000	"Lovers Courageous" (MGM).....	9,000	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul".....	6,000
Montreal								
Capitol	2,547	25c-60c	"Two Kinds of Women" (Para.).. and "Man of Mayfair" (British)	12,000	"Ladies of the Big House" (Para.) and "Smart Woman" (Radio)	12,500	High 1-10 "Just Imagine"	18,000
							Low 12-25 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Rainbow Trail" (Fox) and..... "Heaven on Earth" (U.)	4,000	"Safe in Hell" (F. N.) and..... "Unexpected Father" (U.)	4,900	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	25c-75c	"Union Depot" (F. N.)	14,000	"Taxi" (W. B.)	13,000	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000



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NL	Night Letter
NM	Night Message
LCO	Deferred Cable
NLT	Night Cable Letter
WLT	Week End Cable Letter

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A BREATHTAKING "SHOCKER"
From the story "In The Secret Service"

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"Mata Hari" (MGM) (2nd week)	12,000	"Mata Hari" (MGM) (1st week)	17,500	High 2-21 "Man Who Came Back"	19,000
Princess	2,272	25c-65c	"Cock of the Air" (U. A.) and "Maker of Men" (Col.)	13,000	"Arrowsmith" (U. A.) (2nd week)	9,000	Low 12-26 "The Yellow Ticket"	10,500
Strand	750	15c-50c	"The Champ" (MGM)	3,700	"Sob Sister" (Fox) and "Ambassador Bill" (Fox)	4,000	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
							High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide?"	3,000
New York								
Astor	1,120	50c-$2.00	"Hell Divers" (MGM) (8th week)	13,958	"Hell Divers" (MGM) (7th week)	14,128	High 1-2-32 "Hell Divers"	24,216
Capitol	4,700	35c-$1.50	"Emma" (MGM)	75,550	"The Champ" (MGM) (2nd week)	57,800	Low 11-14 "The Champ"	18,759
Criterion	850	50c-$2.00	"Broken Lullaby" (Para.) (4th week)	6,001	"Broken Lullaby" (Para.) (Formerly "The Man I Killed") (3rd week)	8,300	High 1-9-32 "Mata Hari"	110,466
							Low 12-19 "Flying High"	48,728
							High 1-3 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	9,037	All Newsreel	8,682	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Mayfair	2,300	35c-85c	"Prestige" (Pathe)	16,500	"A Woman Commands" (Radio)	14,818	High 12-12 "Frankenstein"	53,800
							Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"Tomorrow and Tomorrow" (Para.) (2nd week)	51,300	"Tomorrow and Tomorrow" (Para.) (1st week)	78,800	High 2-7 "Firm and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.00	"Greeks Had A Word for Them" (U. A.) (8 days)	26,100	"Cock of the Air" (U. A.) (4 days-2nd week)	8,700	High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Arrowsmith" (U. A.)	40,900	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days—5th week)	16,100	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 12-19 "The Struggle"	14,100
Roxy	6,200	35c-$1.50	"The Silent Witness" (Fox)	51,800	"The Rainbow Trail" (Fox)	50,100	High 1-2-32 "Delicious"	133,000
							Low 12-26 "Maker of Men"	49,100
Strand	3,000	35c-85c	"High Pressure" (W. B.)	24,000	"High Pressure" (W. B.) (1st week)	32,471	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Winter Garden	1,493	35c-$1.00	"The Hatchet Man" (F. N.) (2nd week)	47,521	"Union Depot" (F. N.) (6 days-3rd week)	14,000	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Around the World in 80 Minutes" (U. A.)	3,500	"High Pressure" (W. B.)	4,500	High 2-7 "Illicit"	11,000
							Low 2-13-32 "Around the World in 80 Minutes"	3,500
Criterion	1,700	10c-50c	"Lovers Courageous" (MGM)	8,000	"Tomorrow and Tomorrow" (Para.)	6,200	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Men in Her Life" (Col.) (3 days)	700	"Surrender" (Fox) (4 days)	800	High 1-24 "Under Suspicion"	7,200
			"Murder at Midnight" (Tiff.) (4 days)	850	"Leftover Ladies" (Tiff.) (3 days)	650	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"The Hatchet Man" (F. N.)	7,500	"Forbidden" (Col.) (6 days)	4,600	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Panama Flo" (Pathe)	12,000	"A Woman Commands" (Radio)	13,000	High 2-14 "Cimarron"	25,550
							Low 12-19 "Homicide Squad"	11,500
Paramount	2,900	25c-60c	"Emma" (MGM)	13,000	"Mata Hari" (MGM)	7,500	High 1-30-32 "Hell Divers"	13,500
							Low 11-28 "His Woman"	6,000
World	2,500	25c-40c	"Corsair" (U. A.) and "This Reckless Age" (Para.)	5,500	"Local Boy Makes Good" (F. N.) and "Surrender" (Fox)	5,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"Delicious" (Fox) and "Susan Lenox" (MGM) (3 days)	2,000	"Cuban Love Song" (MGM) and "Disraeli" (W. B.) (3 days)	1,800	High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"	3,700
			"Over the Hill" (Fox) (3 days)	1,500	"Local Boy Makes Good" (F. N.) (3 days)	1,500	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Emma" (MGM) (6 days)	9,800	"Private Lives" (MGM) (6 days)	9,200	.....	
Centre	1,142	15c-60c	"Union Depot" (F. N.) (6 days)	5,600	"Ladies of the Jury" (Radio) (6 days)	4,800	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Stepping Sisters" (Fox) (3 days)	1,750	"Rainbow Trail" (Fox) (6 days)	3,800	High 5-9 "Trader Horn"	7,000
			"Heaven on Earth" (U.) (3 days)	1,500			Low 8-1 "Speckled Band"	2,300
Regent	1,225	15c-60c	"Manhattan Parade" (W. B.) (3 days)	2,900	"Charlie Chan's Chance" (Fox) (3 days)	2,700	High 1-23-32 "Suicide Fleet" and "Dance Team"	6,200
			"Two Kinds of Women" (Para.) (3 days)	2,300	"Taxi" (W. B.) (3 days)	2,500	Low 12-26 "Cuban Love Song" and "His Woman"	3,900
Rideau	1,000	10c-35c	"Local Boy Makes Good" (F. N.) and "New Moon" (MGM) (3 days)	1,950	"A Dangerous Affair" (Col.) and "Hunting Tigers in Africa" (6 days)	3,400	.....	
			"Delicious" (Fox) and "Last of Mrs. Cheyney" (MGM) (3 days)	1,600				
Philadelphia								
Arcadia	600	50c	"Private Lives" (MGM) (6 days—2nd week) (40c-50c)	2,800	"Private Lives" (MGM) (6 days—1st week)	4,000	High 1-3 "Laughter"	5,000
							Low 1-9-32 "West of Broadway"	2,000
Boyd	2,400	35c-75c	"Emma" (MGM) (6 days)	21,000	"Forbidden" (Col.) (3 days-2nd week)	6,500	.....	
Earle	2,000	25c-65c	"Lovers Courageous" (MGM) (6 days)	21,000	"Husband's Holiday" (Para.) (6 days)	20,000	High 1-2-32 "Makers of Men"	27,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"The Silent Witness" (Fox) (6 days)	23,500	"Charlie Chan's Chance" (Fox) (6 days)	23,000	High 2-7 "Man Who Came Back"	40,000
							Low 10-24 "Skyline"	20,000

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1.

TO FILL YOUR PROGRAM (*any shorts will do this*)



2.

TO FILL YOUR SEATS

(*only Paramount shorts will do this*)

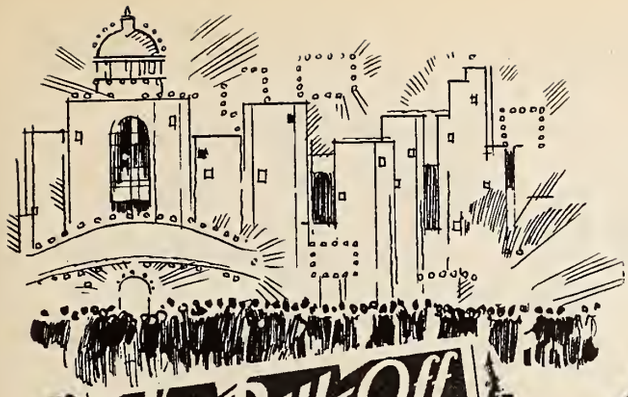
Make no mistake, today's smart fans search for good shorts too! To do good business consistently you've got to give them good entertainment in every foot of film. Don't worry! Play these favorites and you'll win! PARAMOUNT NEWS. PARAMOUNT TWO-REEL COMEDIES. PARAMOUNT ONE-REEL PRODUCTIONS. (Including the ever-popular Screen Souvenirs). PARAMOUNT SCREEN SONGS and TALKARTOONS. And PARAMOUNT PICTORIALS.

PARAMOUNT *shorts*

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Nice Women" (U.) (6 days)	4,000	"Working Girls" (Para.) (6 days)	4,000	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Arrowsmith" (U. A.) (6 days—3rd week)	13,000	"Arrowsmith" (U. A.) (6 days-2nd week)	18,000	High 1-30-32 "Arrowsmith"	27,000
							Low 8-8 "Woman Between"	7,500
Mastbaum	4,800	35c-75c	"Prestige" (Pathe) (6 days)	39,000	"Tonight or Never" (U. A.) (6 days)	40,000	High 1-2-32 "Her Majesty Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Taxi" (W. B.) (6 days)	16,000	"Union Depot" (F. N.) (2 days-2nd week)	5,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Safe in Hell" (F. N.) (6 days)	12,500	"Are These Our Children?" (Radio)	7,200	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Hell Divers" (MGM)	6,400	"Tomorrow and Tomorrow" (Para.)	5,000	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Tonight or Never" (U. A.)	12,500	"No One Man" (Para.)	12,300	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"High Pressure" (W. B.)	4,000	"Three Wise Girls" (Col.)	4,600		
RKO Orpheum	1,700	25c-50c	"Ladies of the Jury" (Radio)	15,500	"A Woman Commands" (Radio)	10,200	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-60c	"Emma" (MGM) (5th week)	3,000	"Emma" (MGM) (4th week)	6,000	High 1-10 "Hell's Angels"	12,500
							Low 12-5 "Corsair"	3,000
Providence								
Fays	1,600	15c-50c	"The Silent Witness" (Fox)	9,000	"Night Beat" (Action)	6,700		
Loew's State	3,800	15c-50c	"Beast of the City" (MGM) (15c-35c)	15,000	"Lovers Courageous" (MGM)	16,200	High 2-7 "Inspiration"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"The Hatchet Man" (F. N.)	9,800	"Woman from Monte Carlo" (F. N.) and "Manhattan Parade" (W. B.)	10,000	High 1-30-32 "Union Depot"	11,200
							Low 12-26 "Her Majesty Love" and "Under Eighteen"	5,100
Paramount	2,300	15c-50c	"Tomorrow and Tomorrow" (Para.)	11,000	"No One Man" (Para.)	6,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	10c-50c	"Murders in the Rue Morgue" (U.) (15c-75c)	13,000	"Prestige" (Pathe) (15c-60c)	14,000	High 2-6-32 "Prestige"	14,000
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Forgotten Women" (Monogram) and "Secret Witness" (Col.)	4,000	"Maker of Men" (Col.) and "Unexpected Father" (U.)	4,000	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Emma" (MGM)	8,500	"Hell Divers" (MGM)	8,500	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Charlie Chan's Chance" (Fox)	5,000	"Lovers Courageous" (MGM)	6,000	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"Panama Flo" (Pathe)	12,000	"A Woman Commands" (Radio)	12,500	High 2-14 "Cimarron"	28,000
							Low 1-30-32 "Forbidden"	10,000
Tower	1,000	15c-25c	"Blonde Crazy" (W. B.)	2,000	"West of Broadway" (MGM)	1,500	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Over the Hill" (Fox)	13,500	"Private Lives" (MGM)	13,000	High 8-15 "Daddy Long Leggs"	16,750
							Low 12-19 "Susan Lenox"	12,000
Filmart Foreign Talkies	1,400	35c-50c	"Two Souls" (German) (2nd week)	3,300	"Two Souls" (German) (1st week)	3,600		
Fox	4,600	35c-65c	"Hell Divers" (MGM)	46,000	"Ladies of the Big House" (Para.)	30,000	High 1-3 "Lightning"	70,000
							Low 12-26 "Husband's Holiday"	29,000
Golden Gate	2,800	35c-65c	"A House Divided" (U.)	12,000	"Guilty Generation" (Col.) (35c-60c)	14,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Panama Flo" (Pathe)	5,000	"A Woman Commands" (Radio)	7,000	High 12-12 "Frankenstein"	23,000
							Low 2-13-32 "Panama Flo"	5,000
Paramount	2,670	25c-60c	"Dr. Jekyll and Mr. Hyde" (Para.) (4 days-2nd week)	8,000	"Dr. Jekyll and Mr. Hyde" (Para.) (1st week)	12,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Arrowsmith" (U. A.)	16,200	"Three Wise Girls" (Col.)	6,000		
Warfield	2,700	25c-60c	"Charlie Chan's Chance" (Fox)	18,000	"Tomorrow and Tomorrow" (Para.)	20,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warners	1,385	35c-50c	"Taxi" (W. B.)	14,000	"Union Depot" (F. N.) (2nd week)	8,600	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c	"Taxi" (W. B.)	5,000	"Nice Women" (U.)	4,000		
Fifth Avenue	2,750	35c-75c	"Tomorrow and Tomorrow" (Para.)	12,500	"Hell Divers" (MGM)	16,000	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Liberty	2,000	10c-25c	"Leftover Ladies" (Tiff.)	6,000	"The Right of Way" (F. N.)	5,500	High 1-10 "The Lash"	11,500
							Low 2-6-32 "Right of Way"	5,500
Music Box	950	25c-75c	"Union Depot" (F. N.)	7,500	"High Pressure" (W. B.)	5,500	High 2-28 "City Lights"	14,000
							Low 2-6-32 "High Pressure"	5,500
Paramount	3,150	25c-50c	"The Guardsman" (MGM) and "This Reckless Age" (Para.)	8,000	"Lovers Courageous" (MGM) and "Husband's Holiday" (Para.)	9,000	High 1-10 "Paid"	18,000
							Low 2-13-32 "The Guardsman" and "This Reckless Age"	8,000
RKO Orpheum	2,650	25c-75c	"Panama Flo" (Pathe)	13,000	"A Woman Commands" (Radio)	12,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Dance Team" (Fox) (6 days)	17,800	"Charlie Chan's Chance (Fox) (6 days)	17,000	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Mata Hari" (MGM) (6 days-2nd week)	12,500	"Mata Hari" (MGM) (6 days-1st week)	16,500	High 4-18 "City Lights"	22,000
							Low 12-19 "Ben Hur"	9,500
Shea's	2,600	30c-75c	"Working Girls" (Para.) (6 days)	13,500	"Men in Her Life" (Col.) (6 days)	13,000	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days-2nd week)	9,000	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days-1st week)	16,000	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"Strictly Dishonorable" (U.) (6 days)	13,000	"Husband's Holiday" (Para.) (6 days)	11,500	High 4-25 "Don't Bet On Women"	14,000
							Low 10-17 "Ten Nights in a Barroom"	8,300

On Broadway
and on Main Street..



Trailers *sell seats!*

The Pay-Off

"SAY, that looks great. I'm coming here next week to see that picture."

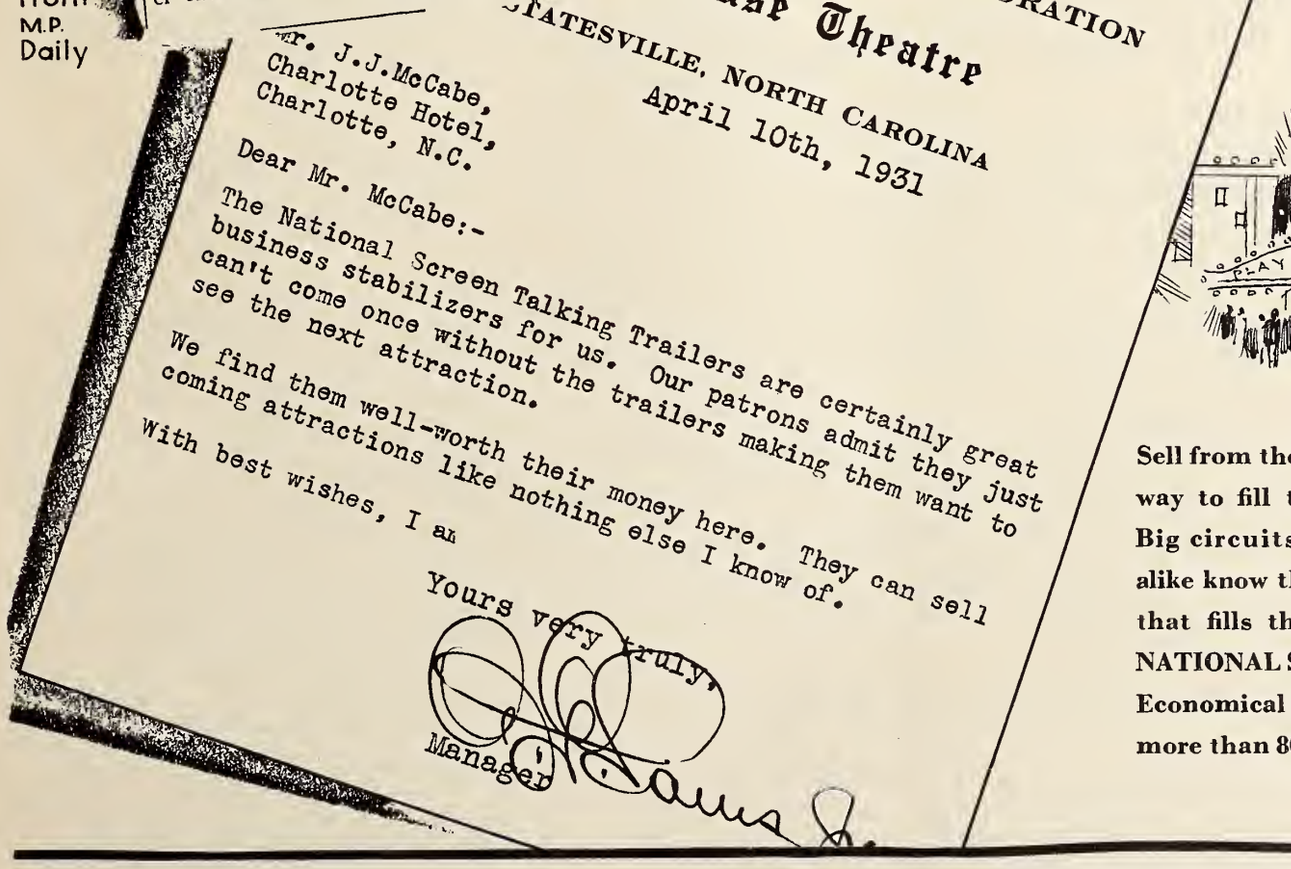
The place was the Capitol, the comment-provoker, a trailer; the subject matter, "The Squaw Man" and the spokesman, your average picture-goer. It spoke a lot for the seat-selling value of the properly prepared trailer and emphasized to us again the definite place in any theatre's program that the trailer should enjoy.

Evidence of the interest-arousing value of trailers is available on all sides. The de luxe houses on Broadway slip one in at the break of every show and, as they should, have been doing this for months. Screen time at these big houses means dollars. Exact analysis, therefore, makes it obvious that the trailer has its function to fulfill and does it; else, it would have been ash-canned long since.

If the big houses do it, the smaller ones might well follow suit.

K A N. N

From M.P. Daily



STATESVILLE THEATRE CORPORATION
OPERATING
Playhouse Theatre
STATESVILLE, NORTH CAROLINA
April 10th, 1931

Mr. J.J.McCabe,
Charlotte Hotel,
Charlotte, N.C.

Dear Mr. McCabe:-

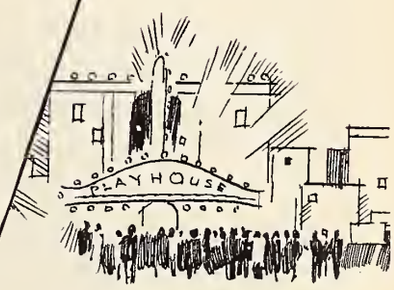
The National Screen Talking Trailers are certainly great business stabilizers for us. Our patrons admit they just can't come once without the trailers making them want to see the next attraction.

We find them well-worth their money here. They can sell coming attractions like nothing else I know of.

With best wishes, I am

Yours very truly,

Manager



Sell from the screen! That's the way to fill those empty seats! Big circuits and small houses alike know that the final punch that fills the empty seats are NATIONAL SCREEN TRAILERS Economical and Productive — more than 8000 Theatres served.

NATIONAL SCREEN SERVICE
AD-VANCE TRAILERS

NEW YORK DALLAS CHICAGO LOS ANGELES

MUST UNITE FORCES, OHIO MPTO IS TOLD

Exhibitors Protest Present Protection System, Opposes Standard Exhibition Contract, Automatic Newsreel Renewals

That the motion picture industry should unite forces to present a strong battle line to oppose inimical factors was urged by M. A. Lightman, president of the MPTOA, in addressing the eleventh annual convention of the Motion Picture Theatre Owners of Ohio, held last week at the Deshler-Wallick Hotel, Columbus, Ohio.

Protest Protection System

Protest against the present system of protection and zoning was registered by a two to one vote of the exhibitors, after the convention had decided to permit proxy voting by theatres. The theatre men also voted opposition to adoption of any standard exhibition contract, denounced the tying up of shorts with features in group buying, and protested against automatic renewal clauses in newsreel contracts.

Resolutions of sympathy were voted to the members of the families of the late J. J. Harwood and John August Ackerman, both of whom had been very active in exhibitor affairs.

President W. M. James, serving his fifth term as head of the Ohio organization, called the convention to order and Henry C. Worley, mayor of Columbus, welcomed the delegates, Martin C. Smith, of Toledo, replying for the exhibitors.

New State Tax Law Explained

Anthony J. Kraus, member of the Ohio Tax Commission, and Carlton S. Dargusch, attorney for the Commission, explained at length the methods of listing personal property and the payment of taxes under the new Ohio state law. Discussion centered around the method of listing sound equipment held under lease. It was declared that such equipment must be listed by the owner, which in this case is the manufacturer or selling agency, even if the contract of lease provides for the lessee to pay taxes. Deduction of 25 per cent for annual rate of depreciation is insufficient, exhibitors declared. Pipe organs not in use should not be taxed, they felt, and it was pointed out that under the new law only such personalty as is actually in use is taxable.

Lightman declared 10 per cent cancellation should be allowed in booking contracts.

Double features were almost unanimously opposed by the exhibitors. It was declared that such a policy leads to unduly heavy expense. The practise of giving premiums likewise was unanimously discouraged. Protection and zoning and percentage contracts were discussed, without decision. Speakers accused manufacturers of sound equipment of demanding unreasonable service charges.

P. J. Wood, business manager, said the association is entitled to much of the credit for the enactment of the Sunday option law in Ohio, which has helped the industry in many locations where Sunday exhibitions previously were prohibited.

At the banquet President James acted as toastmaster, Speakers were Governor White if Ohio, Mayor Henry C. Worley, M. A. Lightman, C. C. Pettijohn, counsel for the Film Board of Trade, B. O. Skinner, director of education of Ohio and head of the Ohio Censor Board; Senator Joseph N. Ackerman, Rabbi Jacob Tarshish and others. Censorship was discussed by Pettijohn, Skinner and Lightman.

For the sixth consecutive time Mr. James was named president. E. C. Flanigon, Cleveland, was elected vice president at large; A. J. Holt, Cincinnati, first vice president; Henry Bieberson, Jr., Delaware, second vice president; Ed Hiehle, Newark, third vice president; Martic C. Smith, Toledo, secretary; Caldwell H. Brown, Zanesville, treasurer, and P. J. Wood, business manager.

The new executive committee is composed of John A. Schwalm, Hamilton, chairman; Henry Greenberger, Cleveland; I. Lipson, Cincinnati; C. F. Pfister, Troy; Fred Desberg, Cleveland, and J. E. Fernkoess, Cleveland.

B.I.P. America Opens Branch In New Orleans; Total Now 11

B.I.P. America, American distribution unit of British International Pictures, has opened an exchange in New Orleans, bringing the total of its branches to 11, in its program of national expansion, according to Sidney Garrett, general manager.

A tentative schedule of 24 features is planned for release during this season. No definite number of exchanges is set, said Garrett, but sufficient will be opened to cover the country, the full list expected to be in operation within a short time.

Legal Division at Radio Plant

A resident legal department has been established at Radio's Coast plant, consisting of Gordon E. Youngman, general counsel for RKO Radio in New York, and Daniel T. O'Shea. Youngman may return to New York after the Coast department is organized.

Makes Commercial Series

Lem F. Kennedy, former director for Fox, Pathe and Universal, has completed a series of commercial talking films for Wilding Productions, Inc., in Detroit, and plans an educational series in the south shortly.

Roxy To Speak on Radio City

S. L. (Roxy) Rothafel is scheduled to address the New York Building Congress on Friday, February 19 at the Hotel Commodore on the main architectural and amusement features of Radio City.

Double Features Make for Quality, Says John Freuler

The case of "protesting too much" against double features has taken a new form—that of pointing to hazards which are nonexistent, says John R. Freuler, president of Big 4, who points to "daily exhibitor capitulation to this policy, despite the frenzied fears of those who have least to gain and most to lose."

"No fair-minded person who scans the talent in writing, direction and casting, which has come to the fore lately, within the independent ranks, can give credence to the latest expression that double features will encourage inferior product. To the contrary, a picture which is necessarily judged along with major companies' product, must be well up to standard to 'get by,' for the public, appraised of conditions within the industry, through newspapers and fan magazines, is keen in picking flaws and is justified in demanding consistently good entertainment. The old 'quickie' methods—and one need not quibble with terms—are over. They served their purpose at the inception of sound, but now the die has been cast and it will be the purpose of each succeeding picture to improve upon the last.

"Contrary to the belief expressed by one executive, I feel that if the public wants two features exhibitors should not 'fight them'—as is suggested—but that the old, old adage which helped so greatly in building business in this country be here applied, I mean 'the customer is always right.'"

Important Figures To Grace Club Ball

Numerous prominent persons have accepted invitations to attend the Motion Picture Club ball at the Waldorf-Astoria Hotel on Saturday. The affair is called the first major social event held in the city by the industry in two years.

Among the more important figures expected to be present are: Mayor James J. Walker, honorary club president; Royal S. Copeland and Robert F. Wagner, New York's senators; Lieutenant Thomas B. Mulroy, chief engineer of all three of Rear Admiral Byrd's expeditions; the Count and Countess Von Luckner; Lieutenant Earl Rossman, U. S. N.; Bernt Balchen, aviator; Commander Charles E. Rosendahl of the U. S. S. Akron, and others, who will occupy the dias at "The Banquet of the Stars," which will be held at midnight.

Invitations have also gone forward to General Smedley D. Butler, Rear Admiral Byrd, the German ambassador, Governor Roosevelt, former governor Alfred E. Smith, Rear Admiral William A. Moffett, Brigadier General Fuller and former ambassador James W. Gerard.

Sam E. Morris Returns

Sam E. Morris, vice-president and general manager of Warners, left Europe last week, arriving in New York this Thursday.

TO THE WIVES of INDEPENDENT THEATRE OWNERS

This message is addressed to you!

DOES your husband come home after the show at night and crab because he doesn't like the assortment of food you have in the ice box?

DOES he hate to get up in the morning to go to the theatre? Has he lost the enthusiasm that made him a successful showman?

THERE IS A REASON

Bad business, Poor pictures, Protection that is gradually creeping closer and closer to him, unfair Competition, impossible sales policies, threats of a 10% Federal Tax, an uncertain future of the business that you and he have your all tied up in.

IT'S A WONDER HE DOESN'T GO NUTS
NOW'S THE TIME FOR YOU TO TAKE A HAND!

Show HIM this NOTICE that the independent exhibitors of the United States, under the auspices of the ALLIED STATES ASSOCIATION of Motion Picture Exhibitors are holding a MASS MEETING in Detroit, March 9th and 10th—tell him he should be there. Tell him that if he is not willing to help himself—NO ONE ELSE WILL.

At DETROIT plans will be made to solve these problems.

It's time to get back to the good old days when producers produced good pictures, independent exhibitors showed them, the public liked them, and we all made money.

BUT—YOU CAN'T DO IT STAYING AT HOME

INDEPENDENT EXHIBITORS and wives will have to do it if it is to be done. Your job is to show him it is important for him to come to DETROIT, that if he wants you to, you will come with him or will remain at home if necessary and run the theatre, and third, that it will do him good to get away from bad business for a couple of days and mingle with theatre owners from all parts of the U. S. He will go home with renewed enthusiasm to put into play the new ideas he will get while in DETROIT.

IT WILL BE ALL BUSINESS FOR HIM. But for you, if you come, the ladies of Detroit have planned a full two days of Luncheons, Trips, Bridge (if you like it), a tour to Henry Ford's Early American Village, Banquets and Entertainment that will do you a lot of good too.

Hotel RATES in Detroit are at their LOWEST, with special reduced railroad fares from any City.

YOU'RE HIS BUSINESS PARTNER
PUT THE PROPOSITION UP TO HIM

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

Answer to Question No. 112

BLUEBOOK SCHOOL QUESTION NO. 116.—(A) To what is the light producing power of the crater floor of an ordinary carbon arc due? (B) What is the light source of the high intensity arc and why is it more brilliant than the ordinary arc? (C) Just what various items in the ordinary arc offer resistance to current flow, and in what proportion does each offer resistance? (Note: You may all have a try at this one, but I shall have the National Carbon Company make answer. The Bluebook figures on this [Page 393, Vol. 1] may still be accurate, though possibly more accurate measurements are now available.) (D) What is the temperature of the high intensity arc gas from which illumination is had? (Note: I shall have this answered by an expert in high intensity.)

Bluebook School Question No. 112 *was: "(A) Will every projection arc operate best at one voltage? (B) Your 60-volt arc is pulling 70 amperes. What is its resistance in ohms? How did you arrive at the result? (C) Set forth the formula for calculating projection arc voltage. (D) Set forth the rule-o'-thumb formula for calculating projection arc voltage. Is is accurate?*

The list of those sending in answers has grown somewhat since the new "course" has begun. I am especially gratified to see so very many of the old "students" still sending in answers regularly. Relatively few have dropped out—not nearly as many as entered at the beginning of the new course. This week I shall print the answers of different ones to various sections of the question, since no one man made best reply to all sections. Those making good, as a whole, are (asterisks indicating the better answers):

Lester Borst*, C. Rau and S. Evans*, Roy J. Arntson, Lewis A. Goldman*, G. E. Doe*, Mike McGuire*, Henry B. Coates, John Ahrenson*, A. Gibson, H. D. Schofield, Don Warren*, Dave Lode*, James Ledbetter, Wm. Broadbent*, Bill Doe*, H. G. Tonlin, Richard Michaels, K. L. Knight*, T. G. Graves, Frank C. Hagmyer, H. D. Tyler, Pat O'Brien*, R. L. Little, Dan L. Mason, Dave Goldberg*, S. T. Jones, S. Kay, Andrew Wells*, Chas. Tamper, Seymour Carroll, Andy Bailey*, T. Van Vaulkenburg, Charles Ray and Tom Taylor, P. H. Bondom*, Frank Burker, R. Jackson, John G. Farmann, T. L. May*, John Cermak, Frank Davis*, Dave Andrews, Alonzo Zerach*, Dan L. Simmons, Dave Lambert and Tom Davis*, Tom Murphy, F. B. Gamble, Thomas McGruder, John Wentworth*, Henry Sicmann, P. L. Davis, Roy J. Arntson, Tom Rathburn*, Andrew Breaston, F. D. Holler, T. R. Peters, Gorman Helder, Dave Anderson, P. D. Thompson, D. Samuels, Jack Billings*, John Williams, James Traxler, H. B. Billings, Frank Ferguson, Dave Bitdoll, Chick Peters*, Richard Singleton, Nic Granby*, M. D. Dove, Tom Whitnath, D. L. Sinklow, P. L. Toeping and P. T. Garling.

Be sure each time to (a) write the number of the question being answered in good-sized figures at the top of the first sheet, and to sign your name either under it or at the end of the answer. The task of going through such a mass of correspondence as this "school" entails is too great to permit of hunting up numbers, names, etc., if they are missing. In this lot were six answers—two of them excellent ones, too—to which no names were signed, except it may have been on a separate sheet. Be careful. Answers and letters are separated immediately and without examination upon opening.

As to Section A5, I will print the answer of Tom Davis, though there were several other very excellent replies. Davis says:

"Gosh, no! An alternating current projection arc (there still is such a thing) operates at much lower voltage than a d.c. arc of equal voltage. All direct current projection arcs of any given amperage will operate best at approximately the same voltage, though composition of carbons will make some difference. I have no means of knowing just what effect difference in carbon composition may have, but I do not believe it to be very much. Arc voltage will, however, vary with amperage, assuming, of course, that the arc is maintained at its best light producing value. Projection arcs of any given amperage may be operated at rather widely varying voltage, but only at one voltage for best results. If a certain amperage direct current arc operates best at 53 volts, and that voltage be changed to, say, 56 volts, there will be a very appreciable falling off in results."

An excellent answer, if you ask me. And now we will examine the answer of Messrs. Evans and Rau as to Section B. They say:

"The resistance of a 60-volt arc pulling 70 amperes of current (d. c.) would be six-sevenths, or approximately .857 of an ohm. This result is obtained by applying Ohm's Law, which says, 'Voltage divided by number of amperes flowing equals resistance in ohms.' Hence, the problem resolves itself into

$$60 \div 70 = \frac{60}{70} = \frac{6}{7} \text{ ohm."}$$

One man made it out to be 3.56 ohms. I can't imagine where he got the figures.

Lester Borst says regarding Section C: "Projection arc voltage equals the product of arc resistance, in ohms, and arc amperage, or as per Ohm's Law, E = IXR, in which E represents e.m.f., or voltage; I, the number of amperes; and R, ohms resistance."

G. E. Doe answers Section D as follows:

"The rule-o'-thumb is a combination of three Ohm's Law formulae. It is expressed

$$\frac{E}{IR},$$

in which E stands for e.m.f., or voltage; I, for the number of amperes flowing; and R, the number of ohms resistance. If we cover up the symbol standing for the quantity desired, what remains will give the answer. For example: We wish to know the ohms resistance of something we know the applied voltage and current flow of. We cover up R in the rule-o'-thumb, and see that E (voltage) divided by I (current flow in amperes) will give us the resistance in ohms. If it were applied voltage we desired, and if we knew the resistance and amperage, we should cover the E and see that ohms multiplied by amperage will give us what we seek. This formula is accurate, provided two of the quantities are definitely known. However, to employ this formula for a projection arc, the circuit of which contains a resistance element (rheostat), it must be expressed

$$\frac{\text{E minus arc voltage}}{CR}."$$

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

INDIVIDUALITY IN ADVERTISING!

EACH showman responsible for a theatre's advertising will naturally adopt a style or series of styles according to his own idea of good newspaper advertising. That's why we have so many different slants in the make up of movie ads.

If you were to accumulate several hundred theatre ads clipped from newspapers from all over the country on the same picture, you would get the surprise of your life to see how many totally opposite slants are injected to sell the same picture in the different localities.

That's what you can label "individuality" in advertising.

Many things enter into the make-up of these various ads. The amount of space allowed. The ability of the manager to inject original art work with the aid of an ad artist. The use or absence of mats. The individual valuation of white space. But regardless of these individual slants practically every one of those ads possess one outstanding characteristic; the personality of the showman.

Now, there is still another angle to the "personality" style of show-advertising and that is, the personal indorsement type. There is nothing new about it, it's been worked time and again, but it can be handled in so many different ways that it will ever remain new.

It's a style that must not be used too often or like the famous "welcome," you may wear it out entirely. But used discriminately it carries a hugh wallop in most communities. Especially where the manager is a man of high standing in his town and one whose judgment is respected. Lacking these two essentials your personal indorsement won't mean much to the town and better to keep away from that style of advertising.

In personally indorsing a picture your copy must convey more than just your indorsement or approval. You must tell them why; you must reflect in your copy the enthusiasm that the preview of the picture has worked up in you; it must convey the thought that here is a picture so great, so outstanding and so human (or whatever else it may possess) that you want everyone in your town to see it. That's why you are departing from your usual style of advertising to tell them so.

Beware of ridiculous phrases or over-enthusiasm in your text. Never leave yourself open to a comeback from your local editor or newspaper critic. If you are completely sold on the merits of a particular picture and feel that it warrants the "personal indorsement" type of advertising make it so convincing that even the skeptic will buy a ticket just to be sure that you are wrong.

* * *

"FIREMAN SAVE MY CHILD." Just what can YOU do with a title like this?

Well, you'll get your chance to find out and at the same time possibly, we repeat, possibly win some nice cash prizes while finding out.

First National Pictures, in this issue, announce a nation-wide contest in which they offer many cash prizes for the best all-round campaign on this Joe E. Brown picture.

We of the Round Table Club always get a great kick out of these contests because invariably the winners' list carries a great majority of Club members. Not that that's surprising, we do honestly believe that the better kind of showman belongs to the Club.

But to get back to the contest. Read over all the details and rules and then see just where you can spot your dates on this picture. Then get busy. Start framing your campaign now, work out every conceivable type of exploitation and gag; a contest in your local papers; tieups with the local fire department; novel ballyhoos and various methods of promoting plenty of free space with stories and pictures; and last, but not least, the outstanding newspaper advertising campaign of your career.

Here is a glorious opportunity to demonstrate the kind of a showman you are and a peach of a chance to attract nation-wide attention to yourself and the kind of show-merchandiser you are. Take advantage of it within the bounds of your particular situation. Don't spend a penny more than you would for any other picture. But promote, brother, promote. Here is a picture that makes promoting easy. It lends itself to most any kind of a stunt and tie-up.

Keep a scrap book or folder on your campaign, put all the tear sheets from your newspapers into it, have snapshots or photos made of the various phases of your activities with this picture, and when it is all over send it to me at Club headquarters marked clearly as an entry for the contest and the prize money that goes with it.

Here's wishing you plenty of business and one of the prizes. Let's go.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!

We're digging up this one again because we happened across it at the same time a bulletin fell into our hands stressing a circuit's great desire to help make each theatre beautiful and ending up with: "In conclusion we are taking this means of informing you that two new chromium cuspidors have been ordered for your house."

Feeling certain that it would hand the boys a laugh we are giving you Dick's impression of the big boss arriving at the theatre with the glad tidings for the poor harrassed manager. Now suppose YOU tell one. Dick needs ideas for his cartoon series. Don't be a slacker, come clean.



GRANDJEAN STRESSED AID FROM PULPIT AS KEYNOTE OF CAMPAIGN

The keynote of the campaign made on "Way Back Home" by L. H. Grandjean, Texas-Oklahoma division manager for the H-F circuit, was co-operation from the pulpit. In view of the fact that a number of towns registered a remarkable increase over previous receipts, and that few opportunities to contact the church are offered these days, we will briefly relate the highlights of the plan.

Letters were sent to ministers of every church in the division inviting them and certain members of their congregations to a special morning showing of the picture. They were asked to bring along with them, free of charge, any member 60 years of age or over, or any other oldster of their acquaintance outside the influence of the church. These could be classed as either people in straitened circumstances or who had strayed away from the institution. In other words, the ministers were guests of the theatre and the oldsters were guests of the ministers.

Other exploitation efforts consisted of a whispering campaign by members of theatre staffs, by which word o' mouth advertising was circulated via verbal and 'phone messages to friends; the promotion of a double truck with radio dealers, based on Seth Parker's air feature; window displays in all radio stores; a suggestion to tie-in with any church advertising with the line, "Seth Parker Says: 'You Go To Your Church, I'll Go To Mine';" community singing at close of feature, and tie-ups for heralds, etc., with various merchants, such as laundrys, dairy companies, dealers in utilities for the home, based on the title, "Way Back Home."

As mentioned above the big gun of the campaign was fired in behalf of a "smutless, crimeless," picture; one that no church could disapprove of, but on the contrary would back to the limit. Next in importance was the tie-up with radio, over which Parker had gained his popularity. Both strong points and there's plenty of evidence to back up Grandjean's judgment in regard to choice of these two angles as main plugs for the picture. It's almost needless to mention that the newspapers followed through with a generous assortment of stories and readers concerning special showing and picture.

EDDIE RIVERS WAGED GOOD CAMPAIGN WHEN SELLING SPOOK PICTURE

A campaign made on "Frankenstein" proved so successful for Eddie Rivers, vice-president and publicity manager of Tri-State Theatres, Lewiston, Idaho, that he passed it on to Joe Weil, director of exploitation for Universal. So we're passing it along for the benefit of Club members who have yet to play this picture.

First, he had a cameraman make up 2,000 samples consisting of three frames of film showing two sensational shots in the picture—one of the monster on the operating table in the old castle and the other as he crept up behind Frankenstein's fiancee on the wedding day. In between the two frames the center read: "Looks small now, but it's an actual scene from the world's biggest thriller, Frankenstein. Starts—at the Granada."

Next, in line with the fad for exercising one's vocabulary, he arranged a tie-up with a newspaper to see how many dictionary words could be made from the 12 letters in Frankenstein. Nominal awards and guest tickets were offered to participants.

For a sidewalk display in front of theatre the poster artist made a 14-foot monster with electrically lit green eyes. This was a replica of the grotesque, running figure on the face of the press book which, when placed, extended well above the marquee.

Newspaper advertising and other billing included an announcement three weeks in advance and a teaser ad in the paper every day two weeks in advance. A slightly larger ad was run every day up to opening. Extra heavy billing included 24's, 6's, 3's, 1's, window cards and 5,000 heralds distributed house to house. Other stunts were used, such as a borrowed ambulance with sign reading, "Frankenstein Emergency Ambulance—Courtesy of ——"; the engagement of a trained nurse to stand in lobby beside a table of doctor's instruments, etc.; distribution of 1,500 bookmarks by the local public library and two book stores, and the hanging of special exchange hanger above an oil painting made by artist, with green spot on cutout letters. Both special advance trailer and regular trailer were used on screen and all advertising stressed a warning not to see the picture if heart or nerves were weak.

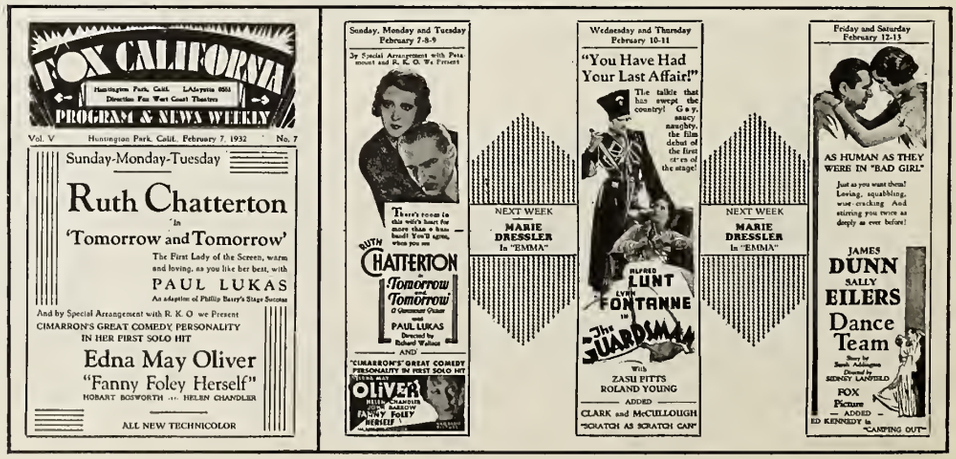
This is the first time we've had a slant on Eddie Rivers' activities since last September and we're mighty glad to have him back with us.

DOES THIS ONE APPEAL?

Rummaging through the latest batch of programs to reach Club headquarters we happened across this one, and just because it attracted our attention we yanked it out, and—here it is.

Maybe we acted too much on the impulse, but it did strike us as being unusually good. Now you look it over and pass judgment yourself. As a steady diet, or possibly just for a change, would you like to have your own program made up this way?

It has many decidedly popular slants. It's not expensive from the point of composition costs, because the three attractions are being advertised via three exchange mats plus a little added text. About the biggest job on the whole spread appears to be the rule.



ED HIEHLE FOUND TOWN ALL SET TO SUPPORT HIS SHOW

Upholding traditional generosity and wholeheartedness of Mid-western people, the town of Newark, Ohio, made a genuine response to a Food Matinee recently staged by Ed Hiehle, manager of the Midland Theatre, for relief of the unemployed.

In spite of a downpour of rain, a house full of youngsters, as you can see by the accompanying photo, "said it" to the tune of over 1,200 cans of food and about 35 bushels of potatoes, beans, onions and turnips, all of which was turned over to the Eagles Free Soup Kitchen. A local transfer company donated trucks to cart the articles from the theatre to the kitchen.

Besides Hiehle, the Paramount Projectionists house employees donated services for the special occasion and all deserve much credit for the way the show went over. "Huckleberry Finn" was the picture that deleted pantries in over a thousand homes.



Whether conditions among the unemployed are worse in the Middle West than elsewhere, from our observations it appears that there have been more indications of this sort of relief work among theatre men in that section than in other parts of the country. It's commendable, worthwhile work and Ed Hiehle will, without doubt, reap a future reward for the part he has played, both in satisfaction in the thought that he rendered aid to the needy and in the building of more good will for his theatre. Lest we forget, the newspaper gave him a large three-column cut of the interior shot that appears on this page.

SIMMON'S CALENDAR ACTING AS PLUG FOR A TWO-FOR-ONE STUNT

When monthly calendars are sent out by Thomas J. Simmons, manager of the Conway Theatre, Conway, Kan., he makes a bid for new patrons by attaching a small card headed, "Out of Town Patrons Notice." Following copy advises the holder that the Conway management wants the person to pay the theatre a visit that he or she may see the excellent programs, etc., and that the card will admit one other person free of charge. Blank space is reserved for signing of patron's name. The program is made up in the usual fashion for mailing.

The above is another example of the two-for-one method of boosting rural trade and we're sure that Simmons' gag will interest any of our members in a similar situation. It's surely an inducement to attend and a chance to gain a new customer.

"The Showman's Calendar"

FEBRUARY

26th	"Buffalo Bill" (William Cody) born—1845
27th	Henry Wadsworth Longfellow's Birthday—1807 First Railroad Charter—1827 Joan Bennett's Birthday
29th	Leap Year

MARCH

1st	Lois Moran's Birthday
2nd	Texas Flag Day Alexander Graham Bell's Birthday
3rd	First Postage Stamps used in U. S.—1847 Maine admitted to Union—1820 Florida admitted to Union—1845 Edmund Lowe's Birthday
4th	Dorothy Mackaill's Birthday
5th	Texas annexed by U. S. Boston Massacre—1770
7th	Luther Burbank's Birthday—1849
8th	Thomas Jefferson's Birthday
9th	Monitor and Merrimac—1862
9th to 14th	National Sign Week
13th	Standard Time established in U. S.—1884
16th	Conrad Nagel's Birthday West Point Military Academy established—1802
17th	St. Patrick's Day British Evacuated Boston—1776
18th	Betty Compson's Birthday
19th	William Jenning's Birthday—1860
20th	Palm Sunday
21st	First Day of Spring
22nd	Emancipation Day (Porto Rico) Maryland Day Purim (Jewish Holiday)
25th	El Brendel's Birthday Maryland Day Good Friday
27th	Easter Sunday

D. & R. Elect Head

D. & R. Theatres recently elected Mrs. Ed Dolan president of the firm at a meeting of the stockholders at Aberdeen, Wash. Guy Hayden was named vice-president; Aubrey Fisher, secretary, and O. T. Taylor, manager. The company operates the Seventh Street Theatre in Hoquiam, and the Weir and D. & R. in Aberdeen. Mrs. Dolan was also elected vice-president of Twin City Theatres, of Centralia and Chehalis. Cecil Gwinn, formerly of Aberdeen, was elected manager.

CHINA ROUND TABLER NOT YET IN BATTLE AREA IS CARRYING ON

At this writing, differences between Japan and China have not penetrated far enough to the North to affect show business in Tientsin, China, but by the time this appears in a regular issue, G. Fryberg, manager of Gaiety Theatre in that city, may be trying out a brand new type of exploitation.

Opening of another new house in Tientsin gives that city a total of six houses at the present time, all of which are equipped with one of the modern systems of sound projection. Six theatres in a town the size of this one, where one can traverse the main street in a half hour, would lead the average person to believe that there's much doing in show-selling activities. This is not the case, however, for after the first show, all Tientsin has become wise to quality of the current production by means of a most efficient "underground."



It is therefore not in keeping with the general situation to make expensive displays, etc., or to engage in any kind of elaborate exploitation campaigns in this Chinese city. But Fryberg does see that artistic posters are turned out for display inside and outside of lobby and also employs the use of banners and grotesque cutout figures. Numbered heralds are also sometimes widely distributed when guest tickets are used to boost patronage.

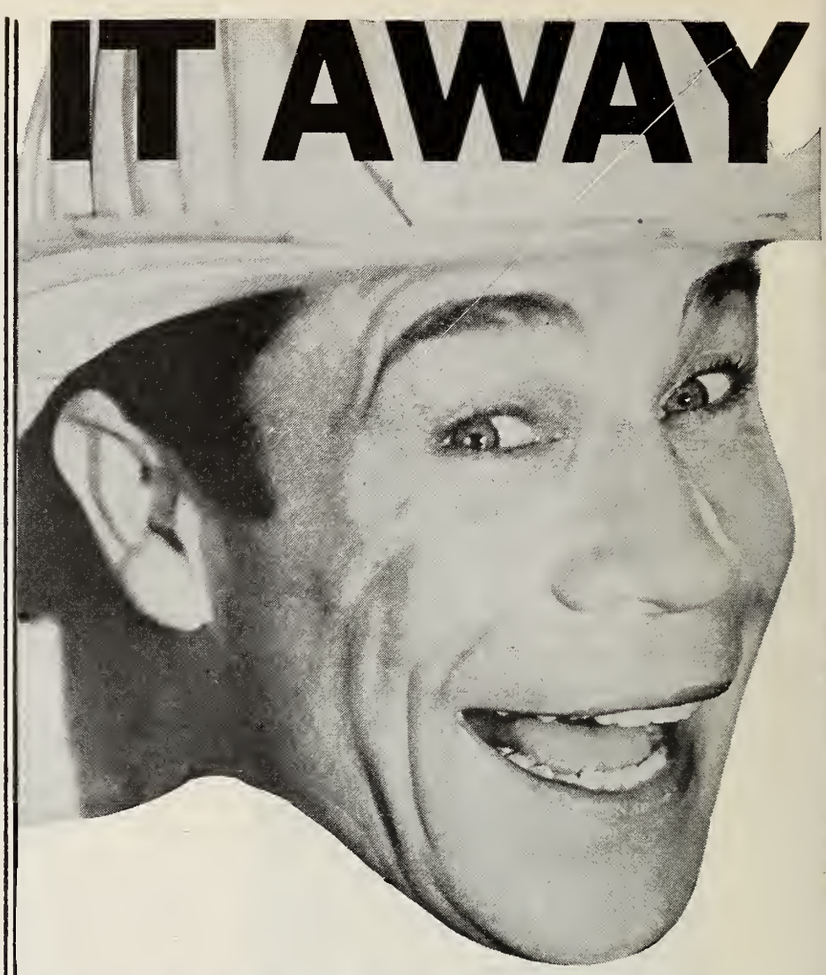
In view of existing conditions in his adopted country, it is to be hoped that Fryberg will continue to enjoy his present apparent health and prosperity, and that he will let us hear from him from time to time. It's several hundred miles from Shanghai to Tientsin but things are happening fast these days over in his land. Certainly, his patrons cannot be considered movie-minded at this time and we can guess that this Round Tabler will have to put his shoulder to the wheel to get them in.

Parker at the Helm

Following Floyd Maxwell's transfer to Spokane, where he has assumed charge of the new million dollar Fox theatre, supervision of all Fox Portland, Ore., theatres has reverted to J. J. Parker, well known theatre operator of the Northwest. Parker controlled these properties at one time, and his new responsibilities include charge of the Rialto and Vancouver theatres.

In his new location, Maxwell will also have supervision of Fox theatres in Yakima and Wenatchee.

TAKE IT AWAY



WARNER BROS. Offer $200 in Cash Advertising and Pub

JOE E.

in "Fireman, Save

Greatest Comedy

Here's a laugh riot that you can turn into a Box-Office riot with a novel ad and publicity campaign. Packed with opportunities for clever exploitation stunts and copy. Give it everything you've got and Warner Bros. will give you the cash! Easy

HERE ARE THE EASY RULES...READ THEM AND REAP!

Prizes will be awarded by Warner Bros. Pictures, Inc., to the Theatre Managers or Owners submitting the best *all around* promotion campaigns on Joe E. Brown in "Fireman, Save My Child." All phases of the campaign, including newspaper advertising, newspaper publicity, lobby display, exploitation stunts, etc., will be considered in determining the awards.

Proofs of advertising, tear sheets of publicity, photographs of the lobby, and photographs or samples of exploitation stunts should be submitted by each contestant.

These should be accompanied by a brief typewritten description of the campaign as a whole.

All entries must be received not later than Midnight, Saturday, April 2nd.

The judges will be S. Charles Einfeld, Director of Advertising and Publicity of Warner Bros. Pictures, Inc.; Frank Wilstach of the Motion Picture Producers & Distributors of America; and Charles E. Lewis, Manager of the Round Table Club of the Motion Picture Herald. Their decision will be final.

This contest is open to everyone except employees of Warner Bros. Pictures, Inc., and members of their families.

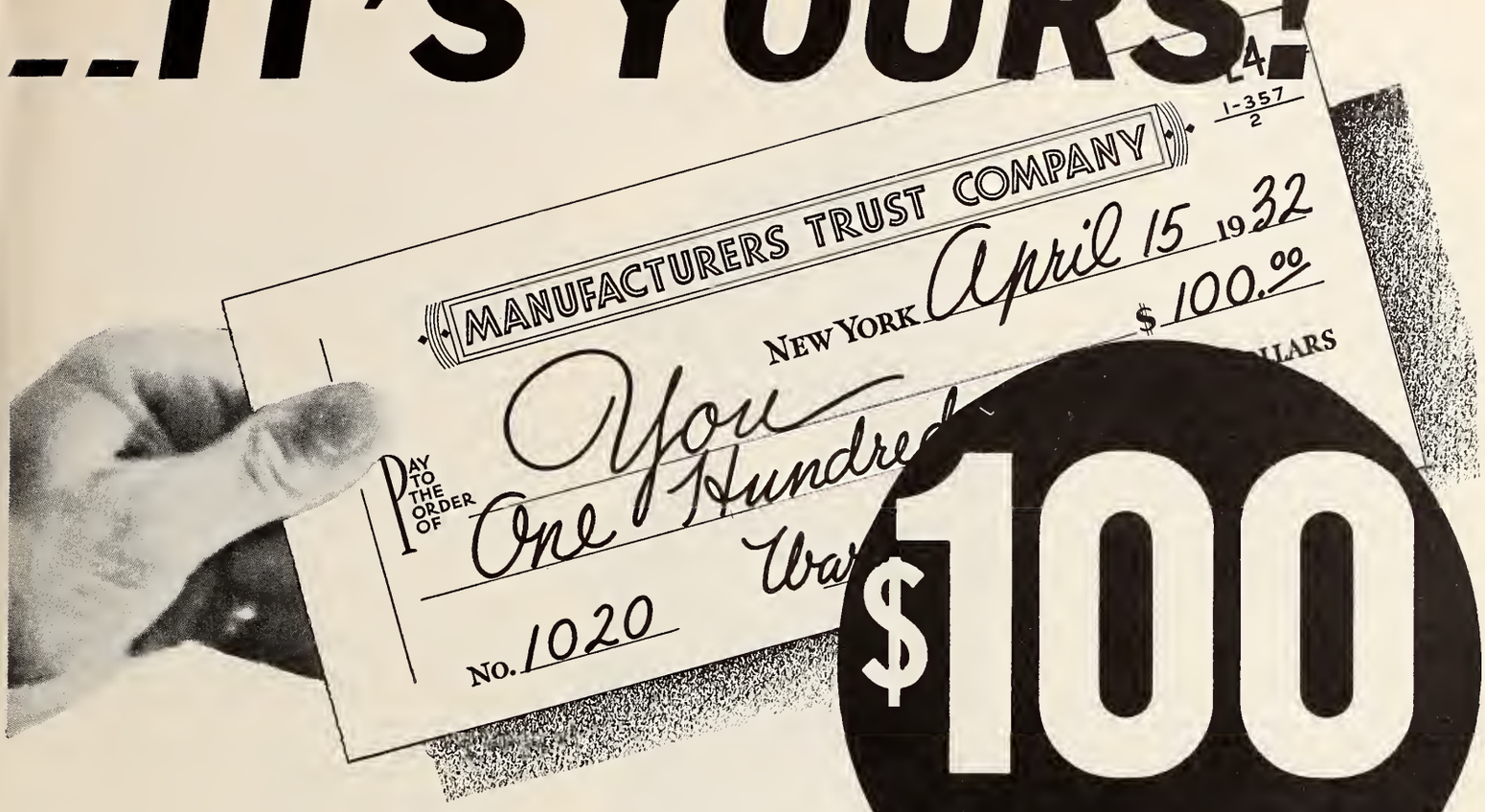
Campaigns based on Warner Bros.' Merchandising Plan for this picture are as eligible for the awards as are original ideas.

Warner Bros. cannot be responsible for the return of any material submitted.

In case of a tie, each contestant will receive the full amount of the prize tied for.

Address all entries to "Fireman, Save My Child" Advertising Contest, Warner Bros. Pictures, Inc., 321 West 44th Street, New York City.

__IT'S YOURS!



$100 1st Prize

$50 2nd Prize

$25 3rd Prize

$5 4th to 8th Prizes

Prizes For Best All-Around licity Campaigns on . . . .

BROWN

My Child"

A First National Picture

Clean-Up in Years!

money, isn't it? Start scouting for that $100 check today. Get the Merchandising Plan and accessories from your First National Exchange right now. Every theatre owner or manager who plays "Fireman, Save My Child" is eligible. Let's go!

"VITAGRAPH, INC., DISTRIBUTORS"

ORLOVE IS ACTIVE AS USUAL ON NORTH SIDE OF MILWAUKEE

The usual amount of energy necessary to sell shows in his neighborhood is being expended from week to week by Louis Orlove, popular manager of the Uptown Theatre, Milwaukee, Wis., with a portion allotted to regular routine, some to his flourishing kiddie club and other hours to institutional activities.

Orlove doesn't believe that it's a very good system to remember the hungry just at Thanksgiving or Xmas time and then forget about them for the balance of the year, and therefore has continued to hold food matinees for benefit of the needy in his neighborhood. The local newspaper cooperates with him by following up direct leads concerning families in distress and a taxi company donates the use of a cab to deliver baskets of food. To put the plan on a systematic basis, employees of the theatre have formed a club to regularly look out for those who are in need of assistance. Indeed, they even go so far as to donate a portion of their weekly salary to help along the good work.

We mentioned some little time ago that Orlove's Mickey Mice were engaged in competition to produce the best looking cartoons of the well known Mickey, and a two column head and photo in his paper discloses that ten children won as many original sketches from the pen of Walt Disney himself. We also note in the bulletin from the official Mouse Hole in Hollywood that Orlove was credited with an idea for keeping up interest in cards or buttons distributed to members of his organization.

One of the stunts calculated to keep and stimulate membership interest was an address made the youngsters by a dentist. The subject was care of the teeth and at the close of the talk the kids were advised that each might obtain a free tube of tooth-paste by presenting his membership button or card to a co-operating drug store. Another gag along the same lines was a tie-up made with a large department store, by which any member of the club could obtain a little present through showing button or card to the store Santa Claus.

Now all the foregoing was instrumental in securing some sort of a story in the paper whereby the names of Orlove and Upton received due mention. Here's still another little gag that was good for a two column head and story, if your patrons run true to form and lose their belongings in your theatre. Through Orlove, a reporter found that there were a lot of quaint and interesting sidelights on a theatre's lost and found department and proceeded to interview the management. The result was a corking little human interest yarn.

All of which is interesting and goes to bear out an earlier contention that this Round Tabler is forever on his toes in his neighborhood, Milwaukee's North Side. He knows that Mickey Mouse clubs will droop and cease to exist unless interest is continually kept alive through the office of some little gag apart from regular meetings. And he knows the value of institutional publicity for himself and theatre and therefore is vitally interested in community welfare work. This is a good year to exercise his theory that there are other times than Xmas to display concern for the poor; and, why not call a reporter some day and tell him your experiences with lost articles.

A DISTINCTIVE NEWSPAPER AD!



Ever since we ran some of Jameyson's newspaper ads we've had any number of requests for more. Well, here is another worked out by Jameyson in conjunction with Nat Holt of Wichita.

Advertising of this sort must command attention and respect regardless of where the town is or the theatre so advertising. It is the type of advertising upon which the theatres of today must depend for retaining interest and getting patrons to the box office and to our way of thinking it is doing just that and more.

H. E. Jameyson and Nat Holt are two students of public psychology especially where theatre advertising is concerned. They are both showmen of long experience and considered successful chiefly because they do understand the public and how to appeal to them. Their individual or combined efforts in turning out business-getting ads will always find a hearty welcome on the Club pages and from the thousands of showmen who follow these pages week in and week out.

New England Transfers

Tom Brown, formerly at the Garde, New London, Conn., is now at the Roger Sherman, New Haven, succeeding Manager Levine. Levine has been placed in charge of the Embassy, New Britain. Manager La Valley, formerly at the Embassy, is filling Brown's job at the Garde.

Arneson On Job

Fred Arneson has succeeded Tex Colvin as secretary of the Publix advertising department, Minneapolis, Minn. Colvin has gone with the city engineering department.

SIMPLE LITTLE GAG HELPED JACK PORTEE PUT OVER A PICTURE

Did your mother ever tie a string around your finger when you were a kid in order to remind you of some errand? Of course she did unless that exceptional mother didn't know what it was all about. Now, Jack Portee, manager of the U. S. Theatre, Bronx, New York City, admits that the following stunt wouldn't rate 100 per cent in an intelligence test, but that it helped put over a picture.

When exploiting "Are These Our Children" he used a plain manila envelope with copy on front reading: "Once in a Blue Moon There's Something Really New—It's Different—It's Sensational. The Screen Strikes in Defense of America's Boys and Girls." Title of picture, cast, theatre and playdates followed. Then followed: "As a reminder of the place and date tie the enclosed string around your finger and remember there is a treat in store for you."

All right, Jack. Maybe not so sensational, as you state, but if you got your message over what more do you want? And, we'll venture to add, every one who had one of the envelopes satisfied curiosity by opening the envelope to see if the string was inside. It was there.

POSTER STUNT WENT OVER BIG WITH ALL OF SMALLEY HOUSES

That enterprising and well known upper New York State showman William C. Smalley, president and general manager of the Smalley Chain of Theatres, Cooperstown, N. Y., recently used a Poster Exploitation stunt to such excellent results that it will be made an annual affair.

The stunt referred to here was one that was put over in Fort Plain, N. Y., where H. L. Richardson manages Smalley's Fort Plain Theatre, and was handled through cooperation from local school authorities. Awards were offered students for the best examples of poster advertising on "Manhattan Parade" and these were attractively displayed in the theatre lobby. Unusual originality and varied conceptions of the poster subject were shown by the students in the competition, which included drawings in water color, India ink, cutouts, colored crayons, and designs made with pasted colored paper.

This poster contest made the front page of the Fort Plain paper and it is taken for granted that papers in other Smalley towns also gave the stunt the break it deserved. The fact that it has gone down on the books for an annual plug should indicate that the Smalley management is well pleased with results, and so we're passing the idea along to others. Without a doubt it's a corking stunt for any showman to consider. "Bill" Smalley and his crew of managers are a hard working, go-getting bunch of men and it's a pleasure to hear from Cooperstown headquarters. We will hope to receive many more live show-tips from this source.

Club Member Promoted

E. O. Stutenroth, recently assistant manager at Loew's 83d Street Theatre, a New York City house managed by Eric Van Dyck, has been made manager of the Holme Theatre, a Warner house in Philadelphia. Stutenroth replaced Al Sudlinger, who is now in charge of the Forum.

THE LIFE-BLOOD OF THE THEATRE—ADVERTISING—A PROVEN BENEFIT!

Careful Study Will Open Up Many Avenues To Check the True Value of Show Selling Via Your Local Newspapers!

By JACK HESS
Publix Theatres
Advertising Department

Delivered In Form Of An Address This Article Draws Many Unique Comparisons To the Art of Successful Advertising

I WOULD like to submit some views: each of which is brought to prove the value of advertising generally; and the value of advertising to show business in particular, and what methods we must employ to make this force function to its fullest potentialities. In our desire to produce profits with the merchandise we have to sell, we must all be students of a single subject; that is, the way of the public mind. It is only by understanding the reactions of human beings, typical everyday folk, that we may hope to secure and to hold their patronage.

It is necessary for me to go over some ground which some few of you have heard covered before. I claim that they are essentials, the very foundations from which springs the type of advertising we create. For that reason, they cannot be neglected in any discussion of theatrical advertising.

Two Types of Advertising!

You have, no doubt, observed that there is a considerable difference between theatrical advertising and the type used by commercial houses. For instance, the man in your town who sells shoes to the public year in and year out must necessarily present the same selling ideas. He draws attention to the quality of his shoes, their looks, etc., and points out to people that he gives them more for their money than the other fellow. Apart from special sales and very minor changes in fashions, his campaign remains the same. If he does not sell his stock today, then it is on his shelves to be sold tomorrow.

Our advertising is radically different from his, and it is the difference in our advertising to his that should be the basis of all our campaigns. In other words, while his product is staple and can be sold at any time with similar sales arguments, we have a perishable product, a picture that we must sell today because we do not get another chance once it has gone. The skilled work of the producers, artists, cameramen, and a hundred technicians, plus a huge financial investment, is in every picture that comes to your theatre. It is there for a limited time and must be sold today. You cannot put it on your shelves tomorrow. You are handicapped also by the fact that you do not always see the picture you are selling to your public and must base your campaign almost entirely on your experience and instinctive understanding of its advertising needs. It is this instinctive understanding and analysis of the worthwhile points of a picture that creates the quality known as "showmanship."

Nothing Left on the Shelf!

My illustration of the shoemaker was to make clear that while the average advertiser sells something of which he may definitely write and that remains in his hands if not sold, we sell to the public every day something entirely different. To explain this point it is necessary for me to digress a trifle. This digression is necessary, but I want to remind you that I will come back to the difference between commercial and theatrical advertising later. If I were to ask each reader individually, "Do you believe in advertising as a means of getting business?" you would reply without exception, "Of course," but with varying degrees of conviction and without enthusiasm. It is a most unfortunate occurrence that in show business where advertising is more essential than in any other line, we have less chance of gauging the profits accruing from our advertising. We do not have the advantages of commercial advertising which in the past five years has directed itself into a particular channel, coupon and direct order campaigns.

By this I mean that most large concerns advertising regularly in newspapers and magazines, have a coupon to be clipped which either is a direct order for the merchandise, or else a request for a book or a sample. Department stores make actual sales of the merchandise advertised. In this way it is known whether ads are being read, if they are attention-getters, and if the copy is convincing. It enables them to test campaigns before a full expenditure of the appropriation is made. It is because we do not see in actual signatures from the public the returns from our ads that we are apt to say, "Of course," when asked about the value of advertising, without fully realizing what it means. It also prevents us from knowing definitely the tremendous difference that a single piece of copy can make in the returns from an ad. It is my intention to show this difference and at the same time to clinch the value of advertising so that you may become more than ever "sold" upon its importance. As a preface to doing so, I would like to say that few people realize the sensitiveness of the human mind. This is particularly true with regard to advertising. Few showmen know how sensitive a good ad may be. By that I mean that a mere change in headline, or a difference of a few words, or the substitution of an illustration, may react at the box office favorably or unfavorably. For it is these small things that influence the public's estimate of an attraction. It takes very little to upset results, and a slight change may convert a failure into a success. It is said that a headline change from "Cold Feet" to "Warm Feet" quadrupled the returns on a national campaign. To emphasize the sensitiveness of the public mind in its reaction to copy, I draw your attention to the following actual facts:

A Tabulation of Results!

Twelve ads for player pianos were placed in one of the country's largest cities. These were displayed in the same paper, same amount of space was used, but the copy was changed in each case as a means of finding out what difference a good or a bad piece of copy might make on returns. I have placed these figures upon a chart as an easier method of conveying them to you than by reciting the figures:

Ad 1.— 3 replies	Ad 7.—227 replies
Ad 2.— 14 replies	Ad 8.—480 replies
Ad 3.— 16 replies	Ad 9.—672 replies
Ad 4.— 67 replies	Ad 10.—801 replies
Ad 5.—140 replies	Ad 11.—801 replies
Ad 6.—220 replies	Ad 12.—957 replies

If all of these ads would have done as well as Ad 12, we would have the following result: there would have been 11,484 replies instead of 4,284. It seems to me that figures of this kind should impress anybody with the importance of good copy and the effect of a fine or a poor piece of writing upon the responsiveness of the general public. To bring these statistics to bear upon the theatre, it is only necessary to point out that good or bad copy written to advertise one of our pictures would have exactly the same ratio of difference as that written for these player pianos. Think of your business being increased three hundred per cent by the difference between a bad or a good ad!

Always a Better Way!

One of the country's leading publishing houses confronted with the task of selling the works of Joseph Conrad, a little known writer,

(*Continued on next page*)



When we first met Jack Hess he was plugging away at two in the morning on a sudden switch in bookings that pulled one picture out at the last minute and substituted another. But that was just another incident in the life of RKO's versatile publicity director in Chicago. His ability to meet such situations and successfully start a picture off on a long run is one of the many reasons why he can be considered an exceptional executive.

Shortly after our first visit we returned to Chicago and greeted Jack as the Director of Advertising and Publicity for Chicago and all points west for the same circuit.

Then, after a brief lapse we found him in the New York home office as National Director of all advertising, publicity and exploitation. His next move, and probably the most important of his career, was to join Paramount-Publix as executive assistant to Arthur Mayer. Truly as rapid an advancement as you can find a parallel for anywhere in this fast-moving industry of ours.

This series, due to its length—and we didn't want to use the scissors on so fine an article—will be presented in several installments. We sincerely urge you to read every line of it and you won't be sorry. It is well written, and each angle is clearly pointed out in language we all understand. Perhaps it will be a guide to you in planning your future advertising and give you a clearer understanding of the manifold problems encountered in this important phase of show-selling.

We are extremely grateful to Jack Hess for the opportunity of passing along his views via the Round Table Club pages in MOTION PICTURE HERALD.

"CHICK"

HESS ON ADVERTISING

(*Continued from preceding page*)

wrote a piece of copy around a half-tone head of the author. The copy was dignified, it stressed his literary standing, and insinuated that persons of any intellectuality would not be without a set in their homes. The second ad picked a particular character from one of his books, a seductive Malay princess, and placed her smiling face and attractive figure in their layout with suitable copy. The following chart shows you the result:

First Copy—	returns $3,500
Second Copy—	returns $8,075

These figures show that advertising copy must be well-planned and well-written. A thousand similar instances are happening all over the country while we write these words.

But now I turn from the virtues of good copy to the value of advertising itself; that is to say, "What can be done by the power of the printed page?"

The furniture department of a large store inserted an ad costing $311 in one of the larger cities. The following chart shows the result:

Simple department store ad cost—$311.00
Returns—$11,500—actual sales.

The next chart conveys this illuminating data:

$100.00 space—341 orders for a $3.00 book.
Ad addressed to 15,000 physicians; cost $2,400.00 and brought in $125,000.00 in actual orders.

These figures are absolutely correct. They are taken from actual results, and I have the authorities for each of them. These are merely examples of what is being duplicated by tens of thousands of ads all over the country. They are not fanciful romances about small millionaires starting business on a shoe string, but are the every-day business results secured by men like ourselves.

The reason for showing these figures takes me back to a remark made earlier; that is, the nature of our business which sometimes causes us to be half blind to the value of advertising. The fact that we do not see rugs rolled up and addressed to purchasers, or books packed after the receipt of coupons with three dollars attached, makes us unappreciative of our ads.

We ARE getting profits from our ads in ratio to the pulling power of the copy and layout. If every patron who bought a ticket at the box office wore a button denoting he had read one of our ads, not a single showman reading this article would reply "Of course," when asked about the value of advertising. He would be ready and willing to acknowledge it as the most important factor in show business. Advertising in show business is NOT waste. It is an investment which the nature of our business makes it impossible to judge.

It is a fact that over one and one-half billion dollars a year is spent on advertising in the United States. This tremendous amount of money is responsible for rating advertising as one of the first 10 industries of the United States, which is unusual, for it does not deal in material things. It is an industry that represents an intangible force, a force that sells merchandise, whatever it may be.

Advertising—A Sales Force!

Presuming that your appreciation of advertising has heightened, I bring this sales force, known as advertising, down to its position in our own business, the nature of which does not admit of a sales department; that is, the employment of salesmen who sell direct to the consumer or the retailer. This hole is filled by those who are matcrially responsible for selling the picture to the public, to wit: the advertising, exploitation, and publicity departments, and the manager while engaged in this phase of his work. It would not be a bad idea to rename the advertising department of a theatrical organization and call it the General Sales Department. In fact, I believe that the psychology in the use of such a name would help impress those connected with this phase of our work, so that their minds would run along selling lines.

Perhaps my attempts to increase your idea of the value of advertising were unnecessary, perhaps you are all in agreement; but I feel that I am justified just the same in re-selling you, because sometimes I have my doubts.

One of the terms most often used in favor of advertising by those in show business is that it is the "life blood of the theatre." This phrase is used in general conversation, but it seems to me that in many cases it is said without conviction; for when business is good, every one seems quite ready to allow their exploitation men and managers to take a "flier" and spend some money. As soon as business relapses, however, it is always the first thing cut out. Whether it be good, bad, or indifferent advertising, it goes like snow on a hot stove.

Now, our glib phrase about advertising being "life blood" means nothing when we fail to pump it into the veins of our business when it becomes anæmic; in fact, it seems perilously like extracting blood from anæmic persons as a means of curing them, and yet it is *our own* business that needs this life blood more than any other.

Theatres Must Advertise!

Regular commercial concerns have less need for advertising than we have. I believe, in spite of the figures I have given you, that their actual percentage of profit returns on advertising is less than ours. I base this on the fact that staples—foods, soaps, clothing, etc.—are things which the public must have, whether they spend money on advertising or not. The public is incapable of escaping purchase of these necessities, for that is what they are—necessities.

However, our customers can stay home with the radio and the kids and entertain themselves without going to our theatres. It might be desirable to go, but I have never agreed that shows can be classed as a necessity. Fundamentally, we are selling the public something which is very acceptable, but which they can do without.

For that reason, our advertising must be more skillful; have greater drawing power than the copy of those who sell the public something which they cannot do without. Commercial advertising is mainly competitive advertising to sell the public necessities. We are selling luxuries, but we also have the same competitive condition. It is with no desire to magnify the importance of my own position, or the department which I represent when I state that **in no other line of business is advertising, publicity and exploitation a more potent force than it is in ours.** The construction of any normal, commercial organization hinges upon three pivotal points; that is, the production, the advertising and the selling organizations. The general sales manager of any large business is the most important factor in its integral operation. In our business two of these three most important departments are merged into one; for the advertising department also bears the burden of sales.

The concluding installment of Jack Hess' article will appear in next week's issue. Following through with his forceful arguments and clear-cut explanations, Hess will finish his discussion just as he started it; from an expert's point of view. Every real showman should read it.

MACRIS NOT SNOWED IN AT WELLSVILLE, N. Y.; IS USING VAUDEVILLE

We have his own word for it that Orestes Macris, manager of the Temple Theatre, Wellsville, N. Y., is still very much alive and on the job, despite the fact that the name of Macris has been missing from these pages for several weeks. As an alibi he advances the argument that he's been very busy and, besides, wanted to wait until something unusual had taken place in his northern New York town. Incidentally, he's not snowed in.

A return to vaudeville was the occasion that prompted Orestes to let us know that he was still in show-business. Now, when something theatrical is sold in Wellsville a good showman never stops within the town proper, but covers all surrounding territory within a radius of several miles. So when Kirma, the Mystic Marvel, arrived to do his stuff Macris engineered a tie-up between his newspaper and a number of merchants for the promotion of cooperative advertising. The newspaper made a special rate for the occasion and the merchants not only swallowed the hook, but took line and sinker as well. Along with the tie-up the theatre put out several hundred window cards on



Kirma and 3,000 program heralds.

As the result of the above campaign we note from a copy of the newspaper that Kirma rode in a Chevrolet car, endorsed restaurants, milk, etc., liked a certain brand of mattress for his hypnotized subjects to sleep on, and swore by all holy that Socony gas was the finest he'd ever used. Also, while blindfolded, he drove the auto through traffic, stopped at a hardware and painted a chair, and then went to a restaurant and ate his dinner. The very next day he put a lady to sleep in one of the stores, where she slept for 24 hours.

Okay, Orestes—a niece piece of work which certainly justifies your recent promotion to management of the Temple. Ballys of this sort do attract attention, as you state, and much worth while publicity must have resulted from the wide circulation of your tie-up advertising. The fact that the occasion shattered the record for the past two years speaks for itself.

It's almost unnecessary for us to add that this Round Tabler uses this department, and others in the Herald, to map out his campaign; however, there's photographic evidence on this page that he does just that. Don't wait so long next time, Mack, to let us know what's going on up in your Adirondack community. You can't help the rest of the boys along through silence.

LEE GOLDBERG AND STAFF ISSUED NEAT FOLDER FOR THEATRE

Recently we had occasion to examine a new house organ issued by Lee Goldberg and his Warner Theatre staff down in Louisville, Ky., which, to our way of thinking, is a neat piece of work.

Its fold is particularly interesting in that an eight page pamphlet has been entirely made from a sheet of paper measuring 10" wide by 16" deep. When folded, the size is reduced to a practical 5" x 8" folder.

In the first issue the front cover is given over to institutional copy and some sales copy on noteworthy coming attractions. Turning the page a spread containing the coming week's attractions is before the reader's eyes. Lifting the bottom of the spread, the entire contents of four pages, consisting of breezy movie notes, more institutional copy and brief plugs for coming attractions, are at the convenience of the reader, either to read as is or to fold any desired way. One of the four pages also carries a column headed, "Laffographs," made up of witty excerpts from leading publications. All pages are dressed with small cuts in keeping with the several subjects. The last page was devoted to "A Message from Santa Claus," this number having been issued the week before Xmas.

As we view the above, it appears to be just the sort of house organ to interest the fans and accomplish the double purpose of presenting a program of attractions and institutional selling. We are grateful to Lee Goldberg for sending it along and we'll be interested in further developments.

PAUL GLASE OWNER OF THEATRE LIBRARY THAT RATED A STORY

Possession of a theatre program one hundred and forty years old and a lot of other rare and interesting historical souvenirs relative to the theatre, recently brought mention to Paul E. Glase, Wilmer and Vincent manager in Reading, Pa., in the shape of a two-column head and generously descriptive story in one of the city's leading newspapers.

Under a by-line Glase told an interesting yarn regarding the collection of the large amount of data he gathered over a period of years. The program came from his old friend "Doc" Mengel and concerned the play "Road to Ruin," presented at Covent Garden in the year 1792. His screen records consist of bound volumes of the old "M. P. World" from the time that trade weekly was first published. In addition to bound volumes of "Theatre Magazine" since that paper made its appearance in 1901, he has some 200 volumes covering stage and screen history, along with numerous other books, programs, posters, etc.

Collecting a library of the theatre is a hobby with Paul Glase and we fully appreciate the vast amount of time and trouble he must have put in to amass such an extensive assortment of material. However, we can't get away from the fact that Paul's showmanship qualities came to the front and earned him a corking piece of newspaper publicity. More power to this veteran Round Tabler, whom we haven't had the pleasure of hearing from in quite some time.

THE STOCK ROOM!

It might be an excellent idea to keep a close check on your stock room and introduce a system of checking what you have on hand and where each item goes.

Theatre stock rooms must carry many items necessary for the smooth and uninterrupted operation of the house and such things as carbons, electric bulbs, cleaning supplies, toilet and towel paper, office supplies, statement forms and blanks, spare part for booth and sound equipment, etc., etc., must always be kept on hand.

A stock book with a few pages devoted to each item has been found a good medium to keep check. Enter the name of the item on the top of the page. Make an entry whenever you receive a new supply of any item showing the date received, quantity, where purchased, cost, etc. Below it carry a complete record of every time you take one of the items out of the stock room. This part of your record should show the date it was taken out, where used, whether it was for replacement or new, and who it was delivered to.

With such a record book, and it's simple to keep it accurate once you start it, you can tell at a glance how long any item lasts, how often it required replacement, who used it, etc. Such a system is part of every real showman's operating methods and is generally found where efficient showmen are functioning.

Your stock room represents an important part of your theater; handle it with all the importance due it. You can check waste and save many a dollar through keeping your business-eye focused on those items at all times.

HOME TOWN HONORS TED MACDONALD BY EXHIBITING PORTRAIT

That old, familiar headline, "Local Boy Makes Good," was never more forcibly brought home—Home, we assert—than when a portrait of one Teddy MacDonald, youthful member of the publicity staff at Universal City, Calif., was ceremoniously hung in the lobby of the new Arcade Theatre, Springfield, Mass., the town where Teddy first saw light o' day.

Goldstein Brothers own the Arcade, the newest link in their circuit. MacDonald can rightfully be called a protege of the Brothers, for it was through their good offices that young Teddy went into the West to wrest fame and fortune from the fillum industry. What could be more appropriate than this gesture upon part of the Brothers —the exhibition of a portrait of their emissary to the City of Many Heartbreaks and Failures; their Local Boy who went out there and made good as a ballyhooer of Universal product, both human and celluloid.

A reproduction of the portrait was recently carried in the rotogravure section of "The Springfield Union and Republican." The caption discloses that Joseph Urdang, a Hungarian artist, is responsible for this contribution to American art.

NOVELTY THROWAWAY USED BY RICHMOND HELPED BOOST B. O.

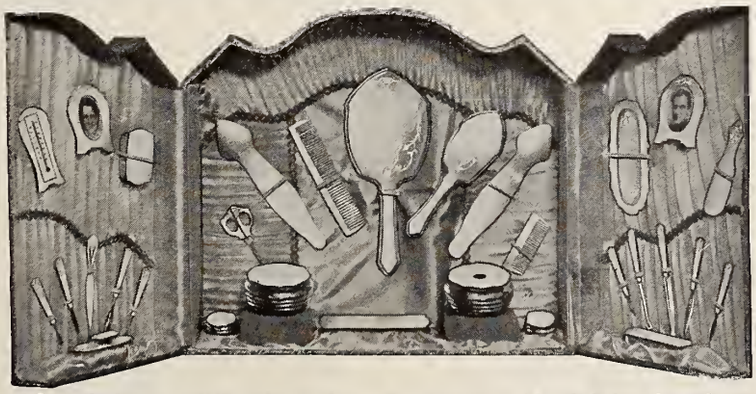
A Novelty throw-away used by Louis A. Richmond, manager of the National Theatre, Boston, Mass., materially aided in running up a most satisfactory gross on recent showings of "Bad Girl."

All this little gag consisted of was a regulation size envelope with a card enclosure. Copy on the outside read, "Don't Open This Unless You Want To See A 'Reel' Bad Girl." The card inside was flanked on either side with a sketch of Sally Eilers and James Dunn and carried appropriate copy relative to picture, theatre and play dates.

Another case of where old Dame Curiosity again asserted herself and we are given to understand that this little stunt was the source of a great deal of comment concerning this picture. Thanks to Richmond for keeping the old ball a-rolling and we'll be looking for further word.

TAKE ADVANTAGE OF THE GEORGE WASHINGTON BI-CENTENNIAL BY STARTING

PYROLOID NIGHTS



Several plans to choose from at prices in accordance with admission charged.

Special Exploitation matter supplied free of charge.

THE WILCOX COMPANY, Athol, Mass.

NEW YORK CITY: EMPIRE STATE BLDG. TORONTO, CANADA: 297 CAMPBELL AVE.

Manufacturers of "Pyroloid Products" for over 30 years.

MIDLAND MANAGERS CONVENE IN WICHITA



FOX THEATER EXECUTIVES ARE OPTIMISTIC OVER OUTLOOK FOR 1932

KANSAS' GREATEST NEWSPAPER—LARGEST PAID CIRCULATION IN KANSAS

THE WICHITA BEACON

FOX THEATER SPECIAL

THE BEACON IS THE ONLY EVENING NEWSPAPER IN WICHITA RECEIVING ASSOCIATED PRESS NEWS DISPATCHES

Vol. 80, No. 160 Phone Dial 8-2211 WICHITA, KANSAS, TUESDAY, JANUARY 5, 1932 Phone Dial 8-2211 CITY EDITION 26 PAGES

FOX-WEST COAST OFFICIALS MEET

DISTRICT MANAGERS OF FOX THEATERS GATHER IN WICHITA FOR SEMI-ANNUAL SESSION

The accompanying photo shows managers of the Midland district as they gathered recently at the Hotel Lassen, Wichita, Kas., as guests of Nat Holt, city manager for Wichita Fox houses, to discuss plans for the coming season.

Holt is shown at the extreme right front. Standing behind him at the extreme right of the photo is D. Senn Lawler, director of publicity and advertising for the Wichita theatres. Others in the picture, local and otherwise, are: Mike Lehman, Ike Cambell, C. M. Moorehead, Ralph Oviatt, Fred Souttar, L. J. McCarthy, A. R. Zimmer, Roy McLain, F. E. Ritter, Jay Wooten, C. C. Murray, Paul Hiltner, B. F. Adcock, Harry Sefton, James Fronkier, C. A. Stewart, Thomas Steele, Ray Burford, W. C. Robertson, William Prass, W. R. Rowell, Glen Carroll, Jack Moore, J. C. McPhail, and last but not by any means least, H. E. Jameyson.

Aside from the interesting fact that there are a great many members of the Round Table Club shown above, we'd like to call attention to the break given this event by the local newspaper. Certainly there's plenty of evidence in this "Special" that this Wichita paper is pretty much sold on showbusiness; due, undoubtedly, to its favorable reaction to policies pursued by Wichita showmen. And that's the way to have your papers, boys!

SATURDAY IS KIDDIE DAY FOR C. O. CLARK AT BALTIMORE HOUSE

A recent change of policy at the Metropolitan Theatre, a Baltimore, Md., house managed by C. O. Clark, has been instrumental in completely turning over Saturday matinees to the younger element. One portion of the matinee is devoted to a recently formed Mickey Mouse Club and the other to a Kiddie Revue.

Perhaps the following description of advertising done when forming the Mickey Mouse Club will be of interest to many of our members who may have in mind a similar move.

Three weeks in advance Clark ran a trailer announcing plans for the Club. Next, a tie-up was made with a large downtown department store, which agreed to act as sponsor and distribute application blanks good for free admission to the first meeting of the "Mice." Blanks were also distributed at the theatre. For the first meeting of the club a Western picture was shown, at the same time effecting distribution of the Mickey Mouse Club theme song. This song is sung at every meeting.

Heralds were also distributed in all schools in the neighborhood and at Xmas time cards were sent to all members. Other developments included the election of officers and the starting of a serial to keep up interest from week to week.

In conjunction with the Kiddie Revue an orchestra made up of youngsters ranging in age from 12 to 14 is featured under the name of "Our Gang Orchestra." The youthful musicians have all been recruited from dance and elocution schools located in the theatre building. Public interest is kept alive by holding auditions on Saturday mornings. Regarding both of the activities outlined above, we note by a pamphlet that children are admitted at all times for 10 cents. On the same day adults are admitted during matinees for 20 cents and for 25 cents in the evening.

Record Lineage!

A total of 20,166 lines of reader space in local newspapers was secured for the Metropolitan Theatre, Boston, Mass., during the last two weeks in January through the efforts of Publicity Director Floyd Bell.

For the week ending January 22, with a bill consisting of Mme. Tetrazzini, Eva Tanguay and the picture, "Two Kinds of Women," the yield was 10,288 lines. For the week ending January 29, with Vincent Lopez, Ranny Weeks, George Dewey Washington and the feature, "High Pressure," a total of 9,878 lines was rung up.

The above is a record for Boston and it may be a high mark for some other cities to take a sock at. Bell had some strong attractions, to be sure, but those 20,000 odd lines didn't get set automatically. So, come on, boys; let's hear your song.

COUCHE REMEMBERED NEEDY CHILDREN BY HOLDING BIG PARTY

The needy children of Portland, Ore., were not forgotten last Xmas by Charles E. Couche, manager of the Broadway Theatre, Portland, Ore. He arranged a party for them, as well as for the inmates of charitable institutions.

A leading local newspaper, normally an ultar-conservative organ, co-operated with a front-page story which included a message from a featured player expressing approval of the party. Special invitations, crediting the player and the newspaper as hosts, were distributed to various institutions. The "Sunshine Division" of Portland and the City Commissioner also lent a hand in this. Transportation facilities for children from neighboring towns were arranged for through cooperation of various railroads and street car lines.

Grouped about an electrically illuminated tree, with a Santa on hand to greet the children were some 2,000 gifts for the kiddies. Each package contained chocolate bars, cookies, doughnuts, candy, etc. The picture played for this occasion was "The Champ" and an enlargement of *Liberty Magazine's* review, giving the film four stars, was displayed on an easel in the lobby.

Couche received a lot of valuable publicity through his good will measure which has since been reflected at the box-office by increased receipts. We hope to get a further line on this showman's work out in Portland and will look forward to hearing from him. In the meantime the Club wishes him continued success.



BROADWAY'S UNIQUE FRONT

BLOOMBERG SECURED FRONT PAGE BREAK FOR CO-OPERATIVE

Not many newspapers of the better class go in for the running of display ads on the front page; consequently when one does depart from regular custom and permit insertion of a small co-op, it's surely a feather for the cap of the promoter—in this case P. D. Bloomberg, manager of the Paramount Theatre, Salem, Mass.

When playing "Palmy Days," Bloomberg arranged with a well-known baker for this two-column by 2 1-2 inch ad to run in the lower left hand corner of the first page. The copy tied in the title of the picture, theatre and baker.

Nice work, P. D., and all at no cost to theatre, we presume, by virtue of the tie-up.

CASH IN ON SEASONAL STUNTS WITH EGG HUNTS AND BUNNIES!

Easter Offers Many Splendid Opportunities For Live-Wire Showmen To Stimulate the B.-O. Via Some Surefire Stunts!

About the first thought that props up in mind after Lent gets under way is Easter. Like every other season of the year, Easter holds its own peculiar fascination for the showman who has a keen desire to capitalize on each and every event, holiday and celebration with his business eye sharply focused on the bank roll. Easter offers many advantageous slants that will help keep that b. r. fat and healthy and we are always delighted to squat ourselves down before the trusty typewriter and talk about several timely gags that fit the season like a glove reflecting, at the same time, much activity to keep your theatre before the public and likewise keep the theatre's receipts up to the pressure made necessary by the survival of the fittest. Maybe the Irish had a better name for it, but in any language we must keep coming to the theatre and with Easter we can swing several good old standby ideas into force and make the getting a wee bit easier.

Easter Egg Hunt!

Offers one of the greatest possibilities for directing attention to your theatre and getting you heaps of free publicity and good will. The best way to discuss one of these Hunts would be to tell how an aggressive showman put his over. Then you can either fashion your own along the same lines or revamp it to suit your local situation.

Manager Larson of the Fox Theatre in Boise, Idaho, tied up his Easter Egg Hunt with the Mickey Mouse Club of his theatre and raised so much talk around the town that grown-ups as well as kids entered into the spirit of the occasion. The turn-out was nothing short of phenomenal and it was the talk of the town for weeks after.

He started off by building up interest via a clever publicity campaign and long before the Hunt actually took place he had the kids all on edge awaiting the start. Instructions were clear-cut and easily understood by all. The kiddies were instructed to meet on two streets which the police were to rope off for their benefit The time specified was 9:30 in the morning. Ample provision had been made with the police to guard the youngsters and keep traffic off those streets. At 10 o'clock they formed into a parade and, headed by two motorcycle cops and a band, they marched to a large park. Here they were divided into groups and the hunt started.

Free Eggs For All!

As an inducement to those who would not be among the prize winners to find any of the hidden eggs, every kiddie was informed that they would receive a large decorated candy Easter egg free. Which was a good slant because the number of kids hunting numbered almost a thousand, while there could only be about a hundred winners. Prizes for the Hunt included many valuable items and were well worth the effort and work, but the kids could see no labor attached to such fun and went into it with a will to find those hidden colored eggs.

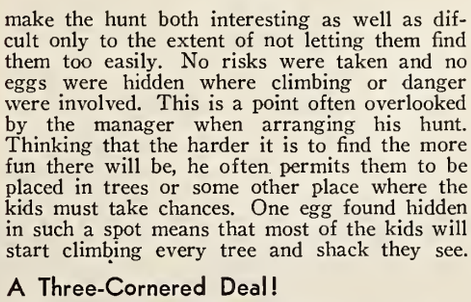
The cooperation of the local park, education and recreational authorities had been enlisted with the result that the placing of the eggs was carefully arranged and spotted so as to make the hunt both interesting as well as difcult only to the extent of not letting them find them too easily. No risks were taken and no eggs were hidden where climbing or danger were involved. This is a point often overlooked by the manager when arranging his hunt. Thinking that the harder it is to find the more fun there will be, he often permits them to be placed in trees or some other place where the kids must take chances. One egg found hidden in such a spot means that most of the kids will start climbing every tree and shack they see.



Here is one of the half-page newspaper ads run in Hanford to ballyhoo the three cornered tie-up for the local egg hunt. How would this ad look in your own local paper with your theatre as sponsor of the idea?

A Three-Cornered Deal!

Larson was not the only manager who cashed in on a big Easter Egg Hunt. Our records also show that many others took advantage and engineered these Hunts in great style. One of the ads from another western town shows the way it was tied to a newspaper. The ad may suggest something to you along other lines. Look it over; it's from Hanford (state unknown) and shows that the three-cornered tieup included the theatre, the newspaper and a local confectionery and ice cream store. A perfect combination, too. The theatre to sponsor it and grab the goodwill, the newspaper to publicize it and create the interest, and the ice cream store to furnish the Easter eggs and other candy for prizes.



Manager Larson took no chances. Here's the announcement which appeared in the paper for several days advising the kiddies where they were to meet and promising parents absolute safety for the youngsters

Newspapers and Merchants Can Be Tied Into Your Activities To End the Lenten Season With Good-Will and Profits!

In addition to the Hanford ad we are also showing one of the many ads and announcements carried by Larson for his egg hunt. Note how he promises careful supervision and safety for the youngsters during the entire hunt so as to allay any fears of the parents. Keep this and all other angles constantly in mind.

Kids Furnished Eggs!

In Stockton, Cal., Manager Turner of the Fox California Theatre reaped a harvest of publicity and goodwill via the same kind of a hunt. His was staged on the day before Easter Sunday and prior to this day a special matinee was put over for the purpose of building up interest and getting the eggs for the hunt. He charged each kid one hard-boiled egg as admission to the special matinee. These eggs were colored and used for the hunt. Special emphasis were placed on the "hard boiled" angle so as to avoid the kids flocking to the theatre with raw eggs and messing up the house.

Prizes for this hunt included everything imaginable for kids, not forgetting live rabbits, chocolate eggs, ice cream and admission tickets to the theatre. Special prizes included roller skates, dolls and other worth-while toys. Every inducement was offered to get the kids in the hunt and make it interesting. Thousands of eggs were placed in "nests" and were hidden in all sorts of places and because of the large number of youngsters taking part they were divided into two sections and the eggs hidden in two separate places. Public parks and playgrounds, municipal bath houses, etc., were utilized for the purpose.

Easter Stage Revue!

Still another idea is the staging of a gigantic Easter Revue and April Fool Party, or just the Revue. A glance at the reproduction of one of the Fox Alcazar circulars tells just what it was all about.

The tie-up involved the local newspaper, the theatre and the dancing school operated in conjunction with the theatre under the direction of a local dancing teacher with a wide reputation. She gladly volunteered her services because it gave her own school a chance to enroll the more advanced pupils. Remember that slant when you start to work on the organization of your own dancing school at the theatre.



Coloring Easter eggs right in the lobby of your theatre is another angle to create interest. Prior to the hiding of the eggs for one of the Hunts, advertise that special selected children will color

(*Continued on next page*)

TRY A RABBIT MATINEE TOO!

Last year Manager O'Donnell concentrated on a Rabbit Matinee and found that it meant many extra dollars to his b. o. Other showmen may decide to direct their efforts to this type of a stunt in place of the Easter Egg Hunt, so we are dropping a few lines on how O'Donnell handled it.

In advance a large cut-out rabbit holding a basket of Easter eggs was on an ornamental trellis above his box office. Copy advertised that the Rabbit matinee would take place the following Saturday at 4 P. M.

A cage on the sidewalk, properly protected, containing over fifty live rabbits attracted no end of attention and had a crowd around it for practically the entire day. This was used for four days before the special matinee. All the rabbits were given away from the stage of the theatre.

To publicize the stunt he had about five thousand throwaways printed and distributed in all the schools. By arrangement these cards were handed out right in the class room by the teacher who also made a personal announcement about the matinee.

Through a local tieup he gave each kiddie a candy Easter egg as they entered the theatre. This sort of eased the feelings of the kids who were not lucky enough to win one of the live rabbits.

In some communities it may be possible to promote the rabbits, but even if you must buy them you will find the cost is not too big. Just give this sort of a stunt the right help in advertising directing your chief fire at the children. They will turn out as they did for O'Donnell—to the tune of about two hundred extra dollars on the day's receipts. Worth it? You answer the question yourself.

BUNNY MATINEES AND EGG HUNTS!

(*Continued from preceding page*)

the blank number of eggs for the hunt in the lobby of your theatre. Fix up a long table with the necessary pahaphernalia and let the customers watch them as they go through the lobby or come in from the street out of curiosity.

A Word of Caution!

At this point a word of caution is essential. DON'T attempt to stage a hunt in your theatre. The last manager who tried that found himself with about eight hundred dollars worth of repairs. Those kids literally ripped the theatre apart to find eggs. And where they didn't go hunting is nobody's business. Even seats were torn open in the frenzy to find the eggs. Kids are not going to stop and reason over such things. All they know is that if they find the lucky eggs they cash in with sweet prizes and the envy of all their playmates. That's enough for them. Off they go and Lord help the theatre while that hunt is in progress.

Stick to the public playgrounds and parks and you'll get far more benefit from it. The adults will come along to watch, the police will protect you and the school authorities will be glad to send a flock of teachers along to help keep order.

We've only touched on the Easter Hunt briefly. Maybe too briefly, but after all the important thing is the idea itself. Any smart showman should be able to take that idea and work it out to best suit his own town and theatre. Just get behind the idea and make a big thing out of it.

Schools Are Closed!

Don't forget that schools are closed for Easter Week and programs ought to be framed to appeal to them as well as the adult trade. Book appropriate pictures and keep anything suggestive off your screen for that week. There are enough good pictures available to do so.

FOR EASTER WEEK!

Your local florist will gladly co-operate with the theatre by furnishing plants and greens to be placed around the lobby, foyer or lounge rooms. This suggestion is particularly timely right now and helps the appearance of the theatre considerably.

Why not phone your florist NOW and work out the details before it slips your mind and you forget all about it? A little credit card is generally all they ask in return for the courtesy, and it's worth all of that in any man's town.

McCUAN USING MANY TRICKS OF TRADE TO PUT OVER HIS FILMS

Interesting little show-selling gags are still being turned out by L. W. McCuan, manager of the Cameo Theatre in Mountain Grove, Mo., including trick calendars, heralds and other novel advertising matter.

He issued a small monthly calendar a short time ago with pad containing program for each day and alternate leaves for advertisers. It was stated that the ads had several misspelled words, and the first three persons taking these to the advertiser became entitled to a guest ticket.

Another small herald he recently distributed carried the heading, "Am I Wrong?" and went on to state that Tallulah Bankhead was another Garbo, or better. The bottom portion of the herald read, "Am I Right?" Both were printed in large type.

A neat little folder, evidently designed for rural communities, also brought good results. The outside cover read, "Howdy, Folks!" Copy on inside was aimed to sell the reader on driving over to town to take luncheon at some deservedly famous hotel or restaurant and to relax for two hours of good entertainment at the Cameo. There was other institutional copy and the back cover listed attractions.

Just to let you all know that McCuan is on the job where "costless" activities are concerned, let us state that he occasionally promotes a four-page house program, interspersed with ads from local merchants.

It's interesting to check upon Mack's activities again and we hope he will continue to let his fellow members know what's doing in show-business out in Mountain Grove.

FRED MEYER STILL TURNING OUT FINE DISPLAYS IN LOBBY

(*Photo below*)

There may be a narrow lobby in the Alhambra Theatre, Milwaukee, Wis., where Fred S. Meyer holds forth as managing director, but this is not the first occasion we've had to call attention to it and the striking effects he obtains on both entrance and interior, even if quarters are somewhat cramped.

Note by photo the atmospheric treatment given this lobby two weeks in advance of "East of Borneo." Palm trees and shrubbery were placed along both side walls and we believe that you'll be able to discern the several jungle animals; at least, in the original there are two elephants, a dromedary and an old bear and two cubs, all skulking along the sides of the lobby. We gather these are papiermache beasts, but, if they're not, then Fred will have to put you wise.

Another recent happening out Milwaukee way, just to show you all that this showman never lets an opportunity get by, was distribution of cards to 10,000 teachers attending an annual convention in that city. Every one who registered received a card which, when presented at the box office, entitled the holder to admission at a reduced rate. The "service" angle was stressed in the copy on card.

Getting back to the subject of Fred Meyer's lobby, it, to our way of thinking, was a neat piece of work, particularly in view of the small amount of space available for this type of display. But experience is a good teacher and he has had many occasions in the past to get the utmost from the Alhambra's front and inner lobbies. We have a corking campaign of Fred's on hand in reference to putting over a football picture, and while it's rather unseasonable right at this time of the year, we're going to get it together and have it set up in type, even though his fellow showmen may have to put it away in their tickler files for next September.



Here Is the Attractive Entrance Foyer at the Alhambra

JAMES MASON GIVES IDEA HOW SHOWS ARE SOLD OUT IN DAKOTA

This is the first opportunity we've had to present information concerning activities of one of our more recently-joined members, James Mason, manager of the Strand Theatre, Minot, S. D., and it's a safe conclusion that there's no grass growing under the feet of this Round Tabler.

Minot is in the real West and when Mason gets ready to show a "western" he treats the town to some regular atmosphere. In the case of "Range Law," he secured the service of a real bucking broncho and a rider who knew all the tricks of the game. This bally halted on every corner and went through its bag of tricks. The cowboy was dressed in regulation paraphernalia, six-guns and all, and two cards on either side of the broncho advertised the attraction.

At the theatre two six-sheets were formed into an "A" board effect and placed directly in front of the box office. On the marquee two cutouts made from three-sheets were mounted and spotlighted at night time. Felt pennants and heads of Buck Jones were strung around the marquee and large, cutout letters spelling name of star, were mounted on a velour-backed panel above the box-office. Regular displays also lent to the general scheme.

A Good Effect!

When he arranged the lobby for "Safe in Hell," the entire background and front were done in brilliant red. All routine displays, including the cutout letters, were treated to secure the flame effect, and bright crepe paper, cut into four foot streamers, was hung all around the edge of marquee to give the effect of waving flame. To further carry out this scheme, all outside lights were changed to red for the engagement, and, to top it all off, red flares were obtained from one of the local railway offices and burned on the sidewalk and marquee during the opening evening performance.

Tried a Dog Show!

A dog show played an important part of his campaign made on "Penrod and Sam," inasmuch as an important portion of this picture centers on Penrod's dog. So Mason and the local daily paper sponsored a show, to which more than 300 muts of all description were brought by their kid-owners. Kids and dogs were lined up in two rows facing each other in front of the theatre and the judges then walked through the center of the lines. A local officer helped keep the crowd of adults and youngsters in order. Guest tickets were given to each kid who brought a dog along and the winners were given twelve tickets each.

Results—At Small Cost!

To sum up, Mason's method of exploiting the Buck Jones picture brought in excellent returns and similar results followed from his efforts on "Safe in Hell." The expense in connection with the latter was negligible, providing one has the necessary lights, and the entire effect most striking. The dog show was a great stunt and one that always goes over unless it has been worked too often. In this case the newspaper gave full cooperation in the playing up of advance and other stories covering the event.

For his first contribution, Mason is certainly off to a good start and we sincerely hope he'll continue to be an active member of this Club. He sent along a couple of snap-shots on the western bally but both are too dark to reproduce. Next time he'll send some brighter ones. In the meantime, we and all his fellow Round Tablers wish him lots more success.

BIRTHDAY GREETINGS

Sam Abrams	Abraham L. Lowenstein
Harold Blumenthal	Lloyd Murphy
Mrs. Gerald Brownfield	Walter William Murphy
Bernard Buchanan	Bert Nix
Ralph Cokain	Victor J. Rosen
J. C. Combs	Joseph Rosenfield
Samuel Daskalakis	Raymond E. Salisbury
Lee J. Euering	Dave Schiller
Eddie Forster	Edward I. Selette
George Foster	J. Warren Sever
H. B. Fox	Fletcher L. Shea
Edgar B. Harris	Warren A. Slee
Harold Benjamin Harris	Lynn Smith
Sim E. Heller	L. A. Stein
Earle M. Holden	Earle McArthur Tate
Charles Lee Hyde	Al Unger
William E. Keating	Thomas Wall
Sumy Lando	Al G. Wertin
Harold C. Lee	F. H. Whittemore
Jack Litto	F. A. Williams
Otis V. Lloyd	Bert Wycot

Baltimore Change

The Durkee Theatre interests recently announced the transfer of George R. Peppler, manager of the Redwing Theatre, Baltimore, Md., to management of the State Theatre, Havre de Grace. Charles Turner, formerly at the State, is now in charge of the Redwing.

ROUND TABLE BIOGRAPHIES

C. E. Duffey is connected with Consolidated Theatres, Ltd., of Montreal, Que., Canada, and at the present time his address is the Victoria Theatre, Sherbrooke, Ontario. We've often had occasion to hear from Duffey, for he has sent us from time to time interesting accounts of what's doing at the Victoria. However, for the life of us we can't give you his title, for he neglected to include that on the biographical data blank. Furthermore, the Duffeys were always a reticent clan when we knew them back in the old country.



C. E. Duffey

At any rate, this member of our Club was born in Richmond, Quebec, in '88 and was educated in schools and colleges of that city. He started in show-business at an early age and has been connected with privately owned theatres in various capacities. He has been in charge of the Victoria, Premier and Casino, all Sherbrooke theatres and controlled by Consolidated. He is active in community life, being a member of the local Elks, Knights of Pythias and the D. O. K. K. of Barre, Vt. He has held all offices in his local Elks and K. of P.

We're going to list C. E. as chief of his present house until we hear differently, and we're also here to tell you that to all appearances this showman will continue to follow his present line of endeavor. At least, he tells us that he would undoubtedly retrace his steps, could that occasion present itself.

NOTHING WRONG WITH THIS PICTURE



Shocked into action by what seemed to him the rare sight of a group of theatre managers amicably engaged in discussion of plans for proposed benefit performances to be held at Utica, N. Y., theatres, Eddie Burke, of Fort Plain, N. Y., forthwith sent us the above photo as evidence of his dazed sensibilities.

Believe it or not, Eddie, theatre men do not always fight like cats and dogs; on the contrary, you'll find that they average up as a pretty regular bunch of fellows. True, any live manager it out to get business and one patron is as good as the other when it comes to filling seats. But, honest, they're not out gunning for one another, as some are wont to believe. And when such an occasion as the one depicted here presents itself, it's a ten to one shot that each and every one contributed many constructive ideas to put the benefits over in a big way.

A number of well-known, veteran showmen of the Mohawk Valley are shown above. Left to right are: E. M. Hart, manager of the Stanley Theatre, and local chairman of the project; Harry Lux, of the Oneida; John Augiello, Family and Rivoli; Harry Savett, of the Lincoln; Robert "Bob" Wagner, of the Colonial; Morris Slotnick, of the James; Chris Marx, of the Highland and Rialto; William Van Dine, Orpheum, and Morris Shulman, of the Olympic. All are Utica theatre men.

Keeping Up With The Times!

By GUY JONES



One big laugh the independent gets out of his circuit opposition is the supposedly indifferent appearance of the circuit manager or his assistant as he stands outside the independent's house with a tally clock in his pocket, keeping a count on the number of patrons buying tickets. Of course this famous scout actually thinks that no one knows why he keeps that hand in his pocket.

P. S.—The independents are still in business.

ROUND TABLE BIOGRAPHIES

Fred J. Sarr started his career in showbusiness when he was 21 years of age, which means that if we're not giving away any secrets, this Round Tabler has seen a lot of 'em come and go in this game, considering the 27 winters and summers that have passed since he began with the Shea outfit over in New England.



Fred J. Sarr

He put in seven years with Shea in various executive capacities and then set sail for Rochester, N. Y., where he spent four years with Fay's Rochester. Then he had a yen for the Middle West and migrated to Detroit to spend two years with the Miles circuit. New England again called him and at this time he formed a connection with Publix that continued for the next two years. Following his return to New England he put in a couple of years at the Fox-Astoria and then went up to Oswego, N. Y., where he was appointed city manager.

That last move of Sarr's took him back to familiar country, for he was born in Syracuse, N. Y., a short run from Oswego. This Round Tabler is married and active in community life, being a member of the Odd Fellows, Elks and Kiwanis. He tells us he's in show-business to stay, and we believe him.

Cantor to Aberdeen

David L. Cantor of Los Angeles, Calif., has been appointed manager of the Warner Theatre, Wishkah Street, Aberdeen, Wash., it was recently announced by George Weiss, Northwest division manager.

ASSISTANT MANAGERS!

Managers who are members of the Club should take steps to enroll their assistants in our organization as soon as possible.

It will give them an added interest in their work and help you to impress upon them the many responsibilities that go with theatre management.

Assistants so enrolled at the request of their superiors are entitled to all the advantages of the Club but do not receive membership certificates until they have been promoted to a manager's berth.

Hundreds of our most active members joined while they were assistants and found our pages most helpful in acquiring a keen understanding of the manifold duties in theatre management, advertising, exploitation, etc. It's the real school of showmanship and provides a much-needed incentive for them to advance in the business.

MEYERS TRYING OUT DIFFERENT KIND OF ADS IN NEWSPAPERS

Concluding that general run of theatre ads all looked very much alike as to copy, layout, etc., George B. Meyers, manager of the Grand Theatre, Henderson, Ky., has been striving to inject new angles in his newspaper advertising.

For instance, when making up copy on "Sob Sister" he laid out the ad to partially represent a small page of a tab newspaper. The top line read "Grand Special," with two boxed "Extras" on either side. Underneath was the "Volume" number, city and date line. The headline, "James Dunn Scores Big Hit in "Sob Sister" at Grand Today," followed. The balance of the ad carried a mat of star, and title in large type, along with other copy that stood out well owing to plenty of white space.

Meyers has also been experimenting with a new type of circular made up with mimeographed copy and imprinted cut. Comic sketches accompanied the copy, "Did You Ever Have Your Hat Fly Off Your Head—Or Have Your Hair Stand Up From a Thrill—Or Jump Out of Your Seat From Watching An Exciting Movie." Then followed a sketch of a spider web and copy, "No You Haven't—But If You Do We Won't Blame You When You See 'The Spider.'" The imprinted cut was placed at the right of the spider web and its heavy blackness strongly contrasted with the balance of the circular.

This Round Tabler would like to see other specimens of ads that are different from regular run and suggests that we search out this type of material. So do your best for Meyers, brother members, and when you run or come across an ad that's stands out from others on the theatrical page of a newspaper, shoot it along so we can pass on the information.

MASON USED "DARE" ANGLE WHEN SELLING A "HORROR" PICTURE

There are at least 100 daring citizens in the town of McAllen, Texas, where L. J. Mason manages the Palace Theatre, for that many replied to his announcement that an award would be given any man and another woman who would sit through a private screening of "Frankenstein"—one on each side of the house, with all lights out and doors locked. Mason took the first two to apply for the privilege.

On the night of the preview for the man and woman a large crowd gathered outside the theatre, curious to see if the house would really be darkened and whether the stunt would be carried out.

The above stunt has come into wide use as part of campaigns made on this picture and is right in line with the sales policy to create a "dare" angle. In this case it materially helped to gain city-wide attention for the picture. Other angles might be added, such as a physical examination before allowing them to see the picture, or taking reading of blood pressure before and after show. Sensational ballys are also playing an important part with the merchandising of this show. We are glad to know that Mason came out so well with his stunt.

TWO BIG SHOWS IN ONE!

CLIVE BROOK IN HUSBAND'S HOLIDAY

Men Who Stray! Wives Who Pay! How does a woman hold her man when youth and beauty lure him? A Paramount Picture

World's Leading Lunatics

IN PERSON

OLSEN AND JOHNSON

Heading the Comedy Carnival of GREAT ACTS of VAUDEVILLE

Including FOSTER and VAN BOBBY FOLSOM The FOUR BLONDES The FOUR ORTONS

STARTS TOMORROW!

EARLE 11th & MARKET 35c till 1 P.M. 45c till 6:30

TULSA

PREVIEW!

Orpheum, Sat. Nite, 11:30

DR. JEKYLL AND MR. HYDE

We Say Absolutely A Marvelous Picture!



There ought to be a few ideas for you among these ads!

PHILADELPHIA

United Artists

Our Hat Is Off to That Grand Actress MARIE DRESSLER

There is no other actress who could carry a picture by sheer force of personality for FOUR WEEKS. Don't let anything keep you from seeing

"EMMA" "HELL DIVERS"

COMING WED.!

PORTLAND

DENVER

RKO HIPPODROME

EVERY GREAT MAN HAS A WOMAN'S SHADOW BACK OF HIM!

25c NO 1

ANN HARDING in PRESTIGE with MELVYN DOUGLAS ADOLPHE MENJOU

RKO PATHE NEWS

CLEVELAND

MELBA

A PUBLIX Theatre

TWO BIG FEATURES

BEGINS TODAY of course at

A program of Two M-G-M features REGULAR PRICES

WILL BE SHOWN IN ITS ENTIRETY Positively No Eliminations

"THE GUARDSMAN"

Introducing—The Most Famous Couple of the American Stage in their first picture

ALFRED LUNT LYNN FONTANNE

A roaring farce . . . a jealous husband and a clever wife . . . there's an embrace . . . a kiss . . . a fight . . . did she recognize them— You'll Be Convulsed . . .

Those Bubbling Buffoons

STAN LAUREL AND OLIVER HARDY

Remember them in "Pardon Us,"? —they're funnier than ever in

"BEAU HUNKS"

Their Second Full Comedy Feature

You'll howl at the quaint antics of this goofy pair of rookies in the Foreign Legion . . . . It's a Laff Riot

PARAMOUNT SOUND NEWS CARTOON NOVELTY

DALLAS

GARBO

Stands Alone

● Last night at the glorious première, filmland voted Garbo the one star capable to interpret the tempestuous moods of • • • •

Mata Hari

SIREN, SPY AND COURTESAN ...her amours, Europe's scandals

M.G.M. deemed her worthy of RAMON NOVARRO Lionel Barrymore and Lewis Stone as her lovers...and

SID GRAUMAN'S NEW PROLOGUE is a fitting complement

●

Last night they fought to pay $5.00 per seat FROM NOW ON REGULAR GRAUMAN'S PRICES: Mats 50c, 75c, $1 • Eves. 75c, $1, $1.50

PHONE GLadstone 5184

GRAUMAN'S CHINESE

LOS ANGELES

SAENGER'S

Dial RA. 4181 TUDOR 610 Canal

The most sensational gal! The most sensational film to hit this town in years!

25c till 1 p. m. 35c from 1 to 6 50c nights

Yesterday hundreds of women found out why this girl's life was

NO BED OF ROSES

SAFE IN HELL

A First National Picture

with DOROTHY MACKAILL

Victor [illegible] Wray, Donald Cook, Ralf Harolde

POSITIVELY! No advance in prices No children admitted

NEW ORLEANS

WHAT ABOUT THE ORGAN?

Recently several aggressive showmen tried an experiment and engaged feature organists for the expensive instruments they found idle in their theatres.

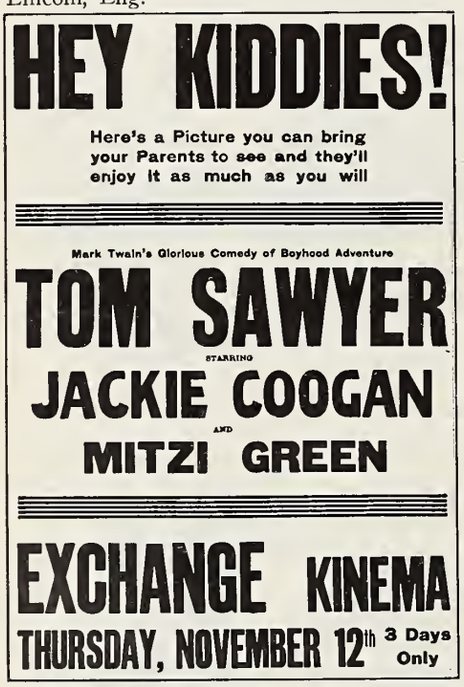
The reason we became vitally interested was because they asked us to secure the organists for them, and we did. So we made it a point to watch the experiment closely to see how it worked out.

So far it is such a success that the district manager of one outfit has informed us that he is having the organs in three other houses overhauled and will require organists within the next two weeks. The other manager is so pleased and his patrons so well satisfied that he has made the organlogue a most important feature of his program. Backing the organist up with all sorts of publicity and advertising.

If you have a good organ in your theatre it may pay you to investigate this angle. We will gladly give you the names of managers who are now completely sold on the box office value of a good organist and let them tell you about it themselves.

HARRY HARRIS WOULD LIKE TO SEE SAMPLES OF TEASER ONE-SHEET

Teaser posters, or weekly D. C.'s as these one-sheets are called over in England, form an important portion of a theatre's advertising appropriations in that country and we are herewith presenting a sample of one recently used to good effect by H. B. Harris, general manager of Exchange Talkies, Lincoln, Eng.



He asserts that though this type of poster is in general use over there, the same stereotyped setting is carried out year in, year out. In order to make his distinctive he has consequently made a practice of altering his set-up each week, and endeavoring, when possible, to catch the eye with original angles and varied settings.

It takes work to think up 52 good poster ideas each year, so we're sending out an S. O. S. call for Brother Harris. Come on, boys, those of you who have recently made up some snappy teaser posters. Shoot them along to Club headquarters so we can pass along some of your ideas to this enterprising British showman. He'll do the same to you. Thanks!

Veteran Joe Simon

Joseph Simon, in charge of the National Theatre, Johnstown, Pa., for the past 20 years, is still at the same old stand. This house, also referred to as the 4th Avenue, has just reopened after having been dark for some time.

SELLING STRAND AT SYRACUSE KEEPS LEO ROSEN ON HIS TOES

From up in that live upper New York state city of Syracuse comes word of recent show-selling work done by Leo Rosen, manager of the Strand Theatre. What with Victory Month, supervision of construction of unusual lobby displays and sundry other activities, we're here to tell you all that he's been a busy showman.

For one thing, he dressed the lobby during Victory Drive to resemble a wartime dugout and won first prize for costless, novel decoration. Everything used, including soldier's and fighting paraphernalia, was promoted free of cost to house. Even the additional help was on the free list. The larger photo reproduced on this page shows the front of the Strand decorated for this occasion. Compoboard was used and the blasts on either side illustrate coming attractions for the month.

Rosen used a gag for "Penrod & Sam" that ought to prove acceptable to many of our members, providing, of course, that something similar hasn't been used, or if so, overdone. Syracuse is quite a big city and therefore has many public schools. It was arranged with groups of five youngsters in each school to place daily on the blackboards the following copy: "Penrod and Sam Starts at the Strand Friday." On a Saturday morning all youngsters assembled at a stated point and paraded to the theatre where they were treated to a free show. Appropriately lettered banners were carried on route.

Work of Strand artist, Will Wills, figures conspicuously in most of the displays made for this house. In the smaller photo, showing front of house, note the "Manhattan Parade" sign. While it may not be noticable in the reproduction, the top was made to represent a New York City skyline, with lights placed so as to illuminate the miniature cutout windows. Novel lettering of the title also lent to the general attractiveness of the display. This photo will also convey some idea of the flash fronts used for this theatre, for reason that the Strand is located a short distance from what is termed strictly Syracuse downtown and therefore demands a display which will attract.



It's a pleasure to again have Syracuse represented through the good offices of Leo Rosen and also to have the opportunity to get a line on his campaigns. That school gag of his ought to be a corker to apply to any picture having particular appeal to youngsters and he hopes that it will prove of interest to other showmen in this organization. In the meantime, we'll assume that the next word from this section will not be so far apart as the last.

The value of good exterior lighting appears to be forcibly brought out by the work of Rosen and his staff at the Strand. Here is a theatre somewhat off the beaten path, but we'll lay dollars to doughnuts that any one who can still use their eyes can obtain a darn good idea of what picture or attraction is playing this house. No one will dispute the fact that a brilliantly lighted front will outsell a dim one, and this reminder of Rosen's may be an inspiration to check up.



PERSONALITIES

MORRIS ROSENTHAL, formerly with Publix in Wilkes-Barre, Pa., and more recently in charge of one of the New England houses, has been appointed manager of the Jefferson Theatre, a Skouras theatre at Auburn, N. Y.

▽

NORLYN AMICK has announced that he will open a new motion picture theatre at Carson, N. D.

▽

A. E. OGREN and C. R. Recker have reopened the Iowa Theatre at Buffalo Centre, Iowa.

▽

KEN ROBERTS has installed new sound equipment in the Gem Theatre, Chiloquin, Ore.

▽

GEORGE MORGAN, manager of the remodeled Empress Theatre, Chewelah, Wash, has been sponsoring a contest to choose a new name for his house.

▽

C. E. TRASHER has taken a lease on the Rialto Theatre, Grundy Centre, Iowa.

▽

CECIL GWINN, manager of Twin City Theatres, Centralia, Ill., recently repeated a benefit show for the needy families of his town.

▽

JOHN C. STILLE has been appointed manager of the Circle Theatre, Portland, Ore.

▽

L. E. NYE is the new manager of the reopened Paramount Theatre, Anderson, Ind., a house that has been dark for some time.

▽

JAMES CARRIER, formerly manager of the Capitol Theatre, Atlanta, Ga., is now in charge of a Warner house in Detroit, Mich.

▽

CHARLES HOUSE, formerly manager of the Midway Theatre, Rockford, Ill., has been placed in charge of the State Theatre, same city.

▽

WARREN KRAUSE has been made publicity director of the Fox Theatre, Phoenix, Ariz.

▽

ROLAND DOUGLAS is the new manager of the Orpheum Theatre, Sioux City, following the resignation of Richard Zeller. Douglas hails from Omaha.

▽

HOMER HARMON, formerly press agent for the Palace Theatre, an RKO house at Columbus, Ohio, is now holding down the job of director of advertising and publicity for Loew's State Theatre, St. Louis. He is but 21 years of age and reported to be the youngest director in the States.

▽

JACK EDWARDS, formerly connected with RKO on the Coast, has succeeded Laurence Hauer as manager of the Strand Theatre, Cincinnati, Ohio.

▽

NAT CHARNAS and Howard Feigley, operators of the Grenada Theatre, Toledo, Ohio, have decided on a second run grind policy for that house. It has gone through a succession of first run and dramatic stock.

▽

LOUIS BECKER and an associate are behind a new motion picture theatre project at Sandusky, Ohio.

JAMES CAREY has been appointed manager of Warner theatres at Salem, Ore., it was recently announced by George Weiss, district manager.

▽

R. J. "BOB" BOYLE, formerly manager of the Strand Theatre, Holyoke, Mass., has been promoted to take charge of the Victory Theatre, same city. Incidentally, Bob states that despite general adverse business conditions in this manufacturing city, show-business has been holding up in pretty good shape, due to putting the shoulder to the old wheel.

▽

DAN GILHULA is another New Englander recently promoted. He formerly acted as house manager under Ben Greenberg at the Paramount, Springfield, Mass. At this writing Dan is manager of the Strand Theatre in Holyoke, Mass., the post recently vacated by Bob Boyle.

▽

ALEC SHERR, well known Club member and formerly with Fix-Midwesco in Milwaukee and Janesville, is now located at the Loop Theatre, Sioux City, Iowa.

▽

CHARLES WEISBERGER, house manager of the Palace Theatre, Orange, N. J., until he became crippled up with an attack of illness, is getting along okay but is not yet well enough to go back on the job. Jerome Kridel, owner of the Palace, has put a man in his place until Charley gets well. In the meantime, he'd be glad to hear from any of his old friends.

▽

FRANK A. LACEY, veteran showman of the Northwest and known along the theatre row of Portland, Ore., for the past 18 years, has been appointed manager of the Rialto Theatre, Portland, it was recently announced by Charles E. Couche, general manager of the J. J. Parker theatres.

▽

A. R. WHEELER, manager of the Palace Theatre, Marion, Ohio, his assistant, **Bob** Shattuck, cashierette Fay Keenan and a couple of the staff, all had the extreme displeasure of making the acquaintance of a bandit a short time past. After collecting $1,100 the bandit thanked them all for their kind attention and bowed out. The Palace is directly opposite the police station.

▽

B. F. SHARP is the new manager of the Crescent Theatre, Garland, Texas. He is a graduate of the Publix managers' school and was formerly located at the Palace Theatre, Dallas.

▽

LEE R. BAILEY has taken over operation of the Princess Theatre, Manly, Iowa.

▽

J. K. BUCHNER has reopened the Palace Theatre, Grapevine, Texas, following installation of new equipment.

Items for publication on this page should be addressed to "Chick" Lewis and will be published the week following receipt. Notices of promotions, transfers, change of addresses, and other material of this nature is what we want for our "Personalities" page. The more you send the more interesting will be the page each week.

C. W. PETTERSON, formerly manager of the Cosmo Theatre, Marshalltown, Iowa, is the new manager of the Strand in Waterloo, succeeding John Black, who has taken over management of the LeClaire Theatre, Moline, Ill. Black replaces Frank Kennebec, who has been made publicity director of nine Publix houses, with headquarters at New Zealand.

▽

LOU HELLBORN has assumed charge of the new RKO Orpheum Theatre, recently opened at Denver. Charles Stevenson will act as assistant, with G. G. Alexander handling publicity. City and state officials attended the opening, and proceeds of the first show were turned over to the fund for relief of the unemployed.

▽

CHARLES YAEGER, formerly of the Longmont, Col., recently changed jobs with Millard Gettier, of the America and Rialto at Sterling, Col.

▽

DAVE MORRISON has succeeded G. Dumgan as manager of the Grand Theatre, Rocky Ford, Col. Lucian Harris has taken the place of Morrison at the Egyptian Theatre, Denver.

▽

RICHARD RAUB, former newspaperman, is handling publicity for the Denver Theatre, Denver, Col.

▽

LEON STERNBERGER, formerly connected with the Fox Theatre at Glen Cove, L. I., is the new assistant manager of the Warner Theatre, Pittsburgh, Pa.

▽

ARTHUR SWANKE has succeeded S. E. Coffin as manager of the Saenger Theatre, Pine Bluff, Ark.

▽

GEORGE HENGER is handling publicity for Warner Theatres in Oklahoma City, replacing G. D. Hutchinson.

▽

W. T. HEATON has sold the Auditorium Theatre, Oxford, Neb., to Raybourn and Bennie.

▽

W. J. ECKERT, formerly art director for Publix theatres in Denver, Col., has taken a similar position with the new Orpheum.

▽

JOE COOPER, manager of the RKO Theatre, Spokane, and Homer Gill, northwest division manager, recently pulled a section in a local newspaper, on the occasion of the return of vaudeville to the city.

▽

M. A. McCORMICK has opened the New Rialto Theatre, Hot Springs, N. M.

▽

WILLIAM LARKIN and Miss Ellen Larkin will operate the Madelia Theatre, Madelia, Minn., following change of front and remodeling.

▽

CARL DURBIN has taken over operation of the Huckstep Theatre, Bowling Green, Mo., it is reported.

▽

BILL BLAIR has succeeded Carl Benefiel as manager of the Ritz Theatre, Wellington, Tex. Benefiel has been transferred to take charge of a theatre at Borger, Tex.

▽

CARL BENEFIEL, formerly manager of the Ritz Theatre, Wellington, Tex., has assumed charge of the Rex and Rig Theatres, Borger, Tex.

DON'T BE AN OUTSIDER LOOKING IN!

CHARLES KOERNER is a Baltimoreian and comes recommended to this Club by no other than our old friend Fred Schmuff, well known showman and Round Tabler. Koerner manages the Red Wing Theatre down in Baltimore, is a fast stepper when it comes to bringing in business, and unless we're very much mistaken he'll prove a valuable acquisition to this outfit. Now, with that send-off, Charles, how can you miss? So let's hear all about what you're doing to keep that Red Wing fluttering.

———*Wear Your Club Pin! ! !*———

C. P. GREENWOOD is the manager of the Paxtonian Theatre, Paxton, Ill., and he's another recruit in line for introduction to the veteran members of this organization. He is in charge of a 500 seat unit of McCollum's Theatres, equipped to present anything in the picture line. Now that you are a Round Tabler, Greenwood, it's your duty to keep headquarters informed concerning show-business in your city. Help keep the old ball rolling along by sending in a good tip for your fellow members.

———*Wear Your Club Pin! ! !*———

ARTHUR R. JOY recently took our advice to "procrastinate no longer" in respect to becoming a member of this organization and so here he is boys, up for membership and introduction to the rest of the fellows. Joy recently took over management of the Liberty Theatre, one of Amalgamated Theatre Company's houses at Trail, B. C. Prior to entering show-business he was a newspaper man, and before that an usher in a theatre. So it's apparent that the lure of the screen brought him back to his first-love. He's only 23 years of age and well on the way up the ladder. Keep the Club posted, Arthur, on what you are doing to sell shows.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

JAMES V. PISAPIA was recently made assistant manager of the Beacon Theatre in Port Washington, N. Y., a house managed by the well known William "Bill" Levy. James was formerly with the service staff at the famous Roxy Theatre, Manhattan, where he became inoculated with the unique system used there to train ushers and other staff members. He's already set about installing a similar system at the Beacon, a house generally conceded to be one of Long Island's finest. With Bill Levy to lend him a helping hand, keep your eye on Jimmy and the Beacon. Next thing you know you'll be reading about his promotion to a post of full fledged manager in some house.

———*Wear Your Club Pin! ! !*———

BUD LAWLER is another independent manager to become a member of this Club and to him we also extend the official welcome of this organization. He operates the Roxy Theatre out in Mounds, Ill., a small house but one that's equipped with the best of what it takes to put over a good show. It will be interesting to hear what Lawler is doing in show-business, and if this new member will shoot along some of his ideas on this subject, we'll see that his fellow members are tipped off.

———*Wear Your Club Pin! ! !*———

WALTER CHENOWETH is another new member of this organization and when we last heard from him he was busy putting over Edward Everett Horton at the Hollywood Playhouse, Hollywood, Calif. In a later issue we'll tell you about some of the stunts he's using to publicize Horton and right now will acknowledge his membership application and introduce him to his fellow showmen. In the meantime, we'll be looking for further information concerning his activities on the Coast.

———*Wear Your Club Pin! ! !*———

J. P. HARRIS is a Long Islander and hails from Corona where he manages the Plaza Theatre, a Loew house in the midst of a live suburban community. He, also, has become a member of this ever-increasing army of enterprising showmen and soon we'll be getting some hot news from Corona-Corona. Come through, Harris, with an account of that stunt you put over recently—the one that made the old cash register sing a merry tune—so we can pass the dope along to other Round Table members.

———*Wear Your Club Pin! ! !*———

CLAUDE FLATER hails from Bloomfield, Ind., where he is in charge of the Citadel Theatre. Apparently this new member of the Club is an independent operator for we note by his card that no chain or circuit affiliations are claimed. That being the case, we'll expect to hear some bald statements from Claude as to how show business is progressing out his way, and what he's doing to fill those 600 seats. We'll be awaiting your next communication, Flater, so please keep that in mind.

———*Wear Your Club Pin! ! !*———

MITCHELL B. SOLOMON is located way out in Phoenix, Arizona, where he skippers the Strand Theatre. We are also glad to have this showman for another Club representative out in his state and this little paragraph will serve to introduce him to his fellow members. Now that he's one of us, we hope that he will do full share in the way of making interesting contributions to this department. We and all your friends in the Round Table want to hear about show-business out your way, Mitch! so shoot along some information.

BERNIE COHEN has the job of assisting Dave Samuels with the management of the Windsor Theatre over in Brooklyn, N. Y., and, according to his boss, has the makings of a real showman. Bernie is only eighteen years of age and been in the game but a short time, but has displayed qualities which stamp him as a fellow who will get along in show-business. Convey our best regards to Dave, Bernie, and do your darndest to keep the old ball rolling along at a lively pace.

———*Wear Your Club Pin! ! !*———

VERNE S. GORRELL is an independent theatre operator out in Winamac, Ind., where he owns the Isis Theatre. We are taking this opportuntiy to extend a cordial welcome to this recently-elected member of our Club and will look forward with a great deal of interest to any information this new member may contribute in the future regarding show-business conditions in his community.

———*Wear Your Club Pin! ! !*———

BERT HENSON has charge of all advertising for Publix theatres in the Omaha, Neb., district and we're indeed glad to list his name among the many advertising and publicity men on the Club roster. We'll be calling on Bert one of these days to air his views on some phase of operation in his end of the business, and in the meantime will cheerfully receive any contribution he may make in behalf of his fellow showmen.

———*Wear Your Club Pin! ! !*———

E. M. EAGLESTON (Mrs.) is now listed as another lady-manager member of the Round Table Club and she hails from Seymour, Ind., where she has charge of the Majestic Theatre, an independent house that seats 1,000. That's enough to keep any one lady stepping and unless we miss our guess this new member will have some interesting stories to contribute to this department. Welcome to this outfit, Mrs. Eagleston, and please try to do your share to keep these pages full of live show-selling ideas.

———*Wear Your Club Pin! ! !*———

HARRY KORNBLUM is another new member of this organization and he hails from out in Evansville, Ill., where he operates the Rosedale Theatre. We are not sure whether Harry just manages or both manages and owns this house, but we do know that he is not hooked up with any chain or circuit. His house is well equipped to present the best in modern picture entertainment and we'll be waiting to hear what methods he follows to sell shows out in his town.

———*Wear Your Club Pin! ! !*———

H. E. HART is a member of the firm of Smith & Hart of Auburn, Ind., operators of the Court Theatre and we've already had occasion to tell Round Tabler's something about this new member's way of doing business. But that was just a forerunner of what is to come, unless we're very much mistaken, so watch out for further dope from this showman.

———*Wear Your Club Pin! ! !*———

FRED LOOMER is one of our new members who is located out in Chicago, Ill., where he has charge of the Shore Theatre. He, also, has caught the Club spirit and we're very glad to record that Fred has joined this organization. There are a great many Club representatives in his city and we want this new Round Tabler to convey our best regards to all when he meets any of them. In the meantime, we'll be looking for some news about his way of selling shows.

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE
INC SOUND EQUIPMENT

MR. J. C. JENKINS,
MOTION PICTURE HERALD,
SOMEWHERE EN ROUTE.

Dear "J. C.":

Here's an idea for you, "J. C." What with summer coming along within a few months, it occurs to me that a lot of outdoor resort managers are beginning to look around for attractions that will stimulate attendance at their respective places of amusement, and right now it is very likely that they are in somewhat of a quandary. Well, if they are wise, they will follow in the footsteps of Max Syern of Olentangy Park in Columbus, Ohio, who installed an RCA Photophone 35 MM portable apparatus in the outdoor theatre and gave his patrons a complete programme of sound pictures three evenings a week last summer. Olentangy is one of the oldest and most successfully operated summer amusement parks in the country, and if you happen to bump into any outdoor resort managers along your extensive route, you might suggest to them to look into this matter. The RCA Photophone portable sound equipment is just the thing for them. It is all AC operated, with no batteries or motor generators necessary, and you can set up the machine all ready for operation within fifteen minutes. There must be a lot of outdoor resorts in the neck of the woods through which you and "April Shower" will traipse during the next few months, so you tell 'em all about it, "J. C." I received your letter about the dance pavilions and thank you for the suggestion. Have turned it over to the proper department and you will hear from me later. So long, "J. C." Don't get lost in the desert.

Yours truly,
G. K. RUDULPH.

JENKINS' COLYUM

Los Angeles

DEAR HERALD:

On Hollywood boulevard is a building with a sign "The Church of higher Spiritualism" and close to it is a building with a sign "School of Phylosophy" and between them is a sign "Intestinal Baths."

Now our theory is that if you mix a little "phlyosophy" with a sprinkling of "Higher Spiritualism" and then take an "Intestinal Bath" you ought to come out all right.

Well, that's the lowdown on Hollywood and Los Angeles as we get it from a bird's-eye view. Most fellows wouldn't put it quite that way. Nevertheless we like this country. We like the people, and there are a lot of them. We like her oranges, and we bought a whole water-bucket full for two bits. We like their ham and bacon because it has the Omaha brand on it and has that good old corn flavor that you don't get from any other packing center.

▽

The only difference we can note between a radio crooner and a couple of lovey doveys on their honeymoon is that they both make us sick.

▽

Speaking of motion picture critics. We've got too many "yes men" in this business. Producers will send out invitations to a lot of their friends and a bunch of free tickets to the critics to attend a preview of their pictures in order to get the "audience reaction," and while we wouldn't want to say that free tickets would have any influence on the critic's reports, yet we doubt if they would poison their minds against the producers.

▽

We used to take chocolate bon bons and gum drops to a girl friend of ours in order to find out if she loved us. She always said she did, but we didn't feel sure of it, so we sent a fellow to call on her with instructions to get at the truth of the matter and the report he brought back was altogether different. So from then on we let him buy the bon bons and gum drops, but she afterwards married a Swede.

Personally we would sooner take the judgment of Bill Smith and Sally Jones as to the merits of a picture than the judgment of all the "free ticket" critics between Grindstone, South Dakota, and Tombstone, Ariz., and that will leave out Hollywood and New York.

▽

When they get the warships of all the nations gathered together at Shanghai, if something happens so they go to shooting holes through one another, wouldn't it be a big joke on the League of Nations? Every gun crew will have a chip on its shoulder and every admiral will want to boss the job. It looks like the Jap is going to outsmart the whole world.

▽

We haven't yet found our tire cover that was stolen from our car at Santa Monica, but we have asked the city council of that suburb of Hollywood to expunge from the records the remarks we made when we found it had been stolen.

The time was when the theatres sought the service, but now the service must seek the theatres, and every theatre that closes reduces the physical value of the service just that much, and producers would do well to recognize that fact, and to remember also that over-production doesn't tend to stimulate business. As proof of this, recall the prices of wheat and corn last year, when we had overproduction.

Maybe we shouldn't talk that way. Maybe we should use soft soap, but we never could stand the smell of soft soap ever since we helped our mother make it back in Indiana. In fact, we don't use much soap of any kind. Our wife says we don't use half enough. We might be induced to use soft soap if it wasn't so darned high, but the press agents have got a corner on it.

▽

When Hollywood puts on a splurge she puts on a big one, with red flares 'n' everything. Sid Grauman gave a preview of "Mata Hari" at his Chinese theatre recently and invited all the celluloid celebrities, bellwethers, trail blazers and lead mules of the community.

The array of sables and ermines was a delight to the feminine heart and the flash of the diamonds gave everybody on Hollywood boulevard "Klieg eyes" between Gower street and Canyon drive. The powwow they staged would make a Sioux war dance look like an old ladies' quilting party.

At the height of the excitement the famous Dr. Einstein drove up in a $24,000 Italian limousine which was the occasion for a general outburst of enthusiasm. The crowd went wild, the stars were all smiles, Sid Grauman rushed up and wrung his hand and told him how happy he was that he had honored the occasion with his presence. Wallace Beery said: "Delighted to meet you, Doctor." Clark Gable said: "Just look there, girls." Some of the stars tried to kiss him and Al Christy offered to give him one of his bullfoundland pups. The uproar was continuous until the famous Doctor was ushered to his seat by three burly policemen. The entire company congratulated itself on being a guest on such an auspicious occasion.

Everything went lovely until the end of the performance when it developed that the famous Dr. Einstein was none other than Harry Goldberg, a tailor who had been framed up for the occasion by Joe Wilharber of the foreign auto rentals, and that Jack Bean, dress suit maestro, had made an "Einstein" out of a tailor. Now all of cinema land has cracked ice on its head and hot water bottles at its feet. Goldberg had the time of his life for three hours.

▽

We can't wait forever for the blizzards to subside, so we are about to head April Shower toward Arizona, New Mexico and Texas in spite of the protest that will be made here. But we are not going until we have had our picture taken with Polly and Marie.

J. C. JENKINS,
The HERALD Man

MUSIC AND TALENT

STAGE SHOWS

Baltimore Keith's

Week ending February 12

With Joe Candullo acting as master of ceremonies and introducing each act with short, pithy chatter, the initial program of vaudeville, which has returned after an absence of several years, was finely received by crowded houses at every performance February 6. The new policy has been started by Fred C. Schanberger, Sr., head of the Schanberger interests.

Gloria Lee and the Sherr Brothers were offered first, doing their bit in two, the trio in a fast tap routine with Lee in some athletic work to running applause. Then the Sherrs came on in a "drunk" song and dance duet, which won laughs and applause. Lee followed this in toe tap work on steps and got a big hand followed by the Sherrs singing "We Gotta Heavy Levee Date Tonight With Mandy" and all together in a dance, with a special flood light making them look like colored troupers.

Candullo then introduced Arthur Tracy as The Street Singer. Tracy was heard singing behind the curtain, which parted revealing him before the microphone with a pretty blonde playing his accompaniment at the piano. He went into "If I Were King," then encored with "Call Me Darling," which he sang also in German, and then encored with "Girl of Mine You're Gone From Me." He encored again with "Eli, Eli."

Next followed Jans and Whelan doing their comedy chatter, songs and music, with their routine changed to include a likeable hip shaking blonde. "St. James Infirmary" was sung by the girl, drawing applause and laughter. Then Jans and Whelan went into their old routine, winning the audience particularly with "Skidoodl-oo" and "Ska-gag-a-la-ga" hokum finishing with "Robert E. Lee."

Omaha Orpheum

Week ending February 4

The "Harry Delmar 1932 Revue," with Delmar as master of ceremonies, opens with his cast of eight girls in a dance and song, "Hello, RKO," each girl speaking for some state in the Union. Charles Kemper, eccentric comedian, appears as a goof and jokes with Delmar. An oldfashioned costume dance follows, the eight girls coming down from a modernistic throne, while a herald in Hussar uniform stands guard at each side of the first step. The guards, the Remo brothers, then do a tap dance. More dancing, more joking, a song, "Good for Nothing But Love," by Lucille June, a song by the m.c., and then a pageantry dance, with a huge butterfly in the backstage drop, much-bejeweled, is the finale. The entire cast reappears singing "Go Home and Tell Your Mother" and the rest of the relatives how good the show is.

A comedy skit with the act, portraying Ben Hur, Paul Revere and Jessie James, provokes much laughter.

Leta Wales, in a scene within prison walls as a shackled prisoner, sings a number of songs.

Phil Spitalny at Capitol

Phil Spitalny, orchestra leader, will act as guest conductor at the New York Capitol, beginning February 19, during the absence of Yasha Bunchuk, on vacation at Palm Beach.

ARSENE SIEGEL



This master musician has, for the past three years, been featured at the Fisher theatre, Detroit. He was born in Lyons, France, and came to America at the age of 13. He originally studied piano, organ and composition with the intention of becoming a concert pianist and composer but the glamour and opportunities in the theatre organ field won him over and a theatre organist he became.

At the age of 16 Siegel was a demonstrator for Wurlitzer and a bit later became solo organist in the Lubliner & Trinz houses in Chicago. Louis Lipstone discovered him and he was given the position of concert organist at the Chicago. Such was his success there that he was put in the Uptown and he also broadcast over WEBH. After being in Chicago for a number of years he was sent to the new Fisher, where he since has been.

Mastbaum Benefit Nets $4,000

The Mastbaum, Philadelphia, recently gave an elaborate performance for the benefit of the local Musicians Protective Association. Approximately $4,000 was gathered for unemployed musicians.

Begin Vaudeville Programs

Warners' Ohio and the Madison, Publix, at Mansfield, Ohio, have inaugurated vaude-film policies. Both feature organ and orchestral overtures, and have dropped admissions to 35 and 45 cents.

Radio Feature on Stage

The Sisters of the Skillet, Eddie East and Ralph Dumke, featured on the NBC radio network, have started a long RKO vaudeville engagement in the metropolitan area.

STAGE SHOWS

San Francisco Warfield

Week Ending February 10

The Warfield theatre, built for vaudeville, lends itself particularly well to the intimate type of stage entertainment and this is the style that has been favored since the shifting of Fanchon and Marco "Ideas" to the Fox. There are no elaborate lighting effects, no stage spectacles and no line girls, but there is a galaxy of individual talent, much of which is drawn from local sources.

This week's show opens with a playlet, headed by Bob Lee of the orchestra, and the slightly naughty turn is forgiven by the audience which is impressed by its cleverness. A Dutch windmill setting features the stage and Paul Ash leads his musical gang through a breezy rendition of "Shaking That African," at the same time giving a verbal description of the number through a loudspeaker.

Don and Darlene offer an adagio with many good poses, with the beauty and grace of Darlene a factor in putting the act over. Benay Venuta sings "Cigars, Cigaretes" effectively in costume, the song scoring quite a hit.

Bert Fay staggers on with a banjo and a bottle and offers some selections from the opera "Bohunk." His fun-making reaches a climax when he manipulates a pair of shoes about three feet in length, getting into many odd positions. This act suggests the turn of Eddie Lambert and the crowd likes it so well that an encore is necessary.

Ward and Pinkie put on a slapstick dancing and acrobatic turn which suggests that they must require a lot of arnica, but they come out of it smiling. Their slow-motion stunt is a winner. Barton and Young do a comedy turn which hinges largely on a wrangle with the drummer of the orchestra.

Two musical novelties are offered by Paul Ash and his boys, one representing a clock store, with sound effects galore, the other a musical journey around the world, visiting such points as Mexico, Cuba, New York, England, Holland, Germany, France, Italy, Russia, China, Japan, San Francisco and Chicago. A dainty miss manipulates a rack of cards to assist the audience in making the journey. The stay in China and Japan is marked by the popping of toy pictols, while the end of the trip is reached at Chicago amid the booming of real firearms.

Paul Ash contents himself with leading the band and introducing the individual acts, which he does in clever style.

New Orleans Saenger

Week ending February 17

"Springtime Fancies," Saenger stage production, is colorful, well staged and has in it entertainment of considerable merit. The Strakova Girls' producer is to be commended for the way she put them through the intricate routine in the opening. That turn is on a par with those presented by girls who have worked together for an entire season in an act. Lee Barton Evans' song number also was well received. Another hit of the show was winsome Helen McFarland, who dances, sings and plays a xylophone. Another well deserved period of applause greeted David and Hilda Murrau, unusually gifted dancers, and Lou Forbes' Four Horsemen.

SLICES OF MELLIN

By BOBBY MELLIN

Charlie Agnew, who wields the baton at the Edgewater Beach hotel, comes from the same town that gave Nick Lucas and Ted Fiorito to the music world—Newark, N. J. Charlie started out as a drummer and has now worked his way through the entire orchestra and plays any instrument, although his forte is trumpet and xylophone. He has played with such famous bands as those of Vincent Lopez, Charles Strickland, Harry Yerkes, Bodewalt and Dell Lampe. Once he played at the Trianon Ballroom in Chicago in the orchestra with Wayne King, Al Morey and Harold Stokes. When he left Lampo he formed his own band and went on the road for Publix, and slowly but surely is coming to the front.

Chuck and Ray, members of that famous radio team, Chuck, Jean and Ray, are now broadcasting daily over station WLS and from the amount of fan mail they have received they are great favorites with the radio listeners. There is no doubt that this team will be back on chain broadcasts in the very near future.

Preston Sellers is back at the Oriental theatre. . . . One day each week Jean Paul King, Chicago NBC announcer, does not smoke, to test his will power. . . . Skipper Flynn has turned publicity agent, writing articles for various newspapers. . . . Tuffy Griffith, the fighter, will have a permanent battler when he marries on March 28. . . . Jack Perry has another hit in "Kiss by Kiss." . . . Danny Russo opens at the Beachview Gardens on February 19 after closing at the Canton Tea Garden.

When Gus Arnheim brought his famous Cocoanut Grove orchestra to Chicago the last week in January for an engagement at the Winter Garden, he was returning to his home town for the first real visit in 16 years. Gus, a former Chicago boy, and Abe Lyman started out together in orchestra work in the Windy City. Arnheim played piano and Lyman drums in a small combination which used to provide music at the dance halls and back-room saloons.

Danny Russo, whose Orioles orchestra is heard daily from the Canton Tea Garden, celebrated his twentieth year in the music business. Danny is one of Chicago's best liked maestros. The nation is becoming Kogen conscious. The NBC orchestra leader finds that 90 per cent of his fan mail has his name spelled correctly, whereas three years ago his listeners gave it in 55 different spellings.

Harry Richman opened at the Cafe Winter Garden last Friday. Bob Nolan is to be featured over the NBC network on the San Felice cigar program.

SOL KLEIN
AND HIS
RHYTHM MASTERS
ALTERNATING WITH
ED. LOWRY
△
SKOURAS BROS.
ACADEMY & AUDUBON
THEATRES
NEW YORK CITY

STAGE SHOWS

Oakland Paramount

Week ending February 2

In distinct contrast to the ultra-modern tone of the beautiful new Paramount theatre is the Fanchon and Marco stage revue, "Once Upon a Time," arranged by Gae Foster. This revue delves back to the days of the dinosaur and cave men and gigantic forms of vegetation that long since have passed.

The show opens with the appearance of Dorothy and Helene Blossom who sing from a great book, "Once Upon a Time," and tell in song just what may be expected in the show. The curtain goes up on a scene representative of ages ago, with the Sunkist Beauties enjoying a frolic in the water, a submarine ballet, as it were. They swim and then come out upon the sands for a dance while Franklin Record sings a classical waltz song. The water effects are especially fine.

Raye, Ellis and LaRue follow with a dance along strictly modern lines, marked by some new and very lively steps, and Dorothy and Helene disport in the role of story-book cutups, lending a desired touch of comedy. Their Spanish fantasy develops into a killing burlesque.

The scene shifts to the jungle. The Sunkist Beauties do a savage dance before their grass huts and then offer a fantastic number in the dark, with only their white arms visible. This proves scarcely as effective as some other offerings along this line.

Keith Wilbur, who speaks with the twang of an Australian, offers some novel interpretations, with imitations of a banjo, cats, dogs, chickens, babies and a steel guitar. These are put over in pleasing style.

A primeval dance is offered by Raye, Ellis and LaRue, with the girl being hurled about the stage by the two husky cave men. Before the dance can be concluded a group of cave women rush into the foreground, pursued by a dinosaur, with flaming eyes and fiery breath. The animal seizes a screaming girl in his mouth and swings her far over the orchestra pit before retreating to his lair.

The show depends for its success largely upon its novel settings and the splendid dancing. The finale is spectacular. It is a well-balanced show without stars.

New Orleans Saenger

Week ending February 8

Hilda and David Murray, ballroom dancers, went over in a big way in the stage show, especially when they interpreted dances of several nations, ending with their idea of how the present day youth acts on a dance floor. Lee Barton Evans, with the Strakova Girls, registered mildly with a song number. Bill Rand, eccentric dancer, gained hearty approval. The fun of the performance, however, was supplied by Lou Forbes' "Four Horsemen," who became five when Louis Prima joined them.

Salt Lake Orpheum

Week ending January 7

The stage presentation met with high favor, with Owen McGiveney toplining the vaudeville and proving his versatility and ability at swift changes by presenting all the parts in a one-act mystery drama, "The Manor Murder Mystery." Anger and Fair, a team of comedians had a lot of fun in burlesquing McGiveney's offering. A comedy act that was approved was Bob Nelson's variety of song and patter, while the Wallace Sisters' dancing act, composed of the two young women and three assistants, was very well received. The assistants were Matt Gibbons and the Coen Brothers.

UP AND DOWN THE ALLEY

HELLO EVERYBODY

This coming Monday being Washington's birthday, it is only fitting and proper to make some mention of the anniversary. . . . The best and easiest means of doing that, as far as I am concerned, is to tell you all of the song, "Father of the Land We Love," which is to be the theme of the **Washington Bi-Centennial** celebration, to be observed throughout the country. . . . The only logical man in the country to write such a song would be **George Cohan,** and did he come through! . . . He did! . . . The song, itself, is being published by the **United States Government** and **Edward B. Marks Music Co.,** has been chosen as exclusive agent. . . . This song, then, is the new "Over There," and in these days it is just the tonic that is needed. . . . A toast to the two Georges, Washington and Cohan, good Americans both. . . .

▽

Henry Francis Parks, former Chicago organist, is now in **"Buss" McClelland's** place at the RKO Orpheum, Seattle. . . . **Dan Daniels,** "ace" organist for the Fox, Green Bay, Wis., besides being a popular radio artist is also a regular version writer for the **Quality Slide Company,** Chicago. . . . **Matt Duffin,** formerly of the wellknown dance team of **Duffin** and **Draper,** is now "doing" Europe with a new partner, **Chita.** . . . They broke in the new act at the Cafe de Paris, Monte Carlo, and by this time are playing in the "swank" places in all of Europe. . . . **Dr. Art Spaulding,** master of ceremonies and musical director at the Publix Scollay Square, Boston, is also leading the audiences in community singing. . . . **Arthur Tracy,** "The Street Singer," is making his Broadway debut this week at the Capitol . . . in the **Chester Hale** stage show, "Cuban Holiday." . . . For that perfect relaxation feeling, take a peek at little **Ebo Grant, Danny Parker's** sec. . . . She's Southern too. . . . While **Yasha Bunchuk,** conductor of the famous Capitol Grand Orchestra, is enjoying a vacation at Palm Beach, **Phil Spitalny** will pinch-hit for him. . . . **Al Solamon,** special service manager for **DeSylva,** is a proud father again. . . . **Mrs. Solamon** presented him with another **8-pound boy** to take the place of the lad they lost last year . . . and is Al happy.

▽

Lloyd Hill (Wild Oscar) is back with his first love, Loews,Inc., and is now at their 175th street theatre. . . . **Betty Hammond,** from 'way down south in Dixie, is subbing for **Joe Stoves** at the Valencia, Jamaica, while he is visiting his folks in Nashville.

ED DAWSON

ARLO HULTS

ORGANIST
RKO Albee Theatre
BROOKLYN, N. Y.

ORGAN SOLOS

ANN MELODIE (Lynchburg Paramount) presented as one of her most recent and best efforts an entertaining organ solo titled "Dreams." And it was a "dream," beautifully illustrated and presented. Ann, as she is popularly known, opened with the playing of "Ah Sweet Mystery of Life." A blue spot on the console with candelabra on either side with flame bulbs lent a dreamy effect to the entire proceedings. A beautifully played solo of Liszt's "Liebestraum," was then offered. "See You In My Dreams" and "Dream a Little Dream," both played for the audience to sing, concluded the enjoyable program.

KENNETH LEA (Elyria Capitol) offered a "demonstration of the organ" stunt, recently, which was presented in a manner enjoyable and quite different than is usual. It was done as a straight spotlight solo, with Mr. Lea illustrating each stop by playing excerpts from some familiar number after an invisible announcer explained them via "mike." Everything on the organ was presented and the solo closed with a snappy fox trot rhythm on "Try Somebody Else," using a combination of xylaphone, orchestra bells and drums.

The novelty interested this audience and, though it was a straight solo, drew heavy applause.

DICK BETTS (Jamestown Winter Garden) offered a singing novelty for his second week here, which actually had the audience singing. This is quite unusual, inasmuch as singing never has been tried here before. Betts is a personable chap, a good organist, also a good singer himself, and he apparently takes his work very seriously, because he is presenting novelties never before attempted in this town, and doing very well with them. This solo opened with a parody chorus to "Gang's All Here," with lyrics telling the audience not to be bashful but to sing.

After this it was clear sailing because the audience did sing the following songs: "River Stay 'Way," another parody to "Swingin' in a Hammock," "Good Night Sweetheart." Betts vocalized on "Love Sends a Gift of Roses," and drew very good applause. A comedy debate between boys and girls to "If I had a Girl like You," aroused plenty of laughter. A pretty effect on the screen was used as Betts softly sang and played "All of Me." The solo closed with the chorus of "Call Me Sweetheart," the audience singing softly where the words were small and loudly where they were large. Loud and prolonged applause followed.

ARLO HULTS (Brooklyn Albee) opened here with a snappily played and entertaining novelty entitled "Is Everybody Happy?" For his first number, he sang special introductory lyrics to "Voice of the RKO," and then went directly into "You Try Somebody Else," a special to "Smiles," in which the audience grinned each time the word "smiles" appeared. Hults vocalized on "I'll be Happy." Besides his pleasing voice, the special intimate lyrics to this song proved favorable to the audience, who then sang for him the following songs: "Call It Madness," a Chinese version to "Stein Song," and a final chorus of "Faded Summer Love." This young chap plays a good organ, is personable, sings well and is a good showman. This combination undoubtedly will gain him a big following here.

FRANK ALBANESE (Jersey City Stanley) who is on his sixth week here, proved to the audience that he can play beautifully as well as in the simpler manner for community singing. This week he opened his solo with "Kentucky Lullaby," as the organ arose, then went into a slow but rhythmic arrangement of "I'm Falling in Love," with interpolations of other "love" songs cleverly worked in. This he played in most pleasing combinations and a score of variations.

He followed this with "a red hot" rendition of "Tiger Rag," played with a wild abandon but with each note "staccato" and full of rhythm. He took three or four bows for this amid good applause and then offered two numbers, "Call Me Darling" and "Oh, that Kiss," for the audience to sing. They did.

BILL MEEDER (Richmond Hill RKO) dedicated most of this week's solo to the wellknown song writer, Robert King. Featured as straight spot solos were the songs "Old Fashioned Home in New Hampshire," "Beautiful Ohio" and "Winter Is in My Heart." Other numbers of this writer were mentioned by Meeder but as time was short he did not play them. Mr. Meeder's playing of these beautiful numbers was marvelously done and the audience's appreciation of his firstclass work was shown by their attentiveness and their applause at the finish of the concert. This being Valentine week, Meeder chose three numbers suggestive of Valentine Greetings. They were, "Honest, Really and Truly," "I Love You Truly," and "Call Me Darling." The first two were played in concert style while the last, one of the most popular of the day, was offered for the community singers. The entire solo was capably presented and appreciated.

FRANKLIN BENTEL (Beaver Falls Rialto) conducted an organ novelty entitled "The Melody Auctioneer." The organ console was decorated with signs bearing the words "Overdue Songs," "Songs for Sale," "New Songs," and the like. The following songs were put up for sale: "Call Me Darling," "Dream Your Troubles Away," a picture puzzle chorus on "Old Mill Stream," and the last melody offered, with no reasonable bid refused, was "River Stay 'Way." It was an entertaining novelty which elicited much applause.

OVERTURES

DAVID ROSS (Philadelphia Mastbaum) and the augmented Mastbaum Symphony Orchestra presented for the first time in any motion picture theatre Maurice Ravels composition "Bolero," opening with a thematic solo which was taken up by one instrument after another in the characteristic rhythms of Spanish dance music, working up to a tremendous crescendo. The audience attested its appreciation of the efforts of the orchestra by enthusiastic applause, bringing the members to their feet three times. For this occasion the Mastbaum obtained several solo members of the Philadelphia Orchestra and employed instruments rarely used in motion picture theatre orchestras.

FRED SCHMITT (Denver Denver) and his orchestra played an interpretative overture, "Light Cavalry," the beginning being the call to arms by the buglers of the rival armies, then the lull before going into action, the battle, the charges and surrounding of the cavalry detachment. After the fight they bury their captain. The battling starts again and they emerge victorious. Slides showing the scenes and with appropriate description are used throughout the overture. Overtures by this orchestra always show the result of a lot of hard practice and rehearsal.

ERNEST HAUSER (San Antonio, Majestic) and his Greater Majestic Orchestra gave one of the best overtures last week which sent the music lovers home talking. Hauser called his musical offering "Romantic Rivers." "The Blue Danube Waltz," was first on the program; "Indian Love Call" and "By The River Sainte Marie" then were heard. Hauser also did a specialty on "Old Man River," and brought the well-liked introductory symphony to an ending with "Lazy River."

S. DELL ISOLA (Brooklyn Albee) and his RKOlians, who each week feature the songs of foreign countries, this time offer the characteristic songs of Austria. Individuals in the band are featured in a saxophone solo, a trio of muted trumpets, and a trombone duet. Both the orchestra and the leader, Isola, are very popular here and they play to an appreciative audience.

MAX BRADFIELD (Philadelphia Fox) and the Fox Grand Orchestra gave a splendid interpretation of Tschaikowsky's "1812 Overture," followed by a baritone solo by Willard Singley, who received his usual enthusiastic applause.

SOL KLEIN (New York Audubon) and his 12 capable musicians offered a high class overture this week in which the opera "Orpheus," was featured. The special arrangement, together with a flute and violin cadenza, proved the adaptability of the orchestra, who play both classics and jazz equally well. They earned the good applause given them.

WALT ROESNER (San Francisco Fox) and the Fox Grand Orchestra draw upon grand opera for their inspiration and present selections from "Pagliacci" as their offering. This proves one of the finest presentations in recent months and reaches an impressive climax in the immortal song of the griefstricken clown. Joaquin Garay is in splendid voice in his interpretation of "Home," a present day success.

GLENN WELTY (Milwaukee Wisconsin) and his Wisconsin theatre orchestra offer "Old Heidelberg" with the Blatz Quartet. Selections included are "Auf Viedersehen," "Ich Bin Ein Jaeger's Man" and "Two Hearts in Waltz Time." The quartet sings the last three selections in German and clicks in good fashion.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time	Reviewed
Anybody's Blonde	Dorothy Revier-Edna Murphy	Oct. 30	59	Nov. 14
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	59	Oct. 31
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec. 15	59	Jan. 9,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Feb. 1,'32	60	Jan. 30,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb. 10,'32	60	Feb. 6,'32
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30	62	Dec. 26
Sally of the Subway	J. Mulhall-D. Revier	Jan. 1,'32	60	Jan. 23,'32
Sin's Pay Day	D. Revier-Forrest Stanley	Mar. 1,'32		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time	Reviewed
File 13	Lew Cody-Mary Nolan			
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Hard Hombre	Hoot Gibson-L. Basquette			Aug. 22
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of the West, The	Hoot Gibson-Doris Hill			
Vanity Fair	Myrna Loy-Conway Tearle			

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Sept. 1	63	Oct. 3
Cross Examination	H. B. Warner-Sally Blane-Natalie Moorhead		72	Feb. 13,'32
Maid to Order	Julien Eltinge-Geo. Stone	Oct. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Nov. 1	72	Aug. 6
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Sept. 1	66	
Unmasked	Robert Warwick	Oct. 1	62	
White Renegade		Jan. 2,'32	66	
Without Honors	Harry Carey		66	Jan. 16,'32

Coming Feature Attractions

Across the Line — Harry Carey
Auctioned Off
Border Devils — Harry Carey
Bridesmaid
Confidential
Double Sixes — Harry Carey
Hurricane Rider, The — Harry Carey
I Accuse
Loneliness
Trusty Triggers — Harry Carey
Where Are Your Children?

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time	Reviewed
Cyclone Kid	Buzz Barton	Oct. 26	60	Nov. 26
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 15,'32		
Quick Trigger Lee	Bob Custer	Nov. 24	60	

Coming Feature Attractions

Dance Hall Kisses — 6 reels
Blazed Trails — 6 reels
Bull Dog Edition
Driving Demons
Fighting Gloves
Gambling Sex
Guns and Saddles — 6 reels
Highway Riders — 6 reels
Lure of the Range — 6 reels
Rip Roaring Broncs — 6 reels
Rio Grande Raiders — 6 reels
Tangled Fortunes — Buzz Barton — Mar. 10,'32

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time	Reviewed
Air Eagles	Lloyd Hughes-Norman Kerry		6 reels	

Coming Feature Attractions

Hellion's Last Cruise — 6 reels
Rose of Chinatown — 6 reels
Streets of Shadows — 6 reels

B. I. P. AMERICA

Title	Star	Rel. Date	Running Time	Reviewed
Bridegroom for Two	Gene Gerrard	Jan. 15,'32	65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	Feb. 15,'32	70	Jan. 16,'32
Fascination	Madeleine Carroll	Jan. 15,'32	68	
Flying Fool, The	Henry Kendall-Benita Hume	Feb. 1,'32	72	
Gables Mystery, The	Lester Matthews-Anne Grey	Feb. 10,'32	72	
Many Waters	Lillian Hall-Davies	Mar. 1,'32	70	
My Wife's Family	Gene Gerrard	Feb. 10,'32	63	
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	Mar. 15,'32	68	Sept. 19
Trapped in a Submarine	John Batten-Sydney Seaward	Jan. 15.32	45	Feb. 6,'32

COLUMBIA

Features

Title	Star	Rel. Date	Running Time	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blanc	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3	68	Jan. 30,'32
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 26
Fighting Fool, The	Tim McCoy	Jan. 20,'32		
Fighting Marshal, The	Tim McCoy	Dec. 18	58	
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 12,'32		
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	62	Nov. 28
Lover Come Back	Jack Mulhall-. Cummings-B. Bronson	Dec. 25	63	June 20
Maker of Men	Jack Holt - Richard Cromwell - John Wayne	Dec. 25	67	Dec. 26
Menace, The	Walter Byron - Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec. 10	75	Dec. 5
Miracle Woman, The	Barbara Stanwyck	July 20	87	Aug. 22
One Man Law	Buck Jones	Dec. 4	80	
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C Bickford-C. Nagel	Sept. 6	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan. 16,'32
Secret Witness	Wm. Collier, Jr.-Una Merkel (Reviewed under title "Terror by Night")	Dec. 12	68	Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Shot Gun Pass	Tim McCoy	Nov. 1	59	
Three Wise Girls	Jean Harlow - Mae Clarke - Walter Byron-M. Prevost	Jan. 11,'32	68	Feb. 13,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Behind the Mask	Jack Holt-C. Cummings (Reviewed under the title "The Man Who Dared")	Feb. 25,'32		Feb. 6,'32
Big Timer, The	Ben Lyon-C. Cummings			
High Speed	Buck Jones-Loretta Sayers			
Love Affair	Dorothy Mackaill-Humphrey Bogart			
Shopworn	Barbara Stanwyck-R. Toomey			
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Substitute Wife, The				
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Vanity Street				
Zelda Marsh				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time	Reviewed
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time	Reviewed
Bargain, The	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")	Sept. [illegible]	70	Apr. 18
Compromised	Ben Lyon-Rose Hobart (Reviewed under the title "We Three")	Dec. 5	65	Sept. 12
Fireman, Save My Child	Joe E. Brown	Feb. 20,'32		
Five Star Final	Edw. G. Robinson	Sept. 26	89	June 27
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
Her Majestry, Love	Marilyn Miller-Ben Lyon	Dec. 15	78	Nov. 14
Honor of the Family	Bebe Daniels	Oct. 17	66	Oct. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 26	68	Oct. 8
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14
Safe in Hell	Dorothy Mackaill	Dec. 12	75	Dec. 28
Woman from Monte Carlo, The	Lil Dagover-Walter Huston	Jan. 9,'32	56	Jan. 9,'32
Union Depot	D. Fairbanks, Jr.-J. Blondell	Jan. 30,'32		Dec. 26

Coming Feature Attractions

Title	Star	Rel. Date	Running Time	Reviewed
Alias the Doctor	R. Bathelmess-M. Marsh	Mar. 26,'32		
Dangerous Brunette, A	Kay Francis			
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32		
Rich Are Always With Us	Ruth Chatterton			
Two Seconds	Edward G. Robinson			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time	Reviewed
Ambassador Bill	Will Rogers	Nov. 22	70	Oct. 24
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32		Aug. 15
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan. 24,'32		Jan. 9,'32
Cheaters at Play	Thomas Meighan-L. Watkins	Feb. 14,'32	57	Jan. 23,'32
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Dance Team	James Dunn-Sally Eilers	Jan. 17,'32		Jan. 2,'32
Delicious	Gaynor-Farrell	Dec. 27	106	Dec. 12
Gay Cabaliero, The	George O'Brien - Conchita Montenegro	Feb. 28,'32	60	
Good Sport	Linda Watkins-John Boles	Dec. 13	68	Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8	59	Oct. 10
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Reinbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32		Dec. 8
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
Silent Witness, The	Lionel Atwill-Greta Nissen	Feb. 7,'32		Feb. 13,'32
Skyline	T. Meighan - H. Albright - Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn - Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell	Jan. 10,'32	59	Dec. 12
Surrender	Warner Baxter-Lelia Hyams	Dec. 6	69	Dec. 5
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon	Mar. 13,'32		
Almost Married	Violet Heming - Ralph Bellamy-Alexander Kirkland			
Devil's Lottery, The	Elissa Landi-Alexander Kirkland-Vic. McLaglen	Apr. 3,'32		
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32		
Rebecca of Sunnybrook Farm	Gaynor-Farrell	Apr. 24,'32		
Scotch Valley	Warner Baxter-Marian Nixon	Apr. 17,'32		
She Wanted a Millionaire	J. Bennett-S. Tracy	Feb. 21,'32		
While Paris Sleeps	McLaglen-Helch Mack	Mar. 27,'32		
Widow's Might (Tent.)	Joan Bennett-John Boles	Apr. 10,'32		
Young America		May 1,'32		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of the City, The	Walter Husten-Jean Harlow	Feb. 13,'32	90	
Ben Hur (Re-issue-Synchronized)	Ramon Navarro-May McAvoy	Jan. 2,'32	128	Dec. 12
Big Parade (Re-issue-Sound)	John Gilbert	Dec. 19	125	
Champ, The	Wallace Beery-Jackie Cooper	Dec. 5	86	Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31	86	Oct. 24
Emma	Marie Dressler	Jan. 2,'32	73	Jan. 2,'32
Flying High	Bert Lahr-C. Greenwood	Nov. 14	61	Oct. 24
Freaks	Wallace Ford-Leila Hyams	Feb. 20,'32	60	Jan. 23,'32
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov. 7	81	Aug. 8
Guilty Hands	L. Barrymore-M. Evans	Aug. 22	68	July 18
Hell Divers	Beery-Gable	Jan. 18,'32	113	Dec. 26
Lovers Courageous	Rbt. Young-Madge Evans	Jan. 23,'32	77	
Mata Hari	Garbo-R. Navarro	Dec. 26	91	Jan. 9,'32
New Adventure of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3	94	Sept. 19
Pardon Us	Laurel-Hardy	Aug. 15	55	Aug. 29
Passionate Plumber	Buster Keaton	Feb. 6,'32	74	
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	Nov. 21
Polly of the Circus	Marian Davies-C. Gable	Feb. 27,'32		
Possessed	Joan Crawford-Clark Gable	Nov. 21	76	Oct. 31
Private Lives	N. Shearer-R. Montgomery	Dec. 12	85	Dec. 28
Son of India	Ramon Novarro	Aug. 1	73	Aug. 1
Sidewalks of New York	Buster Keaton	Sept. 26	71	Aug. 15
Sin of Madelon Claudet, The (Reviewed under title "The Lullaby")	Helen Hayes-Lewis tSone	Oct. 24	74	Oct. 3
Squaw Man, The	Baxter-Velez-Roland Young	Sept. 5	105	
Susan Lenox, Her Fall and Rise	Garbo-Clark Gable	Oct. 10	75	July 16
This Modern Age	Joan Crawford	Aug. 29	68	June 13
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov. 28	66	Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines	Mar. 19,'32		
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Mar. 5,'32	84	Mar. 7,'32
China Seas				
Family Affair, A	Robert Montgomery			
Grand Hotel	Garbo-John Barrymore			
Lotty Lynton	Joan Crawford			
Limpy	Jackie Cooper			
Prosperity	Oressler-Moran			
Smilin' Through	Norma Shearer			
Strange Interlude	Shearer-Gable			
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Mar. 12,'32		
Truth Game, The	Rob't Montgomery-Gregor			
Wet Parade	Walter Huston-Dorothy Jordan Neil Hamilton	Mar. 26,'32		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	67	Dec. 12
Galloping Thru	Tom Tyler	Dec. 5	58	
Ghost City	Cody-Shuford	Dec. 20	60	
In Line of Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Law of the Sea	All Star	Dec. 15	61	
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Montana Kid, The	Bill Cody	Aug. 10	60	
Mother and Son	Clara K. Young	Aug. 1	60	Aug. 22
Oklahoma Jim	Bill Cody	Oct. 10	60	Jan. 23,'32
Partners of the Trail	Tom Tyler	July 11	64	Sept. 5
Police Court	Leon Janney-H. B. Walthall	Feb. 15,'32		
Single Handed Sanders	Tom Tyler	Feb. 1,'32		
Texas Pioneers	Bill Cody-Andy Shuford	Feb. 15,'32		
Two-Fisted Justice	Tom Tyler	Oct. 20	63	Feb. 6,'32

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	All Star	Mar. 15,'32	7 reels	
County Fair	All Star	Mar. 1,'32	7 reels	
Midnight Patrol	All Star	Feb. 25,'32	7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Oeo	Aug. 22	95	June 6
Beloved Bachelor	Paul Lukas-O. Jordan	Oct. 24	74	Oct. 3
Broken Lullaby (Reviewed under the title "The Man I Killed")	L. Barrymore-N. Carroll-P. Holmes	Jan. 23,'32	94	Jan. 16,'32
Cheat, The	T. Benkhead	Nov. 28	70	Oec. 19
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5	79	Aug. 8
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32	96	Dec. 26
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5	68	Nov. 28
Girls About Town	Kay Francis-L. Tashman	Oct. 3	80	Oct. 17
His Woman	G. Cooper-C. Colbert	Nov. 21	79	Dec. 12
Huckleberry Finn	J. Coogan-Mitzi Green	Aug. 15	80	Aug. 1
Husband's Holiday	Olive Brook-V. Osborne	Dec. 19	68	Jan. 2,'32
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 28	77	Oec. 19
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
My Sin	Tallulah Bankhead-March	Oct. 3	78	Sept. 19
No One Man	Carole Lombard-Ricardo Cortez-Paul Lukas	Jan. 30,'32	73	Jan. 30,'32
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Rich Man's Folly	G. Bancroft-Frances Oee	Nov. 14	80	Dec. 5
Road to Reno	Charles Rogers	Oct. 17	73	Sept. 5
Secret Call, The	Peggy Shannon-Richard Arlen	July 25	73	
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Shanghai Express	Marlene Oletrich-C. Brook	Feb. 12,'32	84	
Sooky	Jackie Cooper-Robt. Coogan-J. Searl	Oec. 26	80	Oeo. 12
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan. 9,'32	76	Jan. 16,'32
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb. 5,'32	80	Feb. 6,'32
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 16,'32	73	Jan. 23,'32
Up Pops the Devil	N. Foster-Carole Lombard	May 30	75	
Wayward	Nancy Carroll-Richard Arlen	Feb. 19,'32	74	
Wiser Sex, The	C. Colbert-Wm. Boyd	Feb. 26,'32		
Working Girls	Paul Lukas-Judith Wood. Buddy Rogers	Oec. 12	77	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar. 25,32		
Dancers in the Oark	Miriam Hopkins-Jack Oakie	Mar. 11,'32		
Jerry and Joan	S. Sidney-Frederic March			
Lives of a Bengal Lancer, The	Clive Brook-Phillips Holmes			
Miracle Man, The	S. Sidney-C. Morris	Apr. 1,'32		
One Hour with You	Maurice Chevalier-Jeanette MacOonald-Genevieve Tobin	Mar. 25,'32		
Sensation (Tent.)	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr. 8,'32		
Sinners in the Sun	Carole Lombard-C. Morris	Apr. 29,'32		
Sky Bride	Judith Wood - Frances Oee-Richard Arlen	Apr. 8,'32		
Strangers in Love	Frederic March-Kay Francis	Mar. 4,'32		
This Is the Night	Lily Oamita	Apr. 15,'32		
Through the Window	G. Bancroft-E. Boardman			
Thunder Below	T. Bankhead-C. Bickford-P. Lukas			
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr. 22,'32		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Oec. 10		
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1	64	Oeo. 5
Sporting Chance, The	Wm. Collier, Jr. - Claudia Oell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 26
Big Shot, The	Eddie Quillan	Oeo. 18	66	Dec. 12
Devotion	Ann Harding	Sept. 25	84	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Lady with a Past	C. Bennett-B. Lyon	Feb. 19,'32	80	Feb. 13,'32
Panama Flo	Helen Twelvetrees	Jan. 29,'32	74	Jan. 23,'32
Partners	Tom Keene	Jan. 8,'32	56	
Prestige	Ann Harding	Jan. 22,'32	71	Jan. 16,'32
Rebound	Ina Claire	Sept. 16	91	June 15
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20	87	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Tip Off, The	E. Quillan-R. Armstrong	Oct. 18	75	Oct. 31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar. 19,'32		
Free Lady	Constance Bennett			
Ghost Valley	Tom Keene			
Saddle Buster, The	Tom Keene	Mar. 19,'32		
Veneer (Tent.)	Helen Twelvetrees			Jan. 16,'32
Westward Passage	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Erle Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered (Reviewed under the title "Full of Notions")	Wheeler-Woolsey-D. Lee	Sept. 5	68	June 27
Consolation Marriage	Irene Ounne-Pat O'Brien	Nov. 7	81	Sept. -
Fanny Foley Hersolf	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Oamita-Adolph Manjeu-Erle Von Stroheim	Oct. 3	66	Aug. 15
Gay Diplomat, The (Reviewed under the title "Woman Pursued")	G. Tobin-B. Compson-I. Lebedeff	Sept. 19	67	Aug. 1
Girl of the Rio, The	Dolores Del Rio-Lee Carillo	Jan. 15,'32	69	Jan. 16,'32
High Stakes	Lowell Sherman-Mae Murray	Aug. 18	69	May 9
Ladies of the Jury	Edna May Oliver	Feb. 5,'32	64	Oeo. 19
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8	67	Oeo. 19
Men of Chance	Mary Astor-Ricardo Cortez	Jan. 8,'32	63	Nov. 14
Peach O' Reno	Woolsey-Wheeler	Oee. 25	70	
Public Oefender, The	Richard Olx	Aug. 1	66	May 9
Runaround, The (Reviewed under the title "Waiting at the Church")	Kerr, Provost, Brian, Hines	Aug. 22	72	
Secret Service	Olx-Shirley Grey	Nov. 14	68	Oct. 10
Smart Woman	Mary Astor-Rob't Ames	Sept. 26	68	Aug. 1
Traveling Husbands	Evelyn Brent	Aug. 15	74	May 2
Way Back Home (Reviewed under the title "Other People's Business")	Phillips "Seth Parker" Lord	Nov. 13	81	Oct. 3
Woman Commands, A	Pola Negri	Jan. 1,'32	84	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	D. Del Rio-Joel McCrea			
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar. 25.'32		
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates			
Lame Oog Inn	Eric Linden-Arline Judge			
Lost Squadron	Richard Olx-Mary Astor	Mar. 12,'32		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
March of a Nation	Dix-Dunne			
Roar of the Dragon	Richard Dix-Irene Dunne			
State's Attorney	John Barrymore - Helen Twelvetrees			
Symphony of Six Million	Irene Dunne-Ricardo Cortez			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb.	7,'32 63	
Devil on Deck	Reed Howes-Molly O'Day	Jan.	1,'32 62	
First Aid	G. Withers-Marjorie Beebe	July	25 65	
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct.	4 62	Oct. 3
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec.	1 65	Jan. 9,'32
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov.	4 63	Nov. 7
South of Sante Fe	Bob Steele	Jan.	8,'32 61	
U. S. C.-Notre Dame	Football Game	Jan.	17,'32 50	Jan. 30,'32

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardour Films	Dec. 4	76	Dec. 12
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Blue Danube	Joseph Schildkraut	W. & F. Film Service		72	Feb. 6,'32
Cain and Artem	Emil Gall	Sovinko			
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Des Cabinet Des Dr. Larl Farl		George Schneider			
Das Rheinlandmaedel	Gretl Berndt	Capitol	Sept. 17	70	Sept. 28
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Der Liebesexpress	George Alexander	Foreign Talking Pictures	June 15	86	
Die Foerster Christl	Irene Elsinger	Trans-Ocean Film		94	July 5
Discarded Lovers	N. Moorehead	Tower Prod'ts.	Jan. 20,'32	59	Jan. 30,'32
Dolly Gets Ahead	Dolly Haas	Ufa Films	July 17	94	Aug. 1
Emil and the Detectives	Fritz Rasp	Ufa	Dec. 18	75	Jan. 9,'32
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Explorers of the World		Rasplin Prod'ts		82	Dec. 19
Flute Concert of Sanssouel	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara	British Int'n't'l		91	Dec. 5
Glamour	Wardour Films	Seymour Hicks		73	July 4
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Heroes All		Imperial Films	Nov. 11	58	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of Amer.	Sept. 23	90	Oct. 17
Jew at War, A	Venimin Zuskin	Ukrainfilm		71	Aug. 1
Karamazov	Fritz Kertner	Tobis Forenfilm.	Sept. 18	81	Oct. 10
Killing to Live		Amkino			Dec. 19
Lawless Woman, The	Vera Reynolds	Chesterfield	June 15	63	July 4
Law of the Tong	Phyllis Barrington	Willis Kent	Dec. 15	56	Jan. 9,'32
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Love Storm, The	Fay Compton	British Int'n't'l.	Oct. 16	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Meciste in Hell	Bartolomeo Pagano	Excelsior Pic. tures Corp.			July 11
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Money for Nothing	Seymour Hicks	British Int'n't'l.		73	Feb. 13,'32
Naples and Sorrento		Italian Star Film Prod.		78	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
Nur Am Rhein	Daisy D'Ore	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Pic.		72	Nov. 14
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Riders of Golden Gulch	Buffalo Bill, Jr.	West Coast Studios		52	Jan. 23,'32
Road to Hell		Pub. Wel. Films			July 4
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Sally In Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Service for Ladies	Leslie Howard	Paramount-British		90	Feb. 6,'32
Sherlock Holmes' Fatel Hour	Arthur Wontner	First Division			July 18
Speckled Band, The	Lynn aHrding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Sunshine Susie	Renate Muller	Gainsborough		88	Jan. 9,'32
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8
Three from Filling Station	Willy Fritsch	Ufa		75	July 4
Thirty Days	M. O'Sullivan-Betty Compson	Patrician Pic.			Nov. 14
Two Souls	Gustav Froelich	Capitol Films	Dec. 22	100	Feb. 6,'32
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10
Viking, The	C. Starrett	J. D. Williams		72	June 20
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bend Men	Ken Maynard	Oct. 1	88	Aug. 15
Arizona Terror	Ken Maynard	Sept. 13	64	Oct. 17
Branded Men	Ken Maynard	Nov. 8	70	Dec. 19
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Feb.	6,'32	Feb. 6,'32
Leftover Ladies	Claudia Dell-M. Rambeau	Oct. 18	69	Oct. 3
Morals for Women	Bessie Love-Conway Tearle	Sept. 6	66	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton	Sept. 6	64	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20	55	
Nevada Buckaroo	Bob Steele	Sept. 27	64	Dec. 12
Pocatello Kid	Ken Maynard	Dec. 6	61	Jan. 9,'32
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Sunset Trail	Ken Maynard	Jan. 3,'32	82	Jan. 30,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32		
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29	72	Dec. 12

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The				
Lena Rivers	Charlotte Henry-M.Galloway			
Racetrack	Leo Carillo			
Riders of the West	Bob Steele			
Silent Thunder		Apr.	17,'32	
Strangers of the Evening		Apr.	3,'32	
Whistlin' Dan	Ken Maynard			

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct.	17 80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec.	12 80	Nov. 7
Arrowsmith	Ronald Colman	Dec.	26 110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan.	23,'32 80	Jan. 30,'32
Corsair	Chester Morris	Dec.	19 75	Nov. 28
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb.	13,'32 80	Nov. 28
Palmy Days	Eddie Cantor	Oct.	3 80	Sept. 5
Street Scene	S. Sidney-W. Collier, Jr.	Sept.	5 80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Feb.	6,'32	
Tonight or Never	Gloria Swanson	Dec.	26 82	Nov. 14
Unholy Garden, The	Ronald Colman	Oct.	10 75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ballyhoo	Eddie Cantor			
Cynara	Ronald Colman			
Happy Ending	Mary Pickford			
Scar on the Nation, The	Paul Muni	Mar.	26,'32	
Sky Devils	All Star	Mar.	12,'32 89	Jan. 12,'32

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas Bickford	Sept.	15 74	Oct. 8
Ex-Bad Boy	R. Armstrong-Jean Arthur	July	15 86	
Frankenstein	Colin Cline-Mae Clarke	Nov.	21 71	Nov. 14
Graft	Regis Toomey-Sue Carol	Sept.	21 54	Aug. 15
Heaven on Earth	Lew Ayres-Anita Louise	Dec.	12 78	Oct. 3
Homicide Squad	L.Carrillo-M.Brian-N.Beery	Sept.	29 69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec.	5 70	Nov. 28
Impatient Maiden	Lew Ayres-Mae Clarke	Mar.	1,'32 80	Feb. 6,'32
Lasca of the Rio Grande	Leo Carrillo	Nov.	2 65	July 25
Last Ride	Revier-Frank Mayo	Dec.	28 63	
Law and Order	Walter Huston-Lois Wilson	Feb.	7,'32 73	
Michael and Mary	Edna Best-Herbert Marshall	Jan.	31,'32 78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb.	21,'32 61	
Mystery of Life	Clarence Darrow	Aug.	3 73	July 11
Nice Women	Sidney Fox-Frances Dee	Nov.	28 67	
Racing Youth	Slim Summerville-Louise Fazenda	Feb.	14,'32 63	Dec. 12
Reckless Living	Mae Clarke-Norman Foster (Reviewed under title "Twenty Grand")	Oct.	20 68	Sept. 12
Spirit of Notre Dame	Lew Ayres	Oct.	13 79	Sept. 28
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec.	26 91	Nov. 7
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan.	3,'32 62	
Up for Murder	Mae Clarke-Kent Douglass	June	18 70	
Waterloo Bridge	Ayres-Tobin	Sept.	1 81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Lady	Rose Hobart			
Ambition	Tom Brown			
Back Street	Rose Hobart			
Brown of Culver	Chas. Bickford-Rose Hobart			
Cohens & Kellys in Hollywood	G. Sidney-C. Murray			
Destry Rides Again	Tom Mix			
Fate				
Mountains in Flame	Tala-Birell-Victor Varconi			
Night Club	Lew Ayres-Mae Clarke			
Radio Patrol				
Steady Company	Norman Foster-June Clyde			Jan. 30,'32

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept.	12 71	June 13
Blonde Crazy	James Cagney-J. Blondell (Reviewed under title "Larceny Lane")	Nov.	14 75	Aug. 22
Boughtl	Constance Bennett-Ben Lyon	Aug.	22 83	July 18
Children of Dreams	Margaret Schilling	July	25 83	July 25
Expensive Women	Dolores Costello	Oct.	24 63	Nov. 21
High Pressure	Wm. Powell-Evelyn Brent	Jan.	30,'32	Jan. 9,'32
Mad Genius, The	John Barrymore-M. Marsh	Nov.	7 81	Oct. 31
Manhattan Parade	W. Lightner-Butterworth	Jan.	18,'32 77	Jan. 2,'32
Man Who Played God	George Arliss	Feb.	20,'32	
Night Nurse	Barbara Stanwyck	Aug.	8 73	July 25
Public Enemy, The	Harlow-Cagney	May	15 96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct.	10 70	Aug. 1
Side Show	Lightner-Butterworth	Sept.	19 86	July 4
Smart Money	Edw. G. Robinson	July	11 81	May 18
Star Witness, The	Walter Huston	Aug.	22 68	July 25
Taxll	Jas. Cagney-Loretta Young	Jan.	23,'32 68	Jan. 18,'32
Under Eighteen	Marian Marsh-Warren William	Jen.	2,'32 81	Jan. 2,'32

Coming Feature Attractions

Title	Ster	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Mar.	19,'32	
Crowd Roars	Cagney-Blondell			
Expert, The	Charles "Chic" Sale	Mar.	5,'32	
Ferguson Case	Joan Blondell			
Heart of New York, The	Smith & Dale			
Mouthpiece, The	Sidney Fox-Warren William			
Play Girl	Loretta Young-Norman Foster-Lightner-Butterworth	Mar.	12,'32	
So Big	Barbara Stanwyck			Jan. 30,'32
Tinsel Girl, The	Lee Tracy-Ann Dvorak			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 226	Sept. 4	1 reel	
C 227	Sept. 19	1 reel	
C 228	Sept. 30	1 reel	
C 230	Jan. 7,'32	1 reel	
EDDIE BUZZELL SPECIALTIES			
Blond Pressure	Oct. 16	1 reel	
Gall of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Love, Honor and He Pays	Jan. 14,'32	1 reel	
Red Man Tell No Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Love Krazy			
Piano Mover	Jan. 4,'32		
Restless Sax, The			
Sode Poppa	May 29	1 reel	
Svengarlic	Aug. 3	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury in Africa	Dec. 16	1 reel	
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury in Turkey	Sept. 7	9	Dec. 5
Laughing with Medbury in Voodoo Land	Jan. 28,'32	1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9	1 reel	
Beach Party, The	Nov. 4		Feb. 13,'32
Blue Rhythm	Aug. 18	1 reel	
Delivery Boy	June 15	10	Oct. 24
Duck Hunt	Jan. 28,'32	1 reel	
Fishin' Around	Sept. 14	1 reel	
Grocery Boy, The		1 reel	
Mickey Cuts Up		1 reel	
Mickey's Orphans	Dec. 9	7	Dec. 19
Mickey Steps Out	July 16	7	Oct. 3
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16	1 reel	
Curses! Curses! Curses!	Aug. 20	1 reel	
Jazzbo Singer	Nov. 9	9	Jan. 23,'32
Monkeydoodles	Oct. 12	1 reel	
Sez You	Jan. 30,'32	1 reel	
RAMBLING REPORTER			
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Catcher, The	Oct. 15	1 reel	
Chinetown Mystery	Jan. 4,'32	1 reel	
Little Pest, The	Aug. 15	8	
Scrappy Minds the Baby	Nov. 16	1 reel	
Showing Off	Nov. 16	1 reel	
Sunday Clothes	Sept. 15	1 reel	
SILLY SYMPHONIES			
Bird Store			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 3
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	
Spider a nd the Fly	Oct. 18	1 reel	Dec. 19
Ugly Duckling, The	Dec. 16	1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, The	Sept. 16	19	Aug. 29
Clyde			
Half Holiday	Dec. 13	22	Dec. 5
Shopping With Wife	Feb. 7,'32	20	Jan. 9,'32
Taxi Troubles	Oct. 16	19	Oct. 24
Clyde			
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
He-Man Hockey	Dec. 20	10	Jan. 9,'32
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
Speedway	Jan. 24,'32	9	Jan. 23,'32
Thrills and Spills	Feb. 21,'32		
BURNS, WM. J., DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2	11	
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	Dec. 5
Mead Trial, The	June 21	10	
Starbrite Diamond, The	June 7	11	Oct. 3
Trap, The	May 24	11	Aug. 29
CAMEO COMEDIES			
Anybody's Gent	Jan. 24,'32	10	
Bridge Wives	Feb. 21,'32		
Honeymon Trio	Aug. 30	9	Sept. 26
Idle Roomers	Nov. 29	9	Oct. 24
Mother's Holiday	Mar. 20,'32		
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	Jan. 9,'32
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 6	8	
GAYETY COMEDIES			
Foolish Forties	June 26	21	June 6
Ford Sterling-June McCloy			
HODGE-PODGE			
All Around the Town	Feb 21,'32		
Highlights of Travel	Sept. 12	10	
Vagabond Melodies	Aug. 18	10	
Veldt, The	Dec. 20	10	Dec. 19
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Hollywood Luck	Mar. 13,'32	21	
Brooks-Flynn-Deen			
Moonlight and Cactus	Jan. 10,'32	21	Dec. 26
Queenie of Hollywood	Nov. 8	21	
Flynn-Brooks			
Tamale Vendor, The	Sept. 6	20	Aug. 20
Patricola-DeMontez			
MACK SENNET BREVITIES			
Who's Who in the Zoo	Oct. 11	10	
World Filer, The	Sept. 13	9	Sept. 26

Title	Rel. Date	Minutes Running Time	Reviewed
MACK SENNETT COMEDIES			
Albany Branch, The	Aug. 2	6	July 4
P. Kelton-T. Dugan			
All American Kickback	Nov. 29	20	Dec. 12
Clyde-Gribbon-Beebe			
Fainting Lover	Aug. 16	16	
Clyde-Boteler-Dent			
Flirty Sleepwalker	Mar. 27,'32	19	
Stone-Granger			
Girl In the Tonneau	Jan. 31,'32	20	
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'Er, Sheriff	June 7	21	
Beebe-Murray			
Ledyi Pleasel	Feb. 28,'32	20	Jan. 30,'32
Poker Widows	Sept. 13	19	
Pottsville Palooke, The	Dec. 27	21	Jan. 16,'32
Gribbon-Granger			
Too Many Husbands	Aug. 30	21	
Clyde-Boteler			
MACK SENNETT FEATURETTES			
Billboard Girl	Mar. 20,'32		
Bing Crosby			
Dream House	Jan. 17,'32	17	Jan. 9,'32
I Surrender Dear	Sept. 13	22	
Bing Crosby			
One More Chance	Nov. 15	21	
Bing Crosby			
MERMAID COMEDIES			
It's a Cinch	Mar. 27,'32		
Collins-Crane			
Keep Laughing	Jan. 24,'32	20	
Once a Hero	Nov. 22	19	Nov. 26
Up Pops the Duke	Sept. 20	20	
Chendler-Bolton			
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Harem Secrets	Oct. 4	10	Dec. 5
Lost Race, The	Mar. 13,'32		
Outposts of the Foreign Legion	Oct. 18	10	Nov. 21
Peasant's Paradise	Nov. 15	10	Dec. 12
Road to Romance	Jen. 17,'32	10	Jan. 2,'32
TERRY-TOONS			
Aleddin's Lamp	Dec. 27	8	Dec. 12
Around the World	Oct. 4	6	
Bleck Spider, The	Nov. 1	6	Oct. 31
Canedian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Fried Chicken		7	Oct. 3
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 16	6	Oct. 24
Lorelei, The		6	Dec. 12
Noah's Outing	Jen. 24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb. 21,'32	6	Jan. 30,'32
Play Ball	Mar. 6,'32	6	
Spider Talks, The	Feb. 7,'32	6	
Summer Time	Dec. 13	6	
Villain's Curse, The	Jan. 10,'32	6	
Ye Olde Songs	Mar. 20,'32		
TORCHY			
Torchy	Oct. 4	22	Oct. 9
Ray Cooke-Dorothy Dix			
Torchy Passes the Buck	Dec. 6	22	Nov. 14
Torchy Turns the Trick	Feb. 7,'32	21	
VANITY COMEDIES			
For the Love of Fanny	Dec. 27	27	Jan. 9,'32
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17
That Rascal	Feb. 21,'32	21	

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
6 The Wild West of Today	Sept. 13	6	May 9
7 Where East Meets West	Sept. 20		
8 Wilde Life on the Veldt	Sept. 27	6	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 8		
19 Happy Days In Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vuloen	Dec. 27	8	Feb. 6,'32
22 Stamboul to Begded	Jan. 3,'32	8	
23 With the Foreign Legion	Jan. 10,'32	10	Feb. 6,'32
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	Feb. 6,'32
28 The World at Preyer	Jan. 31,'32	6	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Dec. 5
Let's Do Things	June 6	27	
Love Pains			
Mama Loves Papa	Oct. 24	17	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	Dec. 12
Nickel Nurser		21	Feb. 13,'32
Panis Is On, The	Aug. 14	20	Aug. 15
Skip The Maloo	Sept. 28	21	
Tobasco Kid, The	Jan. 30,'32	21	
What a Beze	Nov. 7	21	
OOGVILLE			
Love Tails of Morocco	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28	15	Jen. 9,'32
Two Barks Brothers	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Picatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
FITZPATRICK TRAVELTALKS			
Bell, the Island Paradise	Dec. 5	10	Dec. 5
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Cradles of Creed	Feb. 6,'32		
Heme Sweet Heme	Jan. 9,'32		
Ireland, The Melody Isle	Jen. 9,'32		
London, City of Tradition	Feb. 6,'32	10	
Land of the			
Maharajahs, The	Aug. 22	10	
Madeira, a Garden in the Sea	Sept. 26	6	Oct. 3
Melody Isle, The		9	Jen. 9,'32
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
FLIP THE FROG			
Africe Squeaks	Oct. 17	8	Jen. 9,'32
Jailbirds	Sept. 26	9	Nov. 21
Movie Mad	Aug. 29	9	
Ragtime Romeo	July 25	6	Sept. 12
Spooks			
Stormy Seas	Aug. 22	9	
Village Specialist, The	Sept. 12	6	Dec. 12
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	Jan. 9,'32
Nanny	Nov. 14	8	Dec. 19
Roamin' in the Gloemin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21	Feb. 13,'32
Beau Hunks	Dec. 12	40	Sept. 5
Come Cleen	Sept. 19	21	Nov. 28
Helpmates	Jan. 23,32	20	Dec. 12
Music Box			
One Good Turn	Oct. 31	21	Nov. 21
NOVELTIES			
Desert Regetta			Jan. 9,'32
Duck Hunter's Paradise			Feb. 6,'32
Jack Cooper's Christmas Party		9	Jan. 2,'32
OUR GANG			
Big Eers	Aug. 29	21	
Dogs is Dogs	Nov. 21	21	
Fly My Kite	May 30	21	
Free Eets		20	Feb. 13,'32
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
Catch-As-Catch-Can	Aug. 22	20	
On the Loose	Dec. 26	20	
Pajema Party	Oct. 3	20	Nov. 7
Seal Skins	Feb. 6,'32	21	
War Mames	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
BRUCE NOVELTIES			
A Hunting We Did Go	May 16	1 reel	
Climate Chesers	July 11	1 reel	
ONE REEL ACTS			
Babbling Book, The	Mar. 11,'32		
Coffee and Aspirin	Apr. 8,'32		
Beckyard Follies	Dec. 12		
Haig Trio			
Beach Nut, The	Oct. 3		
Herb Williams			
Beyond the Blue Horizon	April 1,'32		
Vincent Lopez			
Cheaper to Rent	Sept. 19		
Willie West & McGinty			
Close Farmony	Jen. 9,'32		
Boswell Sisters			
Coffee and Aspirin	Apr. 8,'32		
Solly Ward			
Fair Ways & Square Ways	May 2		
Eddie Miller			
Finn and Caddle	Oct. 17		
Borrah Minnevitch			
Jezz Reporters	Nov. 21		
Charlie Davis & Gang			
Knowmore College	Apr. 15,'32		
Rudy Vellee			
Lesson In Love, A	Sept. 26	11	Sept. 19
Helen Kane			
Lester Allen In Paris	Aug. 8		
Lester Allen			
More Gas	Oct. 24		
Solly Ward			
M'Lady	Mar. 28		
Irene Bordoni			
Musical Justice	Dec. 26	10	Dec. 26
Rudy Vallee			
My Wife's Jewelry	Aug. 22	11	Sept. 12
Tom Howard			
Naughty-Cal	Feb. 19,'32		
Lillian Roth			
No More Hookey	Aug. 29		
Haig Trio			
Oh My Operatien	Jan. 16,'32		
Burns and Allen			
Old Man Blues	Mar. 18,'32		
Ethel Merman			
Old Man Rhythm	Feb. 5,'32	11	Feb. 6,'32
George Dewey Washington			
Old Songs for New	Mar. 4,'32		
Technicolor			
Once Over, Light	May 23		May 16
Burns and Allen			
One Hundred Percent Service	Aug. 1	10	Sept. 5
Burns and Allen			
Out of Tune	Feb. 12,'32		
Herb Williams			
Pair of French Heels, A	Nov. 14		
Mitchell & Durent			
Pest, The	Mar. 14		
Tom Howard			
Puff Your Blues Away	Oct. 31	10	Nov. 28
Lillian Roth			
Quit Your Kickin'	Jan. 23,'32		
Red Donahue			
Roaming	Nov. 28		
Ethel Mermen			
Switzerland	Apr. 29,'32		
Lester Allen			
Taxi Tangle	Dec. 19		
Jack Benny			
Ten Dollars or Ten Days			
Eddie Younger and His Mountaineers			
Tune Detective, The	Apr. 25		June 18
Dr. Sigmund Spaeth			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
PARAMOUNT PICTORIAL			
Twe A. M. Tom Howard	May	2	
Via Express Tom Howard	July	4	10 Oct. 10
No. 9—Harmenies of the Harp; Facts and Fancies in sports—Lowell Thomas.	May	16	1 reel
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air	June	6	1 reel
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27	1 reel
No. 12—Michael Fokine — Africa, U. S. A.—Jesse Crawford	July	16	1 reel
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug.	22	1 reel
No. 2—Painting with Light—The Oragons of Today — Songs of the Organ	Sept.	26	1 reel
No. 2—Lowell Thomas — Something New in Dishes —Behind the Microphone.	Oct.	24	1 reel
No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Nov.	28	1 reel
No. 5—A Orink for Six Million—Educated Toes—The Pony College	Dec.	26	1 reel
No. 6—Vincent Lopez—Jewels—Lowell Thomas.	Jan.	30,'32	1 reel
No. 7—	Feb.	26,'32	1 reel
No. 8—	Mar.	25,'32	1 reel
No. 9—	Apr.	29,'32	1 reel
SCREEN SONGS			
Alexander's Rag Time Band.	May	9	1 reel
And the Green Grass Grew All Around	May	30	1 reel
Bety Co-Ed	Aug.	1	1 reel
By the Light of the Silvery Moon	Nov.	14	7 Dec. 19
Gallagher & Shean	Aug.	29	1 reel
Just One More Chance	Apr.	1,'32	
Kitty from Kansas City Rudy Vallee	Oct.	31	1 reel
Little Annie Rooney	Oct.	10	1 reel
My Baby Just Cares for Me.	Dec.	5	1 reel
My Wife's Gone to the Country	June	13	6 Sept. 26
Oh, How I Hate to Get Up in the Morning	Apr.	22,'32	1 reel
Russian Lullaby	Dec.	26	1 reel
Show Me the Way to Go Home	Jan.	30,'32	1 reel
Sweet Jenny Lee	Jan.	9,'32	1 reel
That Old Gang of Mine	July	11	1 reel
You're Driving Me Crazy.	Sept.	19	1 reel
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel
SCREEN SOUVENIRS			
No. 1—Old Time Novelty	Aug.	15	10 Sept. 26
No. 2—Old Time Novelty	Sept.	12	1 reel
No. 3—Old Time Novelty	Oct.	10	1 reel
No. 4—Old Time Novelty	Nov.	7	1 reel
No. 5—Old Time Novelty	Dec.	5	10 Jan. 23,'32
No. 6—Old Time Novelty	Jan.	2,'32	1 reel
No. 7—Old Time Novelty	Jan.	30,'32	1 reel
No. 8—Old Time Novelty	Feb.	26,'32	1 reel
No. 9—Old Time Novelty	Mar.	25,'32	
No. 10—Old Time Novelty	Apr.	22,'32	
PARAMOUNT SOUND NEWS			
Twe Editions Weekly			
TALKARTOONS			
Any Rags	Jan.	2,'32	7 Dec. 26
Bimbo's Express	Aug.	22	Sept. 12
Bimbo's Initiation	July	25	1 reel
Boop-Oop-A-Doop	Jan.	23,'32	1 reel
Bum Bandit, The	Apr.		1 reel
Crazy Town	Mar.	25,'32	
Dancing Fool	Apr.	8,'32	
Herring Murder Case, The.	June	27	1 reel
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Jack and the Beanstalk			1 reel
Male Man, The	Apr.	25	6 Mey 23
Mask-a-Raid	Nov.	7	1 reel
Minnie the Moocher Cab Calloway	Feb.	26,'32	1 reel
Minding the Baby	Sept.	26	1 reel
Robot, The	Feb.	5,'32	1 reel
Silly Scandals	May	23	1 reel May 9
Swim or Sink	Mar.	11,'32	
Twenty Legs Under the Sea.	June	6	6 Oct. 3
What Fur	Apr.	29,'32	1 reel
TWO REEL COMEDIES			
All Sealed Up Al St. John	Mar.	16,'32	
Arabian Shrieks, The Smith & Dale	Mar.	4,'32	22 Feb. 13,'32
Auto Intoxication Ford Sterling	Oct.	17	
Big Splash, The Weismuller-Kruger	Jan.	17,'32	
Bullmania Billy House & Co.	Aug.	15	
Dunker, The Billy House	Apr.	1,'32	
Elmer Takes the Air Kruger-Assen Jordanoff	July	18	Sept. 12
Fur, Fur, Away Smith & Dale	Oct.	3	Sept. 5
It Ought to Be a Crime Ford Sterling	Sept.	12	
Lease Breakers, The Dane & Arthur	Sept.	5	
Mlle. Iren, The Great Al St. John	Nov.	7	
Mysterious Mystery, The Johnny Burke	Feb.	12,'32	
Nothing to Declare Lulu McConnell	Aug.	6	
Out of Bounds Billy House	Nov.	14	
Pretty Puppies Ford Sterling	Jan.	2,'32	
Put Up Job, A Oane & Arthur	Jan.	23,'32	
Retire Inn Billy House	Sept.	19	
Rookie, The Tom Howard			
Shove Off Oane & Arthur	Oct.	31	
Socially Correct Lulu McConnell	Oct.	10	
Summer Daze Dane-Arthur (Reviewed under the title "In the Good Old Summer Time.")	Apr.	15,'32	
13th Alarm, The Chester Conklin	July	4	
Twenty Horses Ford Sterling	Apr.	29,'32	
Unemployed Ghost, The Tom Howard	Dec.	19	
What Price Pants Smith & Dale	Aug.	22	
Where East Meets West Smith & Dale	Nov.	26	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game	Aug.	3	7½
Cowboy Cabaret	Oct.	26	7 Dec. 26
Family Shoe, The	Sept.	14	7 Oct. 10
Fairyland Follies	Sept.	28	8 Oct. 31
Fly Frolic	Mar.	5,'32	
Fly Hi	Aug.	31	9 Oct. 10
Fun on the Ice	July	19	6 Aug. 8
Horse Cops	Oct.	12	10 Jan. 23,'32
In Dutch	Nov.	9	7
Last Dance, The	Nov.	23	8
Love in a Pond	Aug.	17	8 Sept. 19
Romeo Monk, A	Feb.	20,'32	7
Toy Time	Jan.	27,'32	6 Jan. 30,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	19
Full Coverage	Nov.	9	16 Nov. 14
Guests Wanted	Jan.	16,'32	18 Dec. 12
Julius Sizzer	Sept.	7	20 Sept. 5
Promoter, The	May	30,'32	2 reels
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept.	14	11 Sept. 28
Woodrow Wilson's Great Decision	Aug.	17	11
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	19
Extra, Extra	Apr.	4,'32	2 reels
Hot Spot, The	Sept.	14	18 Oct. 10
News Hound, The	Jan.	25,'32	20
Pete Burke, Reporter	June	6,'32	
That's News to Me	July	6	20 May 30
GAY GIRL COMEDIES			
Beautiful and Dumb			
Ducks and Orakes	Dec.	14	
Easy to Get	Dec.	7	16 Dec. 19
Gay Girl, The	June	27,'32	
Gigolettes	Apr.	16,'32	2 reels
Niagara Falls	June	27,'32	2 reels
Only Men Wanted	Feb.	8,'32	20
Riders of Riley	Oct.	26	
Take 'Em and Shake 'Em.	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings	July	12	11 July 16
Blue Grass Kings	June	20	1 reel July 4
Bob White	Mar.	12,'32	
Canine Champions	Nov.	16	10 Dec. 12
College Grapplers	Jan.	27,'32	10
Diamond Experts	May	17	10 May 23
Ducks and Drakes	Dec.	14	10
Floating Fun	Sept.	7	10
Flying Leather	Feb.	27,'32	
Manhattan Mariners	Aug.	24	9 Oct. 24
Olympic Talent	Aug.	9	8 Sept. 12
Outboard Stunting	May	3	1 reel May 31
Pack and Saddle	Oct.	19	11
Pigskin Progress	Sept.	21	9 Oct. 10
Poise	July	27	9 Aug. 8
Riders of Riley	Nov.	2	9
Slim Figuring	Feb.	6,'32	10
Tennis Topnotchers	Apr.	4	1 reel June 6
Timing	Oct.	5	10
Unerowned Champions	Nov.	30	10
Younger Years	June	29	10 July 4
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	26	1 reel
Flying Feet	Sept.	26	1 reel
Hidden Ball, The	Sept.	26	1 reel
Last Yard, The	Sept.	26	1 reel
Touchdown	Sept.	26	1 reel
Two Minutes to Go	Sept.	26	1 reel
MANHATTAN COMEDIES			
Crashing Reno	Aug.	24	19 Aug. 8
Dh, Marry Me	Nov.	2	18 Nov. 21
She Snoops to Conquer	June	22	20 June 29
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct.	26	16 Oct. 17
Dh, Oh, Cleopatra	Aug.	17	22 Aug. 6
Rule 'Em and Weep	Mar.	7,'32	
Wide Open Spaces	Dec.	26	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	20
Camping Out	Dec.	14	20
Giggle Water	July	4,'32	
Lemon Meringue	Aug.	3	20 June 6
Mother-In-Law's Day	Apr.	25,'32	2 reels
Thanks Again	Oct.	5	20 Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	16
Doomed to Win	Dec.	21	19
High Hats and Low Brows	May	2,'32	
Slow Poison	Oct.	19	21 Oct. 24
Stealing Home	July	11,'32	
Where Canaries Sing Bass.	Aug.	10	16 Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept.	21	20 Sept. 26
Blondes by Proxy	Apr.	11,'32	2 reels
Perfect 36	June	13,'32	2 reels
Selling Shorts	Nov.	30	17 Nov. 7
Stop That Run	Feb.	1,'32	19
VAGABONO ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24	10
Children of the Sun	Dec.	21	9
Door of Asia	Feb.	22,'32	8
Fallen Empire	July	27	10
Land of Ghandi	Jan.	16,'32	10 Feb. 6,'32
Song of the Voodoo	Oct.	19	9 Oct. 31
Through the Ages	Nov.	16	9 Dec. 19
Utmost Isle, The	Sept.	21	11 Oct. 3

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Cowslips	Sept.	19	18 Jan. 2,'32
Ex-Rooster	Jan.	30,'32	19 Jan. 30,'32
Hurray Call, A			
Many a Slip	Dec.	19	19
Slip at the Switch, A			
HEADLINER SERIES			
House Dick, The Jimmy Savo	Oct.	17	18
False Roomers Clark & McCullough	Oct.	10	20
Scratch as Catch Can Clark & McCullough	Oct.	24	19
Mellon Drama, A Clark & McCullough	Nov.	6	20 Dec. 19
Trouble from Abroad F. Sterling-L. Littlefield	Aug.	22	20 June 20
LIBERTY SHORT STORIES SERIES			
Double Decoy	Dec.	16	11
Endurance Flight	Feb.	13,'32	20
Ether Talks	Dec.	12	11
Feminine Touch, The			
Stung	Nov.	15	10 Dec. 5
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	15	21
MICKEY McGUIRE SERIES			
Mickey's Helping Hand	Dec.	19	18
Mickey's Holiday	Mar.	5,'32	19
Mickey's Sideline	Dec.	26	19
Mickey's Thrill Hunters	Sept.	19	18
Mickey's Travels	Feb.	20,'32	20
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting	Jan.	16,'32	20 Dec. 19
Strife of the Party, The	Oct.	17	16½ Jan. 30,'32
Way of All Fish, The	Aug.	29	19 June 13
When Summons Comes	Feb.	20,'32	18
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C.	Oct.	31	21
Swift Justice	Jan.	2,'32	21
Self Condemned	Feb.	27,'32	20
RDSCO ATES SERIES			
Clean Up on the Curb, The.	Sept.	12	20 June 13
Gland Parade, The	Sept.	26	20 Aug. 1
Lone Starved Ranger, The.	Aug.	6	20 July 25
Never the Twins Shall Meet	Feb.	13,'32	20
Use Your Noodle	Oct.	31	20
TOM ANO JERRY SERIES			
Jungle Jam	Nov.	14	6
Polar Pals	Dec.	19	7
Rabid Hunters	Feb.	27,'32	7
Rocketeers	Jan.	30,'32	7
Swiss Trick, A	Dec.	19	7
Trouble	Dec.	10	7
Wet a Night	Aug.	1	8½

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
BRITISH INTERNAT'L			
Mystery of Marriage, The		20	
CAPITAL			
Land of the Shallmar		17	Nov. 21
CINES-PATTALUGA			
A Doll's Fantasy			Dec. 19
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be Mere Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
IDEAL			
Jerusalem—The Holy City		10	Sept. 26
Journey Through Germany, A		10	Jan. 9,'32
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy Hymie Jacobson		10	Sept. 26
LOUIS SIMON			
Palmy Daze		28	Oct. 24
B. M. POWELL			
Harem Scarem Travelogue		9	Sept. 12
MARY WARNER			
Glimpses of Germany		6	
Mosel, The — Germany's River of Enchantment		6	
Springtime on the Rhine		7	
Trier, The Oldest City in Germany		6	
PICTURE CLASSICS			
Kiddie Genius		9	Nov. 26
Out Where the West Begins		8	Nov. 21
Sightseeing in New York		17	Dec. 19
STEELE, JOSEPH HENRY			
Gaunt			Jan. 9,'32
TOBIS FORENFILM			
Germany in 15 Minutes			Oct. 10
Melodie der Welt		30	Oct. 24
Songs of the Steppes		18	Oct. 10
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
WELSHAY			
Old Songs for New Bob Welsh		9	Sept. 5
WILLIAM, J. D.			
Nomadic, The		17	Dec. 12

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept.	28	9 Sept. 5
2—Wedge Play	Oct.	5	9
3—Kicking Game	Oct.	10	11
4—Deception	Oct.	17	10 Oct. 24
5—Forward Pass	Oct.	24	9 Oct. 10
6—Penalties	Oct.	31	11 Oct. 31
TIFFANY CHIMP SERIES			
8—Apeing Hollywood	Aug.	16	21
9—Cinnamon	Oct.	4	18
10—Skimpy	Nov.	6	18 Nov. 21
11—My Children	Dec.	28	18
12—Broadcasting	Jan.	31,'32	18 Jan. 30,'32
VDICE OF HOLLYWDOD SERIES (NEW) STATION S-T-A-R			
No. 3—Ivan Lebedeff	Aug.	2	11
No. 4—Arthur Lake	Aug.	16	11

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
No. 5—Olson & Johnson	Aug. 30	10	Nov. 14
No. 6—John Boles & Helen Chandler	Oct. 11	9	
No. 7—Roscoe Ates	Oct. 25	11	Dec. 5
No. 8—Monte Blue	Nov. 8	11	Nov. 21
No. 9—Pat O'Brien	Nov. 22	11	
No. 10—Andy Clyde	Dec. 6	11	Dec. 12
No. 11—Marjorie White	Dec. 20	10	Jan. 2,'32
No. 12—Franklyn Pangborn	Jan. 3,'32	9	Jan. 23,'32
No. 13—John Wayne	Jan. 17,'32	11	Jan. 30,'32

UNIVERSAL

OSWALD CARTOONS

All Wet	Feb.	29,'32	1 reel
Clown, The	Dec.	21	6 Jan. 16,'32
Fisherman, The	Dec.	7	7 Jan. 9,'32
Grandma's Pet	Jan.	18,'32	8 Jan. 23,'32
Great Guns	Feb.	29,'32	1 reel
Hare Mell, The	Nov.	30	1 reel
Hot Feet	Sept.	14	6 Oct. 10
Hunter, The	Oct.	12	6 Jan. 30,'32
In Wonderland	Jan.	4,'32	6 Dec. 5
Mechanical Cow	Oct.	26	Jan. 30,'32
Mechanical Man	Feb.	15,'32	1 reel
North Woods	June	29	1 reel July 11
Oh, Teacher	Feb.	1,'32	1 reel
Stone Age, The	Nov.	23	1 reel
Wins Out	Mar.	14,'32	

SHADOW DETECTIVE SERIES

No. 1—Burglar to the Rescue	Sept.	7	18 Aug. 15
No. 2—Trapped	Oct.	28	23 Oct. 31
No. 3—Sealed Lips	Nov.	11	17 Nov. 21
No. 4—House of Mystery	Dec.	16	16 Jan. 2,'32
No. 5—The Red Shadow	Jan.	20,'32	2 reels
No. 6—Circus Showup	Feb.	17,'32	18 Feb. 6,'32

SIDNEY-MURRAY COMEDIES

Models and Wives	Nov.	25	20
Stay Out, The	May	5	2 reels

SPORTS REELS

Beckfield Plays Notre Dame Football	Sept.	28	1 reel
Basket Ball Reel No. 1 Doc Meanwell	Dec.	21	1 reel
Basket Ball Reel No. 2 Doc Meanwell	Dec.	28	1 reel
Basket Ball Reel No. 3 Doc Meanwell	Jan.	4,'32	1 reel
Carry On Notre Dame Football	Oct.	3	1 reel
Developing a Football Team Pop Warner Football	Nov.	2	10
Famous Plays Notre Dame Football	Sept.	21	1 reel
Fancy Curves Babe Ruth No. 4	Mar.	7,'32	1 reel
Football Forty Years Ago Pop Warner Football	Nov.	9	9 Oct. 24
Just Pals Babe Ruth No. 2	Feb.	22,'32	1 reel
Offensive System Notre Dame Football	Sept.	14	1 reel
Over the Fence Babe Ruth No. 5	Mar.	14,'32	1 reel
Perfect Control Babe Ruth No. 3	Feb.	29,'32	1 reel
Shifts Notre Dame Football	Sept.	7	1 reel
Slide, Babe, Slide Babe Ruth No. 1	Feb.	15,'32	1 reel
Soccer Pop Warner Football	Nov.	16	1 reel
Trick Plays Pop Warner Football	Oct.	28	1 reel

STRANGE AS IT SEEMS SERIES

No. 12—Novelty	Aug.	31	9 Aug. 29
No. 13—Novelty	Sept.	15	9 Oct. 10
No. 14—Novelty	Oct.	12	1 reel
No. 15—Novelty	Nov.	18	1 reel
No. 15—Novelty	Dec.	28	1 reel
No. 17—Novelty	Feb.	22,'32	1 reel
No. 18—Novelty	Mar.	21,'32	

UNIVERSAL COMEDIES (1931-32 SEASON)

An Apple a Day Lloyd Hamilton	Sept.	30	2 reels
Bless the Ladies Summerville	Dec.	9	2 reels
Eyes Have It, The Slim Summerville	Mar.	9,'32	2 reels
Fast and Furious Daphne Pollard	Oct.	11	19 Oct. 3
First to Fight Summerville	Sept.	2	4 reels Aug. 8
Hollywood Halfbacks	Dec.	23	2 reels
Hotter Than Hait Summerville	Nov.	11	22 Dec. 5
Models and Wives Sidney-Murray	Nov.	25	2 reels
Monkeyshines Daphne Pollard	Mar.	23,'32	2 reels
One Hundred Dollars Chas. Lawrence	Sept.	18	2 reels Aug. 29
Out Stepping Dan Brodie	Oct.	28	18 Nov. 7
Peekin' In Pekin Summerville	Dec.	30	2 reels
Robinson Crusoe & Son Lloyd Hamilton	Feb.	24,'32	2 reels
Running Hollywood	Jan.	27,'32	19 Jan. 23,'32
Sea Soldiers' Sweeties	Feb.	10,'32	2 reels
Sold at Auction Daphne Pollard	Jan.	13,'32	18 Jan. 9,'32

VITAPHONE SHORTS

ADVENTURES IN AFRICA

No. 5—Trails of the Hunted			2 reels
No. 6—The Buffalo Stampede			9 Aug. 15
No. 7—The Witch Doctor's Magic			14 Aug. 22
No. 8—Flaming Jungles			2 reels
No. 9—Dangerous Trails			15 Sept. 19
No. 10—Maneaters			2 reels
No. 11—Beast of the Wilderness			15 Nov. 7
No. 12—Unconquered Africa			2 reels

BELIEVE IT OR NOT—ROBERT L. RIPLEY

No. 10			1 reel
No. 11			1 reel
No. 12			7 Nov. 14

NEW SERIES

No. 1			8 Dec. 5
No. 2			8 Dec. 19
No. 3			8
No. 4			8
No. 5			8
No. 6			1 reel

BIG STAR COMEDIES

No. 1—Lucky 13 Thelma White and Fanny Watson			21 Nov. 21
No. 2—The Smart Set-Up Walter O'Keefe			2 reels
No. 3—Of All People Thelma White and Fanny Watson			22 Nov. 21
No. 4—Relativity and Relatives Dr. Rockwell			18 Dec. 12
No. 5—Her Wedding Night Mare Thelma White and Fanny Watson			18 Jan. 30,'32
No. 6—Shake a Leg Thelma White and Fanny Watson			17
No. 7—The Perfect Suitor Benny Rubin			2 reels

BOOTH TARKINGTON SERIES

No. 1—Snakes Alive Billy Hayes-Bobby Jordan			1 reel
No. 2—Batter Up Billy Hayes-Bobby Jordan			1 reel
No. 3—One Good Deed Billy Hayes-Dave Gorcey			9
No. 4—Detectives Billy Hayes-Dave Gorcey			9
No. 6—His Honor, Penrod Billy Hayes-Dave Gorcey			
No. 7—Hot Dog			1 reel

BROADWAY BREVITIES SERIES

No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls			18
No. 2—Words and Music Ruth Etting			17 Nov. 21
No. 3—Footlights			19 Jan. 16,'32
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls			17
No. 5—The Imperfect Lover Jack Haley			19 Feb. 13,'32
No. 6—Subway Symphony			2 reels

HOW I PLAY GOLF—BOBBY JONES

No. 7—The Spoon			1 reel Aug. 8
No. 8—The Brassie			9 Aug. 22
No. 9—The Driver			1 reel
No. 10—Trouble Shots			1 reel
No. 11—Practice Shots			1 reel
No. 12—A Complete Round of Golf			10 Oct. 31

LOONEY TUNES SERIES

SONG CARTOONS

NEW SERIES

No. 1—Bosko's Shipwrecked			1 reel
No. 2—Bosko, The Doughboy			1 reel
No. 3—Bosko's Soda Fountain			7 Nov. 21
No. 4—Bosko's Fox Hunt			7 Jan. 23,'32
No. 5—Bosko at the Zoo			1 reel
No. 6—Battling Bosko			7 Feb. 6,'32
No. 7—Big Hearted Bosko			7

MELODY MASTER SERIES

No. 1—The "Big House" Party Earl Carpenter's Gang			1 reel
No. 2—A Havana Cocktail Castro's Cuban Band			1 reel Apr. 25
No. 3—Darn Tootin' Rudy Wedoeft & Orch.			9 Dec. 19
No. 4—Horace Heidt and His Famous Californians			8

MERRY MELODIES SONG CARTOONS

No. 1—Smile, Darn Ya, Smile			1 reel
No. 2—One More Time			1 reel
No. 3—Ya Don't Know What You're Doin'			7 Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land			7 Dec. 19
No. 5—Red Headed Baby			7
No. 6—Pagan Moon			7
No. 7—Freddie the Freshman			1 reel

THE NAGGERS SERIES

MR AND MRS. JACK NORWORTH

The Naggers at the Opera			10 Feb. 13,'32
The Naggers at the Races			1 reel Aug. 15
The Naggers' Housewarming			6 Sept. 8
The Naggers In the Subway			11 Aug. 8

NEW SERIES

The Naggers' Anniversary			1 reel
The Naggers at the Opera			1 reel
Spreading Sunshine			1 reel

NOVELTIES

Bigger They Are, The Primo Carnera			2 reels
Gypsy Caravan Martinelli			1 reel
Handy Guy, The Earl Sande			2 reels
Rhythms of a Big City			1 reel
Season's Greetings, The Christmas Special			5
Trip to Tibet, A			1 reel
Washington, The Man and the Capital Clarence Whitehill			18

ONE REEL COMEDIES

Baby Face Victor Moore			
Bitter Half, The Ann Codde			9 Feb. 13,'32
Gold-Digging Gentlemen Al Klein-Joan Abbott			Aug. 22
I'll Fix It Kent-Lake			May 28
Lodge Night Phillips-Cox			May 16
Military Past, The Roberto Guzman			
Milky Way, The Neely Edwards			July 18
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Purely An Accident Brown-Kearns			May 18
Riding Master, The Poodles Hannaford			9 Dec. 26
Second Childhood			7 Dec. 26
Strong Arm, The Harrington-O'Neil			
Travel Hogs Hugh Cameron-Dava Chasen			9 Nov. 28

ORGAN SONG-NATAS

For You Organ-Vocal			1 reel
Just a Gigolo Organ-Vocal			1 reel Aug. 15
Say a Little Prayer for Me Organ-Vocal			1 reel
When Your Lover Has Gone Organ-Vocal			1 reel

JOE PENNER COMEDIES

Gangway			2 reels Aug. 15
Moving In			2 reels
Rough Sailing			16
Sax Appeal			1 reel Aug. 1
Stutterless Romance, A			1 reel
Where Men Are Men			2 reels

PEPPER POT SERIES

No. 1—The Eyes Have It Edgar Bergen			10 Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoefer Hal Le Roy			10 Jan. 9,'32
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe			
No. 7—The Movie Album			
No. 8—The Wise Quacker Novelty with cast of ducks			9
No. 9—Remember When			9
No. 10—Cigars-Cigarettes Majorie Beebe			1 reel

SPORTSLANT SERIES—TED HUSING

No. 1			1 reel Oct. 24
No. 2			9 Sept. 28
No. 3			1 reel
No. 4			9
No. 5			9 Feb. 13,'32
No. 6			1 reel

S. S. VAN DINE MYSTERY SERIES

No. 1—The Clyde Mystery Donald Meek-John Hamilton			21 Oct. 31
No. 2—The Wall Street Mystery Donald Meek-John Hamilton			2 reels
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jane Winton			17 Dec. 19
No. 4—Symphony Murder Mystery, The Donald Meek-J. Hamilton			21
No. 5—Studio Murder Mystery, The Donald Meek John Hamilton			19 Feb. 6,'32
No. 6—Skull Murder Mystery, The			2 reels

TWO REEL COMEDIES

Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			June 6
For Two Cents De Wolf Hoper			
Freshman Love Ruth Etting			
Gigolo Racket, The Helen Morgan			20 Aug. 1
Good Mourning Eddie Foy-Dressler-White			Sept. 5
Meal Ticket, The Jack Pearl			Juns 13
Old Lace Ruth Etting			
Politics George Jessel			18 Jan. 30,'32
Silent Partner, The Billy Gaxton			Aug. 15
Success Jack Haley			17 Sept. 5
23 Skidoo Lew Fields			May 2

WAYNE AND WHITE COMEDIES

Goed Pie Forever Billy Wayne-Thelma White			1 reel Aug. 6
In Your Sombrero Billy Wayne			7 Dec. 5
Inventor, The Billy Wayne-Thelma White			1 reel Mey 16

WORLD TRAVEL TALKS—E. M. NEWMAN

No. 1—Little Journeys to Great Masters			1 reel
No. 2—Southern India			9
No. 3—Road to Mandalay			1 reel
No. 4—Mediterranean Byways			9
No. 5—Javanese Journeys			9
No. 6—Northern India			1 reel
No. 7—Oberamergau			1 reel

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Galloping Ghost, The Harold Red Grange	Sept. 15		
Lightning Warrier, The Rin Tin Tin	Dec. 1		
Shadow of the Eagle	Mar. 1,'32		
Vanishing Legion, The Harry Carey-Edwina Booth	June 10		July 25

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Air Mail Mystery	Mar. 28,'32		
Battling with Buffalo Bill Tom Tyler-Rex Bell	Nov. 28		Oct. 3
Danger Island Ken Harlan-Lucille Brown	Aug. 24		Aug. 1
Detective Lloyd Jack Lloyd	Jan. 4,'32		Jan. 16,'32

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Chairs For Sale

INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-paded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly recovered and re-paded, $1.90 each, 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago, Ill.

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

Equipment Wanted

WE PAY TOP CASH PRICES for used Simplex Projectors or mechanisms, Reflector Arc Lamps, Motor Generators, Rectifiers, Ticket Registers, Sound Equipment. Monarch Theatre Supply Co., 154 East Calhoun, Memphis, Tenn.

Equipment For Sale

UNUSUAL BARGAINS in factory rebuilt projectors, sound equipment, generators, rectifiers, reflector arc lamps, screens, opera chairs, etc., Projection machines repaired. Address Movie Supply Co., 844 South Wabash Ave., Chicago, Ill.

INCREASE YOUR ASSETS — LESSEN YOUR LIABILITIES—BUY, SELL OR TRADE—HERE'S HOW! Simplex Pedestals with Carriages, $35.00; Turntables, Mellaphone, $39.50; Biophone, $27.50; Pacent, $39.75; Samson Pam 19 Amplifiers, $35.00; Powers Projectors complete, $49.75; Automatic Ticket Machines, $59.50; Lens, any focus, $9.75; Upholstered Chairs, 75c up; Genuine G. E. Mazda Lamphouses, $49.75; Regulators, $29.75; Operadio Amplifiers, $94.50; Mellaphone Sound Heads, $69.75; Non-Sync Outfits, Double, $35.00; Pacent Sound-on-Film Heads, $150.00; Powers Mechanisms, Rebuilt, $54.90; Guaranteed Rebuilt Simplex Mechanisms, $217.25; Automatic Reflector Arcs, $76.73; Peerless Reflector Arcs, $139.75. Write for list. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at hargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

COMPLETE SOUND-ON-FILM, $395.00. Nothing else to buy. Two Rochester built Sound Heads complete with Eveready Photocells and all parts. Four stage combination All-Electric Theatre Amplifier, RCA Photophone Speaker, and two motors. Complete for a 1,000 seat theatre. Complete installation for 400 seat theatres for $300. An absolute money-back guarantee if not satisfied. Address Theatre Sound Service, Rochester, N. Y.

NEARLY ALL SIZES, new and used lenses at a bargain. Address Box No. 116, Motion Picture Herald, 1790 Broadway, New York, N. Y.

LOOK! Guaranteed Rebuilt Projectors at Depression Prices: Two Simplexes with double bearing movements, less lamphouses, $270.00 each. Two Simplexes with single bearing movements $230.00 each. Two Simplex Mechanisms only, double bearing $225.00 each. Two Simplex Mechanisms, single bearing $180.00 each. Also many BARGAINS in Rebuilt Powers and Motiographs, Portables, etc. BUY and SAVE from Monarch Theatre Supply Co., 154 East Calhoun, Memphis, Tenn.

Help Wanted

$10 to $100 a day promoting profit sharing money making campaign. We teach beginners. Information free. Address Joseph Steed, (Birmingham) Ensley, Alabama.

Projector Repairing

MORE GOOD NEWS FROM S.O.S.: To keep our plant busy, we are extending Exhibitors our facilities to cut down operating costs. We repair and rebuild Projectors, Lamps, Generators, Rectifiers, Ticket Registers, Sound Heads, Amplifiers, Speakers, etc. All work done under direct supervision of former factory engineer employed hy International Projector Corp., of fourteen years experience. Standard factory guarantee, relief equipment free. Prices, the lowest. S.O.S. CORP., Dept. K, 1600 Broadway, New York City.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing hut the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

TALKIE AMPLIFIERS, sound heads, speakers and projectors repaired by expert sound engineers. Lowest prices. Address Super Projection Laboratories, 1630 W. 10th St., Brooklyn, N. Y.

Sound Equipment Bargains

WHY PAY RENT? BUY YOUR OWN—MANY OTHERS ARE DOING IT — PERFECT SOUND TRACK ANY SIZE THEATRE—THREE SYSTEMS FROM WHICH TO CHOOSE. These include: 2-S.O.S. Senior Sound Heads, Standard Make Photocells; Optical Systems; G. E. Exciters; Drive Attachments; Combination AC Power Supply Unit eliminating all Batteries; Semi-Automatic Changeover Switch, Non-Sync Input; Dynamic Booth Speaker; Wright-DeCoster, RCA or Utah Stage Horn; 2 special G. E. Constant Motors optional. SMALL HOUSES, $425.00; MEDIUM HOUSES, $495.00; LARGEST HOUSES, $595.00. Senior Sound Heads, less Amplification and Speakers, complete otherwise, $119.75 each. TRADE-INS CONSIDERED. Address S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City, Cable Address, "SOSOUND," New York.

THE BUY OF A LIFETIME — SUBJECT TO PRIOR SALE:—One Brand New Holmes Semi-Portable (Simplex-type base) Projector, with Western Electric Design Sound Head, Genuine Synchronous Motor, shaft-driven, Lens, Mazda Lamphouse, worth $1,000.00, special $295.00. Donated by wealthy philanthropist to Church, never used. Write S.O.S. CORP., Dept. ...., 1600 Broadway, New York City, Cable Address, "SOSOUND," New York.

CLASSIFIED ADVERTISING
(Continued on next page)

(CLASSIFIED ADVERTISING--CONT'D)

Theatre Wanted

WANTED TO LEASE—First Class Motion Picture Theatre, equipped witb first class sound, either in Western Penna. or Obio—anything from 500 to 3,000 seats. State full particulars to THEATRE—3600 West 128th St., Cleveland, Obio.

WANTED—small theatre in New York, New Jersey, Pennsylvania, or Connecticut. Address Clarke, 9436 Fiftieth Ave., Elmburst, Long Island, New York.

Theatre Training Schools

THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York

Patents

PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.

PATENT YOUR IDEAS—send me your sketch or explanation for confidential advice. Z. H. POLACHEK, Registered Patent Attorney-Engineer, 1234 Broadway, New York.

Theatre For Sale or Rent

NIAGARA FALLS, N. Y., Theatre 250 seats with new and modern equipment. In a heavily populated district. The right place for a party who wants to work and make money. Apply for particulars: John Palumbo, 512-19th Street, Niagara Falls, N. Y.

Carbons

TAKE YOUR DISCOUNTS — SAVE ON NATIONAL CARBONS: We Give 10% and 5% PLUS Additional 5% Discount for Cash with Order. WE PREPAY POSTAGE. 12 m/m Cored, $7.00; 8 m/m Solid, $4.70; 10 m/m Cored, $6.00; 7 m/m Solid, $4.20; SRA 12 m/m and 8 m/m 50 pairs, $7.50; 5/8 AC Specials, 25 sets, $7.25; 3/4 AC Specials, 25 sets, $8.75. Orotip-Higb Intensity and All Otber Low Intensity and Reflector Arc NATIONAL Carbons at same discounts. Monarcb Theatre Supply Co., 154 East Calhoun, Memphis, Tenn.

Position Wanted

OPERATORS AVAILABLE. Experienced on Western Electric and R.C.A. Write Associated Projectionists, 103 N. Rowan Ave., Los Angeles, California.

WABASH AVENUE

CHICAGO

A third trailer service has entered the local scene. I. Mandel of Security Pictures has acquired territorial rights covering Northern Illinois, Indiana and Wisconsin for the trailers produced by Supreme Screen Service of 630 Ninth Avenue, New York.

▽

A downtown exhibitor feels that he has plenty of cause for complaint when, on the widely advertised opening date of his new theatre, the town's leading bank picked the same day to close its doors.

▽

Chicago section of the Society of Motion Picture Engineers held its February meeting last week at the Electric Association. The affair was well attended and many interesting papers presented.

▽

Al Bachman is now to be found at the Alcyon theatre in Highland Park, where he is manager.

▽

The Daily Times' *Inquiring Reporter last week asked six persons if they liked double feature programs. Five of them replied in the negative. All of which may or may not mean anything.*

▽

Hal Young of National Screen Service, who has been in the East for the last several weeks, paid a brief visit to the Chicago office and was off again on a tour to the company's midwest branches.

▽

Emma Abplanalp, film board of trade secretary, was guest of the Illinois Federation of Women's Clubs last week and addressed the association's motion picture division leaders.

▽

Max Mack has purchased the Alma theatre from J. Ward.

▽

Irving Mandel of Security hopes that a blizzard hits town about February 21, for on that date he will grab the rattler for New Orleans to attend the second annual convention of Monogram Pictures.

▽

Al Dezel, up from St. Louis, was greeting friends along the Row last week.

▽

Aaron Saperstein, Allied president, is back at his desk in the Standard Oil building after a vacation spent at Hot Springs.

▽

Plans for eliminating triple features are still being discussed, with definite action in this direction expected at a meeting of Allied and other exhibitors to be held in the near future.

▽

Film time tables, showing the starting time of feature pictures at various Loop houses, is a recent innovation in the motion picture departments of the local dailies.

▽

Woods theatre, which had a short life as a burlesque house, will soon reopen with a picture policy, according to current reports.

HOLQUIST

Langdon Starts On Short Subjects

Harry Langdon, once star comic of First National, and later a headliner in vaudeville, has formed his own independent company to make two-reel comedies in the East. A deal has been consummated between Langdon and Arthur and John Breslin, owners of the Royal Studios in Grantwood, New Jersey, where Langdon will produce for the Breslins and himself. The studio was recently equipped with RCA sound recording.

Langdon's first of the new group is "The Show-Goat," which he wrote and will direct. His supporting cast includes Barbara Willison, Maryan Lynn, Ina Hayward, Ann Green, Harry Hamill, James Harkins, Ernest Van, Edward Schubert, Ross Mobley, J. Francis Robertson, Rollin Grimes, Charles Henderson and Herbert Warren.

Langdon secured many former Paramount Studio technical men to assist on his first production. Alice Hunter will act as script girl, John Boyle studio manager, Danny Doran property man, George Webber first camera and David Thursby assistant director.

Educational Plant Active

Recent shorts completed or in work at the Educational Coast studios include: "Wedding Night," "That Rascal," comedies; "Slides and Glides," formerly called "Spills and Thrills," Bill Cunningham Sports Review number; "Play Ball," "Ye Olde Songs," Terry-Toon cartoons; "Hubby's Last Chance," comedy.

Norma Talmadge in New York

Norma Talmadge is in New York, after a stay in Florida.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 41—United States takes lead in winter Olympic games—Prince Nicbolas of Rumania renounces royalty for love—New Secretary of tbe Treasury Mills opens campaign against hoarding—Orange pickers of Florida pick a queen—Australian boats like it rough—New Hampshire club holds swim meet amid ice and snow.

FOX MOVIETONE NEWS—No. 42—United States team wins bobsled race in Olympic games at Lake Placid—Will Rogers ends circuit of globe in New York—"Youngsters" of 75 enjoy a baseball game at St. Petersburg, Fla.—60 nations meet for conference on reduction of armaments—Gay Italians hail king carnival in annual fete.

HEARST METROTONE NEWS—No. 240—Carnival crowds rule Europe's Riviera—Will Rogers bome from the Chinese front—Canadian canoeist gives Paris a show in his frail craft—Presenting 1932 fashions for the youngsters—Tampa, Fla., taken by pirates in carnival spirit—60 nations open world disarmament conference at Geneva—New victories for United States at winter Olympics, Lake Placid.

HEARST METROTONE NEWS—No. 241—United States wins winter Olympics at Lake Placid—New York blimp meets disaster in Flushing—Elite of dogdom sbow off at Madison Square Garden—Women's pleas at Geneva stir disarmament conference—Dixie beauties get a few golf tips in Tampa, Fla.—Nation hails ideals of Wasbington Bi-Centennial.

PARAMOUNT SOUND NEWS—No. 56—United States leads in winter Olympics at Lake Placid—Ogden Mills, new Treasury sccretary, pleads for loosening of hoarded currency—Flasbes from everywhere—First pictures of disastrous Santiago earthquake—30th United States infantry regiment sails for Hawaiian maneuvers.

PARAMOUNT SOUND NEWS—No. 57—"Pirates" in action at annual Tampa, Florida fete—France pays honor at unveiling of tablet to Wilbur Wright—Flashes from everywhere—Delegates of 60 nations meet for disarmament discussion at Geneva—Gala day at Italian pre-Lenten carnival.

PARAMOUNT SOUND NEWS—No. 58—Carnival spirit reigns at the annual Mardi Gras in New Orleans—Ogden L. Mills becomes new Treasury Secretary as Andrew W. Mellon takes oath as ambassador to England—Pictures of demonstration in Shangbai leading to armed clash—Wounded veterans fire barrage of song—Double wedding of Indian princes centralizes Moslem power—United States clinches winter Olympics at Lake Placid.

UNIVERSAL NEWSPAPER NEWSREEL—No. 14—Carnival reigns supreme at pre-Lenten fete in Italian city—News paragraphs—Juvenile "mushers" battle for glory in California derby—$500,000 runway built for daring pilots at Mexican gold mine—Thrilling victories clinch United States triumph at Lake Placid winter Olympics.

UNIVERSAL NEWSPAPER NEWSREEL—No. 15—Manchuria falls to invaders as Japanese prepare for big push—City turns out for national holiday at Trinidad—Famous speed car arrives in Daytona Beach for speed trial—Papal edict brings statue to celebrated Basilica—Canine "400" parades at San Francisco show—Amazing new invention startles English transport industry—Norway takes first in ski finals of winter Olympics at Lake Placid.

THAT EXTRA OUNCE OF SCREEN QUALITY

WHEN you run across a picture that screens with particular excellence—that especially satisfies audiences—that makes people pass along the good news—the chances are that it was made on Gray-backed Eastman Super-sensitive Negative. For this improved ultra-speed film, pioneered by Eastman, gives that extra ounce of screen quality that frequently distinguishes the very best picture from the merely good. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*

Panchromatic Negative (*Gray-backed*)

STRANGERS IN LOVE



Brand New Kind of Box Office Comedy

A great picture in any season! Ideal right now when the whole world wants to laugh. Preview* audiences took this one to their hearts and laughed till their sides ached. Destined to make a lot of money for you! Great box office cast (March, Kay Francis and Stuart Erwin are superb) including Juliette Compton, George Barbier and Earle Foxe. Directed by Lothar Mendes. Based on the novel "The Shorn Lamb," by Wm. J. Locke.



* *previewed under original working title "Intimate"*

PARAMOUNT *Extra* **PROFITS!**

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

". . . Senator Smith Wildman Brookhart asks for a senatorial investigation of the motion picture industry. . . . Such an investigation could not conceivably do other in the long run than impress both upon every fair-minded investigator and the public that the extraordinarily difficult business of motion pictures is being operated in such a manner as to inspire not only respect but admiration."

—MARTIN QUIGLEY

Article on Page 9

Vol. 106, No. 9 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents* February 21, 1931

Why it's such

GOOD ENTERTAINMENT!

Because it is the best work ever produced by the master-genius . . .

Ernst
LUBITSCH



Because the acting is perfect. The most entertaining performance ever given is that of

Lionel
BARRYMORE



Because its romantic feminine lead is fandom's leading emotional favorite . . .

Nancy
CARROLL



Because there is a splendid moving performance by

Phillips
HOLMES



"BROKEN LULLABY"

From the play "THE MAN I KILLED" by Maurice Rostand and the adaptation by Reginald Berkeley

No picture in years has received the thunderous acclaim from newspaper critics. Grand entertainment! Box offices prove it! Now playing extended runs in New York, Boston, New Haven, Hartford. Soon to open extra long runs in Chicago, Detroit, Buffalo, St. Louis, Los Angeles. An extra playing time natural that means extra profits for you.

PARAMOUNT **EXTRA PROFITS**

"RIDE HIM BOYS"



Don't overlook any opportunity to tell them Leo's on your screen!

EXHIBITORS are increasing their AD BUDGETS for these M-G-M HITS!

MARIE DRESSLER
in "Emma"

WALLACE BEERY
CLARK GABLE
in "Hell Divers"

GARBO
RAMON NOVARRO
in "Mata Hari"

WALLACE BEERY
JACKIE COOPER
in "The Champ"

AND FOR THESE M-G-M HITS TO COME!

JOHN BARRYMORE
LIONEL BARRYMORE
in "Arsene Lupin"

TARZAN, the APE MAN
(The *new* Trader Horn)

THE WET PARADE
(Another M-G-M scoop!)

JOAN CRAWFORD
in "Letty Lynton"

JACKIE COOPER
in "Limpy"

AND OF COURSE
GARBO, JOHN BARRYMORE, JOAN CRAWFORD, WALLACE BEERY, LIONEL BARRYMORE
in "GRAND HOTEL"

THE VALUE of intelligent direct-to-the-public advertising has never been better demonstrated than *now!*

The unceasing flow of great M-G-M product has stimulated showmen to **BETTER SELLING!**

ADVERTISING APPROPRIATIONS have been increased to let the public know about the splendid M-G-M entertainments.

And you will note that theatres everywhere display the "M-G-M" symbol in ads and housefront. **IT MEANS BUSINESS!**

M-G-M is extending every promotional cooperation in the way of ads, mats, etc. **ASK US!**

YOU'VE GOT TO HAVE MUSIC



SMART SHOWMEN ARE SPOTTING ONE OF THESE ON EVERY PROGRAM

12 **"BROADWAY BREVITIES" MUSICAL COMEDIES FEATURING BIG BROADWAY NAMES**

Including—

RUTH ETTING in "Words and Music"

"Not to be neglected by the best of houses." —VARIETY.

•

BARBARA NEWBERRY and RUSS BROWN in "Footlights"

"Finely done."—SEATTLE PRESS

ALL-STAR BROADWAY CAST in "The Subway Symphony"

Cast of 1501 Latest and greatest in this series.

•

ALL-STAR BROADWAY CAST in "Sea Legs"

Big-scale production ready soon.



•

7 **"MELODY MASTERS" BAND SHORTS WITH THE WORLD'S FOREMOST ORCHESTRA LEADERS**

Including—

EARL CARPENTER & BAND in "The 'Big House' Party"

"Will click strong anywhere."—FILM DAILY

•

CASTRO'S CUBAN BAND in "A Havana Cocktail"

"Extremely good novelty."—FILM DAILY

HORACE HEIDT & HIS CALIFORNIANS

"A first rate idea."—VARIETY

•

DARN TOOTIN' with Rudy Wiedoeft

"Fine musical novelty."—FILM DAILY

•

BENNY MEROFF & BAND in "It's a Panic"

Ready in March



VITAGRAPH, INC., DISTRIBUTORS



—to give your program the variety that satisfies — the sparkle and perfect balance of famous stage-show houses . . . . .

AND ONLY WARNER BROS. CAN GIVE IT TO YOU-WITH

VITAPHONE MUSICAL SHORTS

"They Fill the Bill"



THE SENSATION OF THE HOUR...

In the News...
On the Air...
On the Stage!

Now you can have him on your Screen! Warner Bros. give you

WALTER WINCHELL

IN

"THE BARD OF BROADWAY"

The Man Who Knows Everybody... and whom everybody knows!

A tremendous draw wherever he plays... Radio pays thousands for him weekly.

Now you can get him for the price of a

VITAPHONE SHORT!

GET OUT THE ERASER



Start with a clean slate

Reach for the BLACK INK

Date In Fox because you can COUNT ON Fox—

Now topping its early season smashes with these current and coming releases . . .

WILL ROGERS

America's Humorist *in*

Business and Pleasure

with Jetta Goudal, Joel McCrea

PRINTS NOW AVAILABLE

Frank Borzage's **AFTER TOMORROW**

with Charles Farrell, Marian Nixon, Minna Gombell, Wm. Collier, Sr.

RELEASED MARCH 13

DISORDERLY CONDUCT

with Sally Eilers, Spencer Tracy, El Brendel, Dickie Moore

RELEASED MARCH 20

WHILE PARIS SLEEPS

with Victor McLaglen, Helen Mack, William Bakewell, Rita La Roy

RELEASED MARCH 27

DEVIL'S LOTTERY

with Elissa Landi, Paul Cavanagh, Alexander Kirkland, Victor McLaglen

RELEASED APRIL 4

Janet **GAYNOR**
Charles **FARRELL**

who have never failed you

Rebecca of Sunnybrook Farm

Directed by Al Santell

RELEASED APRIL 24

FOX PLAY DATES ARE PAY DATES

FEB 26 1932 ©CIB 146154

MOTION PICTURE HERALD

Vol. 106, No. 9 February 27, 1932

THE BROOKHART TEA-POT TEMPEST

IF it were not for the time and expense involved Senator Brookhart might well be encouraged by the industry to persist in the investigation which he is seeking to have the United States Senate authorize.

Such an inquiry, while making Senator Brookhart appear quite ridiculous on account of the fantastic notions he entertains about the industry, might very conceivably result in telling the world a number of things about the picture business which would accomplish important results. It would be very enlightening to the public on various points, including the essential difficulties and hazards of motion picture production, the social and community significance of the motion picture theatre, and the fact that the industry in all of its branches includes a personnel of unusual enterprise, initiative and progressiveness.

The public—to the industry's advantage—would be amazed to learn of the tremendous efforts that are put forth in order to make possible the kind of motion picture entertainment to which it has become accustomed.

But the industry, in all probability, will have to forego these benefits. The United States Senate in its lighter moods is quite capable of many extraordinary excursions, but in these serious times, when it is carrying a great part of the burden of reconstruction, the chance is very remote indeed that it will do other than allow to Senator Brookhart the time-honored senatorial privilege of blowing off steam.

Senator Brookhart's speech in the Senate requires and warrants no detailed reply. It is an extraordinary composition of error, misunderstanding and—we regret to say—malice. It will, deservedly, get nowhere.

△ △ △

MRS. FISKE

THE passing of Minnie Maddern Fiske, within a twelve-month of David Belasco, faces us with the fact that the traditional glories of the stage are going, likely forever, with the supersedence of the motion picture as the increasingly dominant medium of dramatic art. The last two decades of her two generations of brilliance have seen the decline and disappearance of those institutions and processes by which players upon the stage became world figures. As with Duse and Bernhardt there is for Mrs. Fiske no successor in her own medium.

Mrs. Fiske will long live in exalted memory of consistently capable and often remarkable performance. This writer likes best to recall her in the whimsical and demanding role of "Madame Sand."

While Mrs. Fiske's direct impingement upon the motion picture was not considerable, there are relations interesting to recall. She was in truth the first artistic person of authority to become articulate in recognition of the abilities of Mr. Charles Chaplin, with a contribution of appreciation and analysis published in "Harper's Weekly" in 1916. This was the first ripple of a wave of approbation in high places by which Mr. Chaplin emerged from the lowly status of a tremendously popular Keystone slapstick comedian into the high place of a lone genius in the art of pantomime.

And the name of Fiske, too, recalls the once important "Dramatic Mirror," published by Harrison Grey Fiske, which was the first considerable journal of status to give serious heed to the motion picture, with special articles and reviews.

Frank H. Woods, in after years an important factor in the Lasky organization and more recently with the Motion Picture Academy of Arts and Sciences, was the "Dramatic Mirror's" discoverer of the screen. He quickly became a contributor of scenarios, at the dawning of what we may call the golden age of Biograph, when Lee Dougherty was the editor of "story suggestions." George Terwilliger, also on the staff of the "Mirror," became a scenario writer of moment, too, and subsequently a director of note. In later years the staff of the "Mirror" contributed many another to the personnel of the industry, among them Mr. Frederick James Smith, a writer, critic and editor of motion picture magazines and Miss Allison Smith, dramatic critic.

Also, if memory serves aright, it was Frank Woods who carried about and continually thrust upon Mr. David Wark Griffith a copy of the script of the roadshow version of Thomas Dixon's "The Clansman," which is today enshrined in traditional glory as "The Birth of a Nation."

Also, the while the "Mirror" was contributing to the evolving art of the screen, it was also the vigorous organ of the expression of the causes of Mrs. Fiske in her debates, which were many, with her managers, and especially with the then mighty Klaw & Erlanger offices.

△ △ △

GREGARIOUS

THE general impulse to have "some place to go" in many a rural community too small to support a motion picture theatre, is evidenced by the habit of the leading citizens to leave their home radio sets and go to the parlors of the village hotel to listen, in mass audience, to "Amos 'n' Andy" and other radio offerings. Making the theatre "some place to go" is a large part of the exhibition job.

△ △ △

THE VERY HUMAN RACE

MR. ARTHUR BRISBANE, whose syndicated column for the papers requires him to get exercised about something every day, has been moved to the comment that the lectures by Professor Einstein on "the geometric interpretation of the gravitational and electric field" at the University of California scarce can draw a tenth of the audience that can be had by a match between two bantam weight fighters in the same region. That, he thinks, is a commentary on our civilization. We can give him another one: the same people, and most any of us, would rather read a Hearst paper at breakfast than enjoy a mess of quadratic equations. If civilization and culture took Einstein for amusement, a number of us, including Mr. Brisbane, would be unemployed. If the audience gets any smarter we will all be in trouble.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating EXHIBITOR'S HERALD, founded 1915; MOTION PICTURE NEWS, founded 1913; MOVING PICTURE WORLD, founded 1907; MOTOGRAPHY, founded 1909; THE FILM INDEX, founded 1906. Published every Thursday by QUIGLEY PUBLISHING COMPANY, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovelstad*, Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific States Life Building, *Leo Meehan*, manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring*, representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt*, representative. *Member Audit Bureau of Circulations.* All contents copyright 1932 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. BETTER THEATRES (with which THE SHOWMAN is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of MOTION PICTURE HERALD. Other Quigley Publications: MOTION PICTURE DAILY, THE HOLLYWOOD HERALD, THE MOTION PICTURE ALMANAC, *published annually*, and THE CHICAGOAN.

WHAT THE PRESS SAYS

ON TALENT

ARTHUR BRISBANE, in the HEARST papers, warns young folk that something besides picture-mindedness is needed to become players, and quotes Alfred Santell on what makes acting talent, thus:

Young people with their minds and ambitions turned toward this coast, and the Hollywood movies, are warned not to come now, unless they can bring money enough to take care of them while they seek an opening for their talent.

Alfred Santell, one of the ablest moving picture directors, which means that he knows how to bring out and use talent, names three things that make moving picture success:

They are, in the order of importance:

First, *appeal,* the power to interest the public by force of personality. The vulgar, outworn "sex appeal" is not meant. Nor is mere physical beauty meant.

Second, *ability,* the power to express emotion, to act.

Third, *aptitude,* power to learn, innate adaptability to the work in hand, to co-operate, understand, express.

"Women, for stage or screen," says Mr. Santell, "are divided into two classes. First, the type that men want to own—Garbo, Dietrich. Second, the women that men want to protect—Mary Pickford, Janet Gaynor. Between float all sorts, less definite, less successful."

▽

UP TO MOTHERS

THE NEWS of ANTIOCH in ILLINOIS, records remarks of a clubwoman, which are of special interest to exhibitors in view of the growing following of Motion Picture Herald's presentation of Rita C. McGoldrick's "Your Public" and "The Juvenile Show." The Illinois paper says:

Mrs. Richard McClure, of the Illinois Federation of Women's Clubs, in her address before the members of the Antioch Woman's Club...is of the opinion that in order to intelligently consider pictures, their good and evil points, it is necessary for mothers to have accurate information about the motion picture industry. "Women must know the problems of the producer and distributor and be thoroughly acquainted with the theatre manager and the regulations governing the showing of pictures in their community."...Mrs. McClure closed her lecture with the statement: "The future influence of the motion picture, whether for good or evil, will be determined in large measure by the attitude of women's groups the world over."

REPEAT!

The WESTERN WATCHMAN, a Catholic paper published in ST. LOUIS, remarks on the short life of pictures when it urges editorially, that the patron should have another opportunity to see those he has missed of the HERALD'S list of best pictures of 1931, *upon which Daniel A. Lord, S.J., commented in the issue of December* 12:

Unfortunately, most of us will never have an opportunity of seeing "the 10 best pictures of 1931" again. If these pictures are really worthy of the appellation "best," surely some arrangerangement should be made so that we might see those we missed. . . .

Many persons who would like to see good movies seldom attend because it is next to impossible to know in advance whether or not the picture will be worthwhile. The advertisements and sample previews call every coming picture a super-film. Similarly, busy people often haven't time to read magazine after magazine looking for good stories. At the end of the year reputable authorities select the best stories and the busy man or woman can read the best without out wading through the others. Some arrangement should be made by the movie producers to re-schedule the best films, which would be not only popular, but successful financially.

This Week

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Terry Ramsaye finds Southland busy with Sunday opening campaigns *Page 12*

Tinker has not talked with Kent; Fox chief returns from studios *Page 14*

J. L. Schlaifer named general manager of Universal, assuming duties of general sales manager as Phil Reisman resigns *Page 18*

Copyright legislation which is approved by the industry is promised film representatives by House committee chairman *Page 21*

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INFLUENCES

The AMERICAN of BROOKVILLE, in PENNSYLVANIA, points to the testimony of parents that vicious companionship at school, are the foundation of social evil, not motion pictures, putting it this way:

. . . It is the testimony of many parents that the associations which their children form in schools get them into more deep water than the movies could possibly accomplish. Bad playmates, vicious practices and all such idle moment evils are the foundations of most errors, it would seem. All other experiences, the movies included quite naturally, are but contributory influences. Evil is social, whether evil of youth or adults. Without vicious companionship all the evil suggestions of youth would fall upon hard, barren soil.

So it would seem that the movie, though fraught with hazards of a moral and social character, cannot be blamed for evil. The world was full of murder, lust, robberies, etc., long before the movie came upon the scene.

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MASTERPIECES

Eight revivals of "Disraeli" in one Cleveland suburb are recalled by David Kessler in his JOURNAL at ROCHESTER, in NEW YORK, in his plea for the building of a repertoire of motion picture masterpieces Mr. Kessler says:

Encouragement for the daring producers who gambled on such pictures as "Disraeli," "Street Scene" and "Outward Bound" may be found in the fact that the first named film was revived on eight occasions by public demand in one Cleveland suburb. May we hope that, when enough of such films have been produced, some day we will have a select repertoire of masterpieces which may be handed down from generation to generation, like the best of legitimate plays?

▽

SAFETY VALVES

Says the HERALD of SANFORD, in Florida, of the motion picture as the "safety valve" for the tired, busy housekeeper or professional man:

. . . The intelligent citizen realizes that we need the theatres in the amusement life of the community. It furnishes relaxation, recreation and amusement. These are the safety valves for the tired, busy housekeeper or busy professional man. Mental relaxation is as important as physical recreation. We can have only the best theatres as we give them our support. . . .

BROOKHART URGES FILM INQUIRY AFTER 8,000 WORDS OF TIRADE

Iowa Senator, in Resolution, Would Have Interstate and Foreign Commerce Committee Make Broad Investigation

By F. L. BURT, Washington

A sweeping investigation of the motion picture industry which, he declared, will equal the "Teapot Dome" oil case of unsavory fame, was asked of the Senate February 23 by Senator Smith Wildman Brookhart of Iowa at the conclusion of an 8,000-word speech in which he bitterly attacked the industry.

Senator Brookhart also reintroduced his block booking bill. This measure (Senate Bill 3770) would prohibit block booking of pictures as discriminatory protection in favor of certain theatres, would compel the submitting of synopses of pictures to theatre operators before release and would amend the Clayton act to make it apply to license agreements and leases.

Introducing his resolution of investigation, Brookhart declared:

"It has been alleged that the business of producing, distributing and exhibiting motion pictures is carried on by various corporations and individuals in violation of the antitrust laws

"It has been alleged that the motion picture industry has made no bona fide effort to censor screen material.

"It has been alleged that the motion picture producers and distributors is primarily a political organization and has exercised undue influence with private, state and federal agencies in matters affecting the motion picture industry."

Charges Immorality Stressed

Calling upon many sources for the bombardment of criticism laid against the industry, Brookhart declared that the gangster film is passing out, but that the current productions stress immorality. Taking this for his text, he charged that the Hays organization has not lived up to its own production code.

Reviewing the ground covered in previous attacks against block booking, the Iowa Senator characterized this as an outstanding evil, but added that "the most flagrant, the most oppressive and, in my opinion, the most clearly illegal of all is the practice known as protection."

"This practice has been and is the most effective weapon for driving out competition that has ever been developed," he asserted, "and the manner in which it has been used by the motion picture trust is a blot on American business and fair play."

On Admisssion Prices

Brookhart also charged that the producers have resorted to zoning and protection as a means of holding up admission prices and that independent exhibitors who have sought to fight depression by reducing prices have found that "the lower the

(Continued on next page)

A Son of the Wild Jackass

By MARTIN QUIGLEY

Smith Wildman Brookhart, United States Senator from Iowa, Tuesday projected into proceedings of the United States Senate his accumulated prejudice against and ignorance of the motion picture business.

We feel under no compunction in not dealing tolerantly with Mr. Brookhart's latest assault upon the industry. It could be argued in light of his frequently demonstrated shortcomings in the position in which the fortunes of political life have placed him that he merely has again been imposed upon with wrong information.

But even in according to Senator Brookhart the full measure of indulgence to which his obvious incapacities entitle him, there still remains no excuse or explanation of this new attack upon the industry for the reason that he has so long been interesting himself in motion picture matters that he could not have escaped a truer understanding of the facts were he not impelled by malice and prejudice.

And also despite the fact of Senator Brookhart's record and reputation, it remains singularly shocking to observe a person in his position so cheaply lowering himself as to resort to out-of-context quotations and other forms of misrepresentations in order to gain—or to pretend to gain—his point. Many instances of this character appear throughout Tuesday's attack of Senator Brookhart upon the industry.

Senator Brookhart asks for a senatorial investigation of the motion picture industry. While the public at large doubtlessly will be amazed to learn of any senator, even Senator Brookhart, during these times of national distress, giving his time and thought to such a fatuous project, the industry may view with perfect equanimity an investigation on the part of the senate or any other responsible body.

It is true that such an investigation would take time and money which might much better be diverted along other lines, still it could not conceivably do other in the long run than impress both upon every fair-minded investigator and the public that the extraordinarily difficult business of motion pictures is being operated in such a manner as to inspire not only respect but admiration.

When the industry is stripped of the theatrical ballyhoo with which it is properly surrounded because of its nature, it will be demonstrated to the world that the industry is intelligently and conscientiously manned; that it includes a body of exceedingly hard-working men and women; that it is a business involving great risk and disappointment and that at a relatively small cost it regularly brings to the whole public a form of entertainment and inspiration which is as necessary in these modern times to the well-being and contentment of society as the actual necessities of life.

Senator Brookhart's attack containing as it does much information, correct or incorrect, from within the industry must focus sharp attention upon the fact that within the circle of the business, enjoying the advantages which the business affords, there are certain savage traitors to the industry; certain vicious schemers who are unwilling to fight fairly within the boundaries of the industry and who seek in an under-cover and corrupt manner to bring the forces of the Government to their aid for the accomplishment of selfish purposes.

These are the persons upon whom Senator Brookhart has been relying for his information and guidance. These are the persons who would

(Continued on next page)

Brookhart Renews Block Sales Fight; Reintroduces Bill

(*Continued from preceding page*)

admission charged the longer an independent house must wait for a picture."

Arraigning the Hays organization on the part it has played in the industry, Brookhart charged that it sought to influence and control welfare agencies, public speakers, and others. The Motion Picture Theatre Owners' organization (MPTOA), once an aggressive independent association, he asserted, has largely been absorbed by the Hays organization, this leading to the formation of Allied States, "which is now the only coherent organization fighting the producers."

Among the exhibitors, he charged, are leaders who pose as independents who are "receiving money directly or indirectly from the producers."

Charges Stocks Watered

Brookhart called the attention of the Senate to the financing of the industry, declaring that stocks were heavily watered during boom times and that the money so secured was spent extravagantly "so as to contribute little or nothing to the earning power" of the enterprises.

He referred to the resolution recently introduced by Senator Dill of Washington for an investigation of the refinancing of Radio-Keith-Orpheum and urged the Senator to join with him in a broader inquiry.

Any investigation which might be undertaken, Brookhart declared, should also go into the relationship between the producers, on the one hand, and the manufacturers of sound equipment, music publishers and American Society of Composers, Authors and Publishers, and the manufacturers of trailers, on the other hand.

"A thorough investigation is needed," he commented in bringing his speech to a close.

Senate Committee Would Act

Under the terms of his resolution, the Senate Interstate and Foreign Commerce Committee would make the investigation, and would be given authority to employ outside counsel for its prosecution. The inquiry would go into the organization, functions and financing of the motion picture producers and distributors; allegedly monopolistic activities through the uniform contract, compulsory arbitration, withholding of product from independents, block booking, protection, etc.; allocation of product to controlled houses; efforts of theatre owning producers to regulate admission prices of independents by limitations in percentage contracts, etc.; the "diligence" of the Department of Justice and Federal Trade Commission in prosecuting alleged violations by motion picture companies, and reasons for delay in completing cases before them; capitalization of large companies and methods of financing over a period of the past six years; the inter-relationships of the producers and music publishers and electrical manufacturers and their effect upon exhibitors in the form of royalty charges; the Copyright Protection Bureau, and the Hays "morality code."

A Son of the Wild Jackass

(*Continued from preceding page*)

scuttle the industry for the purpose of being able to steal away with a piece of the debris. Within the industry they should be dealt with as their treachery warrants.

Senator Brookhart characterizes the writer of this article as a "competent observer" within the industry. While his opinion as to our competency is a matter of small interest to us, we state to him upon the basis of his own appraisal that the premise upon which he bases his proposed investigation is utterly false; that his ideas for cure-alls of all the industry's problems are absurd and where his assault upon the industry is not plainly malicious it is plainly ignorant.

In short, Mr. Brookhart is persisting in his accredited characterization as a Son of the Wild Jackass.

Myers Explains Allied Reference From Brookhart

Senator Smith Wildman Brookhart's outburst before the Senate at Washington on Tuesday, during which he vigorously assailed the motion picture industry—a periodical affair—immediately started the trade wondering as to the extent of the interest held by Allied States Association in Brookhart's newest tirade, in view of the fact that he mentioned Allied prominently in his assault.

Accordingly, a query was dispatched to Washington to Abram F. Myers, chairman of Allied's directorate and he replied as follows:

> "Senator Brookhart has been working on this matter for several months. He has been in touch with numerous organizations and gathered information from many sources. Memoranda and data regarding trade abuses in which independents are vitally concerned were submitted by Allied under authority of a resolution of the board at Chicago, February 6. The matter is scheduled for full discussion and action at the annual (Allied) convention at Detroit, March 9 and 10."

The recent admission tax hearings at Washington, in which various industry factions appeared against proposed taxation, revealed the intention of Senator Brookhart to probe the industry. Allied officials, reporting the results of the hearing in a bulletin to members, stated that reports of an impending investigation were apparent during the tax hearings.

Rests Conclusions Upon Many Untrue Statements: Hays

The following statement on the Brookhart proposal was made Tuesday by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., now in Hollywood attending a series of business meetings:

"From the press reports which reach me concerning a speech made by Senator Brookhart in Washington today, it is apparent that he chooses to reiterate the position he has taken for the last five years with regard to the motion picture industry and he rests his conclusions upon many untrue and distorted statements that have been published and repudiated from time to time.

"The motion picture industry has no objection of course to an inquiry should the Senate of the United States see fit to authorize it.

"The complaint which Senator Brookhart files against us is quite on a par with the charges of meditated propaganda to defeat law enforcement which he recently fired at the organized press of the nation. No industry anywhere could conduct its business more frankly, open and above board than does ours. The things we do, the contracts we negotiate, the theatres we buy or sell and the artists we employ are of public interest and generally noted in the newspapers of the world. There is no secret about anything we do in the motion picture industry. We engage in no activities at any time of any kind which restrain anybody from doing business anywhere. Our job is to provide wholesome entertainment for our millions of patrons throughout the world. This is an essential service and its value is attested by the millions who daily approve it. We recognize this as a great public responsibility which we are discharging in the thoroughly American method of effective self-regulation, constantly improving the quality of the pictures in an open market and with unrestricted competition. This program engages all our energies and to it we shall adhere.

"Our industry is quite willing to stand upon its efforts and its achievements, which countless thousands everywhere daily more enthusiastically applaud in appreciation and gratitude."

Nothing New In Attack: Pettijohn

C. C. Pettijohn, general counsel of the Motion Picture Producers and Distributors of America, Inc., in Washington to attend the hearing Wednesday by the House immigration and naturalization committee on the Dickstein bill, commenting on Senator Brookhart's speech, said:

"There is nothing new in Senator Brookhart's latest attack on the motion picture industry. It was inspired by a few dissatisfied gentlemen in the business who, in my opinion, have deceived and misled him.

"His speech presented a painstaking and thorough history of every criticism true and

(*Continued on page* 28)

BROWN HAS FULL CONTROL AT RKO; SCHNITZER RESIGNS; KENT DEAL OFF

Franklin Joins Company in General Advisory Capacity; Martin Beck Is Managing Director in Charge of Vaudeville

Uncertainties which have existed in varying degrees in the affairs of Radio-Keith-Orpheum Corporation and its picture subsidiary, Radio Pictures, over a period of several months, were considerably cleared up by a series of important developments occurring early this week:

Hiram S. Brown, president of RKO, emerged with a vote of confidence of the board of directors, restored in complete authority as the chief operating executive of the companies.

David Sarnoff, chairman of the board of RKO, and president of the Radio Corporation of America, announced that discussions with Sidney R. Kent, over Kent's participation in the company, "have terminated."

Joseph I. Schnitzer, president of RKO Radio Pictures, resigned to enter independent production.

Harold B. Franklin joined the company in a general advisory capacity.

Martin Beck, former president of the Orpheum Circuit, became managing director of RKO in general charge of vaudeville.

Jules Levy was transferred from the post of film buyer for RKO Theatres to the distribution department of the picture company.

This series of developments, occurring in rapid succession Monday, Tuesday and Wednesday, constitute the re-establishment of Brown in full power after a period of uncertainty over executive authority, and a general reorganization at his direction.

The first thing that happened was the affirmation of Brown, which occurred at a special meeting of the board of directors called to review his three-year administration, at which meeting a resolution of confidence was unanimously voted. The outcome of this meeting was an official statement from the corporation announcing the termination of discussions with Sidney Kent, reading as follows:

"When asked to comment about the statements which recently appeared in trade papers to the effect that discussions were proceeding between Mr. David Sarnoff and Mr. Sidney R. Kent, regarding the latter's joining the RKO organization, Mr. Sarnoff made the following statement:

"'When Mr. Sidney R. Kent left the company with which he was formerly connected, Mr. Hiram S. Brown and I invited Mr. Kent to join the RKO organization. It is true that Mr. Kent and I have had several conferences regarding this matter, but these discussions have terminated.'"

Brown Announces Franklin

Simultaneously with this statement, Mr. Brown announced that an arrangement had been entered into with Harold B. Franklin, under which Mr. Franklin would act in a general advisory capacity, "giving the RKO organization benefit of his wide and successful experience in all branches of the entertainment industry." Franklin, former president of Fox West Coast and of Hughes Franklin Theatres, and for many years head of the Paramount theatre department, took over his duties Monday.

It was understood that he has been empowered to make a complete survey of the company's business, including production, distribution and exhibition. Regarding this survey, Franklin is of the opinion that his study can be completed in two or three months and he is understood to have rejected a long-term agreement with RKO pending his findings. In the event his observations reveal existence of a situation to which his abilities are adapted, it is understood that RKO will offer and Franklin probably will accept a permanent executive assignment.

Franklin had been reported at various times in the last several weeks to have been under consideration for a post of RKO general theatre operator and at other times for a post as operator of the Orpheum circuit houses.

Schnitzer Action Announced Wednesday

The resignation of Joseph I. Schnitzer as president of RKO Radio Pictures occurred on Tuesday evening and was announced Wednesday in the following statement by Hiram Brown:

"Mr. Schnitzer's resignation is a friendly move, anticipated for some time and delayed because he was generous enough to wait until his departure would not jeopardize the interests of the company.

"Mr. Schnitzer's service to this organization has been immeasurable. His success in new endeavors is assured by the energy and devotion he has given to us."

Schnitzer has been actively engaged in distribution for 24 years, entering the industry as manager of the Des Moines branch of the Pittsburgh Calcium Light & Film Company, advancing to general manager of Universal. From 1920 to 1922, he was president of Equity Pictures, resigning to become vice-president of the former FBO company, a post he held until the formation of the RKO group.

Schnitzer was the ranking vice president of FBO Pictures when that company was purchased by the Radio Corporation, and upon the formation of RKO Radio Pictures in 1928, Schnitzer was elected its first president.

It has been known for some months that Schnitzer was not entirely happy in the situation which had developed in the affairs of the company. He went to the Hollywood studios some 18 months ago to exercise a greater executive control over production costs and gradually shifted his major activities from New York to Hollywood. When the company's financial difficulties reached a crisis, much of the blame for the company's troubles was placed on production. Schnitzer came back to New York when David O. Selznick was appointed production chief of the combined RKO Radio and RKO Pathe production activities. His resignation is reported to have been in the hands of Mr. Brown for the last six weeks.

Jules Levy Transferred to Distribution Department of Radio Pictures; Franklin Empowered To Make Complete Survey

Beck Vaudeville Veteran

The appointment of Martin Beck to an official post marks Beck's second entrance into RKO during the last several months. Late in 1931 it was announced that Mr. Beck had joined the company in an advisory capacity. After several weeks in the vaudeville department, he withdrew gradually. He now returns with a title of managing director, "in general charge of RKO vaudeville." It was announced simultaneously that Charles J. Freeman will continue as general manager of the RKO booking department. Mr. Beck was formerly president of the Orpheum Circuit and one of its founders. He is known as one of the leading vaudeville authorities in the country. He was an associate of the late B. F. Keith and the late E. F. Albee.

There was no indication in the announcement of the resignation of Mr. Schnitzer, of his successor. It was said that, under the reorganization plan, with David Selznick in charge of studios, a president might not be appointed for the picture company, that the New York operations would continue under the direction of Ned E. Depinet, vice-president in charge of distribution, with Hiram Brown personally functioning as general executive of the picture subsidiary. This plan was somewhat borne out by the transfer of Jules Levy from the theatre film purchasing department to the distribution department. Levy and Depinet had been previously associated in the sales activities of Universal and First National. Lee Marcus, who was president of RKO Pathe, and who functioned as chief executive of the picture company during the merger of Radio and

(*Continued on page* 14)

EDITOR FINDS SOUTHLAND BUSY WITH SUNDAY SHOW CAMPAIGNING

Terry Ramsaye Sees New and Significantly Promising Movement Underway in Georgia and Alabama

And R. B. Wilby at Atlanta Points Out That "Little Ten Cent Fellow Is Teaching Us About Amusement of Masses"

By TERRY RAMSAYE
Editor of Motion Picture Herald

The itinerant editor of Motion Picture Herald, *who last week came to a dynamic pause in the Shenandoah Valley with a reverberating motor explosion, is rocketeering over the trails of the Appalachian highlands again, with here and there an interlude of visiting with the exhibitors and exchangemen of the Southland. There is a remote suspicion that his route has been laid with reference to a fishing camp and some mountain acres of his in the hills of the sporting country of Pickens county in Georgia. That of course has nothing more to do with motion picture journalism than Palm Springs and Tia Juana have to do with production in Hollywood.*

The exhibition business of this southern empire which has made Atlanta its metropolis and capital is now vigorously engaged in what is tantamount to a complete reconstruction of retail amusement activity, casting aside most decisively the precedents and judgments of the flush and hectic years before "the depression" broke.

With cotton selling three or four cents under the cost of production and tobacco in a bad way, the strictly agricultural regions are exceedingly weak in buying power, while the mill towns and manufacturing regions show a surprising relative strength, resulting in a spotty selling map. The most immediately conspicuous result is a trend toward sharp downward revision of admission prices with marked increases in gross receipts and some curious aspects of the circuit theatre situation.

Also, with the pressures generated by the general economic condition, a new and significantly promising endeavor is being made to improve the business by a consistent, persistent and widespread, even if quiet, campaign aimed at removing or escaping Sunday restrictions and opening up all of the Southland as a seven-day territory. The addition of a day a week, and such a spending day as Sunday, promises to increase box office revenues remarkably and restore earnings in many a red spot.

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The film center of this part of the world is Walton street, where within three blocks all the corporate names of Broadway appear on substantial exchange buildings. The motion picture community is closely knit and compact, so that along Walton street in an hour one is likely to see most of the regional leaders somewhere between the hospitable office of Rufus Davis at the National Theatre Supply Company and R. B. Wilby's, which is just a bit away from the exchange center up in Peachtree street. Here you will come upon Senator Alpha Fowler and Arthur Lucas and like as not Love Farrell, the indefatigable editor of the local regional weekly, also local secretary of the MPTOA. A relative newcomer in Film Row is C. W. Allen, for years in Dallas and the Southwest with Pathe Exchange, and now Atlanta manager for RKO. His theme song is Constance Bennett and he knows the map like a native son.

If you chance to see a particularly hard driven, breathless looking Chevrolet in Film Row you may know that Tracy Mathewson, the South's perennial star newsreel cameraman, is in his hometown for a minute again. Mr. Mathewson, for these 20 years, man and boy, has been picturing the news events of the region between Washington and the City of Mexico, with an occasional expedition to Europe, Canada and the South Pole in between, for a long succession of newsreels beginning with the Hearst-Selig weekly of 1912, and thence to Kinograms, Fox and Pathe and now for Universal's Newspaper Newsreel.

After two years on the mountain trails with a five-ton sound camion, Tracy admits that he finds it most soothingly pleasant to do his work with a silent camera and let Graham McNamee up in New York supply the supplemental noises and remarks. Tracy is still armed with Bell & Howell camera No. 67, purchased first by John R. Freuler of Mutual so that Albert Cappelani might record the histrionics of Edna Goodrich at the Glendale, Long Island, studios in 1916, and sold thence to Charles Urban and Kinograms, and traded away by Mathewson then for a masterpiece scenic of the Suwanee river. The old Suwanee river negative has meanwhile escaped to the film libraries and portions of it appear every now and then in Hollywood productions with southern locale. The camera and the picture are as durable as Mathewson himself. The camera, if left anywhere on Peachtree street, will go home by itself.

▽

And since Peachtree street has been mentioned, something ought to be said about it, by a man who can find his way through Boston and Brooklyn. Peachtree street, the great major artery of Atlanta, is doubtless so named because it runs all over town with such merry abandon. If the city's geographers had contented themselves with using the main trunk of the tree all would have been well. However, they used the whole tree, roots, stem and branches, letting them fall where they would. After which the tree appears to have been generously budded and grafted. You can come across Peachtree street anywhere in Atlanta and the traffic regulations vary according to the age and political preferences of the officer in charge of the particular intersection. I met one damyankee, who, trying to get out of town, had been lost on Peachtree street for three days, without food or water. Also he had not missed the water. While cotton and tobacco are not doing so well in this region, the corn crop appears to be liquidating nicely.

Some research is necessary to get at the roots of this Peachtree problem. It seems that in the course of that other big depression called the Civil War, one Sherman, as he set out on his journey to the sea, burned the then town of Marysville, and that in the vigor of the reconstruction Atlanta grew up from the ashes and grew so swiftly that country lanes became city streets before the surveyors could do much about it. Sherman, incidentally, left one building standing. It was probably a little church he used for headquarters, but the six Oldest Inhabitants will show the visitor six of the Oldest Houses. You politely and silently take your choice. Also remarks about Peachtree street are best made as one leaves the city. We are packing now.

▽

Atlanta has a large wealthy and middle class population, which, with provocation, is inclined to support entertainment in a substantial manner. It also has its militant social and religious groups, which just now are contributing to the color of the motion picture's endeavor to make Atlanta the germinating center of an "open Sunday" movement for the whole Southland.

The municipal courts this week have been busy with the current moves of the Sunday opening litigation and this litigation is likely to run along considerably, with appeals and related moves. It all began something like a fortnight ago when without much of a fanfare of publicity it was to be discovered that the Paramount theatre in Peachtree street was open on a Sunday with a program conducted and sponsored by Mrs. M. H. Margeson, a social figure, in behalf of the Mayor's Unemployment Relief fund. This resulted in arrest, trial and acquittal before Recorder A. W. Callaway, in police court.

In the expectation that this precedent would hold, a considerable array of Atlanta theatres, after a long sequence of conferences up and down Walton street, opened on Sunday, with an arrangement to give their net proceeds of the day to the unemployment relief fund, the net being established after a deduction of film rentals, operating costs and one-seventh of the overhead. The plan as put into operation contemplated running on this basis until June, after which it was deemed possible Atlanta would be accustomed to and acceptant of Sunday shows, with a probable wide influence on lesser centers throughout the region, particularly in the adjacent states of Tennessee and Alabama, where some slight beginnings of Sunday opening have already been made.

This general Sunday opening resulted in

TEN CENT THEATRE MAN GIVES LESSON

(*Continued from preceding page*)

the service of summonses upon theatre managers: Roy G. Youngblood, Fox; E. E. Whittaker, Keith's Georgia; L. Weiford, Capitol; G. T. Willy, Cameo; H. T. Kimmel, Rialto; L. M. White, Grand; T. L. Anderson, Tenth Street; E. W. Hathcock, Palace; G. T. Bailey, the white operator of the Royal, a theatre for negroes; G. W. Gaston, Madison; L. S. Batch, Alpha; John Thompson, West End; and A. H. Duran of the Empire, owned by Senator Fowler, who incidentally operates a number of other independent theatres in various adjacent towns. Senator Fowler has been in public office and political life some 12 years and is a considerably militant factor in motion picture affairs among the independents hereabouts.

Opposition to the Sunday openings for charity have come from Dr. W. H. Faust, pastor of the Gordon Street Baptist church, and from Mrs. J. E. Andrews, chairman of the Woman's Georgia Commission for Law Enforcement, acting, it is said, independently of each other. Meanwhile Dr. R. L. Russell, president of the Atlanta Evangelical Ministers' Association, has indicated that the matter will be given some attention at the next meeting of the organization.

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A delicate distinction between the case of Mrs. Margeson, a socially minded citizen, operating a theatre, and the cases of the 13 theatres themselves operating their plants for the same cause, is at issue. The proponents of the Sunday opening movement contend the Margeson case a precedent, while the opponents deny this and point to the code section of the statutes involved which purports to prohibit "merchants or dealers" from carrying on their business on Sundays and to prohibit any "work or labor" except where absolutely necessary.

The municipal code specifically mentions "merchants, proprietors of tenpin alleys and billiard parlors," apparently having been drafted in the old days when the Devil was limited to Kelly pool and bowling for baiting sinners of a Sunday. Mrs. Margeson escaped conviction by being neither a "merchant" nor a "proprietor" of bowling alley or poolhall. The theatre manager is held to come a shade closer to that classification. The failure of the 13 theatres concerned to provide themselves with a social intervenor like Mrs. Margeson in the Paramount case, has become for the moment a subject of some sharp remarks by the politically astute Senator Fowler, who saw a necessity in such legal instance of sticking precisely to the precedent.

However, regardless of the immediate outcome of the present issue, the motion picture industry of the South, as represented in Atlanta, is committed to an unending campaign to give the week seven earning days.

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Sunday shows are now, and have been for a long time, in operation at Albany, Ga., under the auspices of the American Legion, and at Columbus, Ga., because of the influence of the command at adjacent Fort Benning, which sets up the contention that single men in barracks are less likely to set out on the faster highroads to Hell on idle Sundays if their attention is diverted by the relatively less corrosive motion picture. And in Alabama the Sunday door has been opened a bit, with charity benefit program arrangements at Auburn, Selma and Tuscaloosa, all minor centers.

"The little 10-cent fellow is teaching us about amusement of the masses at a price," R. B. Wilby, circuit operator, told Terry Ramsaye at Atlanta.

"Just recently I observed a case in an upstate town where the circuit man got annoyed when a 10-cent man opened up in opposition. The circuit house was losing money at 20 and 40 cents. Just for spite the circuit man decided to cut and run the little fellow out of town. He cut to 10 and 20 cents, and, immediately went into the black and they both made money."

In Georgia a state law permits shows of charity, and it is the expectation that ultimately the Atlanta ordinance will be held null as affecting the theatre. The influence of an Atlanta decision would be wide in this territory.

The movement to give the southern box office another working day is very considerably, if not conspicuously, given its motivating pressures from the office of R. B. Wilby in the Paramount theatre building up in that endless Peachtree street. Mr. Wilby evolved in the famous Lynch organization and brought along to eminence with him the redoubtable Mike Kincey, who, still in association, offices at Charlotte, N. C., these days. They are concerned with the operation of a considerable array of their own theatres and there are now in consummation, and brewing, deals for the taking over and operation of sundry Paramount Publix houses. Conspicuous among them is Keith's Georgia in Atlanta, which is likely to go to Wilby management in March.

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Mr. Wilby was not precisely in agreement when suggestion was made that evidences of a disintegration process were getting astonishingly conspicuous among the circuits.

Rather, he agreed to the modification that the disintegration was from national organization downward toward sectional units.

"This always has been properly a regional or sectional business," he agreed. "But there is nothing wrong in principle with circuit operation. The problem is just to get the men to run the circuit and repose enough confidence in them to let them do it.

"We'll take the case of the 'X' Theatre in Blankville. The owning circuit decided to rehabilitate the house and open it. Their representatives looked it over and asked New York to let them spend $40,000 to open the house. The decision that came back said $17,000. Then before anything was done it chanced that Kincey and I were brought into the deal and we looked the house over. We decided that it would cost $45,000 to do the job right. We got an OK right away, the job was done, and it paid out. The answer was confidence.

"You cannot operate and get anywhere if decisions that can only be made on the ground and with a full knowledge of the local situation have to go to a remote home office and be passed upon by a group of gentlemen who can only make a guess about it. If you have to get 17 OK's to change an admission price in the face of a competitive or local economic condition you are likely to get left at the post, or discouraged, at least.

"Right now the little shoestring operator breaking in with a 10-cent admission is teaching me something and teaching me fast," observed Mr. Wilby with a sharp inflection of emphasis, "and he is showing up things in the circuit situation, too.

"I felt insulted when the little 10-cent chap came along—I'm a 40-cent guy. But I'm done being insulted now. Just recently I observed a case in an upstate town where the circuit man got annoyed when a 10-cent man opened up in opposition. The circuit house was losing money at 20 and 40 cents. Just for spite the circuit man decided to cut and run the little fellow out of town. He cut to 10 and 20 cents, and, immediately went into the black and they both made money.

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"The circuit idea of grandeur at 40 cents is apparently not just right. The cry against the Atlantic and Pacific and other chains has been that they supplied standard goods underselling the local merchants, and thereby getting the business. Now what's the matter with the circuits, with their big houses and other advantages? It would seem that they ought to be able to sell quality entertainment at volume prices if they are going to be justified in their existence.

"Yes, sir, the little 10-cent fellow is teaching us about amusement of the masses at a price."

Mr. Wilby has his sharp convictions about the influence of exaggerated egos and the pursuit of glory in the motion picture industry. He remarks that some troubles have come from men in high places who, having no longer to work for money, set out to gild their industry for self-glorification.

"And some good pictures would help mightily right about now," he remarked. Broadway sophistication finds no appreciation in his markets. Speaking of pictures in passing, he remarked that he expected important results with Warners' "The Man Who Played God," with George Arliss.

One leaves Atlanta with the conviction that the South is going to run its own film business, and that most likely it is to be permitted to from now on.

Paramount Chiefs Discuss New Product at Hot Springs

Paramount sales and production heads will hold their annual preliminary meeting at Hot Springs during this week-end, when new season's product will be discussed.

In attendance will be George Schaefer, general sales manager; John D. Clarke, Western sales manager; Charles McCarthy, in charge of public relations; Emanuel Cohen, vice president; B. P. Schulberg, in charge of production on the Coast.

KENT HAS NOT TALKED WITH TINKER; FOX CHIEF RETURNS FROM STUDIOS

President Leaves Coast Organization Working with Renewed Vigor; Sheehan Well on the Way to Complete Recovery

President Edward R. Tinker of Fox returned to New York late on Monday from Hollywood. He left the studio organization at Movietone City working feverishly with an obviously stronger morale, with renewed vigor and a much stronger determination to overcome at once whatever ill effects were brought about by the "reconstruction movement" through which all of Hollywood has been laboring ever since the current period of deflation first began to revolutionize the nation's economic and business structure.

When Tinker arrived in Hollywood less than three weeks ago—his first trip Westward in two years and his initial visit to the Fox lot—he found much misapprehension, of a general nature, existing at Movietone City. He spent two weeks with executives and workers at the studio and when he left last Thursday, that misunderstanding had dissolved into thin air. This, Tinker expects, will show an immediate favorable reaction in the modus operandi at Movietone City, thereby strengthening the organization and raising the quality standard of its motion picture productions.

Grainger in Hollywood

E. I. Sponable, Fox's technical chief, and Glen Griswold, vice president in charge of press and public relations, will return to headquarters in New York in one week. James R. Grainger, vice president in charge of sales, arrived in Hollywood this week to outline with production officials plans for the 1932-33 schedule, which will not exceed last year's lineup of 48 features, but may be lowered. W. C. Michel, executive vice president, and also of the home office, will remain on the Coast until the return of Winfield Sheehan. Clayton Sheehan, in charge of foreign activities, returned to New York late last week.

Would Have General Duties

Immediately following David Sarnoff's official announcement from RKO indicating the termination of "discussions" which would bring Sidney R. Kent into the Radio fold in an important executive capacity, there developed this week a flood of speculation linking Kent's name with Fox, in a similar post. Negotiations were reported to have been launched toward this end, but this proved untrue inasmuch as Kent would have to deal directly with Tinker, and the Fox president, it may be authoritatively stated, has had no discussions with Kent. Kent still is in Florida vacationing, and not since long before Kent's resignation as vice president and general sales manager of Paramount has Tinker met or talked with him, directly or indirectly.

However, in the event that Kent should go to Fox, working under Tinker, he would have general executive duties to perform which would not upset the distribution structure as now headed by James R. Grainger, whose five-year contract still has three years more to run. Kent, or his representatives, may have had indirect discussions with the Chase interests, which control the Fox corporations, but the Chase people would not actively figure in actual negotiations between Tinker and Kent. Tinker refused to discuss a possible deal with Kent.

During his brief stay in Hollywood, Tinker set up a board of management which will guide production affairs at Movietone City. This board consists of Winfield Sheehan, the general manager; D. E. McIntire, business manager; Sol M. Wurtzel, general superintendent; George Bagnall, comptroller; Al Rockett, senior associate producer; Robert North, associate producer; and vice-president Richard A. Rowland of the New York office. Sheehan will be chairman of the management board.

In Sheehan's absence, President Tinker will designate an acting chairman. For the present, Executive Vice-President Michel is so designated.

Governs Production Policies

The new board is the executive body governing studio and production policies and is a departure in the production operation at the Fox plant. An inter-change of ideas will be brought about through frequent visitations of Fox executives in New York and by westward trips to be made by home office chiefs. Tinker will strive to cement closer relations between studio and home office executives, thereby breaking down the so-called "barrier" set up by lengthy geographical differences between both coasts. Tinker believes that cabinet control of production, rather than individual control, offers stronger protection to the company, its stockholders and employees.

While on the West Coast, Tinker adjusted differences which existed between Wurtzel and the corporation. Wurtzel will remain on the lot with the title of "general superintendent," as heretofore. A new agreement for one year is understood to have been signed.

Along with the new system effected by the management board, Tinker hopes to establish "full and free opportunity" for all employees to offer constructive suggestions looking to improvement of the company's product. And he so told the entire staff when he addressed it on the night preceding his return to New York.

Sheehan Planning European Trip

In the meantime, Sheehan's physical and mental condition, which was upset some weeks ago by a general breakdown, continues improving. Plenty of rest and a long hike daily have sent him well on the way to complete recovery. His physician Dr. Milton Lennon, said at San Francisco that a trip to Europe is planned by Sheehan, although no definite details have been worked out, nor arrangements made.

While in Hollywood, Tinker did not find opportunity to confer with officials of West Coast Theatre Circuit, management of which recently was transferred to Skouras Brothers under a ten-year operating deal by which the Skourases will receive a salary plus a percentage of the net intake.

Spyros and Charles Skouras arrived in Los Angeles Tuesday night to effect the physical transfer and to establish new economic and entertainment policies for the string of approximately 500 theatres. The Skourases were accompanied westward by Elmer Rhoden, division manager of Fox Midwesco; John J. Sullivan, film buyer; M. Wolf, of Los Angeles; and Sid T. Towell and A. J. Krappman, assistant. Tinker plans a second trip west in the immediate future, at which time he expects to study the West Coast theatre situation.

Hiram Brown Given Vote of Confidence

(*Continued from page* 11)

Pathe, continues as head of the story department.

Stockholders Meet March 23

Annual and extraordinary meetings of RKO stockholders will be held in Baltimore March 23, to approve a reduction in capital and a change in date of future annual meetings. The stockholders will be asked to approve a reduction in capital represented by the outstanding shares of no par stock from $19.94 to $10.00 per share.

On the 2,461,015 shares outstanding as of February 10, this would amount to a reduction of $24,462,489 in the capital account. This would be used as a reserve against which to charge the reductions in property account to eliminate fictitious values, as the directors may determine. Any balance remaining would be transferred to surplus account, but would not be available for dividends, it was said.

It also is proposed to change the date of the annual meeting of stockholders henceforth from the fourth Wednesday in March to the second Wednesday in April.

Chas. Skouras Drops St. Louis Interest for Coast Theatres

Charles Skouras, who has been in charge of the Skouras Super Theatres in St. Louis and Indianapolis, operated jointly by Skouras Brothers Enterprises and the Publix interests, has severed all his connections with those organizations and the St. Louis Amusement Company to devote his time to the operation of Fox West Coast, recently taken over by the brothers.

Charles Skouras will make his headquarters in Los Angeles. He is the last of the brothers to leave St. Louis, scene of their first triumphs in the film business. Spyros and George Skouras will maintain headquarters in New York, watching Eastern interests.

THE CAMERA REPORTS



NOTED VISITOR. John Hays Hammond, the celebrated engineer, and a group of his friends at the Warner studio. They are shown on the set for "The Mouthpiece," with the leading player thereof, Warren William (left).



RACKETEERS. At least they participate in the "cafe racket," subject of Universal's "Night World." Busby Berkeley, dance master, is shown rehearsing the chorus under Hobart Henley's direction. Mae Clarke (left) is featured.



APRIL SHOWER. Leila Hyams, featured in M-G-M's "Freaks," casts herself prominently in this premature preparation for May flowers—a freak more photographic, however, than climatic.



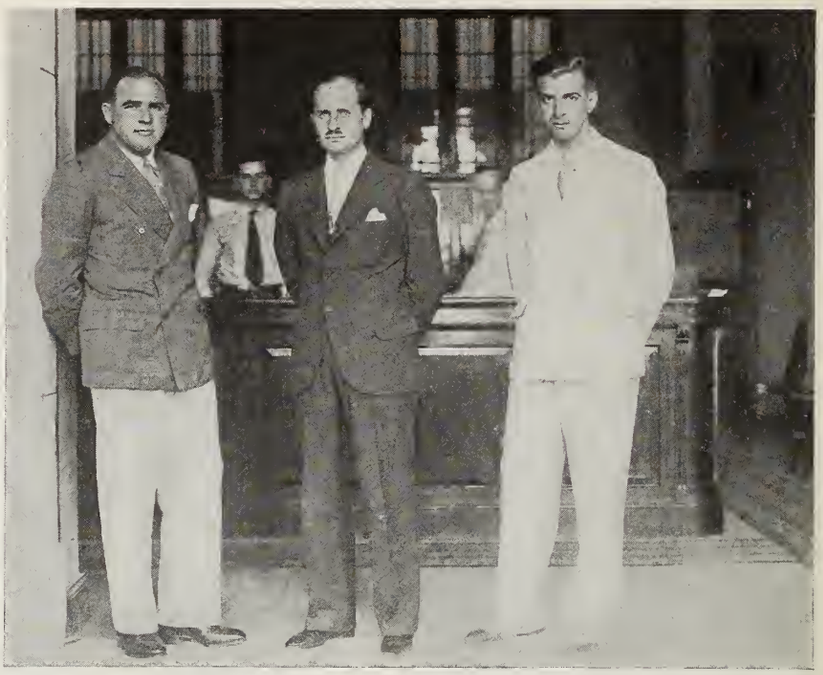
SWEET GIRL GRADUATES. Misses of the gay '90's, bearing diplomas from Miss Fisler's Select Boarding School for (we assume) select young ladies. Thus is the period recalled in the Warner production of Edna Ferber's "So Big." In the foreground are Mae Madison and Barbara Stanwyck.



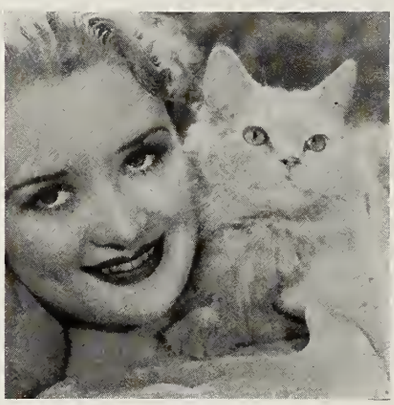
PROFILE. The distinguished facial cast of William Powell, here emphasized as the Warner star pauses in his stride across a studio stage before one of the latest type lamps.



PROMOTED. And feeling very good about it. Henceforth Ann Dvorak will be a featured Warner player, making her debut as such in "The Tinsel Girl."



IN PERU. (Above) Hal Roach, producer of M-G-M comedies; Arthur Loew, M-G-M foreign manager, at M-G-M's headquarters in Lima, visited during their 20,000-mile airplane trip inspecting film interests in South America, shown with William Levy, Peru manager.



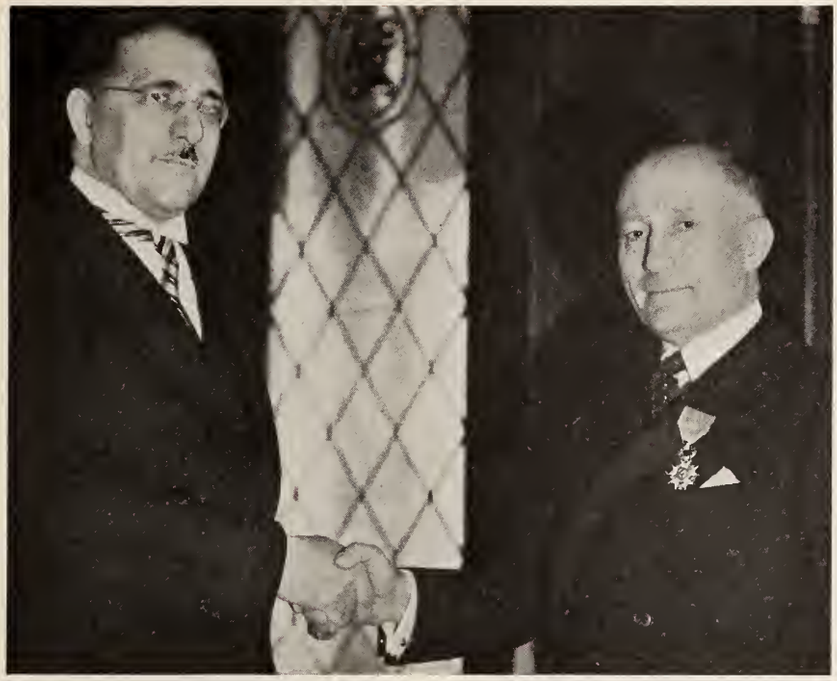
ADD BEAUTY. (Left) With apologies for pictorially commenting so soon again on the pulchritudinous recommendations of Marian Marsh, Warner featured player. We just couldn't resist the cat!



ASSIGNED TWO MORE. Mervyn LeRoy, who has been assigned to direct Warners' "Two Seconds" and "The Heart of New York."



AT HOME. Another glimpse of a film celebrity where he really, not reely, lives. Here is Warner Baxter in the music corner of his home. The Fox star's next production is "Scotch Valley."



HONORED. (Above) Adolph Zukor and Henri Job, French consul, as latter notified Zukor officially that he had been made a Chevalier of the Legion of Honor by the French government for his efforts in developing film productions in France.



WAITING. (Right) And watching the set being prepared for the next scene. A studio study of James Cagney, before stepping into his character as star of Warners' "The Crowd Roars."



NORMAL. For here is Tom Mix back on a horse's back—shown with his daughter, Tomasina, at Universal City, where he has started the Westerns delayed by illness.



AUTHOR AND STAR. Mary Roberts Rinehart, the novelist, and Joan Blondell, who will make her debut as a Warner star in "Miss Pinkerton of Scotland Yard," mystery story by Mrs. Rinehart.



SHOCKING. Just as it is intended to be. For here are Mischa Auer and Eddie Boland as they appear in Big 4's mystery, "Murder at Dawn."

SCHLAIFER JOINS "U"; REISMAN RESIGNS

New General Manager Takes Over Sales Post; Reisman Contract Settled Amicably; Schlaifer, Laemmles in East

J. L. Schlaifer, formerly a division manager for United Artists and several years ago a Universal distribution executive, has been appointed general manager by Carl Laemmle. Within a few hours after the appointment, Phil Reisman resigned as sales manager of the corporation, and Schlaifer immediately assumed charge of sales along with his other executive duties.

Reisman announced Wednesday that he would make no plans for the future until he discharges what he considers his obligations to Universal with regard to the company's current problems. A joint statement, from R. H. Cochrane and Reisman, explained the termination of Reisman's connection as the result of "an honest difference of opinion over sales policy . . . the most friendly feeling prevails between Mr. Reisman and the company. . . . Reisman had promised his hearty cooperation in connection with all pending negotiations." Cochrane announced that no changes were contemplated in the sales department of Universal.

Settlement Arranged

Under Reisman's contract, which still had some time to run, there was provision for just such a difference of opinion as was the immediate cause of Reisman's resignation, and which he invoked in this instance. The former general sales manager is said to have denied before his departure for a few days' rest reports that he would assume a position with Warner-First National. A settlement has been arranged covering the unexpired period of Reisman's contract.

Schlaifer, Carl Laemmle, with whom negotiations were concluded, and Carl Laemmle, Jr., left Hollywood for New York late last week, arriving on Friday of this week. The Laemmles will complete plans for the 26 features scheduled for the 1932-33 season.

Schlaifer was born in Ovrick, Russia, December 15, 1891. He entered the film business in 1914, after receiving his education in Omaha, as a salesman for Warner Features in Calgary. He later joined United Film Service in New York, and in 1916 became a salesman for the "U" exchange there. He went to Chicago as manager of the Unicorn exchange, and then started a group of state rights exchanges. In 1920, after being demobilized following the war, he joined Universal as Seattle exchange manager, successively managing exchanges in Spokane and Portland. He was named western division manager in 1926, and held that post until June, 1927, when he resigned to associate himself with United Artists as a division manager. He served with that company until a few months ago, when United Artists abandoned the division managerships.

Carl Laemmle, before his departure with Laemmle, Jr., and Schlaifer for New York, was honored at his Beverly Hills, Cal., home on Wednesday, February 24, by intimate friends invited to assist in the celebration of Laemmle's 26th anniversary in the motion picture business. Preceding the private affair, the Wampas of Hollywood tendered the Universal president a testimonial dinner on Tuesday. Among those invited were Will H. Hays, Governor James Rolph of California, Dr. R. V. Von Kleinschmidt, president of the University of Southern California, and various other film executives and Coast leaders. The Laemmles are expected to return to the Coast in about three weeks.

Harry Rathner, recently replaced as general manager of the Universal circuit by Mike Newman, has left the home office to handle three local situations in Atlanta. Newman was recently director of publicity for Columbia at the studio and Coast exchanges. Newman has stated that he intends making no changes until he "personally examines each situation" in attempting to work out a solution of whatever problems he may find.

Before leaving for New York Carl Laemmle, Jr., signed Felix Young as an associate producer. Young was formerly a producer at Paramount.

Super-Programs at $2 Top Roxy View At "Radio City"

Theatrical entertainment on a grander scale than that of any yet presented regularly, at prices no higher than $2 for the best seats, was envisioned by S. L. ("Roxy") Rothafel at a luncheon of the New York Building Congress, at which he was the principal speaker, Such entertainment—with an orchestra of 90, and a ballet "with 45 girls on a line"—was designated for the International Music Hall of "Radio City" in New York, now definitely named Rockefeller Center.

International Music Hall is thus far set aside for only stage productions, but it is believed probable that a similar policy of lavish programs at moderate prices will be followed at the Rockefeller Center Cinema, which will also have a stage.

Rothafel said that present plans call for arrangements at International Music Hall whereby seats may be reserved a year in advance. Programs, he said, would be changed once a month.

McGoldrick Broadcasts From WMAQ Saturdays

The important Chicago radio station WMAQ has arranged to present weekly on Saturday morning, at 10:10 o'clock, a radio broadcast on "School and Screen" by Rita C. McGoldrick. Mrs. McGoldrick is editor of MOTION PICTURE HERALD's department, "School and Screen."

Suburban Theatre Starts $1,200,000 Restraint Action

A suit asking $1,200,000 damages for business losses laid to enforcement of block booking policies has been filed in federal court at Indianapolis by R. R. Bair, neighborhood theatre operator there. Named as defendants are eleven producer-distributors, the Indianapolis Film Board of Trade and the Motion Picture Producers and Distributors of America. Bair claims actual damages to his business of $400,000 and asks a judgment of triple the amount, as provided by law.

The defendants named in the action are: First National; Paramount Publix; Metro-Goldwyn-Mayer; Universal; United Artists; Fox Film; Pathe Exchange, Inc.; Radio-Keith-Orpheum; RKO Pictures; Educational; Indianapolis Film Board of Trade, Vitagraph, Inc., and the MPPDA.

Conspiracy Charged

The concerns named are charged with conspiracy to restrain interstate trade. The plaintiff sets forth that enforcement of compulsory arbitration under the standard exhibition contract, which was invalidated by the Thacher decision of 1930, was responsible for financial losses to the Bair theatres. The complaint charges that the contract resulted in loss of patronage to the theatres because it forced the exhibitor either to show a certain number of poor pictures or to obtain substitutes at increased cost.

The suit, which is similar to the one filed in December by Indianapolis Amusement Company, is based on a United States supreme court decision of 1930 by which the defendants were enjoined from restraining trade in interstate commerce, according to H. K. Bachelder, of Bachelder & Bachelder, attorneys for Bair.

Similar Suits Filed

Similar suits also have been filed by F. J. Rembusch Enterprises, Inc., and Capitol Amusement Company, both of Indianapolis, in federal court in New York.

Counsel for the MPPDA in New York had no statement to make in regard to any of the Indianapolis actions. Copies of the complaint had not been received, the attorneys said.

To Name Hatch's Successor Later

Earle W. Hammons, president of Educational, will not appoint a successor to Stanley W. Hatch, general sales manager who resigned last week after three years in the post, "for two or three months," the company executive said on Tuesday. The future plans of Hatch have not been definitely set as yet.

Various assistant sales executives will handle the duties of the general sales manager until such time as a successor to Hatch is appointed, Hammons indicated. Hatch was with First National for nine years prior to his association with Educational, having held the position of western sales manager during the last three years of the First National connection.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

Probably the last man to leave the Fox home office at night is none other than the corporation's president: Edward R. Tinker. We left him at eight o'clock the other night, working tirelessly on a sheaf of papers and important documents which had accumulated during his absence in Hollywood. Even that all important business of dinner was relegated to the background in order that he might keep pace with company affairs.

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Bruce Gallup arrived in town on Tuesday morning from Hollywood to take over advertising-publicity management at Columbia's home office. At 11 o'clock someone thought of a "welcome-home" luncheon for Bruce. By noon, arrangements had been completed at the Hotel Astor and one hour later 25 of Bruce's closest friends were gathered with him at the table.

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Kentucky's joker bill to make 1,000 or more colonels useful as well as ornamental brought a kick-back from Phillip Lord, the "Seth Parker" of Radio's "Way Back Home," who holds that he would like to remain a Kentucky colonel at a rate of $22.50 a year, but certainly not at $100, as stipulated in the proposed legislation. Anyway, says Seth, he's not a full-fledged Kentucky colonel because he has never worn gray trousers, long-tailed coats, broad-rimmed hats or a flowing "kernel" beard.

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For those who are statistically-minded, we offer the choice paragraph from Paramount which indicates that 10,000 bottles of soft drinks are consumed yearly in the making of Paramount pictures. This includes grape juice, ginger ale, apple cider and near-beer.

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The colorful fifty-year career of Samuel Lionel Rothafel—from early boyhood in Minnesota to "Impresario Extraordinary"—is the subject being used currently in advertisements to create interest in "The Open Road to Boys," a magazine for youngsters.

"From cash boy to the coal fields, from book agent to the Marine Corps, thus ran the early career of Rothafel," states the advertisement which describes Roxy now as the "Super showman, high priest of theatrical wizardy, entertainment stylist—veritably an inspired genius whose vision, whose artistry, whose creative achievements establish him among the great exalted—'Roxy' impresario extraordinary!"

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Paramount tells us that "de-shiner" is the latest name to be added to the nomenclature of production. The "de-shiner" is equipped with brushes, paints and powders and before camera work starts he makes the rounds of a set, removing the gleam from all shiny objects within the camera's range. Highly polished cigaret cases and holders, belt and shoe buckles, hat ornaments, jewelry, modernistic furniture and scores of other objects are dulled daily by the "de-shiner."

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A new censor ruling in Sacramento, California, involves theatrical performances only and motion pictures are not included. A local organization tried to stop a show called "Easy for ZeeZee," and failed. Hence the ordinance.

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"Don't call me a gangster type," begged Edward G. ("Little Caesar") Robinson when recently interviewed in Kansas City en route to Hollywood. "I am not. I am a character actor. It is true that I portray a Chinese hatchet man in my latest picture, but he is essentially a business man. Killing is his side line. A tong isn't a gang, is it?"

A STAFF reporter rubbed shoulders with a Department of Justice agent leaving the office of an important attorney the other day, and, always on the alert for news, he queried the lawyer as to the nature of the government agent's visit.

"Oh, just another investigation," replied the attorney. "Those Department of Justice agents never tire of investigating the motion picture industry because they all hope some day to get a free trip to Hollywood."

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Members who cannot afford the trip to Detroit in March to attend Allied's annual convention are urged by the leaders of the Northwest unit to go to their banker, tell him what is going to happen at the meeting, and they are "positive" he will lend enough money to make the trip.

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Fox places the worth of free publicity obtained by Will Rogers at $1,000,000. His "wisecracks" on world affairs, his recent return to the United States and signed articles appearing regularly in 600 newspapers are cited as contributing to this sizeable total.

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A press agent of Metro forwards a line about Buster Keaton's huge Newfoundland dog, which "certainly lived up to his name—'Elmer, the Great'—when he turned away haughtily from Garbo, MGM's elusive star, as she stopped to pet him on her way from her set to her dressing room."

And in almost the same breath, this press writer asks us to imagine William Haines' embarrassment when he heard himself on his recent vaudeville tour telling his audience how greatly he appreciated the applause he had received "here in Syracuse"—when in reality he was in another city.

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Emissaries from the Chinese Government's war office are in Hollywood dealing directly with motion picture stunt fliers and expert aviators with attractive offers to join China's air force in the current battle against the invading sons of Japan. Many are believed to have already signed, with the names of Al Wilson and Frank Tomlinson prominently mentioned as recruits.

▽

A unique legal suit was started in Los Angeles this week by Leo Carillo who seeks to recover certain ancestral land holdings in California. Specifically, Carillo demands the return of a 12,000-acre ranch near Gilroy.

▽

By studying shipping costs, L. C. Montgomery, Publix district booker at New Orleans, has succeeded in rolling up savings in shipping expenses in excess of $100 per week.

Montgomery discovered that by taking all films from the various exchanges at New Orleans and shipping them to one consignee in a town, who later distributes them to all local theatres, express charges could be cut drastically. He also discovered that it is possible to send supplies and other materials and accessories along with the film lot, increasing the cost of the film shipment only slightly and entirely doing away with express charges for the supply department.

▽

If and when Representative Amlie, of Wisconsin, is successful in securing sufficient support for his House Bill No. 8759, all commercial announcements will be divorced from radio broadcasting on Sundays. Only the names of the sponsors would be broadcast.

Further control of broadcasting is sought by the Federal Radio Commission through the regulation of advertising rates on the air and the maintenance of a "reasonable level."

With thousands of other locations in town to choose from, a street peddler selected the lobby of the New York Film Centre—home of many independents and exchanges—as the most profitable spot for disposing of copies of "Hobo News—Official Organ of the Hobo Fellowship of America." At ten cents the copy and "Expected Circulation from 100,000 to 250,000 — IF EVERYTHING GOES RIGHT."

▽

From Wilhelm Meydam of Ufa's headquarters in Berlin, and who is now in New York, we hear that Emil Jannings is lost forever to the English "speaking" screens of America. Having tried for years, Emil is unable to overcome a most pronounced German accent to what little English he has mastered, and in the future the artistic efforts of this great star must be confined solely to German talkers.

▽

An interesting announcement will be made soon concerning the future of Ufa-Films in America.

▽

On the day Bert Ennis departed from Columbia's home office, where he had been in charge of advertising, publicity and exploitation, several beautiful gifts were received by him from various staff members, and "From Those of Us Who Witness Your Departure With the Sincerest Regrets," Ennis received a scroll signed by:

Hal Hodes, Heath Cobb, Hortense Schorr, Miriam Hirschhorn, Frank Begg, Jerome Kerr, Mary Mendelson, Wynne Davies, Tom Carvon, Rodney de Sarro, Bo Barbuto, Nino Carbe, Hy Cohen, George Robinson, "Babe" Gobel, Fred A. Marshall, Harold Emerson, Kathryn Kerr, Sylvia Kossack, Rose Price, Jerry Chodorov, Bill Clemence, Gertrude Smith, George Gray, Edward Schwarz, Jeanne Dressler, Frank Spicker, Joseph Maher, Ralph Gervers and F. C. Tamayo.

▽

Leaders of Chicago's union of musicians have been successful in obtaining a six-day working week on a seven-day salary basis, and with this victory there has developed a new problem. Certain members get employment elsewhere on their off-day, thereby "hogging" the extra day which is intended for a member who is unemployed.

Under the caption, "The Hoggish Side-man and the Unreasonable Leader," President Petrillo warns members that if they continue this practice, they will find themselves "walking the street without either job or card."

▽

"Babe" Ruth writes from the Yankees' Training Camp at St. Petersburg saying that he has completed five shorts for Universal.

▽

An insight into the workings of newsreel cameramen out in the field may be gleaned from the following report sent to Edmund Reek, Fox news editor in New York, by L. E. Orr, working out of Denver with James Porter.

Skiing being the only method of travel, Porter and Orr, with full and heavy camera packs on their backs, skied from Mammoth Hot Springs, the northern entrance to Yellowstone Park, to Old Faithful Geyser. The shooting of geyser pictures was delayed because of heavy gray clouds in the background. On the way back, the pair made a 20-mile trek from Norris in, which is frequently done in two days. They had to break a new trail all the way through and spent 14 consecutive hours on skis. They were forced to ski down a four-mile hill in the darkness during which many spills and snowdrifts entangled camera and equipment with skis and snow blocks.

BRITISH FEARS OF U. S. CORNER ON TELEVISION NOW DISPELLED

Isadore Ostrer Obtains Hold on British Concern Formed by Baird; New Company to Form; Fox to Make Pageant Picture

By WM. H. MOORING, London

Isadore Ostrer has secured a hold on the British Television concern formed by the inventor J. L. Baird.

This is an astute move designed to anticipate any move by certain film interests in U. S. A. who for some time past have been understood to be watching for a suitable opportunity to break into the "British Settlement" of the "Televising Shanghai."

Britain Fears Foreign "Corner"

Ostrer is early enough to be in the forefront with any new development—and something is in the offing—which may bring the televisor and the cinema screen into practical relationship. It is a move which will win the approval of influential members of the British Government, among whom a good deal of propaganda regarding the dangers of a foreign "corner" in connection with television has recently been put in. Radio City started the talk, and there has since been a good deal of secret conversation and negotiation in high circles, with the object of making television safe for British democracy.

Some time ago a director of the Baird concern told me that he would go to the ends of the earth to prevent America getting a hold on the television situation, as it had on the cinemas of this country, because he recognized that at any moment they might wake up to find screen entertainment being served up on the broadcasting principle, and if that had to happen it might as well be that in this country, at any rate, British and not American nationals were in charge of programs, to say nothing of possible profits.

New Company to Form

If and when that time came he recognized that the status of the British Broadcasting Corporation would probably prevent any unauthorized radiation of televised entertainment, but the Baird concern was desirous not only of circumventing foreign control by backdoor methods, but to be able to justify the control of the television monopoly by British finance and personnel on grounds of merit as well as of national policy.

Ostrer's latest move seems to ensure that: time will tell.

Meantime a new company will be formed to take over the Baird concern as a subsidiary of British Acoustic, Ltd., which in turn is allied to Gaumont-British Corporation whose sound recording unit it is. A total of 800,000 deferred shares have been purchased by Ostrer in order to convey to him the desired control, and the newly constituted board of directors will include Maurice Ostrer (director of Gaumont-British), Sydney Moseley (vice-chairman of Baird Television) and possibly Isadore Ostrer.

No immediate adaptation of the televisor to cinema use by the Gaumont theatre circuit is under contemplation, but new capital will press forward the work of perfecting the system with that object in view when a practicable stage is reached.

Fox to Make Pageant Film

W. J. Hutchinson, managing director of Fox Films in this country, on his return from America this week announced that his company has secured the film rights in Noel Coward's current Drury Lane Theatre success, "Cavalcade," and also those of "Bitter Sweet," the latter much sought by several British producers, including Eric Hakim, who wanted the thing for Metro-Goldwyn release.

That an American concern should have the courage to attempt "Cavalcade" is amazing, for it is not merely a purely historical subject, it is really a panoramic presentation of all the things a true blue blooded Briton holds as sacred. It is possible that Fox will be able to cut out maudlin sentiment and get a real picture from the thing, which is not really a story at all, but simply an historical pageant. But great care will be needed if success is to be assured on this side.

The stage show created a sensation and cashed in on the terrific wave of patriotic sentiment which swept this country just before the recent Parliamentary election. It includes snatches of old London, the funeral procession of the late Queen Victoria, the scenes on the first Armistice Night after the great war, and all kinds of similar national episodes.

"Bitter Sweet" is of course a quite pleasant and entirely uncomplicated musical, which will I imagine be as well done in America as anywhere else. But if Fox want to make a beau geste, they would be wise to send over a competent unit to make "Cavalcade" in this country. They could enlist national sympathy by acknowledging that the nature of the subject induced them to have it made in the country to which its historical motif belongs.

Yamins Re-elected Head of New England Exhibitor Unit

Nathan Yamins of Fall River has been re-elected president of the Independent MPTO of New England, with headquarters in Boston. Other officers selected include: Max L. Levenson, first vice president; W. B. Littlefield, second vice president; E. H. Horstmann, secretary; E. H. Stoneman, treasurer; George M. A. Fecke, business manager.

The executive committee includes: Edward Ansin, Julius Jolson, A. M. Garves, Ralph Snider, Frank Laydon, Philip Smith, W. H. McLaughlin, Carl Myshrall, E. M. Loew, William A. Viano.

Warner Supplies Best Ad Campaign To All Bookings

Selection of the best advertising campaigns used with Warner-First National pictures for dissemination to all theatres which have booked the same pictures is bringing results to both exhibitors and distributor, says the company. A complete service system utilizing the company's home office advertising department and Warner exchanges throughout the country has been developed to conduct the new plan.

The service is designed to select those advertising campaigns which proved most effective at the box office and bring them to the attention of other exhibitors playing or about to play the same picure about which the campaign was originally built. This service does not supplant any sales aids formerly supplied exhibitors by Warner Brothers, but is provided in addition to the regular merchandising campaigns.

Photostat Machines Installed

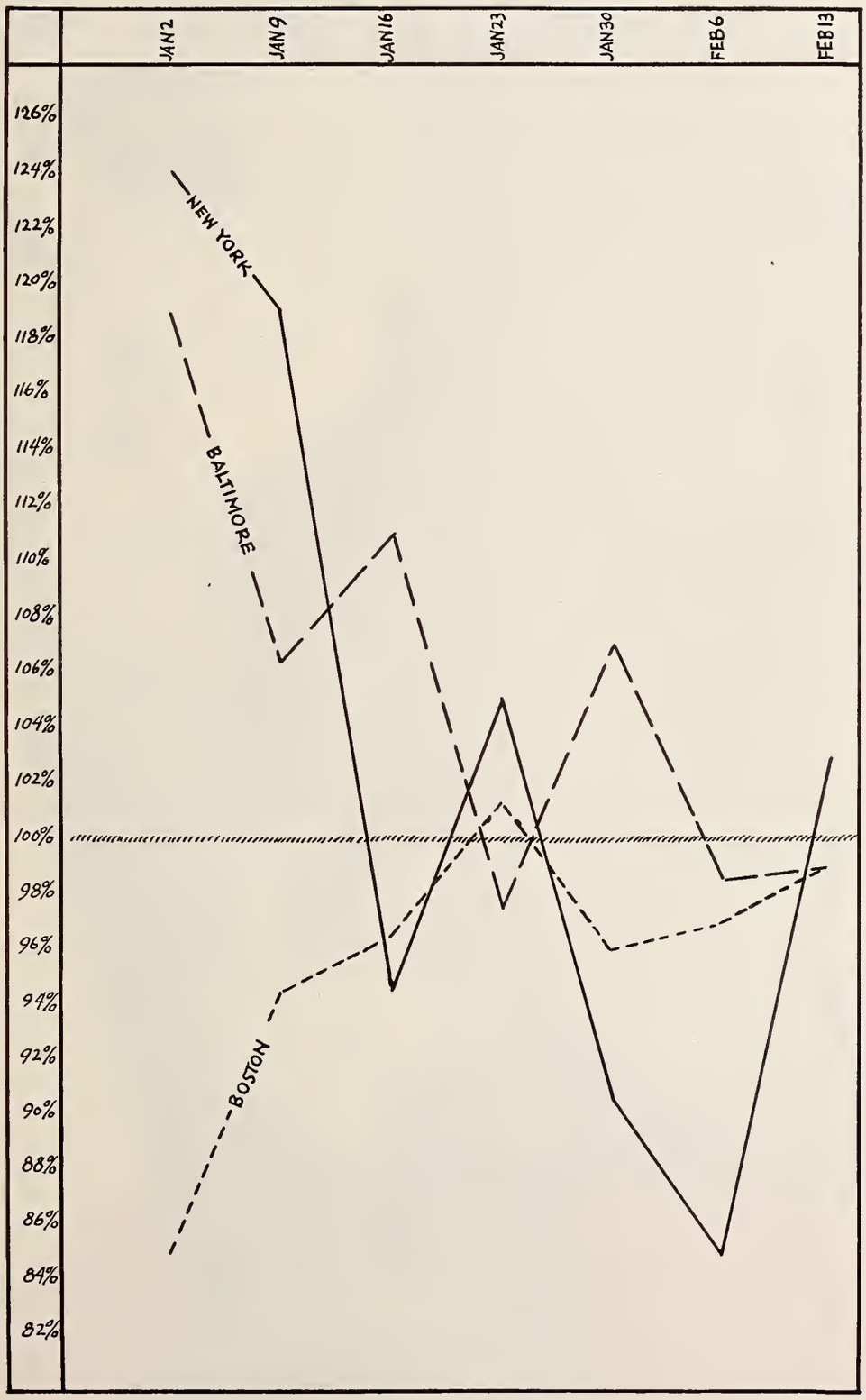
In conducting the service, Warner Brothers' home office advertising department scrutinizes the newspaper campaigns used on Warner pictures in all key cities. Good, original campaigns, or novel and effective sales angles included in them are recognized and reproduced. Photostating machines have been installed in the home office for the purpose and within two hours after a distinctive advertisement has been clipped from a key city newspaper, copies of it are on the way to every Warner exchange for distribution to exhibitors who have booked the picture. Campaigns which were used successfully during New York first-runs are also reproduced and dispatched to the field.

Warner exchangemen throughout the country have standing instructions to be on the alert for novel and effective selling ideas used with the company's pictures in their territories. These are reported to the home office and immediately made available to exhibitors playing the picture everywhere. Warner salesmen carry duplicates of these original campaigns, and discuss advertising values as well as pictures when calling on exhibitor accounts.

Another phase of the service is the dispatching of a home office exploitation man into the field to stage the campaigns which have been recommended to the exhibitor. The success of this plan has made it popular with large first-run houses in particular.

S. Charles Einfeld, Warner Brothers advertising manager, cites instances where particular success was met with New York ad campaigns when employed in duplicate in numerous other cities.

COPYRIGHT LEGISLATION APPROVED BY INDUSTRY PROMISED IN HOUSE



This graph represents receipts in three cities—New York, Boston and Baltimore—for the seven weeks of January 2 to February 13, inclusive, based upon MOTION PICTURE HERALD's weekly compilation of box office receipts. The 100 per cent horizontal line represents the average weekly receipts for each city for the entire year 1931. The most drastic fluctuation for the given period is noted in the case of New York, where receipts, after dropping sharply, made a fair recovery last week.

Chairman Sirovich of Patents Committee Tells Hess Members Are Agreed on Vital Points; Measure to be Drafted

By F. L. BURT, Washington

Copyright legislation which will meet the full approval of the motion picture industry will be drafted by the House patents committee as a result of its hearings, representatives of the industry were promised at Washington Wednesday by Representative Sirovich of New York, chairman.

Members of the committee, Sirovich said, are practically unanimously agreed upon the inclusion in the measure of provisions that all copyrights shall be in the name of the author; the copyright owner shall have the right to make assignments; the copyright owner may license his rights separately, and copyright owners guilty of plagiarism or assigning or licensing two or more persons at the same time for the same thing shall be guilty of a misdemeanor and punishable.

Exhibitors having complaints against the producers will be given a hearing on March 2, at which time Gabriel L. Hess, general attorney of the Hays organization, promised to be present with the documentary evidence of holdover or bicycling for which the exhibitors were penalized.

Discussing the subject of copyright with Louis Swarts, chairman of the copyright committee of the Hays office, Sirovich announced that representatives of the State Department are working with the committee in an effort to draft legislation permitting entry of the United States in the Berne International Copyright Convention and thus take care of the international situation. Swarts pointed out that the present copyright law is 20 years old and that since its enactment many new developments have occurred. All of these, however, have been taken into consideration by the committee. He urged that the legislation give the licensee or assignee the right to sue and also that steps be taken to protect innocent infringers against the imposition of exemplary damages and, in the case of films, against injunction.

Declaring that the present penalty provisions for unauthorized exhibition, providing for damages of $250 to $500 be continued, Hess asserted that probably 10 per cent of the exhibitors of the country at one time or another practiced holdover or bicycling. His explanation of the situation aroused Congressman Sirovich, who suggested that there be a law which would "put them out of business."

Indications that the committee does not look with favor upon the practice of the American Society of Authors, Composers and Publishers of collecting seat taxes from theatres for the use of music on sound films when the exhibitor has already paid for the film, were seen in questions by Sirovich. This phase of the situation will be discussed at a hearing February 26.

BOX-OFFICE



PRE-SOLD

on the air by RKO's weekly broadcast...

EVERY FRIDAY NIGHT

RKO PATHE PICTURE

AND CRITICS IN ACCORD!

Held-over New York, Chicago, Boston, Cleveland, Fort Worth and Des Moines. Brisk trade Baltimore and Houston. . . .

CONSTANCE BENNETT

in her suavest hit

• LADY WITH A PAST •

There is only ONE Constance Bennett and her attractions are unfailing gross-getters. In "Lady With a Past" She Definitely Tops "Bought" and "Common Law"...and Stimulates Again the Good Will So Essential to Your Theatre Today!

Ben LYON *David* MANNERS *Chas. R. Rogers Production*

THE "RUSHES" SPELL BOX-

... *Eminent Stars in Vital Drama*

RKO Radio Pathe welcomes John Barrymore to its roster of great stars and takes pride in the announcement of his first vehicle . . . with Helen Twelvetrees in support!

JOHN BARRYMORE
HELEN TWELVETREES



MARY DUNCAN...HARRY BANNISTER...JILL ESMOND

Rousing, down-to-earth drama geared for first run theatres . . . and another harbinger of new RKO progress!

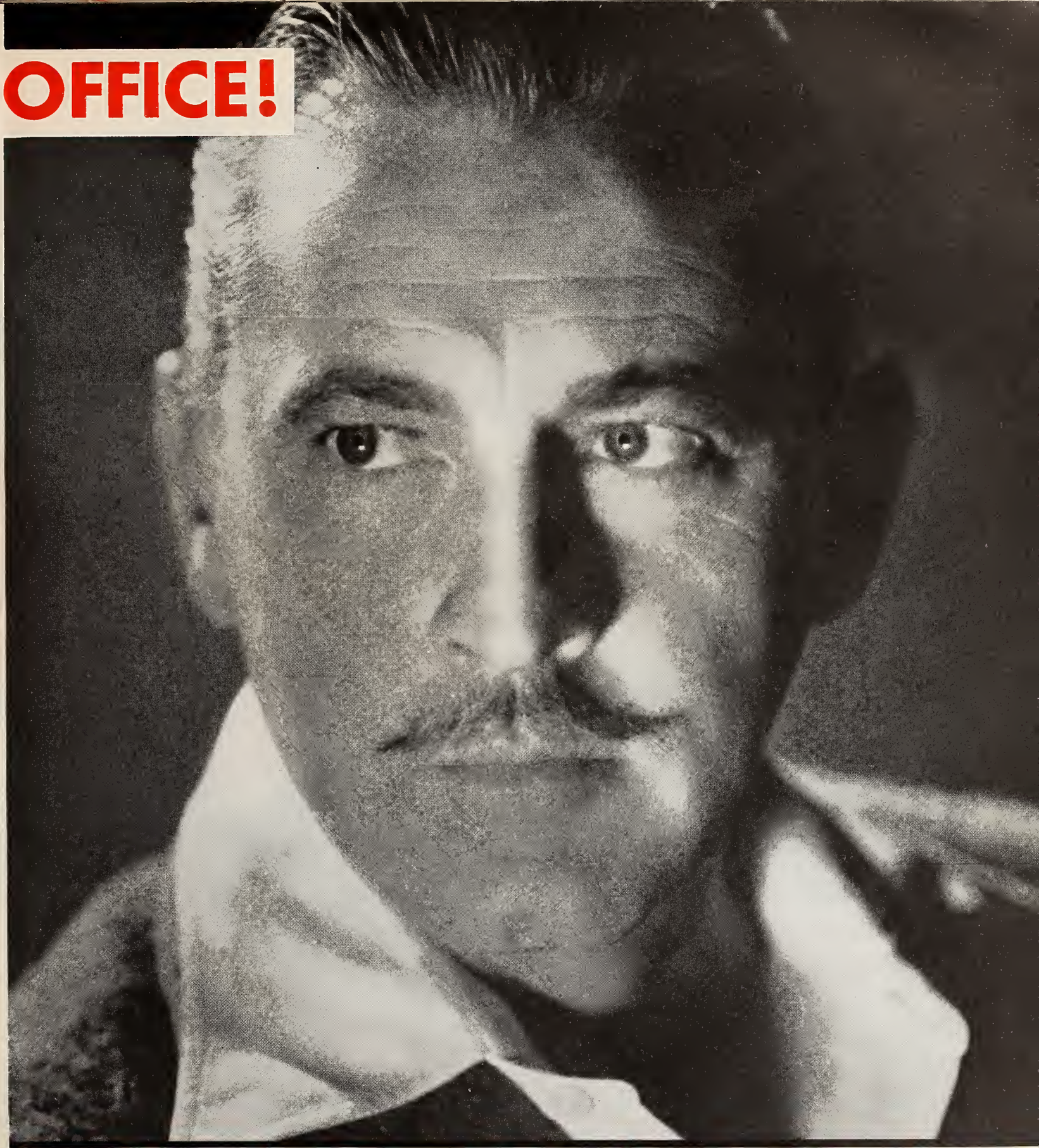
Enthusiasm runs high on the RKO lot. The "Rushes" spell *Smash* for "States Attorney."

STATE'S A



Directed by IRVING PICHEL

OFFICE!



TTORNEY

RKO Radio Picture

BERT WHEELER

ROBT WOOLSEY

GIRL CRAZY



GAY TUNES BY GEORGE GERSHWIN



A-Zy

A HIT ON BROADWAY
A SMASH ON THE SCREEN

Okay America

. . . WE'RE OFF TO THE WIDE OPEN WEST WHERE LAUGHS SPLIT THE GREAT DIVIDE

GALAXY OF HEADLINER COMICS
HOST OF GORGEOUS GIRLS!

DIRECTED BY WILLIAM SEITER

RKO-RADIO PICTURE

Eddie Quillan Dot Lee Mitzi Green Arline Judge

BROOKHART CHARGES CHALLENGED

(*Continued from page* 10)

untrue, distorted and exaggerated that has been uttered against the movies in the past ten years. What has been said in praise of the movies and the progress they have made in that time would make a much larger and more illuminating volume.

"The motion picture industry has no objection to a senatorial inquiry. Like all other forms of American business we have our problems, which we are making every effort to solve.

"Right now the motion picture industry in common with other great American industries, and our Government itself, is going through a serious economic transition. It must seem to even a casual observer that this is a poor time to subject our industry or any other industry to needless harassment, or to spend the taxpayers' money to enable a few disgruntled and unsuccessful members of the picture profession to vent their spleen before a senate committee.

"The personal charges quoted by Senator Brookhart are absolutely unfounded and I do not believe that any member of the United States Senate would have repeated them had he not been grossly deceived as to their origin and accuracy."

Gallup Honored at "Speechless" Fete

A decidedly warm, but informal welcome was tendered Bruce Gallup at the Hotel Astor, New York, early this week on his arrival from the West Coast to assume his new post as director of publicity and advertising at Columbia's home office.

The welcome was in the form of a "speechless" luncheon, organized by Larry Wiener of Columbia about 45 minutes after Gallup's arrival.

"Wisecracks" were so abundant that all present decided the luncheons should be continued as a weekly opportunity for the comedians. When the assemblage was called on to toast Gallup all arose and pointed thumbs upward. Accordingly, the assemblage will be known as the Thumb Club and will meet on the eighth floor of the Astor at 1 o'clock each Tuesday.

Those present included:

Don M. Mersereau and Marvin Kirsch of *The Film Daily;* Kelcey Allen of *Women's Wear,* Mike Simmons of Educational, Ed Finney and George Gerhard of United Artists, Lou Rydell of *Variety,* Henry Ruston, Tom Gerety of M-G-M, Julius Cohen of the *New York Staats Zeitung,* Larry Wiener, head of the advertising agency bearing his name; James P. Cunningham, Herbert Fecke and Ray Gallagher of Motion Picture Herald, Jack Cohen of Supreme Trailer Service, James A. Cron and "Red" Kann of *Motion Picture Daily* and several others.

The AMPA in New York has decided to singularly honor Gallup, its former president, at the weekly luncheon meeting on Thursday, at Sardi's.

Hess Sees Test of Sincerity Coming In Abramson Case

The following statement was made today by Gabriel L. Hess, general attorney for the Motion Picture Producers and Distributors of American, Inc., with regard to the address delivered by Senator Brookhart in Washington:

"The attack made by Senator Brookhart upon the motion picture industry is too characteristic of his destructive attitude towards all industries to require extended comment. There is no shred of novelty in the statements which he has repeated time and again.

"However, this latest attempt to use the political washtub for many charges against the movies that long ago have been exploded in the public press has a significance which his senatorial colleagues and public opinion can not fail to note. Senator Brookhart is one of the trial counsel of record in a case scheduled for trial early next month that involves the very issues which he now seeks to re-air in advance by means of a senatorial inquiry. The case is Ivan Abramson and Graphic Film Corporation against the Motion Picture Producers and Distributors of America, Inc., and many others named as defendants, in the United States District Court for the Southern District of New York.

"When the action does come up for trial, the public will have ample opportunity to determine the sincerity of Mr. Brookhart's protestations that he is seeking to protect the morals of the nation.

"Senatorial Show"

"Certainly the motion picture industry has no objection to any investigation. But at a time when this industry in common with other great American industries is earnestly engaged in the problems of rehabilitation and readjustment imperative for the return of national prosperity, it would seem that the taxpayers' money could be more usefully spent than by providing a senatorial forum for every racketeer who may seek to arouse lagging interest in his anti-movie activities. At a time when the nation is looking to its elected representatives for constructive legislative measures that would hasten the return of public confidence and increased employment, Senator Brookhart's contribution to public welfare, apparently, is to offer to stage a senatorial show with the movies as the main attraction.

"The statements made by Mr. Brookhart on the basis of partial and incomplete quotations from various publications during the past two or three years give a false and misleading picture of present conditions in the motion picture industry. Senator Brookhart quotes extensively from a report issued last year on the motion picture industry by the Federal Council of Churches of Christ in America.

"The statement issued by the Federal Council of Churches for release to the press on June 29, 1931, specifically declared that 'in evaluating the work of the Hays organization, the report has two findings,' expressing the first as follows:

" 'That the Hays organization has entertained some laudable purposes, has set up some constructive procedures and has definite accomplishments to its credit, we think is clear. The record shows that the studio relations department has done some constructive work in hammering out standards and securing recognition of them. The development of an extensive program of cooperation with women's groups in the use of preview lists and in the arrangement of special programs is no small accomplishment.

" 'The record of the industry in settling disputes by arbitration is impressive. It appears also to have accomplished something noteworthy in the matter of employment conditions, through the operation of the Central Casting Corporation in Hollywood. In such undertakings there is much of social value to conserve.'

"Nevertheless, Senator Brookhart saw fit to ignore every constructive feature of the report in his own statements.

"Equally typical of his methods is the manner in which he misrepresents the program of the Association of Motion Picture Producers and Distributors of America in encouraging organized cooperation to secure the widest possible public support for pictures of the better kind. A public statement issued on April 7, 1930 by organizations representing a membership of more than 5,000,000 in the United States declared specifically:

" 'The industry has asked nothing but our advice and counsel on matters of picture production, and has given nothing in return but their respectful and effective consideration of the proposals that we have made. In addition to presenting special criticisms and making suggestions for motion picture improvement, we have considered it a privilege to help stimulate support of a number of highly commendable pictures that were not attracting sufficient patronage to pay for the cost of production. We believe that lack of public support for meritorious productions has been one of the deterring influences in motion picture improvement. Our only compensation has been a large amount of personal satisfaction in performing what we believe to be a public service by helping in the progressive improvement of motion picture production and in influencing the recent adoption by all leading motion picture producers of an excellent and far reaching code of ethical practices.'

"And yet Senator Brookhart, on the basis of the fact that the organized motion picture industry has gladly undertaken printing and similar costs to insure the widest possible distribution of educational material, often critical of the pictures produced by the industry, finds such cooperation of allegedly sinister import.

"The motion picture industry can well afford to leave it to the public opinion to determine the fairness or unfairness of such methods."

GENERAL SALE TAX WOULD EASE PROPOSED BURDENS ON INDUSTRY

Hint of Move to Restore Assessment on Film Rentals But Officials Admit This Levy Would Not Yield Over Ten Millions

By F. L. BURT, Washington

With the fate of a proposed tax on admissions still undetermined, the industry faces another taxation yoke in the form of an assessment on rentals.

Exploring every avenue of taxation in the effort to raise $1,250,000,000 necessary to balance the Federal budget, members of the House Ways and Means Committee obtained this week from the treasury department estimates of the revenues which would be derived from return of the war taxes, including the levy on film rentals.

While details of the amounts which could be raised by return of all of the so called "nuisance" taxes of a dozen years ago are being kept confidential, it is admitted that the revenue from motion picture rentals would probably not exceed $10,000,000.

Not Agreed on Admission Tax

Indications that members of the committee are not agreed as to the advisability of cutting the exemption on admission taxes from $3 to 10 cents are seen in the request that the treasury estimate the revenues which would be derived, respectively, from exemptions of 35 cents and 50 cents. Two-thirds of the revenue would be lost by moving the exemption as proposed from 10 up to 35 cents, the figures are understood to show, and probably $25,000,000 or $35,000,000 would be obtained from a 50-cent exemption.

Development of a tax bill which will raise $1,241,000,000 without imposing a tremendous hardship upon the people is a "nightmare," according to leading members of the Ways and Means Committee. Recent developments have indicated that the imposition of a general sales tax is gaining favor. This tax would be imposed upon manufacturers, so as to prohibit "pyramiding," and it is believed as much as $600,000,000 could thus be raised.

Still Would Fall Short

Even with a general sales tax, which, of course, would not apply to necessities of life, and with increased income rates for individuals and corporations, there would still be the necessity of raising several hundred million dollars in other ways, and the opinion prevails that an admission tax would be included in the miscellaneous levies designed to round out the bill.

Officials of the treasury department, asked to make new recommendations as an aid to the committee, have stuck by their original program, including the 10-cent admission tax exemption, and insist that income tax raises shall be made retroactive and that postage rates shall be increased.

The committee has definitely refused to make any of the taxes retroactive and there is little or no possibility of securing an increase in postage rates at this time, so that it is necessary to make up something over $200,000,000 by other taxes.

It is now generally accepted that the corporation income tax rate will be increased from 12 to 13 per cent and that the present exemption of $3,000 allowed corporations with taxable net income not exceeding $25,000 will be reduced to $2,000 for corporations showing not more than $10,000 taxable income. Individual normal tax rates will be two, four and six per cent, instead of 1½, three and five per cent, as at present, and exemptions are likely to be reduced from $1,500 to $1,000 for single persons and $3,500 to $2,500 for heads of families, while surtax rates, now having a maximum of 20 per cent, will be rewritten to give a maximum of 40 per cent on income in excess of $500,000.

BULLETIN!

Prior to leaving New York for Washington, Charles C. Pettijohn, one of the leaders in the fight against admission taxation, reported the expectation that the House ways and means committee would report on its revenue program, including admission phases, late this week.

$3,000,000 Suit Filed on Coast

Virgil C. Crites, who claims to be the first inventor of certain principles, devices and methods covering use of photo-electric cells in conjunction and in connection with thermionic amplifiers and protection from and against external electrical disturbances, has filed suit in U. S. district court at Los Angeles for $300,000,000 damages from all important film company and theatre circuits. The inventor claims he first invented the electro cell in 1916 to 20 in association with a professor of the University of Illinois.

Rubin Arrives on Coast; Schenck Leaves New York

President Nicholas M. Schenck of MGM and Loew's, Inc., will depart from New York for Hollywood on Thursday on a regular annual trip to confer with production officials, Louis B. Mayer and Irving Thalberg. Felix Feist and Howard Dietz will accompany him.

In the meantime, J. Robert Rubin, company vice-president, arrived this week on the Coast from headquarters in New York.

Industry Defends Aliens In Attack On Immigration Bill

The industry on Wednesday presented arguments at Washington against pending legislation subjecting alien actors to the provisions of the Contract Labor Law. C. C. Pettijohn, general counsel for Motion Picture Producers and Distributors, told the House Immigration Committee that the bill would not improve opportunities for American artists, while it would materially increase the difficulties which are being encountered by our films abroad.

"Passage of the bill," he declared, "would seriously affect our domestic trade by restricting the source and variety of artistic talent upon which we rely for the success of our productions and it would practically ruin our foreign trade by placing almost insurmountable obstacles in the way of foreign production."

"If American producers were to continue to make foreign versions of films," he continued, "the bill would compel them to establish studios abroad." Admitting that there is unemployment in the theatrical industry, Pettijohn asserted it is not good legislation to jeopardize the jobs of thousands to provide employment for a few. It is the talent of the individual actor and his value as a box-office attraction which is employed, he pointed out, and if an alien actor is a good box-office attraction he will provide employment for hundreds of Americans. The American picture industry has achieved its present position abroad through the free flow of talent. Today, its supremacy is "more seriously threatened than ever before," he declared, and the producers are also confronted with numerous economic problems with regard to foreign trade.

Wiley to Speak at MPTOA Banquet

Is there a definite line of cleavage between the press and the screen? Do these mediums of expression clash in any way in the American public's mind? Or is there a service mutuality between them?

These questions will be answered by one of the leading newspaper executives of the United States, Louis Wiley, business manager of the *New York Times,* at the national convention of the MPTOA to be held at the Mayflower hotel in Washington March 14, 15 and 16.

Mr. Wiley will speak at the convention banquet Tuesday, March 15. At this event will be many United States senators and congressmen. Many leading stars will be there and two leading humorists, Eddie Dowling and Con. McCole.

MONOGRAM PLANS 40 TO COST $2,400,000

Increase of Twelve, Including Eight Specials, Is Announced at New Orleans Convention; Exceed Quotas, Says Johnston

Franchise holders of Monogram Pictures, in their second annual convention at the Hotel Jung, New Orleans, have authorized a production schedule of $2,400,000. The 1932-33 schedule will consist of 32 features and eight specials, an increase of 12 over last season's program. W. Ray Johnston, president, who opened the three-day session on Monday, announced the schedule as divided into a first group, called "Monogram's Magnetic 32," consisting of 16 action dramas and 16 action westerns in two series of eight, each featuring a star, and eight features to cost approximately $100,000 each. One other "super-special" will be announced later.

The combined business of all the organizations represented at the convention is $14,000,000 annually, without considering the interests of the corporation abroad, it was reported to the opening session on Monday. Johnston announced that nationally the exchanges as a whole, in combined totals, have exceeded the quotas set by the parent organization by approximately $880,400 on the season to date, which has three months yet to run. Over one-half of the exchanges have already exceeded their sales quotas, Johnston reported. Thirty-three territorial franchise holders were represented at the convention.

Twenty-two of the announced 28 on the company's 1931-32 schedule have been completed or are in work, leaving only three melodramas and three westerns to be finished.

The treasurer's report showed the company in excellent financial condition. Treasurer Albert Siedler said a suggestion would be made to the meeting that the stock be put on a dividend paying basis for the year. He indicated that the bank loans of the corporation had been paid off in full on February 1, leaving the company in excellent position to borrow money for its 1932-33 production schedule. Committees have been appointed to re-zone the different territorial divisions to conform more nearly to the lines used by the national distributors. Another committee has been named to handle the re-assessment of percentages to be paid by the various franchise holders to conform to the new divisions.

Sports Tie-ups Being Arranged For Rogers New 'Garden' Film

Arrangements for a tieup embracing cooperative exploitation and merchandising campaigns with practically every active factor in the field of sports, are being started by Charles R. Rogers in connection with the launching of "Madison Square Garden," the Thompson Burtis epic of the sports world. A setup is being formulated for pertinent hook-ins—concurrent with the release of the picture—with local athletic tournaments, boxing, wrestling and hockey contests throughout the country. Schedules of national, interstate, intercity and county athletic and sports programs are now being compiled, to be used as part of the exploitation operations on behalf of the picture.

Quebec Roused to Combat Tax Raise

A furore has been raised in the cities of Quebec by the heavy increases in the amusement tax provided as a government measure in the provincial legislature. The changes establish a straight five cent levy on the first 30 cents of an admission price and a 20 per cent tax on the admission over 30 cents. The former amusement tax in Quebec was 10 per cent of the face value of a ticket.

Managers in Montreal and other cities are disturbed over the prospective result of the new tax scale. It is unanimously predicted that patronage will show a distinct falling off and that the revenue for both the theatres and the government will be materially reduced. Another angle is that, up to the present, practically all theatres included the tax in the admission price and deducted the assessment from receipts, whereby business was not materially affected. Members of the Montreal Theatre Managers Association say that it will be impossible to include the new tax in the admission price. Instead of the theatre absorbing the tax of six cents on a 60-cent ticket, the patron will have to be called upon to pay the 20 per cent levy in direct manner. If a 60-cent price is maintained, the tax will mean an additional 12 cents to be paid by the theatre patron.

Exhibitors of Quebec met with Premier L. A. Taschereau some days ago to argue their case. Taschereau has announced that he granted a concession as a result in raising the minimum ticket price covered by the straight five cent tax from 25 cents to 30 cents. Montreal exhibitors are organizing to fight the tax increases which, otherwise, are sure to be enacted.

One Association, if Independent: Allied

Allied States Association is in favor of one large organization of exhibitors, but only if it is an independent association, it was emphasized by W. A. Steffes, president of Allied, in a statement to the members of the Minnesota, North and South Dakota unit, of which he is general manager.

In his communication, Steffes noted that such a proposal was voted down at the Allied convention last February, but that it would again be offered at the Allied meeting in Detroit, March 8 to 10.

Block Sales Case Against Paramount Comes Up March 7

Compulsory block booking goes under fire March 7, in U. S. District Court of Appeals at New York, when will be heard the Federal Trade Commission's ten-year old action against Paramount which will decide the legality of block booking as a sales policy. The hearings arise out of the Commission's appeal to have enforced against Paramount its "cease and desist" order of 1927, and are destined to culminate the lengthy action.

In its original complaint the Federal Trade Commission charged Famous Players-Lasky with unfair methods of competition in interstate commerce, basing the charge on allegations of conspiring with others to lessen competition and set up a monopoly within the industry. The Commission, following the taking of voluminous testimony, issued a cease and desist order against Famous Players-Lasky, calling upon the concern to stop the practice of block booking and to refrain from building or acquiring theatres as a means of intimidating exhibitors into purchasing Paramount pictures.

Subsequently, the Commission withdrew its charges of furthering a monopoly by conspiracy and by acquisition of theatres, and now seeks only the court's affirmation of its order to cease the practice of block booking.

Proceedings in the case were begun in 1921, and an amended complaint was served in 1923. Paramount filed an answer to this complaint and after the taking of testimony the orders to cease and desist were issued. Paramount ignored the Commission's order and in 1928 the Commission applied for a Circuit Court order for the enforcement of its decree. The testimony taken during the hearings was of such volume that the printing of the records would have cost the Commission approximately $200,000. Without this sum available, the Commission decided to reduce the record to a reasonable length, and during the past four years this work has been in progress, holding the arguments on appeal in abeyance. The result of this review work, engaged in by Martin A. Morrison, attorney for the Commission, and representatives of Cravath, De Gersdorff, Swain & Wood, attorneys for the defendant, was the elimination of the charges involving furtherance of a monopoly.

Named in the amended complaint of 1923 in addition to Famous Players-Lasky were Adolph Zukor, Jesse Lasky, Stanley Company of America, Stanley Booking Corp., Jules Mastbaum, Black New England Theatres, Alfred S. Black, Southern Enterprises, Inc., Saenger Amusement Co., E. V. Richards, Jr., and Realart Pictures. Charges were subsequently quashed against all by Famous Players-Lasky.

Simmons Writes Story

George W. Weeks will produce, through Sono Art-World Wide "Scoop," a newspaper story originally written for the screen by Michael L. Simmons and Joseph K. Foster.

From the N. Y. AMERICAN, Feb. 18th

'Shanghai Express' Hailed As Best Picture in 10 Years

By REGINA CREWE,
Motion Picture Editor N. Y. American

"SHANGHAI EXPRESS," a Paramount Picture, adapted by Jules Furthman from a story by Harry Hervey, directed by Josef Von Sternberg, and presented at the Rialto theatre.

THE CAST.

Shanghai Lily	Marlene Dietrich
Capt. Harvey	Clive Brook
Hue Fei	Anna May Wong
Henry Chang	Warner Oland
Sam Salt	Eugene Pallette
Rev. Carmichael	Lawrence Grant
Mrs. Haggerty	Louise Closser Hale
Eric Baum	Gustav von Seyffertitz
Col. Lenard	Emile Chautard

Of many thousand pictures viewed during a ten-year period "Shanghai Express" is the finest—the most fascinating. I shall return to the Rialto again and again to enjoy an exquisite busman's holiday. Von Sternberg, Dietrich, Brook and the rest have attained perfection. There is no jarring note to mar this cinema symphony.

The director's ever restless camera moves through the Oriental motley of the Peiping station limning the colorful melange found East of Suez, pausing occasionally to pick up this detail or that, until one not only sees the vivid procession but is part of it. The very smell of China has been camera-captured.

From the milling mob Von Sternberg picks his characters—an opium smuggler, a cached officer, a gambling man, a slant-eyed girl of the Red Lantern, a boarding-house mistress, a suave Eurasian, a British officer and—"Shanghai Lily," the notorious beauty whose charms have strewn broken hearts and empty purses along the China coast.

Amazing and amusing by-play further establishes the atmosphere in which finally the siren and the officer encounter one another, and in a flash of bitter memory recognize their loves of other days. Doubt came between them to leave him in sorrow and she in desperation; to send him to the world's ends in his Majesty's service, and to make her "Shanghai Lily." Doubt did this to them. For, mind you, "Shanghai Express" has for its premise the cardinal necessity of Faith in Love.

As the train thunders along through the heat-laden night, Government troops bring it to an abrupt halt. Each passport is demanded, and at last a luckless Revolutionary—a spy—is taken prisoner. The train moves on. But not before the half-caste passenger sends a code-dispatch. For now we're deep in the drama, and "Mr. Chang," is divined to be a moving factor in the revolt.

At a water tank the rat-tat-tat of machine guns pierces the darkness, and the enemy forces seize control. Now the Eurasian emerges in proper guise, clad in the uniform of commander in chief of the Revolutionary forces. He seeks a hostage for the spy, his assistant, and holds the British officer.

The others do not interest him. But in his malignancy he stops long enough to brand one who has affronted him. And his business completed for the moment, he turns his attention to "Shanghai Lily." She scornfully rejects his offer to become chatelaine of a palace hidden in the interior, and when he persists "Captain Harvey" comes to the rescue. With a blow he earns the yellow man's enmity.

The agreement is for an exchange of prisoners—the captured spy for the British officer—both to be delivered alive. But the fiendish "Chang," with his accomplice saved, plans to blind his hostage. Then "Shanghai Lily" offers herself in sacrifice. And only a dagger thrust removes the menace.

There is more—much more. But time is brief and space scant. See for yourself—as I have, and will again and again.

Never has Marlene Dietrich reached greater heights—and never has she appeared so alluring. Her close-ups are quite the most beautiful pictures to be seen upon the screen. Put Clive Brook in a British uniform and he is perfection. And the brooding Anna May Wong personifies the tragedy of the East. A leavening of laughter is supplied by those accomplished technicians 'Gene Pallette and Louise Closser Hale. And when it comes to Oriental villainy try to top Warner Oland!

It's a mighty triumph for Paramount—and all concerned. And in particular for Joseph Von Sternberg, who, with "Shanghai Express," occupies a throne high among the directorial gods.

* * *

Read every word of this review

—then turn the page, please—





● RIALTO, N. Y.

Greatest Opening

Day in Three Years!

MAKES EVERY BOX OFFICE A GOLD MINE!

That's true! Check it yourself! Every engagement is sure fire extra profits! Rialto, New York—biggest opening week in three years! Roosevelt, Chicago—"displaying best money form in loop" (*Variety*) Indiana, Indianapolis! Palace, Cincinnati! Newman, Kansas City! Denver, Denver! Ambassador, St. Louis! Strand, Louisville! Minnesota, Minneapolis! Paramount, Omaha! Criterion, Oklahoma City! Palace, Dallas! Des Moines, Des Moines! The perfect entertainment natural! *Every box office is a gold mine!*

PARAMOUNT *Extra* **PROFITS!**

EDUCATORS DISCUSS PROGRESS OF A DECADE IN VISUAL INSTRUCTION

Visual Educational Groups at Washington Told Financial Support Must Be Obtained, Teacher Resistance Broken

Ten years of progress in the development of educational motion pictures this week were discussed by the National Academy of Visual Instruction, meeting jointly in Washington with the department of superintendence of the National Education Association.

The creation by producers of a systematically organized library of visual material, development of a current events educational news weekly, consideration of a possible independent organization to restrict its production entirely to educational films and establishment of a clearing house for distribution of visual educational aids were recommended.

On the part of the schools, it was urged, financial support must be secured for supplying equipment for effective visual instruction, the product available—"greater than is generally appreciated"—must be used more extensively in order that further production may be encouraged, and the "resistance" of educators to this new form of teaching must be broken down.

Developments Summarized

Developments of the past decade were summarized by Dr. F. Dean McClusky, president of the academy, in a report prepared at the request of Will Hays, president of the Motion Picture Producers and Distributors of America, as a guide for future activities on the part of the producers.

Among the companies active in this field, he declared, Eastman Teaching Films, Inc., has a program of 325 pictures, 200 of which are already produced and 75 in production; RCA Photophone, Inc., is concentrating on experimentation in the realm of higher education; Fox Film Corporation has produced 52 pictures, 15 additional are virtually complete and 200 more are programmed; and Electrical Research Products, Inc., has produced 60 and has 20 in production out of a schedule of 360 planned.

The educational value of many current entertainment pictures was stressed by Dr. McClusky. "The vaults of the theatrical producers," he declared, "are filled with treasures for the school room in which many great epics of history have been reincarnated.

"Of all the source material to be drawn up," the academy was told, "none appeals more to the imagination than those actual recordings of human activity which the newsreel companies have been gathering from the four corners of the world over a period of 30 years."

Reports of scores of the several thousand school superintendents and other educators present emphasized that sound pictures are destined to play a most important part in education during the coming years.

The convention showed a definite interest in the 16 millimeter projection apparatus, though it was generally recognized that the regular 35 millimeter is superior for auditorium presentation. Among the exhibits viewed by the educators was the new RCA Victor Photophone 16 mm. sound-on-film portable apparatus, designed for classroom work in particular and demonstrated in Washington for the first time. Demonstrations of various types of equipment were held for the estimated 10,000 educators present at the Washington Auditorium, National Press Club, local Board of Education.

Particular interest in the possibilities of the 16 mm. apparatus was evinced by Dr. McClusky, Ellsworth Dent, secretary of the association; Mrs. Grace Ramsey, associate curator of education of the American Museum of Natural History in New York. Eriak A. Anderson, deputy superintendent of schools in Providence, R. I., a pioneer in visual educational activities, saw great potentialities in the 16 mm. type of equipment for the class room and small study hall.

Suggestions to Educators

Dr. McClusky's report, entitled "Visual Instruction, Its Value and Its Needs," comprised an analysis and condensation of findings by scores of educational authorities, including surveys of the effectiveness of instruction through pictures, as evidenced by modern advertising practice, rotogravure sections and increasing illustration of textbooks.

"Educators must assume a more active role in the development of the new technique and the acquisition of facilities for its use," Dr. McClusky said, and recommended four types of activity:

1. Educators must inform the laymen and those on whom they depend for financial support as to the necessity of supplying the equipment for effective visual instruction.
2. The schools must increasingly use the product available—"and the amount of visual material is greater than is generally appreciated"—in order to encourage further production on an elaborate scale.
3. "Natural but mistaken" resistance must be broken down. "Properly used, visual material will repay its cost in the conservation of the teacher's time and energy alone." It "can never supplant the teacher."
4. Willing cooperation of educators with those preparing plans for the production of pedagogical pictures.

Suggestions to Producers

To the producers Dr. McClusky makes the following recommendations:

1. Working out of a "comprehensive philosophy of education" with "cognizance of the respective parts to be played by the teachers, texts and visual aids in the classroom."
2. Creation of "a systematically organized library of visual material."
3. A current events educational weekly, selected from the most educational sequences in the existing news weeklies.
4. A clearing-house for distribution of visual educational aids exclusively.
5. Specialization in particular fields by the various companies interested in the educational film supply, with subdivisions of activity such as primary, secondary, college and technical subjects.
6. Consideration of a possible independent, permanent producing organization to restrict its production entirely to pedagogical films.

Producers Are Urged to Create Library of Visual Material, Develop News Weekly; Seek Producer of Teaching Films

Aims, Subjects Noted

Hitherto unpublished results of an elaborate study, conducted over a period of years by Electrical Research Products, Inc., is included in the McClusky report. This study reduced 59 differently worded aims of pedagogical film development in the field of social science, as stated by the world's leading educators, to five general headings:

1. The nature and needs of human society.
2. A knowledge of social institutions.
3. The development of individual social and civic responsibilities.
4. Interpreting the past in terms of the present.
5. Study habits and skills in the use of social data.

Another survey in the Junior high school field, again with the aid of educators, indicates nine subjects of film treatment as particularly desirable to assist the high school teacher:

1. Transportation.
2. Communication.
3. The Natural Resources of the United States.
4. Interdependence of Modern Life.
5. Development of Agriculture.
6. Industrial Development.
7. Governmental Problems and Relations.
8. Educational Opportunities.
9. Desirable Recreational Activities.

English Circuit's Net off in 1931

The annual report of Moss Empires, large English theatre circuit, shows a 1931 profit of 50,350 pounds, as compared to 154,570 pounds for 1930, a decrease of 104,220 pounds.

A stockholders' meeting scheduled for Friday of this week, is expected to precipitate a sharp battle between the Ostrer Brothers on the one hand and Will Evans, with the backing of Lord Beaverbrook, on the other. A cinema or film policy as against a vaudeville policy in the circuit's theatres is the prize for which the fight is to be waged, advices from London indicate.

Gaumont British, which controls 300,000 shares of the stock outstanding, is the protagonist for the vaudeville as against the cinema policy. The Evans-Beaverbrook interests control, on their side, 175,000 shares, and other directors 146,000 shares. The balance of power lies with 700,000 individual votes, for which the rival factions in the controlling groups are waging a sharp fight.

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information

"SHANGHAI EXPRESS" without the present Sino-Japanese fracas would be a great b.o. picture; with it, it's a cleanup all the way down the line. Besides, railroad stories, even in foreign lands, hold a peculiar fascination for the average theatregoer and here you get a plentiful presentation of a most unusual railroad run to Shanghai.

The titles is so loaded with box office magnetism that we wonder whether it should be necessary to try to oversell it. On the other hand, to let it shift for itself may result in business below your expectations. So, keep your eye on those key city campaigns, especially the newspaper ads, and see how they make use of that title, plus the cast and plus the present war rumblings from the east.

Its "audience value" can never be questioned. It more than holds your interest, it completely fascinates you until you find yourself following the action of the picture under more or less of a tension. Pictures that can boast of such a thing can certainly be placed in a distinct class by themselves, and "Shanghai Express" deserves to be classed as something far and above the socalled "great" pictures—speaking of course from its box office appeal, not its greatness of story or treatment.

Your chief problem, it appears to me, is to get your play dates in as soon as possible. You can never tell when the war in China will suddenly end and leave you stuck without its profitable slants to be used when merchandising this picture. You can spot it anywhere you please, but it would be very advisable to keep it away from your kid days. Otherwise it has enough b.o. "it" to mean one of the biggest paid admission pictures you have played this season.

▽

"LADY WITH A PAST" appealed to me so much that I just sat and chuckled through the whole picture. And that's the way it obviously affected the rest of the audience at the Mayfair theatre in New York, to judge from the sounds of enjoyment they were making. Miss Bennett gives an excellent performance and is convincing all the way through. Ditto for Ben Lyon and all the others. And what gowns Miss Bennett wears! Womenfolk in the Loop or on Main Street will get their money's worth on that slant alone.

The title conveys any number of different b.o. slants. But to get the utmost out of it you will have to build up interest via your selling campaign, which should not be so tough considering the actal bearing that title has on the story and plot. Sell it just that way and you can make it a real box office bet. Combined with Constance Bennett's past film successes, it ought to be pretty nearly air-tight.

"Audience value" is splendid, leaving mighty little to be desired in the way of entertainment. The greatest appeal is for the women, both by reason of the story and the clothes displayed by the star, but it nevertheless is real entertainment for the menfolk too. You need not be a bit afraid of overselling this one; you can stretch a point or two and promise them one of the best shows of the season and when you stop to consider the really few pictures that have topped "Lady with a Past" in this year's product then you'll agree that it won't be telling an untruth.

While hardly suitable for kids and in some spots on Sunday you can give it preferred playing time and chances are that you will cash in to the tune of a profitable engagement. It's light comedy stuff of the kind that we all can use plenty of. It will do business for you with a little help, and maybe without the help, too.

▽

"SHE WANTED A MILLIONAIRE" makes it two for the Bennett family girls on Times Square this week. (Connie is at the Mayfair.) Joan Bennett is the featured star in this one, along with Spencer Tracy, James Kirkwood and Una Merkel, and every one of them helps make this picture a darned good one. Miss Bennett carries off her end of the picture leaving nothing to be desired. The story calls for a pretty and very youthful girl, and Joan is all of that—and more. Una Merkel had the Roxy audience roaring and certainly ought to be starred in something carrying a role like the one she handles here. Tracy is a bit like Jimmie Dunn but is O.K.

The title offers many fine selling angles, all of which could be built up to large box office proportions depending on just how strong you sell it in your own community. The different angles all are strong enough to make them valuable for advertising purposes, but the smart showman is the man who will make use of them all. In many spots the names in this cast may not be any too strong for b.o. purposes, therefore the necessity for leaning on the title is most important.

"Audience value" is above par. Joan Bennett will win many new followers through her work in this picture and her personal performance was very acceptable to a large holiday audience at the New York Roxy. At times she was adorable, especially in the sequences at the Atlantic City Beauty Carnival. There's plenty of entertainment in this picture to suit the tastes of the different classes of movie goers, so sell it strong enough to get them to the b.o. and buying tickets.

NG for kids, but anywhere else OK. Take advantage of every opportunity to build up a good campaign for this picture. It will get by in grand fashion if you're a good salesman.

▽

"NICE WOMEN". Frances Dee takes whatever honors there are to be taken while Miss Fox struggles through a part that is not convincing.

The title is supposed to be sarcastic, so you'd better make special efforts to make sure they don't misunderstand it.

"Audience value" is slim. The story's keynote is of a 17-year-old-girl marrying a man of 41.

Better get a screening of it before you date it in, so that you can decide how you can best sell it for your particular patronage.

▽

"LOVERS COURAGEOUS" may be a bit too talkative, but it's excellent entertainment just the same. Madge Evans runs off with as much of the honors as Robert Montgomery and is entitled to equal billing in any theatre. Together they make this one of the neatest offerings in some time. It is probable that the bigger business will be clocked in the better class clientele houses. The other types of audience may not go for it too strongly.

The title has little meaning other than what you make it mean in your merchandising and advertising. Frederick Lonsdale's name doesn't mean in small towns what it means in the key cities. So you should fall back on the cast and that should not be too tough. Besides Montgomery and Evans you have Roland Young, Beryl Mercer and a short but pleasing squint at Jackie Searl. So put on your thinking cap, especially in those spots where these names are none too strong, and see what you can do in the way of making your regular cash customers turn out en masse for this picture.

"Audience value" is splendid (except as noted) and ought to get much favorable comment from the average fan. Montgomery, as ever, is delightfully bright and smiling most of the way through and Madge Evans (one of our favorites since she played kid parts) will win the audience's heart all the way through. The story may not overtax their mental powers but it serves as a suitable vehicle for the two stars.

Nothing objectionable for either the kids or Sundays, although the youngsters won't find much to hold them spellbound, so you get the added advantage of being able to play it wherever you please. It's a nice offering that ought to mean money to your theatre. It will be worthy of your best efforts.

—CHARLES E. LEWIS

Shanghai Express

(Paramount)

Drama

Marlene Dietrich, Paramount's blonde, European and attractive star, whose slight hint of an accent is entirely pleasant, plays here the principal figure around whom revolve a series of occurrences, within the close confines of a Shanghai-bound train on the way from Peiping, in the then revolution-ridden and consequently bandit-infested China.

In the nature of introductions take place in the crowded, tumultuous Peiping terminal, prior to the departure of the train. Slipping into their allotted notches for the plot evolvement to follow are: Clive Brook, British army doctor, who, we learn later, was the former fiance of Miss Dietrich, now notorious as Shanghai Lily; Anna May Wong, Chinese and attractive, though of doubtful character, it is indicated; Warner Oland, revolutionary leader, on whose head a price is set; Eugene Pallette, American gambler; Lawrence Grant, rather close minded reverend, who develops a change in that mind; Louise Closser Hale, wearing a wig, owning a boarding house in Shanghai and a pekingese of which she is fond, humorously; Gustav von Seyffertitz, German opium dealer, an invalid; Emile Chautard, voluble French army officer. Hundreds of Chinese fill the sets for the eye; jabber endlessly for the ear.

At a waystation on the line, Oland holds the train by pre-arrangement with his henchmen and selects Brook, after examining all the foreigners, as the most logical candidate for hostage to be held pending the release of Oland's right-hand man, who has been captured by the government forces. To Miss Dietrich, already reconciled with Brook, Oland makes advances; to which Brook's resentment takes the form of a knockout. Later Miss Dietrich is given the choice of seeing Brook blinded or of accompanying Oland. She chooses to save Brook, who renounces her, not aware of her sacrifice. Meanwhile, Anna May Wong stabs Oland to death in retaliation for violation.

The train departs for Shanghai, with all aboard, from which point much footage is taken

up before the final reconciliation, in the station at Shanghai, between Miss Dietrich and Brook.

The cast was thought to have handled itself as a whole with definite assurance, each one portraying rather faithfully, the respectively diversified roles required.

Produced and distributed by Paramount. Directed by Josef Von Sternberg. Based on story by Harry Hervey. Screen play by Jules Furthman. Photographed by Lee Garmes. February 12, 1932. Running time, 84 minutes.

CAST

Shanghai Lily	Marlene Dietrich
Captain Donald Harvey	Clive Brook
Heu Fei	Anna May Wong
Henry Chang	Warner Oland
Sam Salt	Eugene Pallette
Reverend Carmichael	Lawrence Grant
Mrs. Haggerty	Louise Closser Hale
Eric Baum	Gustav von Seyffertitz
Colonel Lenard	Emile Chautard

She Wanted a Millionaire

(Fox)

Drama

(Seen in Hollywood)

After months in retirement, due to a serious accident, Joan Bennett returns to the screen, radiant and thoroughly attractive, in "She Wanted a Millionaire" under the Fox banner. This is a modern and lavishly embellished version of the Cinderella theme, a type which has often demonstrated its success when it is done properly. Joan of the Bennetts, surrounded by an excellent cast, gorgeously gowned, plays the role with an intelligent restraint.

Winner of an Atlantic City beauty contest, staged with some of Hollywood's super-beauties and plenty of fanfare, Miss Bennett becomes the bride of what she wanted, a millionaire, but a jealous millionaire, played by James Kirkwood. Doing this, she gives up her home town sweetheart, Spencer Tracy. However, her reason was chiefly the need of a widowed mother and a large brood of brothers and sisters. The marriage goes on the rocks, the home town boy grows rich, and all turns out as it should.

Spencer Tracy is the small town boy with all the assurance in the world, a type of role to which he brings a happy freshness. Una Merkel contributes also in one of those roles full of wise cracks spoken in her inimitable drawl. Jim Kirkwood is the heavy. Other contributions are made by Dorothy Peterson, Douglas Cosgrove, Donald Dillaway and Constantine Romanoff.

Jack Blystone's direction is aided by the dialogue direction of William Collier, Sr. Gordon Wiles contributed some very elaborate sets.

Produced and distributed by Fox. Directed by John Blystone. Screen play by William Anthony McGuire. Story and continuity by Sonya Levien. Photographed by John Seitz. Recorded by Clayton Ward and Albert Protzman. Art director, Gordon Wiles. Dialogue direction, William Collier, Sr. Release date, February 21, 1932. Running time, 74 minutes.

CAST

Jane Miller	Joan Bennett
William Kelley	Spencer Tracy
Mary Taylor	Una Merkel
Roger Norton	James Kirkwood
Mrs. Miller	Dorothy Peterson
Mr. Miller	Douglas Cosgrove
Humphrey	Donald Dillaway
Mother Norton	Lucille La Verne
Charlie	Tetsu Komai

Lovers Courageous

(MGM)

Drama

The drama of two quite young people, portrayed by Robert Montgomery and Madge Evans, who fight their way to happiness, despite the drag of poverty and misunderstandnig on the part of the girl's parents, is this MGM effort.

A short prologue shows the English home of the Smiths, with Jackie Searl the recalcitrant youngster who is whipped for non-attendance at school, and who rebels. Beryl Mercer offers the understanding mother in her usual appealing manner; Halliwell Hobbes, the stern, short sighted father.

Searl, grown up, becomes Montgomery, whose flighty and highly unsuccessful career finally carries him to South Africa where, as a tobacconist's assistant in Cape Town, he accidentally meets Miss Evans, bored with the slow laziness of the spot where she is forced to sojourn, being the daughter of the crochety admiral, played by Frederick Kerr, and a social climbing mother, Evalyn Hall.

The young pair fall rather completely in love, and the mother, hearing of it, takes her off to England through a ruse. Her fiance, offered as the stupid kind of Englishman who is interested only in his "'ounds" and "'unting," makes her realize how much she misses the budding playwright, Montgomery. Montgomery comes to England and, on the eve of her marriage to his lordship, Miss Evans takes herself and luggage to Montgomery's lodgings. The two are married, the admiral cuts them off, and their troubles begin.

Finally, unsuccessful and at the end of the rope, Montgomery, to save his wife, and without her knowledge, goes to the admiral and permits her to be taken from him, on the stipulation that he never see her again. The play is finally produced, and successfully. Montgomery is informed by Miss Evans' old friend, Roland Young, that his wife is ill, and the newly successful playwright rushes to the bedside and a reconciliation.

The performances throughout were very well received at the Capitol in New York, and numerous instances of smart dialogue, by Frederick Lonsdale, were greeted with the spontaneous laughter of enjoyment by the patrons.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Robert Z. Leonard. From original screen play by Frederic Lonsdale. Photographer, George Barnes. Film editor, Margaret Booth. Release date, January 23, 1932. Running time, 77 minutes.

CAST

Willie	Robert Montgomery
Mary	Madge Evans
Jeffrey	Roland Young
Admiral	Frederick Kerr
Jimmy	Reginald Owen
Mrs. Smith	Beryl Mercer
Lady Blayne	Evalyn Hall
Mr. Smith	Halliwell Hobbes
Willie as a child	Jackie Searl
Jimmy as a child	Norman Phillips Jr.
Lemoyne	Alan Mowbray
Fisherman	Forrester Harvey
Tobacconist	William Burress
Belton	Charles McNaughton
Arthur	Dick Winslow

Nice Women

(Universal)

Drama

Marriage and young love, almost lost, take the dominant place in the theme of this rather conventional story from Universal which was found apparently mildly entertaining by an audience at the Paramount in New York.

The screen narrative revolves about Frances Dee and Sidney Fox, as the unsophisticated and sophisticated daughters, respectively, of hard working and moderately circumstanced James Durkin and fortune-hunting, affected Lucille Webster Gleason; Allan Mowbray, wealthy employer of Durkin, and Russell Gleason, young, ambitious and in love with Miss Dee.

The mother and the "all-too-wise" Miss Fox force Miss Dee into accepting the proposal of Mowbray at the moment when the girl returns with the news of her engagement to Gleason. The motive, money, the excuse, the family's finances, cloaking the selfishness of the mother. Gleason walks in unexpectedly and Miss Fox carries off the situation in Mowbray's presence, by claiming Gleason a "boy friend."

Mowbray seeks to patch a quarrel by inviting Gleason to a dinner party at his apartment. Against the wish of Miss Dee, the boy arrives, and, in a moment of candidness, the two admit the truth, to the consternation of the mother and daughter. Mowbray does the right thing, even to the point of arranging the marriage, the honeymoon trip and a substantial cash gift to Gleason. Mowbray, at home, is persuaded to take with him, on the trip to Europe he plans immediately, Carmel Myers, an important feature of his bachelor past, it is understood. Miss Fox suddenly appears, offering to make amends for the shabby manner in which Mowbray has been handled by the family. They suddenly discover that they are in love, and the picture concludes with their avowal and the departure of Miss Myers in defeat.

An effective bit of dialogue which pleased the audience takes place in the home of Miss Fox, when she is unexpectedly visited by Miss Myers, seeking Miss Dee. The smart child puts to rout the older women by the expert use of a ready tongue. The settings are almost entirely confined to interiors, with the plot development much along the lines of the stage play from which it has been adapted. Little effort is made to carry the play out of the stage technique.

Produced and distributed by Universal. Directed by Edwin H. Knopf. From the play of the same name by William A. Drew. Screen play by Edwin H. Knopf. Continuity by Gladys Lehman. Cameraman, Charles Stumar. Release date, November 28, 1931. Running time, 68 minutes.

CAST

Bess Girard	Sidney Fox
Jerry Girard	Frances Dee
Mark Chandler	Alan Mowbray
Mrs. Girard	Lucille Webster Gleason
Bill Wells	Russell Gleason
Mr. Girard	James Durkin
Jackie Girard	Kenneth Seiling
Dorothy Drew	Carmel Myers
Butler	Leonard Carey
Miss Irvine	Jo Wallace
Mary	Patsy O'Byrne
Maid	Florence Enright

Beauty and the Boss

(Warners)

Comedy-Drama

(Seen in Hollywood)

When all the world's attention is focussed on finances in one measure or another, Warners break forth with a timely background for its theme "Beauty and the Boss." Expert direction in the handling of the characters and situations develops it into a highly entertaining piece of comedy romance.

This statement was unanimously attested by a capacity audience attending the picture the other night at the Forum, where the film received a perpetual round of applause from the time Marian Marsh appeared on the screen until the end.

Miss Marsh was given, it was agreed, capable assistance by Warren William, Charles Butterworth, David Manners, Frederic Kerr, Mary Doran and Yola D'Avril.

The picture gives a graphic description of the inside workings of an International banking institution with Berlin as the home base, with a romantic element woven into this serious phase of business.

Marian Marsh reaches the pinnacle of her performance when she discovers there is something more in life than being a capable secretary. This sudden awakening transforms her into another character, yet retaining that wholesome quality of unsophistication. Several lines of dialogue given to Butterworth become lost through extended applause of previous humorous situations. Gauged by audience reaction, the film contains elements making for a pleasant evening's entertainment.

Produced and distributed by Warners. Directed by Roy Del Ruth. Adapted by Joseph Jackson. Photographed by Barney McGill. Release date, March 19, 1932.

CAST

Susie Sachs	Marian Marsh
The Baron	Warren William
Ludwig	Charles Butterworth
Paul	David Manners
Polly	Mary Doran
Girl at the Bar	Lillian Bond
Ludwig's Girl	Polly Walters
The Count	Frederick Kerr
Chappel	Robert Greig
Girl in bath-tub	Yola D'Avril
Girl with dog	Barbara Leonard

Fireman, Save My Child

(First National)

Comedy

Joe E. Brown, First National's wide-mouthed comedian, offers a combination of fireman, inventor and baseball player in a comedic effort which stirred an audience at the New York Strand to gurgles of approbation and enjoyment on occasion. In support are particularly, Evalyn Knapp, his small-town sweetheart; Lilian Bond, who takes him for a good thing

YOU CAN GET BREAKS LIKE THIS

in your own home town— on the Exploitation Natural of the Year...

(continued

FOX PLAY DATES ARE PAY DATES

GRABS BIG SPACE

Here's what they did in Washington, D. C.

BELOW: 3 of the 10 big breaks in the Washington Daily News on LOCAL Beauty story.

THE WASHINGTON DAILY NEWS: MONDAY, FEBRUARY 15, 1932

Where Are the Beauties of Yesteryear? They're Still Beautiful, and Still Here

Helen Sweeney, Winner in '24, Has Same Old Job Under Same Old Boss—Uncle Sam

(NOTE: This is the first of a series of stories about Washington's national beauty contest winners; what they're doing today. Thinking local newspaper readers still are interested in these young



Helen Sweeney—1



Wall Street Charged With Manipulation of Security Prices

Bear Raids Responsible for Present Financial Conditions, Harold Arons Claims

Wall Street financial interests

THE WASHINGTON DAILY NEWS: WEDNESDAY, FEBRUARY 17, 1932

Miss Washington Had Big White Auto in 1923; Has Big Black Typewriter Now



Recalls Taking Part in Colorful Fete in Which Mrs. Nixon-Nirdlinger Was a Competitor

By MARTHA STRAYER

Every working day, a pretty black-haired stenographer climbs off a bus at 13th-st and New York-av nw.

She walks down New York-av to the James B. Lambie & Co. hardware store, hangs up her coat and hat in the company's office and goes to work.

Nine years ago, as Miss Washing-



De Valera Believed Victor in Ireland in Record Balloting

Orderliness Marks Immense Voting; Result Will Not Be Known for Several Days Yet

By United Press

DUBLIN—Tabulation of ballots in Ireland's record breaking general election, the most sober and orderly in history, was underway today but complete returns on Eamon de V-

Patrick Reminded D. C. Has Got Little Help From P. U. C.

Chairman Grilled at Hearing of House Subcommittee in Charge of 1932 Supply Bill

By HAROLD KNEELAND

Charges that the people of Washington have received scant consideration at the hands of the Public Utilities Commission rang out today in the cars of Gen. Mason M-

THE WASHINGTON DAILY NEWS: TUESDAY, FEBRUARY 16, 1932

Doctor Refused to Handle Patient, Is Latest Accusation

Police Incidental Declares Ambulance Attendant Would Not Take Ill Man to Hospital

SISK CASE STUDIED ALSO

Welfare Director Wilson Makes Report to Sen. Copeland, on Committee Studying Charges

Two serious charges of neglect against Emergency Hospital interns were being heard this afternoon. The meeting convened shortly after 2 p. m., by the executive board of that hospital.

The first is the Joseph Sisk case, which is to be the subject of a sensational investigation by a subcommittee of the District Committee headed by Sen. Royal S. Copeland (D., N. Y.).

The second is a new charge against Dr. Charles Bastable, who last night refused to take an emergency patient to the hospital because the patient complained of delay in arrival of the interne and ambulance.

Protests Tardy Ambulance

Dr. Bastable answered this call to the home of Samuel Podell, 45, of 909 Decatur-st nw. The call was made at 11:50. The ambulance arrived at 12:15, and when Dr. Bastable went into the house, Podell, sitting in a chair, asked an explanation of the delay. Words were exchanged between the two, according to Asst. Supt. Jack Dalton, of Emergency, and Dr. Bastable ended the argument by saying:

"Do the way you feel about

One D. C. Girl Who Won Beauty Contest Goes in for Stage and Movie Career

Marjorie Joesting Won in 1927 and Became Famous 'Ad' Girl; May Wed Producer

(NOTE: This is the second of a series of stories about Washington's national beauty contest winners; what they're doing today. Thinking local newspaper readers still are interested in these young women. The News treated them and found most of them right here in Washington.

By MARTHA STRAYER

SINCE pretty Marjorie Joesting was Miss Washington of 1927 you've seen her looking pretty in hundreds of magazines and newspaper ads.

You also may have seen her in small moving picture parts, and in the chorus of "Honeymoon Lane" from 1926 to 1927.

Capitalized Title

Miss Joesting was one of the last of the Capital's prize-winning beauties, and is the only one who has capitalized her title with a stage, screen and commercial art career.

Since 1928 she has been in Hollywood, where she has appeared in many pictures. She recently concluded a contract with Metro-Goldwyn and signed a new one with RKO.

After finishing second in the Atlantic City beauty pageant of 1927 Miss Joesting was given a year's contract to appear in "Honeymoon Lane."

Earned $500 a Week

At the same time she began posing for artists and for commercial art photographs, and her popularity increased until she was earning nearly $500 a week by commercial art. Her blond hair and lovely skin boosted beauty preparations, tooth paste, etc. Her bathing suit figure accented the advantages of step-ins, corsolets, negligees. The demand for her services was so great that she had to hire an agent to make her bookings.

Then she went to Hollywood.



Marjorie Joesting—1927



Marjorie Joesting—now

Out there, while she hasn't set the world ablaze, she has worked constantly. Also, she has ambitiously studied singing, foreign languages, to boost herself in pictures.

She has met many of the "big shots" in both Hollywood and New York. He's rumored that she will soon marry a man who's one of the stars behind the stars; one of the men who watch big names come and go, and from the background help make them big and pictures successful.

She'll have her own Spanish villa, butler, lady's maid, chauffeur.

And she's just as pretty as she was in 1927.

Darrow Makes Last Plea to Save Life of Young Murderer

Russell McWilliams, 17, Was to Have Been Electrocuted Dec. 11 but Appeal Was Granted

By United Press

SPRINGFIELD, Ill.—The Illinois Supreme Court gave Russell McWilliams, 17, Rockford, slayer of a street car motorman, his last chance today to escape death by electrocution. Hearings were set on the appeal of the youth's case.

Clarence Darrow, veteran criminal attorney, was in Springfield, ready "to argue all week, if necessary," against the extremity of the punishment ordered for McWilliams.

Prisoner in Cell at Joliet

Darrow arrived here yesterday and secluded himself. He had stricken all other engagements from his calendar this week to appear in the McWilliams case as a volunteer, one of a half dozen notables who have interested themselves.

McWilliams is in the state prison at Joliet, in a narrow cell, whose iron cot stands between walls on which hang photographs of his mother and of an unidentified woman who has been his benefactress. He was sentenced in the slaying of William Sayles, street car motorman, which he admitted.

Darrow Pleaded Before

Once before Darrow pleaded for the youth's life, but the state board of pardons and paroles recommended that McWilliams pay the extreme penalty, and Gov. Louis L. Emmerson concurred. The Supreme Court appeal was taken after the boy's execution had been set for Dec. 10.

Darrow's weapon before the prison board was the argument that McWilliams was too young.

Before the Supreme Court, reversible errors in the trial are cited. Stress also is expected to be laid on the undisputed fact that McWilliams had no motive for robbery. He was working steadily and had collected his wages on the Saturday that he drank a bottle of gin and tried to hold up Sayles' street car.

Rhoads Letter Porto Ricans Killed Held Im

Doctor's Charges Tha Research Resulted i Said to Be 'Merely

By United Press

SAN JUAN, Porto Rico

nelius P. Rhoads of New held innocent of any cha in connection with a letter but never mailed, saying to Ricans had been kill anemia research work for Teller Foundation here.

The letter, written in r vein and not intended for or dispatch, pictured a gr case of the death of a pr to Ricans under research impression of some from of the letter was that a d periment had actually be taken on some Porto Rica as in fact no such act w taken.

Merely Musings of H

It was explained in New the letter constituted n musings of the doctor, sho some Porto Ricans might ably distort a beneficial he to political ends.

Special Dist. Atty. Ba nones spent two weeks inv the circumstances under letter was written.

The letter described as was found after Dr. R barge. It was turned over

WATCHMAN INJURED

...PAIA—John Higgs, 65-

SHE WANTED

IN LEADING CITIES

●HITTING the LOCAL angle got showmen these breaks.

●THIS is an adaptation of STUNT No. 2 in the Special Exploitation Manual—*available at your Fox Exchange.*

●GET this gold mine of ideas *today* and prepare for a clean-up.

●

with

JOAN BENNETT

Spencer Tracy — Una Merkel
James Kirkwood — Dorothy Peterson

Directed by JOHN BLYSTONE

FOX PICTURE

Some Other Big Cities That Gave Big Play to LOCAL Beauty Story:

ALBANY
BUFFALO
CLEVELAND
DETROIT
CHICAGO
MILWAUKEE
KANSAS CITY
CINCINNATI
PITTSBURGH
BALTIMORE
RICHMOND

A MILLIONAIRE

and almost wrecks his romance, and Guy Kibbee as the big league team manager.

Joe is the local fire chief, star pitcher on the firemen's baseball team and very much taken up with his bomb fire extinguisher, for which he is seeking backing. An offer from the St. Louis Cardinals takes him to the "big time," where he pitches with skill, but goes into a complete trance whenever he hears a fire engine siren. Miss Bond is wished on him by two team-mates who are tired of acting fish for her hook. She proceeds with neatness and dispatch to take his money, which he draws from the account which he and Miss Knapp have been saving for the wedding knot. The pretext is a patent for Joe's extinguisher bomb.

Joe gets a letter to appear at the office of a company president to demonstrate his bomb. After waiting all night on the curb and half the day in the office, he gets his audience. When he sets fire to the wastebasket and most of the office, he discovers that he has the wrong bag. Before he gets the right one and succeeds in quenching the fire, there are a few humorous moments. In the meanwhile the final game of the world series is on, and Kibbee is approaching insanity because of Joe's absence. The fire chief recognizes him and drives him to the ball park, arriving in the ninth inning. Joe saves the day, first by striking out the opposition, then by stealing home, when the fire siren sounds and he goes into a trance between third base and the home-plate. The audience enjoyed the third base sequence. Made a deputy chief, Joe drives to his wedding with screaming siren and a shining new chief's cap.

Produced and distributed by First National. Directed by Lloyd Bacon. Story and adaptation by Robert Lord, Ray Enright, Arthur Caesar. Editor, George Marks. Cameraman, Sol Polito. Release date, February 20, 1932. Running time, 67 minutes.

CAST

"Smoky Joe" Grant	Joe E. Brown
Sally Toby	Evalyn Knapp
June Farnum	Lilian Bond
Pop Devlin	Guy Kibbee
Dan Toby	Richard Carle
Stephens	George Meeker
Larkin	Andy Devine
Pitcher	Frank Shallenbach
St. Louis Fire Chief	Geo. MacFarlane
Baseball Team Mascot	Georgie Ernest
His pals	Dickie Moore, Junior Coghlan
Miss Gallop	Virginia Sale
Mr. Platt	Walter Walker
Radio Announcer	Curtis Benton

The Final Edition

(Columbia)

Newspaper Melodrama

Columbia offers a contribution to the cycle of newspaper dramas or melodramas with Pat O'Brien, dynamic young man, as the city editor and Mae Clarke as the girl he thought he had fired until she shows him she is a better newspaper woman than he had any idea.

The crook element takes an important place in the film, which, by reason of its suspensive moments and unremitting action, held an audience at the RKO Hippodrome in New York tight in their seats from start to finish.

O'Brien fires Miss Clarke after she had told him a few truths about himself. At the moment Wallis Clark, as new police commissioner, is murdered, after it is indicated that Morgan Wallace and Bradley Page are at Clark's mercy as leaders of the city's underworld as a result of paper-evidence Clark has in his possession. Miss Clarke, despite her discharge, goes to police headquarters, and then home with Bertha Mann, playing Clarke's wife. Information which she gathers there gives the paper a break on inside clues to the murder, after Miss Clarke is re-hired at a larger salary.

Assigned to a railroad station, she accidentally comes upon Page buying a ticket to a resort. She follows, on the chance that something may be doing, and succeeds in getting enough evidence to convict Page. The papers which she steals from Page are recovered by him and two gunmen when she returns to the city, but not before she is able to put through a cryptic telephone call to O'Brien, transmitted to him by the tabloid's photographer, who, in the person of James Donlin, affords a good bit of amusement with his perpetual state of approaching sleep. O'Brien makes good time to the apartment where the crook leaders are holding Miss Clarke, and is himself cornered. It works out when Donlin climbs a fire escape, pictures the group and puts in a riot call which results in the crooks being arrested as they attempt to escape. O'Brien and Miss Clarke decide to hire each other to conclude a fast-moving bit of action melodrama.

Produced and distributed by Columbia. Directed by Howard Higgin. Story by Roy Chanslor. Adaptation and dialogue by Dorothy Howell. Editor, Jack Dennis. Cameraman, Benjamin Kline. Sound, Edward Bernds. Release date, February 20, 1932. Running time, 66 minutes.

CAST

Sam Bradshaw	Pat O'Brien
Anne Woodman	Mae Clark
Patsy King	Mary Doran
Sid Malvern	Bradley Page
Neil Selby	Morgan Wallace
Freddie	James Donlan
Dan Cameron	Phil Tead
Jim Conroy	Wallis Clark
Mrs. Conroy	Bertha Mann

Play Girl

(Warners)

Drama

(Seen in Hollywood)

An audience at the Forum theatre recently accorded favorable reception to "Play Girl," Loretta Young's latest picture for Warners.

The story concerns a shop girl who is determined not to consider matrimony and to become "somebody" on her own initiative. A handsome lad in the person of Norman Foster sweeps the girl off her feet with his romantic pleas. They marry and are happy until the girl discovers that her husband's income comes from gambling and not from the weekly pay check. She begs him to give up his habit and settle down to a steady job. He makes promises and goes on gambling. They separate. The shop girl goes back to her shop, knitting baby clothes after hours. She loses her job. Broke, and with the "blessed event" soon to arrive, she takes a chance and bets her last dollars on "Baby Mine," at the horse races. She wins, but is about to be cheated of her winnings when her missing husband appears and saves the situation. They are united and the closing sequence shows them proudly exhibiting their twins.

The story was thought to have been aided by fast dialogue, a good cast, and cleverly handled race scenes which add the needed suspense.

Performances well received are given by Norman Foster, Dorothy Burgess, in a sarcastic character, Noel Madison as the crooked gambler, Guy Kibbee as a sentimental business man, and John Ellison as a cop. Winnie Lightner as Miss Young's hardboiled girl friend received many laughs.

Produced and distributed by Warners. Directed by Ray Enright. Story by Frederick Hazlett Brennan. Screen play by Maurine Watkins. Adaptation and dialogue by Maude Fulton and Browne Holmes. Film editor, Owen Marks. Photographed by Greig Toland. Release date, March 12, 1932.

CAST

Buster	Loretta Young
Georgine	Winnie Lightner
Wallie	Norman Foster
Finkelwald	Guy Kibbee
Martie	Noel Madison
Ethel	Polly Walters
Ruth	Dorothy Burgess
May	Mae Madison
Rose	Eileen Carlisle
Arlene	Rene Whitney
Elmer	James Ellison
Moffat	Edward Van Sloane
The Reno Girl	Adrienne Dore

Sein Scheidungsgrund

His Grounds for Divorce

(Ufa)

Musical Comedy

The personal charm and youthful spontaneity of Lien Deyers, brought out by Fritz Lang, the director, contributes to this light musical piece. So does the naturalness of Johannes Riemann, leading man. And the same is true of the music by Otto Stransky, a lilting melody that connects the action throughout. Miss Deyers' dialogue is in short takes, faithful to the teen age she represents.

Liane Roland (Miss Deyers) has her student friends help her celebrate her eighteenth birthday. She plays bits from the tango which she is submitting in a thousand mark prize contest.

Moving into the apartment below is Sperling, assistant to Robert Lueder, manufacturer. Sperling (Julius Falkenstein) lends distinct color to the picture by his unique mannerisms. Sperling has seen Lueder and Mrs. Lueder, in their many spats, and these end in divorce after Lueder has walked out on a boresome musicale. Liane, who had been expecting an inheritance, hears that all is lost because of her guardian's speculation. The attorney ushers her into another room when Lueder enters. Lueder wants to find a co-respondent so that his wife may have her divorce. The attorney sees this as a way to provide funds for Liane, and she earns 500 marks simply by appearing at court. She does not see Lueders, and he does not know her identity when he later meets her. He likes her and arranges that she receive the 1,000 marks as ostensibly from the contest committee. But later she learns this and she resolves to sell everything in order to pay him back. All she has left is the radio. He comes to see her just as an announcer reports that a new secretary of state has been elected to succeed the enemy of Lueder, and now he can wed his co-respondent.

Produced and directed by Alfred Zeisler for Ufa. Story and scenario by Franz Arnold and Max Jungk. Cameramen: Frank Planer and Bernard Wentzel. Sound: Dr. Gerhard Goldbaum. Music by Otto Stransky. Running time, 79 minutes. Released February 19, 1932.

CAST

Robert Lueders	Johannes Riemann
Hilde, his wife	Blandine Ebinger
Liane Roland	Lien Deyers
Attorney Gartz	Heinz Salfner
Rasmussen, Medium	Paul Hoerbiger
Sperling	Julius Falkenstein
Edi	Harry Halm
Minister of State	Leopold v. Ledebur

Also: Hella Tornegg, Lucie Euler, Eric Ode, Hermann Pittschau, Geza L. Weiss, Maja Feist.

SHORTS

Perils of the Desert

(Harold Austin)

Splendid

(Seen in Hollywood)

Harold Austin followed his "Duck Hunter's Paradise" with a preview of "Perils of the Desert" as the second subject in a series of one reel novelty adventure shorts and received an equal measure of enthusiastic applause as at his previous offering.

This picture takes one through the barren wastes of Mexico in search of a Russian settlement nestled in the fertile valley of Guadalupe and in the travels the party is confronted with a fight between two huge land turtles, which is dramatic and exciting in its natural background.

This is followed by recording other desert animal life and their habits until the party reaches the settlement, photographed for the first time by any motion picture company. As the party leaves this settlement attention is focussed on a fight between a desert rat and a rattlesnake, which climaxes a natural drama.

Bridge Wives

(Educational)

Lots of Fun

There's plenty of rich burlesque on the historic Culbertson-Lenz tournament in this Cameo Comedy in which Al St. John plays the part of the bridge-pecked husband who tries in vain to destroy the radio bearing the tidings of the marathon tourney to his wife after he has made her return to the sink and her knitting. When he digs a grave and his wife, thinking she is be fitted into it, calls the police, he buries the radio—only to find that its propinquity to a water pipe carries the broadcast right through the faucet in the kitchen. He finds the policemen engaged in a foursome with the wife and he starts out to find the river. He finds surcease by leaping down a manhole. Running time, 16 minutes.

AND SO — — "THE BALL IS OVER"

Film Executives in the East Try Their Hand at Staging a "Movie Ball" a la Hollywood Style

By JAMES P. CUNNINGHAM

The first "movie" ball and dinner ever to be held by the New York Motion Picture Club is now but a memory. So is a sizeable portion of the Club's worrisome 1931 deficit and the melodious strains of orchestras galore. Nothing else matters.

▽

As had been previously and widely announced: Dazzling stars dazzled; numerous important executives—and many not so important—dined and danced 'til dawn, after which the higher moguls continued frolicing at Reuben's, while the lesser dignitaries retired to other institutions of the sandwich, or to Child's for wheatcakes. Washington's Birthday on Monday was especially welcome: it gave all an extra day to recuperate.

▽

Mayor Walker put in a belated appearance and Tammany Young was allowed to pass the Waldorf Astoria's sacred portals unmolested, both, thereby, upholding the dignity of reputations which have long since been firmly established.

▽

The affair might well be classed as a marathon, at least insofar as the time element was involved. It started Saturday night and continued until Sunday, the hour depending on the capabilities of the celebrant.

▽

Abe Lyman and Harold Stern provided dance music, although for a moment or more it did appear that neither one of these two masters of the baton would see the night through, due to a "professional" argument of some kind or another. Claude Hopkins and his orchestra "showed."

▽

We were surprised to learn later that one song rendered by Sophie Tucker was permitted to be broadcast without interference by the radio "monitor." Little Miss Tucker actually stole the show both from Maurice Chevalier and Rudy ("crooner") Vallee, proving that the recent Palace Theatre fire did not bother in the least the self-styled "Last of the Red Hot Mammas."

Miss Tucker, incidentally, appeared in better form than at any time since her old vaudevillain days. Or was it the new acoustical system in the Waldorf's grand ballroom.

▽

Georgie Jessel's continued relation of jokes (?), told last week at the Columbia affair and the week previously at the AMPA luncheon, etc., etc., probably dampened the ardor of his listeners, who gave Georgie a bigger "hand" upon his introduction than at the conclusion of his performance. Which proves . . .

▽

Regardless of the since-published opinions of certain tabloid columnists, who, by the way, were among the very, very few who received free dinner checks, the affair was a brilliant one. Perhaps not as brilliant as the thickly-spread adjectives of a group of high-powered praise agents had us expecting, but brilliant, nevertheless, as proven by the hundreds of idol worshipping fans, who, having heard of the event, cluttered up the Waldorf lobby to catch a peek of their favorite stellar lights.

Howard Reichenbach escorted Lucinda Reichenbach, widow of the late Harry.

▽

Sam Berger, of MGM, returned to New York from Mexico City on the day previous. And was he glad to get back home.

▽

Tickets were priced at $25 the pair. We heard one Club official say that the Waldorf collected $22 of it. It would!

▽

Who was that well known advertising manager who tripped over a lady's skirt and went sprawling on the ballroom floor? And the name of that popular actor—an "idol" of the "working girls"—who stepped out on the stage without his toupe?

▽

One of the sequences appearing in the burlesque reel was taken by Lubitsch just 18 years ago.

▽

Harry Buxbaum brought along his son. It was the lad's first dress suit, his first picture party and his first 16th birthday.

▽

Joe Lee, Fox manager, stopped all on the floor to inform friend and stranger that on the morrow he would sail to the West Indies.

▽

Fanny Ward appeared just as young as ever. The same might be said of Rian James, Helen Chandler, Charles Caballero, Albertina Rasch, Harry Hold, Arnold Van Lear, Dimitri Tiomkin and Nat Liebeskind.

▽

Whenever Arthur Stebbins had time to spare from a huddle with Mayor "Jimmy" and A. C. Blumenthal, he posed for photographic representatives of the various news associations. Artie succeeded in "making" 14 shots.

▽

We saw Director Ernst Lubitsch dancing with Jeanette MacDonald. And Gabriel L. Hess and his pretty bride, Linda Watkins, both still on the receiving end of congratulatory wishes.

▽

Milton Cohen appeared to be having a great time. But who can say that Carmen Barnes did not do likewise? And B. B. Kahane, Al Lichtman, Jacqueline Logan, Bert Moeller, Hank Linet, Don Mersereau, the Picker Family of Loew's, Inc.; Al Sherman, George Skouras, Max Weisfeld, the Reichenbachs—Walter and Howard; Charles Lewis, Herbert Fecke, Roy Chartier, Joe Lee, Joe Lifton, George Gerhard, the Kanns—Solly and Maurice and Marcelle Edwards?

▽

Who saw Tammany Young carrying a basket of unmentionables, trailing the Mayor? And Pat Garyn refusing to depart even after the very last strains of "Home Sweet Home"? Ditto Leo Ochs and George Morris?

▽

Someone introduced Gus Edwards during the stage show and Gus was almost speechless—we said *almost*. He traced the history of the show business right up to the day—many years ago—when he protege-d Al Jolson, Jessel, et al., and closed with the details of . . . oh, well!

Jack Hess, Marjorie King, Syd Bartlett and Grace Menken were there. Ditto Mabel Barry, Bernice Petkers, Hope Sutherland, Dorothy and Frances Miller, Ben Barry, Frank Hughes, S. N. Burger, Regina Crewe, Julius Cohen, Irene Thirer, William Brandt, Louis Blumenthal, Leo Brecher, Ned Depinet, Millard Webb, Mary Eaton, Martin Dickstein, Irving Hoffman, Jules Levy, Charles O'Reilly, Joe Pollack, Claude Hopkins and Lou Rydell.

▽

The stars did come out that night. We saw Fifi D'Orsay, Barbara Stanwyck, Edmund Lowe, Sally O'Neil, Conrad Nagel, Johnny Walker, besides scores of others.

▽

Walter Wanger played host to one of the most distinguished groups in attendance, including Maurice Chevalier, Ernst Lubitsch, Dimitri Tiomkin, Albertina Rasch, Jeanette MacDonald and Henry Wanger.

▽

To Jack Alicoate and Club President Lee Ochs: Congratulations! For effecting a schedule which worked with clock-like precision.

▽

Billy Ferguson extended invitations to vacation at his newly-purchased Florida estate. (Accepted). Billy rushed away from the party—when it ended—just in time to change clothes and depart on a trip upstate.

▽

What a thrill for the ladies as they witnessed the style parade of "a million dollars worth of furs." (Monetary) figures by Maison Simone, Inc.

▽

And the laughs from a burlesque reel which "kidded" aplenty you and you and you—particularly the shot which revealed General Hays, Major Zanft, Colonel Lichtman, Major Warner, Colonel Schiller, Major Bowes, et al., "at the front."

▽

Rich-looking Ruth Roland was there. And so were William Rabell, searching for BIP franchise holders; Tom Moore, who promised a "startling announcement" soon concerning laboratory practice; Harry Langdon, accorded a splendid ovation when introduced from the stage, but who later went unnoticed throughout most of the whole evening—he wore glasses.

▽

Who could deny the fact that Alice White enjoyed herself immensely? Likewise Ethel Merman, Ray Dooley, Ray Bolger, Julius Cohen, Artie Newman, Hal Skelly, Rose and Ida Wilder, Arthur Eddy, Peggy Goldberg, Frankie Fay, Herbert Ebenstein, Al Feigel, Jack Gutfreund, Ray Gallagher, Mordaunt Hall, M. J. Kandel, Leo Lubin, Louis Nizer, Millard Ochs, Dave Rubinoff, Charles Rosenzweig, Harold Rodner, Norman Talmadge, Lillian Roth, Ira Simmons, Sidney Skolsky, Jack Whitting, Duke Wellington and Charles Zenker.

▽

Bert Lytell did the unexpected—from the stage he publicly offered to his mother-in-law, who was seated in a box, an impressive and very flowery verbal bouquet.

▽

At about the same time, Si Seadler was seen explaining—with gestures—the fallacy of depression. He cited "The Champ," "Hell Divers," "Mati Hari," "Emma," et al.

TAKE ANOTHER MEDAL, Frank..

for putting into "After Tomorrow" the same greatness that made your "Seventh Heaven" and "Bad Girl" pictures that the public can never forget.





FRANK BORZAGE

TAKE ANOTHER BOW, Charlie..

for coming through again after knocking 'em over in "Delicious." The best acting job you ever did—not excepting "Seventh Heaven."





CHARLES FARRELL

TAKE A BIG BOUQUET, Marian..

for a swell job of acting in one of the most dramatic young-love roles ever created. It puts you right up with the top-notchers.





MARIAN NIXON

Released MARCH 13

TOMO

FOX PLAY DATES ARE PAY DATES

TAKE ANOTHER HIT, Mr. Exhibitor...

from FOX—one company that's beating its great early-season product with even bigger hits! Better date it in RIGHT NOW!

Like

YOUNG AS YOU FEEL
MERELY MARY ANN
BAD GIRL
DELICIOUS
DANCE TEAM

WATCH N.Y. AND CHI. Papers..

for reviews on these pre-release bookings

Balaban & Katz
ORIENTAL (Chi)
March 4

•

ROXY (N.Y.)
February 26

With CHARLES FARRELL

Marian Nixon — Minna Gombell — William Collier, Sr.
William Pawley — Nora Lane — Ferdinand Munier

Based on the stage play by John Golden and Hugh S. Stange

FRANK BORZAGE'S

AFTER ROW

FOX PLAY DATES ARE PAY DATES

THEATRE RECEIPTS

Theatre receipts from 30 key cities over the country fell off $59,921 during the calendar week ended February 20, when 180 theatres drew a total of $2,324,413 at the box office. This compares with a total figure of $2,384,334 from 181 theatres in 30 cities during the previous calendar week, ended February 13. Two new high individual house records were established during the later week, at the Astor in Minneapolis and the RKO Albee in Providence, with "The Guardsman" and "Panama Flo," respectively, while nine new low house records were reported. During the preceding week one new "high" and again nine new "lows" were recorded.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleecker ..	2,300	35c-50c	"Dance Team" (Fox) ..... (6 days)	8,300	"Tonight or Never" (U. A.)..... (6 days)	4,820	High 1-24 "Reducing"	$18,500
							Low 2-13-32 "Tonight or Never".....	4,820
Leland	1,350	20c-25c	"Stepping Sisters" (Fox) ..... (3 days)	1,650	"Ridin' for Justice" (Col.)..... (3 days)	1,380	High 5-2 "Strangers May Kiss"	8,100
			"Corsair" (U. A.) ..... (3 days)	1,910	"Possessed" (MGM) ..... (3 days)	2,100	Low 12-26 "Ex-Flame"	2,900
Ritz	1,146	20c-25c	"This Reckless Age" (Para.) ..... (3 days)	1,680	"Law and Order" (U.)..... (6 days)	3,980	High 10-31 "East of Borneo"	4,950
			"Dr. Jekyll and Mr. Hyde" (Para.) (3 days)	1,860			Low 12-26 "Compromised"	2,350
RKO Palace....	4,000	25c-60c	"Racing Youth" (U.) ..... (3 days)	7,200	"The Final Edition" (Col.)..... (3 days)	8,100	.....	
			"Murders in the Rue Morgue" (U.) (3 days)	8,800	"Panama Flo" (Pathe)..... (3 days)	9,000		
Strand	1,900	35c-50c	"The Hatchet Man" (F. N.) .... (6 days)	7,925	"Two Kinds of Women" (Para.).. (6 days)	6,200	High 10-24 "Susan Lenox"	10,350
							Low 12-26 "Rich Man's Folly".....	5,175
Baltimore								
Europa	267	25c-50c	"Elizabeth of Austria" (Tobis).... (6 days)	850	"The Road to Life" (Amkino).... (8 days)	1,500	High 10-12 "Two Hearts in Waltz Time"	2,200
Hippodrome	2,250	25c-50c	"A Woman of Experience" (Pathe) (6 days and Sun. midnite show)	14,000	"Consolation Marriage" (Radio)... (6 days and Sun. midnite show)	8,000	Low 11-30 "Immortal Vagabond"	450
Keith's	2,500	25c-50c	"The False Madonna" (Para.).... (6 days)	7,600	"Nice Women" (U.)..... (6 days)	12,000	.....	
Loew's Century	3,076	25c-60c	"The Hatchet Man" (F. N.)..... (6 days)	18,000	"The Passionate Plumber" (MGM) (6 days)	20,500	High 4-9 "Bachelor Apartment"	16,080
Loew's Parkway	987	15c-35c	"Lovers Courageous" (MGM) .... (6 days)	3,800	"Hell Divers" (MGM) ..... (6 days)	5,200	Low 2-6-32 "Manahatatn Parade"	4,000
Loew's Stanley.	3,532	25c-60c	"Arrowsmith" (U. A.)..... (6 days)	21,500	"Tomorrow and Tomorrow" (Para.) (6 days)	18,100	High 4-11 "Tailor Made Man"	30,000
Loew's Valencia	1,487	25c-35c	"Union Depot" (F. N.) ..... (6 days)	2,900	"Hell Divers" (MGM) ..... (6 days)	3,950	Low 12-26 "Safe in Hell"	16,900
New	1,600	25c-50c	"Are These Our Children?" (Radio) (6 days)	6,500	"Girl of the Rio" (Radio) ..... (6 days)	6,000	High 1-30-32 "Emma"	5,600
Rivoli	1,982	20c-40c	"A Private Scandal" (Headline).....3,200 (6 days)		"Anybody's Blonde" (Action)..... (6 days)	3,800	Low 1-10 "Lottery Bride"	3,100
							High 4-11 "Strangers May Kiss"	33,500
							Low 12-12 "The Big Parade"	10,400
							High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
							High 1-10 "Man Who Came Back".....	18,000
							Low 2-13-32 "Girl of the Rio"	6,000
							High 1-10 "Criminal Code"	10,000
							Low 11-14 "Bad Company"	3,000
Boston								
Keith's	2,800	25c-65c	"Panama Flo" (Pathe).....	18,500	"Murders in the Rue Morgue" (U.)	21,500	High 12-5 "Frankenstein"	27,000
							Low 11-7 "Platinum Blonde".....	17,000
Keith-Boston ..	2,500	25c-50c	"Ladies of the Jury" (Radio).....	21,000	"The Final Edition" (Col.).....	20,000	High 1-10 "Danger Lights"	22,000
Loew's Orpheum	3,100	25c-50c	"Lovers Courageous" (MGM).....	22,000	"Emma" (MGM)	22,000	Low 12-26 "The Deceiver"	16,500
							High 1-24 "Hell's Angels"	31,500
Loew's State ..	3,700	25c-60c	"Greeks Had A Word for Them" (U. A.)	22,500	"Beast of the City" (MGM).....	22,500	Low 7-11 "Indiscreet"	18,000
							High 4-11 "City Lights"	25,000
Metropolitan ...	4,350	35c-75c	"Tomorrow and Tomorrow" (Para.)	37,000	"Union Depot" (F. N.).....	36,500	Low 7-18 "Man in Possession"	19,000
							High 1-31 "No Limit"	44,500
Olympia	2,500	25c-60c	"Broken Lullaby" (Para.)..... (2nd week)	12,500	"Broken Lullaby" (Para.)..... (1st week)	13,000	Low 7-4 "I Take This Woman".....	30,000
							High 1-3 "Blue Angel"	18,000
Scollay Square .	1,800	25c-50c	"Union Depot" (F. N.)	13,000	"Taxi" (W. B.).....	12,000	Low 12-26 "X Marks the Spot".....	10,000
							High 1-17 "Right to Love"	25,000
Uptown	2,000	25c-60c	"Broken Lullaby" (Para.) ..... (2nd week)	13,000	"Broken Lullaby" (Para.)..... (1st week)	12,500	Low 12-26 "His Woman"	9,500
							High 9-26 "Monkey Business"	15,000
							Low 12-26 "X Marks the Spot".....	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Tomorrow and Tomorrow" (Para.)	21,000	"Lovers Courageous" (MGM).....	19,800	High 3-28 "My Past"	39,500
							Low 7-4 "I Take This Woman"	19,000
Century	3,000	25c-35c	"Panama Flo" (Pathe)	5,800	"Two Kinds of Women" (Para.)..	8,200	High 2-14 "Cimarron"	25,600
							Low 2-20-32 "Panama Flo"	5,800
Great Lakes ...	3,000	25c-50c	"Arrowsmith" (U. A.)	18,700	"Hell Divers" (MGM).....	27,800	High 8-8 "Politics"	35,100
							Low 12-26 "Flying High"	9,100
Hippodrome	2,100	25c-50c	"Manhattan Parade" (F. N.).....	17,900	"Her Majesty, Love" (F. N.).....	13,500	High 2-14 "Free Love"	26,300
							Low 12-26 "Good Sport"	11,800
Hollywood	300	25c-50c	"The Five Year Plan" (Amkino)..	1,600	"Zwei Menschen" (Ufa).....	1,400	.....	
Lafayette	3,300	25c	"Surrender" (Fox)	13,000	"Forbidden" (Col.)	12,300	High 4-11 "Ten Cents a Dance"	24,100
							Low 12-19 "Leftover Ladies"	6,400
Charlotte								
Broadway	1,167	25c-50c	"Prestige" (Pathe) ..... (3 days)	3,000	"Men in Her Life" (Col.) ..... (3 days)	4,000	.....	
			"Maker of Men" (Col.) ..... (3 days)	3,500	"The Hatchet Man" (F. N.) ..... (3 days)	4,500		
Carolina	1,441	25c-50c	"Greeks Had A Word for Them" (U. A.) (3 days)	7,000	"Tomorrow and Tomorrow" (Para.) (3 days)	6,000	.....	
			"Broken Lullaby" (Para.) ..... (3 days)	5,000	"Peach O'Reno" (Radio)..... (3 days)	3,000		



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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Beast of the City" (MGM)	38,000	"Tomorrow and Tomorrow" (Para.)	40,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Hell Divers" (MGM) (2nd week)	27,000	"Hell Divers" (MGM) (1st week)	31,000	High 2-7 "Doorway to Hell"	38,170
Oriental	3,940	35c-85c	"The Passionate Plumber" (MGM)	33,000	"This Reckless Age" (Para.)	29,000	Low 12-26 "Guilty Generation"	21,000
							High 3-7 "My Past"	46,750
Palace	2,509	35c-85c	"Ladies of the Jury" (Radio)	23,500	"Charlie Chan's Chance" (Fox)	24,000	Low 6-27 "Party Husband"	19,450
							High 5-2 "Laugh and Get Rich"	30,875
Roosevelt	1,591	35c-85c	"The Hatchet Man" (F. N.) (2nd week)	8,000	"The Hatchet Man" (F. N.) (1st week)	14,000	Low 1-3 "Follow the Leader"	18,600
							High 4-11 "Dishonored"	30,350
State Lake	2,776	35c-85c	"Murders in the Rue Morgue" (U.) (2nd week)	14,000	"Murders in the Rue Morgue" (U.) (1st week)	21,000	Low 6-6 "Tabu"	10,100
							High 12-12 "Frankenstein"	44,000
United Artists	1,700	35c-85c	"Arrowsmith" (U. A.)	31,000	"Mata Hari" (MGM) (4th week)	14,000	Low 7-4 "Transgression"	13,200
							High 3-21 "City Lights"	46,562
							Low 1-16-32 "Cock o' the Air"	13,000
Cincinnati								
Keith's	1,600	25c-40c	"The Secret Witness" (Col.)	4,000	"Ben Hur" (MGM)	5,500	High 2-13-32 "Ben Hur"	5,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Taxi" (W. B.)	23,000	"Ladies of the Jury" (Radio)	24,500	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"Greeks Had A Word for Them"	11,000	"Lovers Courageous" (MGM)	13,000	High 10-24 "Susan Lenox"	18,661
							Low 8-8 "Hush Money"	8,551
RKO Family	1,140	15c-25c	"The Fighting Marshal" (Col.) (4 days)	2,340	"The Range Feud" (Col.) (4 days)	2,405	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"The Unexpected Father" (U.) (3 days)	1,260	"Sally of the Subway" (Action) (3 days)	1,295	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"The Hatchet Man" (F. N.) (7 days and Sat. midnite show)	10,500	"Prestige" (Pathe) (7 days and Sat. midnite show)	8,500	High 2-14 "Reducing"	21,300
							Low 2-13-32 "Prestige"	8,500
RKO Palace	2,700	30c-50c	"Murders in the Rue Morgue" (U.) (7 days and Sat. midnite show)	11,500	"Tomorrow and Tomorrow" (Para.) (7 days and Sat. midnite show)	11,500	High 8-15 "Politics"	29,500
							Low 2-20-32 "Murders in the Rue Morgue"	11,500
RKO Strand	1,350	25c-40c	"Men of Chance" (Radio) (3 days)	2,600	"Girl of the Rio" (Radio) (4 days)	1,950	High 6-6 "Connecticut Yankee"	5,970
			"Dance Team" (Fox) (3 days)	1,400	"Emma" (MGM) (3 days)	1,050	Low 8-22 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Rosenmontag" (Ufa) and "Die Schlacht von Bademuende" (Ufa)	800	"Killing to Live" (Amkino) and... "Der Wahre Jakob" (Transfilm)	1,800		
Cleveland								
Allen	3,300	25c-50c	"Arrowsmith" (U. A.)	19,000	"Tomorrow and Tomorrow" (Para.)	20,000	High 1-30-32 "Hell Divers"	26,000
							Low 4-9 "Ladies' Man"	12,000
RKO Hippodrome	3,800	25c-50c	"Panama Flo" (Pathe)	14,000	"Murders in the Rue Morgue" (U.)	15,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"The Final Edition" (Col.)	21,500	"A Woman Commands" (Radio)	23,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"Beast of the City" (MGM)	21,000	"Charlie Chan's Chance" (Fox)	18,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"Around the World in 80 Minutes" (U. A.)	6,000	"The Rainbow Trail" (Fox)	6,500		
Warners' Lake	800	25c-50c	"The Hatchet Man" (F. N.)	7,000	"High Pressure" (W. B.)	5,300	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Tomorrow and Tomorrow" (Para.)	14,000	"Emma" (MGM)	22,000	High 8-8 "Politics"	25,000
							Low 12-26 "Husband's Holiday"	12,500
Huff'n's Aladdin	1,500	35c-75c	"Forbidden" (Col.)	6,000	"The Menace" (Col.)	5,000	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huff'n's Rialto	850	20c-50c	"Age for Love" (U. A.)	2,500	"Strictly Dishonorable" (U.)	3,000		
Huffman's Tabor	1,900	25c-50c	"Taxi" (W. B.)	8,000	"High Pressure" (W. B.)	9,000	High 3-21 "City Lights"	14,000
							Low 11-28 "Men in Her Life"	5,500
Paramount	2,000	25c-50c	"Wayward" (Para.)	8,000	"Hell Divers" (MGM) (6 days—2nd week)	10,000	High 1-10 "Hell's Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Orpheum	2,600	25c-65c	"Peach O' Reno" (Radio) (6 days)	21,000				
Des Moines								
Des Moines	1,600	25c-60c	"Tomorrow and Tomorrow" (Para.)	9,500	"Hell Divers" (MGM)	12,000	High 1-30-32 "Emma"	13,000
							Low 9-12 "American Tragedy"	6,000
Orpheum	2,000	25c-40c	"Prestige" (Pathe) (4 days)	6,000	"Murders in the Rue Morgue" (U.)	5,500	High 2-14 "Cimerron"	18,000
			"X Marks the Spot" (Tiff.) (3 days)	3,000			Low 2-13-32 "Murders in the Rue Morgue,"	5,500
Paramount	1,700	25c-60c	"The Passionate Plumber" (MGM) (25c-40c-4 days)	6,500	"The Hatchet Man" (F. N.) (4 days)	6,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"Dance Team" (Fox) (25c-40c-3 days)	6,000	"No One Man" (Para.) (3 days)	3,000	Low 2-13-32 "Hatchet Man" and "No One Man"	9,000
Strand	1,100	20c-35c	"Cheaters at Play" (Fox) (4 days)	2,200	"Stepping Sisters" (Fox) (4 days)	2,200	High 3-21 "Trader Horn"	7,000
			"Beast of the City" (MGM) (3 days)	1,500	"The Silent Witness" (Fox) (3 days)	1,000	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,546
Detroit								
Downtown	2,750	25c-75c	"Panama Flo" (Pathe)	25,000	"Heaven on Earth" (U.)	27,000		
Fisher	2,300	25c-60c	"Devotion" (Pathe)	18,000	"The Passionate Plumber" (MGM)	18,000		
Fox	5,000	25c-50c	"Cheaters at Play" (Fox)	25,000	"The Silent Witness" (Fox)	20,000		
Michigan	3,000	25c-75c	"Tomorrow and Tomorrow" (Para.)	45,000	"Union Depot" (F. N.)	38,000		
Paramount	3,450	25c-60c	"Hell Divers" (MGM) (3rd week)	15,000	"Hell Divers" (MGM) (9 days-2nd week)	26,000		
United Artists	2,000	25c-75c	"Greeks Had A Word for Them" (U. A.)	18,000	"Arrowsmith" (U. A.) (2nd week)	18,000		
Hollywood								
Chinese	2,500	50c-$1.50	"Mata Hari" (MGM) (3rd week)	16,966	"Mata Hari" (MGM) (2nd week)	24,217	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
W.B. Hollywood	3,000	35c-50c	"Fireman, Save My Child" (F. N.)	20,000	"The Expert" (W. B.)	13,000	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Forbidden" (Col.)	6,000	"Two Kinds of Women" (Para.)	4,000	High 3-7 "Abraham Lincoln"	9,500
							Low 2-6-32 "The Big Parade"	3,000
Loew's State	2,700	25c-50c	"The Passionate Plumber" (MGM)	8,000	"Beast of the City" (MGM)	7,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"The Hatchet Man" (F. N.)	9,000	"Tomorrow and Tomorrow" (Para.)	9,000	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Murders in the Rue Morgue" (U.)	6,000	"Panama Flo" (Pathe)	6,000	High 2-14 "Cimarron"	18,000
							Low 1-16-32 "Girl of the Rio"	2,000
Indianapolis								
Apollo	1,100	25c-50c	"Murders in the Rue Morgue" (U.)	4,000	"Strictly Dishonorable" (U.)	4,500	High 6-13 "Daddy Long Legs"	10,000
							Low 12-26 "Surrender"	3,300
Circle	2,600	25c-50c	"Wayward" (Para.)	6,000	"Two Kinds of Women" (Para.)	6,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Traveling Husbands"	4,000
Indiana	3,300	25c-50c	"Prestige" (Pathe) (5 days)	9,000	"The Hatchet Man" (F. N.)	12,250	High 1-17 "Her Man"	25,000
							Low 2-6-32 "Tomorrow and Tomorrow"	10,000
Lyric	2,000	25c-50c	"Cheaters at Play" (Fox)	8,000	"Taxi" (W. B.)	7,700	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Greeks Had A Word for Them" (U. A.)	9,750	"Lovers Courageous" (MGM)	9,500	High 5-2 "Trader Horn"	22,000
							Low 12-19 "Flying High"	7,000
Kansas City								
Apollo	1,400	35c	"Tabu" (Para.)	2,100	"Le Million" (Tobis) (5 days)	1,000	.....	
Liberty	1,200	25c-50c	"The Hatchet Man" (F. N.) (7 days and Sat. midnite show)	6,000	"High Pressure" (W. B.) (7 days and Sat. midnite show)	5,000	.....	
Mainstreet	3,049	35c-60c	"Murders in the Rue Morgue" (U.)	18,000	"Men of Chance" (Radio) (7 days and Sat. late show)	15,000	High 1-9-32 "Peach O' Reno"	25,500
							Low 2-6-32 "Prestige"	14,250
Midland	4,000	25c-50c	"The Passionate Plumber" (MGM) (7 days and Sat. midnite show)	16,500	"The Beast of the City" (MGM) (7 days and Sat. midnite show)	14,750	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"She Wanted A Millionaire" (Fox) (7 days and Sat. midnite show)	11,000	"Tomorrow and Tomorrow" (Para.) (7 days and Sat. midnite show)	12,500	High 9-26 "Monkey Business'	19,000
							Low 5-16 "Ladies Man"	8,000
Pantages	2,200	20c-40c	"Cock of the Air" (U. A.)	5,200	"Forbidden" (Col.)	8,700	.....	
Uptown	2,200	25c-50c	"Bad Company" (Pathe)	5,100	"The Big Shot" (Pathe)	6,000	High 1-10 "Girl of Golden West"	8,000
							Low 1-16-32 "Working Girls"	4,500
Los Angeles								
Fox Criterion	1,652	35c-65c	"Freaks" (MGM)	7,820	"Emma" (MGM) (4th week)	7,970	High 5-9 "Secret Six	27,100
							Low 1-31 "Royal Family Bway"	7,000
Loew's State	2,416	35c-65c	"Passionate Plumber" (MGM)	13,961	"Dance Team" (Fox)	19,000	High 10-25 "Susan Lenox"	39,000
							Low 2-6-32 "Lovers Courageous"	8,000
Orpheum	2,750	35c-65c	"Forbidden" (Col.)	12,000	"Strictly Dishonorable" (U.)	10,000	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"Shanghai Express" (Para.) (2nd week)	20,000	"Shanghai Express" (Para.) (1st week)	34,000	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	35c-65c	"The Big Shot" (Pathe)	11,000	"Law and Order" (U.)	11,000	High 1-9-32 "Men of Chance"	22,100
							Low 2-6-32 "The Secret Witness"	7,000
United Artists	2,100	35c-65c	"Arrowsmith" (U. A.) (2nd week)	14,007	"Arrowsmith" (U. A.) (1st week)	21,000	High 9-26 "Monkey Business'	32,000
							Low 2-6-32 "Sky Devils"	3,000
W. B. Downtown	2,400	35c-50c	"The Expert" (W. B.)	9,000	"The Hatchet Man" (W. B.)	11,000	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"The Man Who Played God" (W. B.)	19,000	"The Hatchet Man" (W. B.)	7,000	.....	
Milwaukee								
Alhambra	2,660	25c-50c	"Murders in the Rue Morgue" (U.)	11,000	"Law and Order" (U.) (9 days)	8,200	.....	
Garden	1,150	25c-50c	"Arrowsmith" (U. A.)	11,300	.....		.....	
Palace	2,587	25c-60c	"Beast of the City" (MGM)	8,500	"Tomorrow and Tomorrow" (Para.)	8,000	.....	
Riverside	2,180	25c-60c	"Working Girls" (Para.)	12,500	"Panama Flo" (Pathe)	13,000	.....	
Strand	1,406	25c-50c	"Hell Divers" (MGM) (5 days)	3,500	"Mata Hari" (MGM)	7,000	.....	
Warner	2,500	25c-60c	"The Hatchet Man" (F. N.)	9,300	"Safe in Hell" (F. N.)	9,000	.....	
Wisconsin	3,275	25c-60c	"No One Man" (Para.)	13,000	"Two Kinds of Women" (Para.)	13,800	.....	
Minneapolis								
Aster	812	20c-25c	"The Guardsman" (MGM)	2,000	"The Big Shot" (Pathe)	1,200	High 2-20-32 "The Guardsman"	2,000
							Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"No One Man" (Para.)	2,500	"Passionate Plumber" (MGM)	2,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Union Depot" (F. N.)	24,000	"Tomorrow and Tomorrow" (Para.)	22,000	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
RKO Orpheum	2,900	25c-50c	"Murders in the Rue Morgue" (U.)	12,000	"Panama Flo" (Pathe)	15,000	High 12-14 "Cimarron"	30,000
							Low 2-20-32 "Murders in the Rue Morgue"	12,000
State	2,300	25c-50c	"High Pressure" (W. B.)	9,000	"Charlie Chan's Chance" (Fox)	8,000	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Ben Hur" (MGM)	10,000	"Two Kinds of Women" (Para.) and "Man of Mayfair" (British)	12,000	High 1-10 "Just Imagine"	18,000
							Low 12-25 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Road to Reno" (Para.) and "Is There Justice?" (Sono-Art)	3,700	"Rainbow Trail" (Fox) and "Heaven on Earth" (U.)	4,000	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	25c-75c	"Under Eighteen" (W. B.)	13,000	"Union Depot" (F. N.)	14,000	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"Hell Divers" (MGM)	13,000	"Mata Hari" (MGM) (2nd week)	12,000	High 2-21 "Man Who Came Back"	19,000
							Low 12-26 "The Yellow Ticket"	10,500
Princess	2,272	25c-65c	"Girl of the Rio" (Radio)	10,500	"Cock of the Air" (U. A.) and "Maker of Men" (Col.)	13,000	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Rich Man's Folly" (Para.) and "Flying High" (MGM)	3,800	"The Champ" (MGM)	3,700	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide?"	3,000
New York								
Astor	1,120	50c-$2.00	"Hell Divers" (MGM) (9th week)	12,180	"Hell Divers" (MGM) (8th week)	13,958	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Capitol	4,700	35c-$1.50	"Emma" (MGM) (2nd week)	53,868	"Emma" (MGM) (1st week)	75,550	High 1-9-32 "Mata Hari"	110,466
							Low 12-19 "Flying High"	48,728
Criterion	850	50c-$2.00	"Broken Lullaby" (Para.) (5th week)	4,500	"Broken Lullaby" (Para.) (4th week)	6,001	High 1-3 "Reaching for the Moon"	22,675
							Low 5-24-30 "Silent Enemy"	10,800
Embassy	598	25c	All Newsreel	8,287	All Newsreel	9,037	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Mayfair	2,300	35c-85c	"Murders in the Rue Morgue" (U.)	21,000	"Prestige" (Pathe)	16,500	High 12-12 "Frankenstein"	53,800
							Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"Wayward" (Para.)	64,100	"Tomorrow and Tomorrow" (Para.) (2nd week)	51,300	High 2-7 "Firm and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.00	"Greeks Had A Word for Them" (U. A.) (6 days-2nd week)	12,100	"Greeks Had A Word for Them" (U. A.) (8 days-1st week)	26,100	High 3-14 "Dishonored"	58,000
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Arrowsmith" (U. A.) (2nd week)	34,500	"Arrowsmith" (U. A.) (1st week)	40,900	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 12-19 "The Struggle"	14,100
Roxy	6,200	35c-$1.50	"Business and Pleasure" (Fox)	55,700	"The Silent Witness" (Fox)	51,800	High 1-2-32 "Delicious"	133,000
							Low 12-26 "Maker of Men"	49,100
Strand	3,000	35c-85c	"Hell's House" (Zeidman)	12,328	"High Pressure" (W. B.) (2nd week)	24,000	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warner	1,490	50c-$2.50	"The Man Who Played God" (W. B.) (2nd week)	22,500	"The Man Who Played God" (W. B.) (1st week)	24,600		
Winter Garden	1,493	35c-$1.00	"The Hatchet Man" (F. N.) (2nd week)	32,321	"The Hatchet Man" (F. N.) (1st week)	47,521	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Beast of the City" (MGM) (8 days)	3,500	"Around the World in 80 Minutes" (U. A.)	3,500	High 2-7 "Illicit"	11,000
							Low 2-20-32 "Beast of the City"	3,500
Criterion	1,700	10c-50c	"Taxi" (W. B.)	4,700	"Lovers Courageous" (MGM)	8,000	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Good Sport" (Fox) (3 days)	500	"Men in Her Life" (Col.) (3 days)	700	High 1-24 "Under Suspicion"	7,200
			"Maker of Men" (Col.) (4 days)	850	"Murder at Midnight" (Tiff.) (4 days)	850	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Dance Team" (Fox)	5,000	"The Hatchet Man" (F. N.)	7,500	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Murders in the Rue Morgue" (U.)	12,500	"Panama Flo" (Pathe)	12,000	High 2-14 "Cimarron"	25,550
							Low 12-19 "Homicide Squad"	11,500
Paramount	2,900	25c-60c	"Union Depot" (F. N.)	7,800	"Emma" (MGM)	13,000	High 1-30-32 "Hell Divers"	13,500
							Low 11-28 "His Woman"	6,000
World	2,500	25c-40c	"Beast of the City" (MGM) and "No One Man" (Para.)	8,200	"Corsair" (U. A.) and "This Reckless Age" (Para.)	5,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"Possessed" (MGM) (3 days)	1,700	"Delicious" (Fox) and "Susan Lenox" (MGM) (3 days)	2,000	High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"	3,700
			"Waterloo Bridge" (U.) (3 days)	1,700	"Over the Hill" (Fox) (3 days)	1,500	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Mata Hari" (MGM) (6 days)	9,500	"Emma" (MGM) (6 days)	9,800		
Centre	1,142	15c-60c	"Tonight or Never" (U. A.) (6 days)	5,200	"Union Depot" (F. N.) (6 days)	5,600	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"The Big Shot" (Pathe) (3 days)	1,650	"Stepping Sisters" (Fox) (3 days)	1,750	High 5-9 "Trader Horn"	7,000
			"Under Eighteen" (W. B.) (3 days)	1,600	"Heaven on Earth" (U.) (3 days)	1,500	Low 8-1 "Speckled Band"	2,300
Regent	1,225	15c-60c	"High Pressure" (W. B.) (3 days)	3,000	"Manhattan Parade" (W. B.) (3 days)	2,900	High 1-23-32 "Suicide Fleet" and "Dance Team"	6,200
			"Man of Mayfair" (Para.-British) (3 days)	2,400	"Two Kinds of Women" (Para.) (3 days)	2,300	Low 12-26 "Cuban Love Song" and "His Woman"	3,900
Rideau	1,000	10c-35c	"Over the Hill" (Fox) and "King of Jazz" (U.) (3 days)	1,800	"Local Boy Makes Good" (F. N.) and "New Moon" (MGM) (3 days)	1,950		
			"Possessed" (MGM) and "Ambassador Bill" (Fox) (3 days)	1,750	"Delicious" (Fox) and "Last of Mrs. Cheyney" (MGM) (3 days)	1,600		
Philadelphia								
Arcadia	600	50c	"The Menace" (Col.) (6 days)	2,900	"Private Lives" (MGM) (6 days—2nd week) (40c-50c)	2,800	High 1-3 "Laughter"	5,000
							Low 1-9-32 "West of Broadway"	2,000
Boyd	2,400	35c-75c	"Emma" (MGM) (6 days-2nd week)	15,000	"Emma" (MGM) (6 days)	21,000		
Earle	2,000	25c-65c	"Men of Chance" (Radio)	20,000	"Lovers Courageous" (MGM) (6 days)	21,000	High 1-2-32 "Makers of Men"	27,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"Business and Pleasure" (Fox) (6 days)	20,000	"The Silent Witness" (Fox) (6 days)	23,500	High 2-7 "Man Who Came Back"	40,000
							Low 2-20-32 "Business and Pleasure"	20,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Arrowsmith" (U. A.) (6 days)	6,500	"Nice Women" (U.) (6 days)	4,000	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Cock of the Air" (U. A.) (6 days)	11,000	"Arrowsmith" (U. A.) (6 days—3rd week)	13,000	High 1-30-32 "Arrowsmith"	27,000
							Low 8-8 "Woman Between"	7,500
Mastbaum	4,800	35c-75c	"Two Kinds of Women" (Para.) (6 days)	44,000	"Prestige" (Pathe) (6 days)	39,000	High 1-2-32 "Her Majesty Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Hell Divers" (MGM) (6 days)	22,000	"Taxi" (W. B.) (6 days)	16,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Safe in Hell" (F. N.) (6 days-2nd week)	8,000	"Safe in Hell" (F. N.) (6 days-1st week)	12,500	High 3-21 "Last Parade"	16,500
							Low 10-10 "Fifty Fathoms Deep"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Hell Divers" (MGM) (5 days-2nd week)	4,500	"Hell Divers" (MGM) (1st week)	6,400	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Charlie Chan's Chance" (Fox)	13,000	"Tonight or Never" (U. A.)	12,500	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"The Hatchet Man" (F. N.)	5,000	"High Pressure" (W. B.)	4,000		
RKO Orpheum	1,700	25c-50c	"Prestige" (Pathe)	10,000	"Ladies of the Jury" (Radio)	15,500	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-60c	"Beast of the City" (MGM)	3,000	"Emma" (MGM) (5th week)	3,000	High 1-10 "Hell's Angels"	12,500
							Low 2-30-32 "Beast of the City"	3,000
Providence								
Fays	1,600	15c-50c	"Cheaters at Play" (Fox)	8,500	"The Silent Witness" (Fox)	9,000		
Loew's State	3,800	15c-50c	"Greeks Had A Word for Them" (U. A.)	13,000	"Beast of the City" (MGM) (15c-35c)	15,000	High 2-7 "Inspiration"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"High Pressure" (W. B.) and "File 113" (Allied)	10,200	"The Hatchet Man" (F. N.)	9,800	High 1-30-32 "Union Depot"	11,200
							Low 12-26 "Her Majesty Love" and "Under Eighteen"	5,100
Paramount	2,300	15c-50c	"Broken Lullaby" (Para.)	10,000	"Tomorrow and Tomorrow" (Para.)	11,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	15c-75c	"Panama Flo" (Pathe)	14,100	"Murders in the Rue Morgue" (U.)	13,000	High 2-20-32 "Panama Flo"	14,100
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Three Wise Girls" (Col.)	3,200	"Forgotten Women" (Monogram) and "Secret Witness" (Col.)	4,000	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"The Passionate Plumber" (MGM)	8,000	"Emma" (MGM)	8,500	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"High Pressure" (W. B.)	6,000	"Charlie Chan's Chance" (Fox)	5,000	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"Murders in the Rue Morge" (U.)	12,000	"Panama Flo" (Pathe)	12,000	High 2-14 "Cimarron"	28,000
							Low 1-30-32 "Forbidden"	10,000
Tower	1,000	15c-25c	"This Reckless Age" (Para.)	2,000	"Blonde Crazy" (W. B.)	2,000	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Delicious" (Fox)	13,200	"Over the Hill" (Fox)	13,500	High 8-15 "Daddy Long Leggs"	16,750
							Low 12-19 "Susan Lenox"	12,000
Filmart Foreign Talkies	1,400	35c-50c	"Two Souls" (German) (3rd week)	4,000	"Two Souls" (German) (2nd week)	3,300		
Fox	4,600	35c-65c	"The Guardsman" (MGM)	29,000	"Hell Divers" (MGM)	46,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	35c-65c	"Unexpected Father" (U.)	14,000	"A House Divided" (U.)	12,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,080	25c-50c	"Prestige" (Pathe)	5,000	"Panama Flo" (Pathe)	5,000	High 12-12 "Frankenstein"	23,000
							Low 2-20-32 "Prestige"	5,000
Paramount	2,670	25c-60c	"Mata Hari" (MGM)	24,000	"Dr. Jekyll and Mr. Hyde" (Para.) (4 days-2nd week)	8,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Arrowsmith" (U. A.) (2nd week)	12,000	"Arrowsmith" (U. A.) (1st week)	16,200		
Warfield	2,700	25c-60c	"Hell Divers" (MGM)	18,500	"Charlie Chan's Chance" (Fox)	18,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warners	1,385	35c-50c	"Taxi" (W. B.) (2nd week)	8,500	"Taxi" (W. B.) (1st week)	14,000	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c	"Manhattan Parade" (W. B.)	4,000	"Taxi" (W. B.)	5,000		
Fifth Avenue	2,750	35c-75c	"Shanghai Express" (Para.)	14,000	"Tomorrow and Tomorrow" (Para.)	12,500	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Liberty	2,000	10c-25c	"The Sky Spider" (Action)	5,500	"Leftover Ladies" (Tiff.)	6,000	High 1-10 "The Lash"	11,500
							Low 2-20-32 "The Sky Spider"	5,500
Music Box	950	25c-75c	"Arrowsmith" (U. A.)	8,000	"Union Depot" (F. N.)	7,500	High 2-28 "City Lights"	14,000
							Low 2-6-32 "High Pressure"	5,500
Paramount	3,150	25c-50c	"Two Kinds of Women" (Para.) and "The Passionate Plumber" (MGM)	8,500	"The Guardsman" (MGM) and "This Reckless Age" (Para.)	8,000	High 1-10 "Paid"	18,000
							Low 2-13-32 "The Guardsman" and "This Reckless Age"	8,000
RKO Orpheum	2,650	25c-75c	"Murders in the Rue Morgue" (U.)	14,000	"Panama Flo" (Pathe)	13,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"High Pressure" (W. B.) (6 days)	18,800	"Dance Team" (Fox) (6 days)	17,800	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Emma" (MGM) (6 days)	17,000	"Mata Hari" (MGM) (6 days-2nd week)	12,500	High 4-18 "City Lights"	22,000
							Low 12-19 "Ben Hur"	9,500
Shea's	2,600	30c-75c	"Compromised" (F. N.) (6 days)	13,500	"Working Girls" (Para.) (6 days)	13,500	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Man of Mayfair" (Para.-British) (6 days)	12,000	"Dr. Jekyll and Mr. Hyde" (Para.) (6 days-2nd week)	9,000	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"Suicide Fleet" (Pathe) (6 days)	11,000	"Strictly Dishonorable" (U.) (6 days)	13,000	High 4-25 "Don't Bet On Women"	14,000
							Low 10-17 "Ten Nights in a Barroom"	8,300

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ALLIED PICTURES CORP.			
"Spirit of the West"	Scenario by Jack Natteford. Director: Otto Brower.	Hoot Gibson, Doris Hill.	Shooting
ARTCLASS PICTURES			
"Border Devils"	Story by Harry Crist. Director: William Nigh.	Harry Carey	Shooting
FOX			
"Scotch Valley"	Story by Mildred Cram. Director: John Blystone.	Warner Baxter, Marian Nixon.	Shooting
"The Trial of Vivienne Ware"	Story by Kenneth M. Ellis. Director: Wm. K. Howard.	Joan, Bennett, Donald Cook, L. Bond.	Shooting
"Young America"	From the play by Fred Ballard. Director: Frank Borzage.	Spencer Tracy, Doris Kenyon.	Shooting
METRO-GOLDWYN-MAYER			
"Grand Hotel"	From novel by Vicki Baum. Director: Edmund Goulding.	Garbo, John Barrymore.	Shooting
"The Wet Parade"	Novel by Upton Sinclair. Director: Victor Fleming.	Walter Huston, Dorothy Jordan, Neil Hamilton.	Shooting
"Mr. and Mistress"	Story by Ivor Novello. Director: Robert Z. Leonard.	Robert Montgomery	Shooting
"Strange Interlude"	From the stage play by Eugene O'Neill. Director: Robert Z. Leonard.	Norma Shearer, Clark Gable.	Shooting
"Limpy"	From the novel by William Johnson. Director: Harry Pollard.	Jackie Cooper, "Chic" Sale.	Shooting
"Huddle"	Story by Francis Wallace. Director: Sam Wood.	Ramon Navarro, Madge Evans.	Shooting
MONOGRAM PICTURES			
"The Man From New Mexico"	Story by Frederick Ryter. Director: J. P. McGowan.	Tom Tyler, Caryl Lincoln.	Shooting
"Law of the West"	Story and direction by Robert N. Bradbury.	Bob Steele, Nancy Drexel.	Shooting
"Midnight Patrol"	From the play by George Jeske. Director: Christy Cabanne.	Regis Toomey, Betty Bronson, Edwina Booth.	Shooting
PARAMOUNT			
"On the Black Sea"	Original story by Philipp Zeska and Ernest Spitz. Director: John Cromwell.	George Bancroft, Miriam Hopkins.	Shooting
"Sinners in the Sun"	From the original by Mildred Cram. Director: William C. DeMille.	Chester Morris, Carole Lombard, Adrienne Ames.	Shooting
"Thunder Below"	Story by Thomas Rouke. Director: Richard Wallace.	Tallulah Bankhead, Charles Bickford, Paul Lukas.	Shooting
"Clara Deane"	Story by Arthur M. Brilant. Directors: Louis Gasnier, Max Marcin.	Wynne Gibson.	Shooting
RKO-PATHE			
"Westward Passage"	Novel by Margaret Ayer Barnes. Director: Robert Milton.	Ann Harding.	Shooting
"Ghost Valley"	Story by Adele Buffington. Director: Fred Allen.	Tom Keene.	Shooting
RKO-RADIO			
"Bird of Paradise"	Story by Richard Walton Tully. Director: King Vidor.	Dolores Del Rio, Joel McCrea.	Shooting
TIFFANY			
"Lena Rivers"	From the novel by Mary J. Holmes. Adapted by Stuart Anthony and Warren B. Duff.	Charlotte Henry, Morgan Galloway, Joyce Compton, Beryl Mercer.	Shooting
UNIVERSAL			
"Destry Rides Again"	Story by Max Brand. Director: Ben Stoloff.	Tom Mix	Shooting
"Night Club"	Story by Allen Rivkin, Pincus J. Wolfson. Director: Hobart Henley.	Lew Ayres, Mae Clarke.	Shooting
"Mountains in Flame"	Screen play by Paul Perez. Director: Cyril Gardner.	Tala Birell, Victor Varconi, Henry Armetta.	Shooting
"The Information Kid"	Scenario by Earl Snell. Director: Kurt Neuman.	Maureen O'Sullivan, Tom Browne.	Shooting
"The Cohens and Kellys in Hollywood"	Story by Howard Green. Director: John Francis Dillon.	George Sidney, Charlie Murray, June Clyde.	Shooting
WARNER-FIRST NATIONAL			
"The Rich Are Always With Us"	Story by E. Pettit. Director: Alfred E. Green.	Ruth Chatterton.	Shooting
"Two Seconds"	Story by Mr. Elliot. Director: Mervyn LeRoy.	Edward G. Robinson	Shooting
"The Tenderfoot"	Scenario by Arthur Ceasar, Monty Banks. Director: Ray Enright.	Joe E. Brown	Shooting
WARNER BROTHERS			
"Crowd Roars"	Story by Howard Hawks and Seton I. Miller. Director: Howard Hawks.	James Cagney, Joan Blondell.	Shooting
"The Mouthpiece"	Story by Frank Collins. Directors: James Flood and Elliot Nugent.	Warren William, Sidney Fox.	Shooting
"Tinsel Girl"	Story by Maureen Watkins. Director: Michel Curtiz.	Ann Dvorak, Lee Tracy	Shooting
"Miss Pinkerton of Scotland Yard"	Story by Mary Roberts Rinehart. Director Lloyd Bacon.	Joan Blondell, George Brent.	Shooting

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

NATURAL vs. ARTIFICIAL!

THERE is oftimes a tendency on the part of many showmen to create selling ideas for a picture that have no direct or even indirect bearing on the plot or picture at all. In other words they make the picture fit the idea rather than the idea fit the picture.

There is really no excuse for this type of show-selling and all too often it results in a lot of good energy and money going to waste. On the face of it you will agree that it is a peculiar way of tackling the exploitation or advertising of an attraction. The fact that the idea you want to use happens to be exceptionally good doesn't make the results successful if it doesn't work in with the picture.

When your picture is first dated that is the time for you to find out everything you can about it. Read the trade reviews, the short synopsis of the story, get the press book and study the cast, the ad layouts, the advance stories; in other words, learn everything there is to know about the picture before you start to work out a single selling idea in connection with it.

Such careful investigation and study will immediately reveal the natural selling resources of the picture. Ideas will start to form in your mind as you get to know more and more about it. These skeleton ideas can then be worked into as large or impressive a campaign as the attraction warrants.

Artificial merchandising is always questionable and dangerous because it leaves the wrong impression on the minds of your prospective patrons, they form opinions about the picture that may be entirely opposite to what the picture is really about and in that way you take a chance of keeping them away from the theatre for the run of that attraction. Besides, you take the risk of selling them an idea about a picture that is not true and can act as a boomerang after they fall for your "swell" campaign.

It is well to keep in mind that artificial respiration should never be used except in extreme cases and only with the type of pictures that require artificial stimulants to get them over at the b. o., but they should be used with great caution or they will affect the heart of your theatre—the box office.

There are enough practical ideas in showbusiness to keep an average theatre well supplied without resorting to the same identical idea within a period of four to six months. Then that idea can be dressed in new clothes and made "original" by reason of the treatment accorded it for the newer attraction to be sold.

ONCE again our worst enemy, "Dame Rumor," is hard at work. This time in connection with the houses on the Pacific Coast involved in a change of operating heads and management.

It is catastrophical (good word that) that such things must happen and destroy the marvelous morale of splendid organizations and we certainly wish we could do something to offset it, but facts are facts and in the face of what has been happening within the industry in the past few years you can hardly blame some of the managers for experiencing a sickening feeling in the pit of their stomachs when they hear about further circuit changes.

However, some of those very close to the new operators of the coast outfit have insisted that they are the "whitest" men in the business, bar none, and would give every man a square deal. So, in the face of such a statement we can only urge each and every man to stick to his guns and plug as hard as he can. Results will write the final verdict for everyone of you. If your house is not being run properly then you must expect something drastic to happen. If on the other hand you are doing everything possible to run it right and profitable then the rest is in the hands of fate, or whatever else one calls their immediate superiors.

Don't let rumors floor you for the count of ten. Make up your mind that nothing can happen so long as you discharge your duties and responsibilities to the best of your ability and when someone starts whispering in your ear, stuff a piece of cotton into that ear and go on about your business.

Showbusiness needs good showmen, even the big circuits are aware of that fact, and they would be nothing short of idiots if they were to fire men indiscriminately and let their theatres suffer as a result.

They not only need good men but they must get to know which of the good men are capable of handling supervisory jobs. That's where the smart showmen will get the breaks. They'll be plugging to make a decided impression on those new bosses and won't be satisfied until they feel sure that they are as well or better set than ever before.

Work—and more of it. That's the answer to all the rumors. You'll be supervising a district while the scandal mongers are sweeping up the lobbies, if you just make up your mind that everything is O. K. and prove it by actions and results at the box office.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



"The voice with the smile wins"; so herewith we present the voice minus the smile when friend manager receives one of those telephone calls we love to talk about when we meet at the exchanges. Intelligent answers must always be ready for all inquiries. You will note that Manager Gilch, in this exclusive picture is quite versed in the art of explanations.

WHYTE DISCOVERED BEST DANCE TEAM IN RIVERHEAD, L. I.

Due to the efforts of William "Bill" Whyte, manager of the Capitol Theatre in Riverhead, Long Island, identity of his town's best dance team was recently disclosed when this enterprising showman staged a contest in connection with the engagement of "Dance Team." The picture was booked in for Sunday and Monday and out of regard for the church-going members in the town, it was decided to hold the affair on Monday night.

The first thing Whyte did was to sell a few local merchants the idea of donating awards for the teams as a return for advertising credits. Being a Rotarian he picked out business men who were members of the club and succeeded in securing gratis a loving cup, two pairs of shoes, a smoking set and a silver compact. These at hand he shot in copy for a trailer, gave the merchants a line of credit in a story about the affair and sold the editor of the local newspaper on the value of photographing the leading team and running same after the decision was rendered. To make a long story short, the stunt went over like hot cakes and sent Monday business 'way over Sunday, or an increase of $150. Total cost to theatre was $11.

As we write this Whyte has a commercial exhibit under way on the mezzanine floor, of which we'll tell you more at a later date. Briefly, leading dealers will display articles of merchandise each week, with an attendant in charge to answer questions.

In addition to heralding the discovery of Riverhead's best dance team and the attendant success of this affair, we're also pleased to relate that this Round Tabler secured additional prestige with local newspapers by inviting employees of both papers to witness a showing of "Five Star Final." All of which bears out previous assertions that this member is plugging away at business and getting his share. More about Whyte and Riverhead in future issues.

VIDUMSKY PROBABLY DODGING THE JAPS INSTEAD OF D. M.'s

Things have happened at such a rapid rate the past few weeks over in Shanghai, China, that we've lost contact with Round Tabler, Jacob Vidumsky, manager of the Nanking Theatre in that city. All we know is that we last heard from him a couple of months ago, when he was eagerly awaiting the arrival of the film "Bad Girl."

For this occasion he tied up with the largest cabaret in the city, a place owned by the well known band leader "Whitey" Smith, for a "Bad Girl Night" to coincide with the opening of the film. On that night patrons of the cabaret were presented with dolls which were supposed to represent bad girls. This move was made for reason that in Shanghai there is a very large audience of cabaret girls—best described as female gigolos—and enough of them to fill most any theatre. Needless to state, the picture went over great.

What has happened to trade at the Nanking since we last heard from this member only Vidumsky can tell us and we'll venture the opinion that the next communication from this member will be interesting. Not many managers have the experience of dodging sniper's bullets, etc., and we can guess that's just about what he's been doing. So let's hear from you, Jake, if the situation is still under your control when this reaches you.

BROWN MADE A GOOD CAMPAIGN ON TRAVEL FILM WITHOUT COST

A simple and effective method of dressing the front of his theatre brought excellent results on "Around The World in 80 Minutes" to H. C. Brown, manager of the Rivoli Theatre, Greenville, S. C.

While the lobby front pictured here may appear faint as to detail on account of lack of light when the photo was taken, it was made of used beaverboard covered with cheap poster paper and decorated with stills and cutouts from one-sheets, etc. The flags, strung from marquee to roof of building, were borrowed. Practically all nations were represented and the flag display was in keeping with the theme of the picture.

Tie-ups were also made with golf stores, luggage shops, book stores, with attractive window displays showing advertising matter on the picture. Those who have seen this picture will recall Fairbanks' crack about the camels when three or four of these animals were shown traveling the desert; to wit, "they generally come in packs of 20." This, of course, was a great plug for cigarettes of that name, intentional or otherwise, and the gag gave Brown an opportunity to arrange a number of corking windows with Camel distributors.

All of the above cost Brown almost nothing in the shape of money to put over, which is what all the big shots are howling for these days. Business was good in this case, and we also understand that general business conditions are not too bad down his way, despite the fact that banks are bursting like bombs in certain communi-



ties near Greenville. Anyway, Brown, keep the old chin up for it cannot last forever. It's "just around the corner," you know. And let's hear more from you.

FIX UP A "WASHINGTON" ROOM!

An appropriate tribute to the Washington Bicentennial Celebration commemorating the two hundredth anniversary of the birth of the Father of our Country, would be for each theatre to dress one of their lounge rooms or a space on the mezzanine as a George Washington Room.

A modest display of flags with an inexpensive bust of Washington or a large Medallion—standing about eighteen inches to two feet in height—could likewise be set within such a room.

From your local book shop and picture store you should promote books and pictures about Washington. These can be placed on tables and walls around the room.

You will find that much favorable reaction will result from this inexpensive gesture while the celebration is in progress and you may even find that it will result in good newspaper stories depending a great deal on how effective your room or corner is fixed up.

McCLURE STAFF IN TOPEKA TURNING OUT SOME FINE DISPLAYS

In line with activities of the poster artist members of this organization we are submitting a reproduction of one of two very striking shadow boxes recently used in the lobby of the Fox-Jayhawk Theatre at Topeka, Kas., and sent to us by H. A. McClure, city manager.

As the photo was very gray it does not at all do justice to the general attractiveness of the display pictured here. This was made quite striking by use of different colored lights between each layer of wall board, with a white light on the attraction cut in the back. Naturally, the background is changed as the attractions come and go.



This display was constructed under the supervision of Dick Ross, head of the Fox poster department in Topeka, and we hope it is but a forerunner of others from the same source. Space in this department devoted to reproduction of posters continues to grow from week to week and Ross is cordially invited to make further contributions which can be published for the benefit of others in this Club.

QUARTEMONT EDITS A BREEZY HOUSE ORGAN FOR MILWAUKEE PLAZA

In addition to the job of managing the Plaza Theatre, Milwaukee, Wis., H. J. Quartemont edits a breezy house organ entitled "Fox-Plaza Movinews," in which is carried his column, "Reeling Around with Henry."

He chats pleasantly about this and that happening in Movieland throughout the column and occasionally gives some advertiser a little pat on the back as a plug for some article of merchandise. This is done in such an intimate manner that the taint of direct advertising is entirely missing.

There is an editorial on the second page and the balance of the spread is devoted to screen notes, ads and institutional copy. The last page carries other ads and announcements of attractions at the theatre. The whole affair measures about 9 x 12 and has four column make-up. It is published every Thursday.

"The Showman's Calendar"

MARCH

1st	Lois Moran's Birthday
2nd	Texas Flag Day Alexander Graham Bell's Birthday
3rd	First Postage Stamps used in U. S.—1847 Maine admitted to Union—1820 Florida admitted to Union—1845 Edmund Lowe's Birthday
4th	Dorothy Mackaill's Birthday
5th	Texas annexed by U. S. Boston Massacre—1770
7th	Luther Burbank's Birthday—1849
8th	Thomas Jefferson's Birthday
9th	Monitor and Merrimac—1862
9th to 14th	National Sign Week
13th	Standard Time established in U. S.—1884
16th	Conrad Nagel's Birthday West Point Military Academy established—1802
17th	St. Patrick's Day British Evacuated Boston—1776
18th	Betty Compson's Birthday
19th	William Jenning's Birthday—1860
20th	Palm Sunday
21st	First Day of Spring
22nd	Emancipation Day (Porto Rico) Maryland Day Purim (Jewish Holiday)
25th	El Brendel's Birthday Maryland Day Good Friday
27th	Easter Sunday Gloria Swanson's Birthday
29th	Warner Baxter's Birthday John Tyler's Birthday—1790 (10th President)
30th	Alaska Purchased—1867 Seward Day (Alaska) Maryland Settled—1634

Latta Promoted

C. J. Latta, well known division manager of Warner Theatres in Ohio, was recently promoted to a position in the home office. He has made his headquarters in Cleveland for the past year and a half and leaves immediately to take up his new duties.

Hamlin Quits Films

Fred Hamlin, long associated with the film industry and lately publicity manager for Paramount Publix in Salt Lake City and the Intermountain district, has resigned and will give full time to new duties with the Salt Lake Chamber of Commerce.

WARNER MANAGERS IN CHICAGO HAVE BEEN DOING WELL

A number of the Warner boys out in Chicago have been stepping along at a fast pace, according to reports, and among them were the managers in Charles Ryan's district where numerous activities are reported.

Take the Buckingham, for instance, where one of fifteen costly fur coats promoted by the Warner Chicago Advertising Department, became the means of vastly increasing patronage during the period allotted to the give-away. At the Buckingham, as well as at the Oakland Square, where William O'Connell holds forth as manager, attractive foyer displays of sample coats with appropriate backgrounds, further enhanced the popularity of the stunt.



The accompaying photo shows winners in a recent drive for business in the Chicago zone. Left to right are Harry Mintz, manager of the Symphony Theatre, winner in the Charles Ryan district; Jack Albertson, manager of the Indiana Theatre, winner of the grand trophy and first in the Alex Manta district; Harry Ascher, manager of the Shore Theatre, winner in the Max Slott district, and Roy Boomer, manager of the Stratford Theatre and winner in the Harry Corbett district. The Milwaukee district trophy was won by Owen McKivett, manager of the Venetian Theatre, Racine.

JOSEPH LUNTZ USED EFFECTIVE DISPLAY DONE IN MINIATURE

A hand-painted street scene done in miniature was an effective selling aid for Joseph Luntz, manager of the Biltmore Theatre, Brooklyn, N. Y., when he played "Street Scene."

The work was done by his assistant, William Gross, and according to a description we have at hand, must have been very attractive. The foreground consisted of a portion of a city block of houses, with tall, lighted buildings for the background. Cutouts of Silvia Sidney and William Collier were placed on the "porch" of one house, with lighted windows. We have a small sketch at hand but color combinations forbid a faithful reproduction. We have been privileged to examine a number of atmospheric displays made for this picture and without a doubt this one measured up one hundred per cent.

There are still spots around the big city of New York where shows are sold and the Biltmore's neighborhood is one of them. Luntz and his staff are well known for their able efforts and it's always a pleasure to let the rest of the gang know what's going on out in New Lots. We'll be on the lookout for further information.

SHEWELL IS USING MONTHLY CALENDAR THAT IS PRACTICAL

It's been some time since Club members have heard from George Shewell, manager of the Cort and Ohio Theatres, Cambridge, Ohio, but we're glad to report that this showman is enjoying good health and on his toes with the job of selling shows in his recently adopted place of residence. George reached Cambridge a couple of months ago and prior to this transfer was working for the Warner Brothers in the East.



He got out a calendar about the first of the new year which appears to be a most practical little affair, in that it not only attractively illustrates feature attractions for the month but actually serves as a guide for days and dates. Actual size of the card measured about 6½ x 11½ inches. We hope that the small reproduction will convey the idea of layout.

It's gratifying to hear from Shewell again, after such a long silence, and we hope the new year will bring many other contributions from this hitherto active Round Tabler. We'll be looking forward, George, to your next communication.

ROUND TABLE BIOGRAPHIES

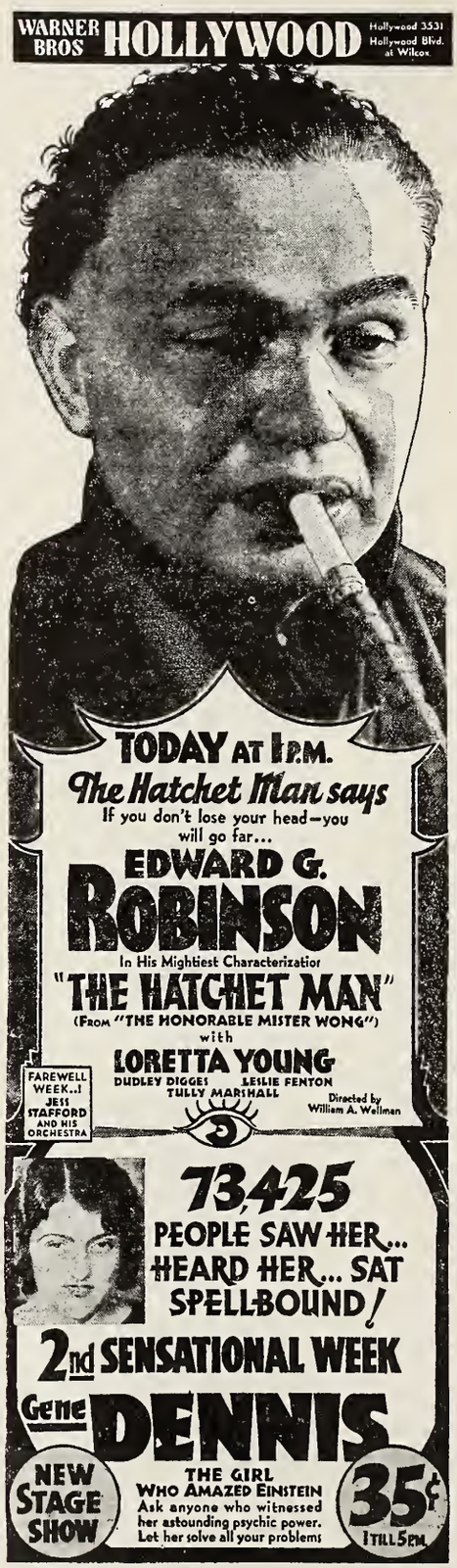
Show-business claimed Victor Rosen for its own at the tender age of 17 years when he used spare time off from High School to act as ticket taker in a Chicago theatre. That, however, does not mean that he neglected his education for he attended several local institutions, among which were Nathaniel Green and Wendel Phillips High Schools.



Victor Rosen

In 1917 he acted as doorman for the Schoenstadts in one of their houses and two years later left for Los Angeles, where he went to work for the Goldwyn Film Exchange. He followed the distribution end of the business for five years, acting as booker, salesman and office manager. In 1924 he joined the Baird Theatre organization as manager of several theatres and during his connection with Baird had charge of booking for all theatres in that circuit. He went with Warner Bros. in 1930 as manager of the Forum Theatre and on June 15, '30, was appointed district manager of the four Warner houses in Santa Barbara, Calif.

Rosen tells us that if he had to start all over again show-business would again claim his attention, and so we take it he has no thought of leaving this game for another at this stage of his life. Yes, girls, he's a married man.



There is something about this ad which immediately catches and holds the eye. When we spotted it on the theatrical page of the newspaper it stood out like a beacon light against most of the other movie ads on the same page.

The style, while very effective, is simple from the angle of laying out such an ad. The Robinson head is available on mats from your local exchange. To get the Chinese pagoda effect you need only point out to the composing room foreman at your local paper how it can be done.

Selection of outstanding ads for special reproduction on the Club pages has been greeted with acclaim by many showmen who have a keen appreciation for good newspaper advertising and are eager to acquire new ideas along these lines.

TIE-UP WITH PHOTO DEALER BROUGHT IN RESULTS FOR NORMAN

When exploiting "Way Back Home" R. E. Norman, manager of the Paramount Theatre in Clarksdale, Miss., arranged a tie-up with a photographer that resulted in building up trade for that picture.

The photographer used a window display that carried photos of a young man and young girl with hand-painted window card between the two. A lettered card in the foreground read, "Be Sure To Send Your Photograph Way Back Home"—and other sales copy relating to the picture. In the front of the display was a hand-painted card on picture giving cast, sales copy, playdates, etc.

Other tie-ups were made with a sandwich shop, a drug store and laundry. The two former firms used imprinted paper napkins and the latter a window display that gave prominent mention to the picture. The laundry also mentioned the tie-up in newspaper advertising.

It's gratifying to hear again concerning Norman's activities down in Clarksdale and we hope that he will continue to make it possible for his Club to pass along showtips to his fellow members.

LITTLE NORWEGIANS, SWEDES AND DANES CAME OUT FOR GRADY

Whenever there's a Scandinavian to be exploited it ought to be a great idea to get in touch with all the Swedish, the Norwegians and the Danes, thought E. C. Grady, manager of the Hoosier Theatre, Whiting, Ind., and forthwith proceeded in that direction when selling "Spirit of Notre Dame."

First he contacted all schools which were quite full of Scandinavian descendants, for he thought it would also be a great idea for all the little Swedes, Norwegians and Danes to see this picture. Then he called at the Police Department where a Swede by name of Murphy assured him (Grady) that all possible assistance would be rendered by fellow Swedes in the department. So the date for a special matinee was set. School had been dismissed for the afternoon and at 12:15 the Norse invasion began.

Now Grady only has about 760 seats and by yumping jiminy if 1133 little Swedes, Norwegians and Danes didn't storm the doors! His friend Murphy helped him out by sending some of the boys around and through combined efforts of theatre staff and police the horde of youngsters were finally taken care of. Once inside, the little Swedes, Norwegians and Danes all joined in the Notre Dame Victory march and the childish appeal of their voices so affected Grady that he, too, just had to join in the chorus. This happened on the third day of the picture and produced the best paying day.

A letter to the local Scout executive also went a long way toward boosting attendance but as Grady will tell you, it takes a group of little Swedes, Norwegians and Danes to produce results. However, all kidding aside, the move brought about the desired publicity and lifted the last day's showing from regular run to a spectacular finish. And that's what counts, no matter what race of humans are called in to put over the kayo. Football news may be somewhat belated but we wanted to let you know that Grady was still up and doing.

WAKE UP!

Easy Money's Calling You



Showmen everywhere are shooting their smartest Ad and exploitation ideas on Joe Brown's greatest comedy, in the race to win

WARNER BROS.' $200 CASH PRIZES

For Best All-Around Advertising and Publicity Campaigns on

JOE E. BROWN

IN

"Fireman, Save My Child"

A First National Picture

A picture that will double every dollar you put into advertising and promotion. Show your stuff . . . . then show us what you've done! There'll be 8 winners — you can be one of them! You'll collect 3 ways—the Prize — Publicity — Extra Profits on the Picture! Get going today . . . . The Merchandising Plan is packed with ideas for you!

VITAGRAPH, INC., DISTRIBUTORS

HERE ARE THE GOLDEN RULES!

Prizes will be awarded by Warner Bros. Pictures, Inc., to the Theatre Managers or Owners submitting the best *all around* promotion campaigns on Joe E. Brown in "Fireman, Save My Child." All phases of the campaign, including newspaper advertising, newspaper publicity, lobby display, exploitation stunts, etc., will be considered in determining the awards.

Proofs of advertising, tear sheets of publicity, photographs of the lobby, and photographs or samples of exploitation stunts should be submitted by each contestant.

These should be accompanied by a brief typewritten description of the campaign as a whole.

All entries must be received not later than Midnight, Saturday, April 2nd.

The judges will be S. Charles Einfeld, Director of Advertising and Publicity of Warner Bros. Pictures, Inc.; Frank Wilstach of the Motion Picture Producers & Distributors of America; and Charles E. Lewis, Chairman of the Managers Round Table Club of the Motion Picture Herald. Their decision will be final.

This contest is open to everyone except employees of Warner Bros. Pictures, Inc., and members of their families.

Campaigns based on Warner Bros.' Merchandising Plan for this picture are as eligible for the awards as are original ideas.

Warner Bros. cannot be responsible for the return of any material submitted.

In case of a tie, each contestant will receive the full amount of the prize tied for.

Address all entries to "Fireman, Save My Child" Advertising Contest, Warner Bros. Pictures, Inc., 321 West 44th Street, New York City—or to Manager's Round Table Club, Motion Picture Herald, N.Y.C.

Keeping Up With The Times!

By GUY JONES



Offering for your inspection, and of course, approval, the well known type of boss who always has the manager's interests close to his heart (?). If you're still to meet him personally then congratulate yourself on having avoided him thus far. He's just a nice—pain-in-the-neck.

KOPPLIN ADVERTISED FILM HAD BAD TITLE AND GAG WENT OVER

After sitting through a screening of "Platinum Blonde" and concluding that the picture was good fare, Harold A. Kopplin, advertising manager of Wolfson-Meyer Theatres, Miami, Fla., decided that the title did not at all do justice to the subject and forthwith proceeded to advertise that contention.

We have a couple of his Capitol Theatre ads before us and note that one states in italics, "You Wouldn't Judge a Book by Its Cover. . . . So Don't Judge a Picture by Its Title. This One Is Entertainment with "Capitol" E——Take Our Word For That." That was the idea followed out in this advertising gag. The picture went over big and H. A. believes that it had something to do with the excellent business.

Another little gag he recently used to set off an ad on the same picture was a statement signed by the "Ad Ariter." It was headed with, ("As I Write This Advertisement) a quiver races up and down my funny bone. . . I, seeing at least 6 pictures a week. . . 52 weeks a year. . . finally saw a picture so funny. . . so witty. . . so smart. . . that it leaves bats in my belfry from laughter. . . and without the proper adjectives to explain it to you." Then in italics, "And if you wrote this advertisement, you'd say the same thing." Followed, title and copy, "the world's worst title for the year's funniest picture, etc."

That was certainly a novel slant Kopplin took to advertise what he thought a poorly titled picture and to all appearances the gag went over in good shape. So, fellow Club members, make your own book on this one if one of these occasions happens your way. Also the endorsement from "ad writer," but as many of our members will agree, only when a picture will stand a personal testimonial from a theatre executive. Kopplin was sure of his ground.

Rosen To Troy

Leo Rosen, well known manager of the Strand Theatre, Syracuse, N. Y., has been made city manager of Warner Theatres in Troy, N. Y., and will make his headquarters at the Troy Theatre.

VARIETY OF SELLING GAGS RECENTLY USED BY TED HILGENDORF

Ballys, gags, kiddie stunts, novelty hand bills and benefit shows for the needy in his neighborhood have been taking up the working hours of Ted Hilgendorf, manager of the Ritz Theatre, North Milwaukee, Wis.

When ballyhooing "Flying High" his sign shop turned out a small model airplane which was mounted on top of a car and driven about town. The card was routed through the neighborhoods and buglers inside served as a means to lure the housewives away from the kitchens.

An airplane building gag for the boys was also used in connection with the above picture. These were displayed in the lobby several days prior to opening and during the engagement. Guest tickets served as awards.

Every home in his territory on the telephone list received the following message one day before "Ruling Voice" opened: "Listen, I am The Ruling Voice! Women Fear Me; Men Are Afraid of Me; But Nobody Has Ever Seen Me. Meet Me Face To Face at the Ritz, Tomorrow." The message was spoken in a low, rough voice and Hilgendorf later learned that there was considerable reaction—good or bad he does not state.

Some little time ago when he was arranging advertising for "Blonde Crazy" and accompanying program, he issued a neat little novelty herald. It was around Xmas time and the bill was headed, "Come And See Our Tree!". Under this there was a cut of Cagney with the upper part of the forehead cut off. This was captioned, "You'll Laugh Your Bloomin' Head Off." Underneath the cut graded in the form of a Xmas tree was the copy: "What This Country Needs Is a Good Laugh. . . Here It Is, —Not One But 3 In One Show—James Cagney in 'Blonde Crazy'—A Cyclone of Laughs—Laurel & Hardy in 'Come Clean' and—Mickey Mouse—in the 'Delivery Boy.' Ritz—Sun. Mon.——." Cuts of Laurel and Hardy and Mickey decorated the bottom portion of the bill. Plenty of white space appeared throughout and a black rule border was set all around. The entire layout was very attractive.

We have a small photo at hand showing a large crowd of kiddies waiting to contribute their offerings to a benefit show Hilgendorf put on for the poor families but it's too faint for clear reproduction. But we can tell you that food and old clothing served as admission tickets and that a packed house resulted from his efforts.

CUTTING THE ELECTRIC BILLS!

Since economy should be the key-note of your present operating methods we would particularly stress the great savings that can be effected in electric light consumption.

In a six hundred seat neighborhood theatre a saving of twelve dollars a week was realized in the following manner: Instead of using three rows of lights on the marquee border the center line was eliminated and dead bulbs screwed into the sockets. Under the marquee, which was arranged in squares, every other lamp on the inside squares of the ceiling was turned off. Inside the theatre a decorative dome was changed from twenty-five watt lamps to ten with very little noticeable difference in the general effect.

Similar savings in wattage was made all through the house with no sacrifice to brightness where brightness was needed. In other words; instead of just letting the usual wattage burn up a smart showman can cut down considerably, thereby saving a lot of money.

As a suggestion; take a morning in the very near future and start at the top of the house, work your way down through the auditorium, lobby and even the cellars; taking note of every socket where a lamp of smaller wattage can be substituted or the light turned off entirely. You'll be surprised to find how many pennies you can save.

TO UNDERSTAND ADVERTISING IS TO UNDERSTAND YOUR JOB!

Showmen Should Make a Careful Study of Advertising and Its Many Advantages for Effective Merchandising

By JACK HESS . .
Publix Theatres
Advertising Department

From comment already received we know that many showmen have found the Jack Hess advertising story both helpful and interesting, which is exactly what we expected. Now we give you the second and last installment. If you've read the first, you will be anxiously awaiting this one.

After reading the entire article we would appreciate some comment from many of the showmen who appreciate a discussion about advertising. "CHICK."

NOW, before I get down to giving some general ideas on what ads should actually be, it is necessary, first of all, to briefly analyze what psychologists and students of the human mind have discovered, for, as I said at the start, we are all students of a single subject; that is, the way of the public mind.

In almost every case the expert ad writer aims his data at an average 14-year-old mind. When the United States went to war, examining psychologists fixed the average mentality of the American soldier at 13 years of age. The similarity of their reactions to life were particularly amazing and are confirmed by statistics, all of which tend to show that human beings are emotionally alike.

This question of emotions is very important to us as I will set forth later, for that is what we are selling. The public have child-like minds, and when I explain at a later time, the need of simplicity in advertising, you will remember these governmental statistics.

A lesson which I would like to bring home by these charts is that, in the main, human beings are all alike, Managers are apt to claim that their particular town is entirely different from any other, but I believe this is usually an effort on their part to remove themselves as much as possible from the direction of the home office. There may be certain local conditions which he must watch, but people react emotionally the same everywhere. "Cimarron" was as big a picture in the smallest hamlet as in New York. The American people react to the same stimuli and therefore are affected by the same advertising.

Remember These Five!

According to Mr. Alexander Black, whose years of success as editor of newspaper features of almost unlimited circulation, gives him high authority, there are only five things in which every one is interested:

1. Sex.
2. Money, well-being, advancement.
3. Body.
4. Crisis of one.
5. Great outside.

These are listed in the relative order of their importance. Now with regard to the first—Sex—I want to make clear that I am not advocating the use of salacious copy, nor is the word used in the sense that it has been accepted in the last few years. The definition of the word "sex," as here given, is in its widest terms. It means the whole problem of man and woman; marriage, motherhood, as well as romance; it covers the baby and the evening gown; it means the fashions women use presumably to attract men. As far as our business is concerned, it is anything that has to do with the relationship between man and woman. I believe that the success of the majority of pictures of this kind prove Mr. Black right. The second—Money—relates to acquisition or loss; money and what one buys with it; whether it is a bargain or not; whether a man is successful in business or a woman socially; struggles for fame and fortune. The third deals with what goes into the stomach and what happens to the physical frame.

Under this heading come pictures of the Western type, in which the parties are in danger of injury, starvation, etc. It is "The Big House" type of picture and the overcoming of obstacles of this kind that represents the third choice in the minds of the American public. The fourth—Crisis of One—deals with the struggle of any single individual against superior forces. Examples of this as applied to pictures might be a person trying to overcome the snubs of society, one that is a victim of a lot engineered by powerful forces, a person encountering political opposition. "The Great Outside" is the last choice of the American public, and it is the thing that makes him want to guess at what comes after life. Under this group comes pictures of a religious nature and those dealing with ghosts and spirits. It was my intention to show you that these general statistics, as compiled by a leading newspaper man, actually applied in the the order named to particular pictures recently released. Having shown the emotions of the public in their order of importance, I will discuss them in relation to our ads.

Many Human Emotions!

It is stated by psychologists that there are 32 human emotions. Human beings are possessed by such feelings as fear, jealousy, love, anger, etc., and our business is to cater to and arouse these emotions. People come to our theatres to laugh at the antics of a comedian, to fear the dangers in which the hero is placed, and to admire and love the heroine. In other words, when we tell the public that we have great entertainment; what we really mean is that we have something that will arouse and stimulate their emotions. We are selling to the public an adjunct of something they already have.

All right, then! If we are dealing in emotions, it is necessary that our advertising also be emotional. We must make our public feel that this picture will stimulate and excite them. The ad copy must reflect the emotional appeal of the picture itself. It must have a quality which is generated by our own emotions, and that quality is enthusiasm. Not one thing in the promotion of entertainment can be accomplished in the way of advertising unless the campaign is backed up by a feeling of enthusiasm on the part of the man responsible for it. If you can't feel that a picture is great, that the performance of a particular artist deserves credit, or that a production is outstanding, you cannot make your public feel it. It is useless to say that this is a "great spectacle" or a "mighty picture," etc., unless you can put behind those hackneyed phrases the few simple sentences that will reflect your glory in the achievement of the producers. *We sell a different set of emotions with every picture and for that reason every picture must be sold differently.*

Public Is High-Strung!

Furthermore, our advertising must become every day more active, quick in appeal, and with emotional contents. It is undoubtedly true and substantiated by neurologists that the modern motion picture, the modern novel, and jazz have so reacted upon the nerves of the American public that they have become strung to a very high pitch. Therefore ads must be alive with illustrations that depict people in action. This point was brought to my personal attention some time ago by an advertising executive of one of the large department stores in Chicago. He pointed out that motion pictures had materially affected their style of advertising and copy. He said the screen had helped to create the type of advertising which will alone arouse the public interest. Our own motion pictures have had their effect on the public mind. Twelve to 15 millions of people seeing movies every day have given the public a certain viewpoint; that is, the short staccato—pictures and title—quick, flashy technique, which should act as a cue for our illustration and copy.

The Ability to Inject Appeal Into Your Ad Campaigns Can Attract Many Extra Patrons to the Theatre

I wish to make a few general remarks on what should be done with layout and copy. I have shown the level of the public mind to be about 14 years of age. We must, therefore, remember, first of all, in soliciting their patronage with a display ad, that it is most important you express yourself simply and naturally. The most successful advertisers are those who understand humble folk—"the man in the street." If your language is too involved or too conspicuous, you will scare people. People who like "Abie's Irish Rose" and Maxfield Parrish will not appreciate good writing. They usually fear over-influence. They are shrewd and anything that is high-grow or over their heads arouses suspicion. An appeal which seems to come from a higher class is apt to arouse resentment. Let your ideas be good, but express them simply as possible. Aim them at the emotions, substitute enthusiasm for fine writing. A man who can write a good letter can write a good ad.

Another Five Points!

Make your ads easily understood. There are five points that command attention. I have them on this chart:

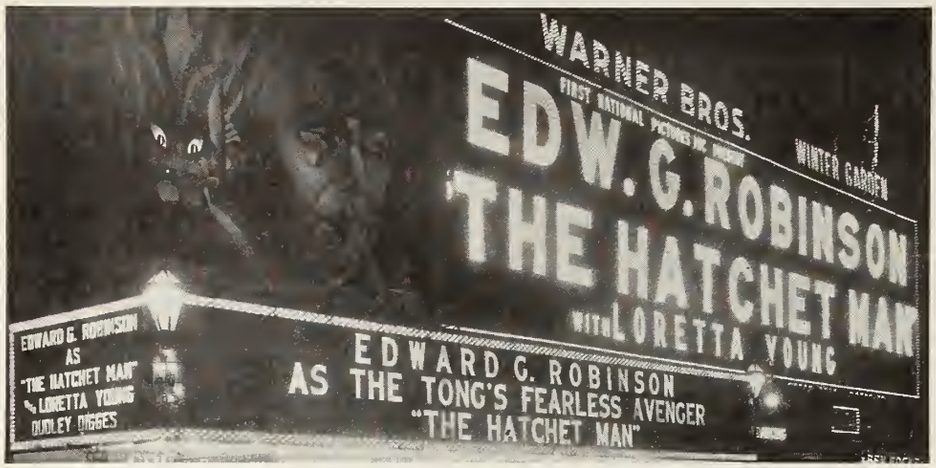
1. Must attract attention.
2. Must be readable.
3. Must be understandable.
4. Must be convincing.
5. Must create desire to see show.

If your ad attracts attention, if the eyes of the potential patrons are drawn to it, but it is difficult to read, their eye will travel on. If it is readable and understandable, but they are not convinced, you will not get their money. After they have read, understood, and been convinced, the ad should have an urge line to create a desire in their minds to see that particular show.

The backbone of any theatre ad is contained in the words "What, Where and When"? What the attraction is! Where it is playing! When it is playing! To this must be added the policy of the theatre: the time the doors open, the price of admission, etc. Our statistics show that we must not overestimate the intelligence of the public. This gets us back to simplicity, for if an ad is simple, it can easily be both effective and informative. Anything that is too involved, containing too much copy,

(*Continued on next page*)

BROADWAY FRONT ATTRACTED ATTENTION



When showing "Hatchet Man" at the Winter Garden, Warner Brothers erected one of the most elaborate displays seen along the Main Stem for a long time. To make the display still more effective a forty foot dragon, seen at the left, had a steam pipe connected with the mouth, giving it the appearance of breathing steam.

HESS' TREATISE ON ADVERTISING!

(*Continued from preceding page*)

or broken into too many small boxes is doomed to failure. Of all the five points mentioned on this chart the most important is readability, for without this all others must fail.

Pictures—Not Horses!

The same attention should be given to every picture regardless of its reputation. No manager should be like a certain king of Siam who was invited to attend a horse race near Paris. He said: "Why should I go to do that? Everybody knows that one horse is faster than another. I will see nothing new. It doesn't matter which one wins!" This particular king was rated as one of the weakest and most ineffectual his small country ever had. The reason I tell the story is to make an analogy. We all know that one picture is better than another, but it is our duty to point out the reason why, so that we can lend intelligent assistance to those that are not good. A slow race horse is treated as well as a good one on the theory that if it is worth while entering the race, it is worth while keeping in condition to give it a chance of winning. Gentlemen, that is what we have to do with pictures, treat them all alike regardless of what the betting odds might be.

Before closing I would like to come to a phase of advertising that touches theatre operation; that is, good will. It is a most powerful advertising medium which costs us nothing. Well-conducted theatres selling themselves as an institution are far more convincing than a campaign of institutional advertising. To pay for space in the newspapers to tell the public of the "service," "comfort," "romance," etc., is a way of buying good will. It is effective, but good will can be brought to the theatre without its costing the theatre a penny.

Nothing is more asinine than the efforts of a theatre to bring patrons to its doors by advertising only to treat them so badly they go away disgruntled. As I said, this touched upon something away from my department, but as every patron is also an advertising unit, giving his views to his family and friends, mouthing good or bad institutional copy for the theatre, I felt it necessary to show this connection.

A Proven Benefit!

The points I have tried to bring home can be summed up in a few sentences: **Advertising is a proven benefit to any business, including the theatre; to get the best results the copy must be carefully chosen; that because the public are in the main very simple folk, the advertising must not be highbrow that every picture, good or bad, can benefit by advertising; that it really is the "life blood" of the theatre.**

All publicity and advertising is essentially a matter of common sense and the art of understanding common people. We must try to estimate and then anticipate their preferences and emotions; then we must place copy in our ads that will bring them in. Theatre advertising that is effective is that which is comprehensive to the extent of analyzing what people want and how to supply it. You are selling the public romance, joy and entertainment. You have within the four walls of your theatre the means of satisfying their dreams, their ideals, and their emotions. In preparing a campaign try to project yourselves into the minds and the beliefs of ordinary human beings. Put yourself in their place, and try to imagine just what their feelings will be when they read your copy. If you want your theatre advertising to win, it must be shrewder and must contain more strategy than that of your competitor. Try to do something different whenever you can. Search for new angles. Make your campaigns refreshing to yourself, and they will be refreshing and attractive to your patrons.

KIDDIE MATINEE CLUB

Have You Started Yours Yet?

Better get busy and build up your Kiddie business by offering some novelty through a Matinee Club. Every Button Wearer is a walking advertisement for your theatre.

For Further Details Write

Box 600, Managers Round Table Club

MOTION PICTURE HERALD

1790 BROADWAY -:- NEW YORK, N. Y.

ARE YOU LISTENING?

HERE'S SOME DOUGH FOR YOU!

First National has announced a cash prize contest for the

BEST ALL-AROUND CAMPAIGN

on

"FIREMAN SAVE MY CHILD"

Every showman playing this attraction within the time limits of the contest should strive for one of the cash prizes.

Rules were published in last week's issue. Read them over.

(Note—Warner Bros. Theatres Are Not Barred from This Contest. As a Matter of Fact We Expect Them to Put Up a Grand Fight for Some of the Prize Money!)

Keep a record and tear sheets of all your publicity and advertising and photos, sample-heralds, etc., on your exploitation and front. Send them to "Chick" Lewis of the Managers' Round Table Club at 1790 Broadway, New York City and see if your campaign is selected as one of the winners.


NEW
REX
TODAY ONLY!
"VALLEY OF BAD MEN"
An exceptionally good Western, starring Buddy Roosevelt.
—Starting Sunday—
CHINATOWN AFTER DARK
with
BARBARA KENT
REX LEASE
CARMEL MYERS
See what happens in the underworld after dark!
10c—Admission—25c
Granada
NOW! The biggest all laugh show to ages!
WINNIE LIGHTNER
SMITH & DALE
JOE COOK
in Warner Brothers all technicolor, all laughter hit
MANHATTAN PARADE
ADDED
LAUREL AND HARDY
in their newest and funniest "COME CLEAN"
PATHE NEWS
Last Times Today
WHEELER WOOLSEY
—in—
"Peach o' Reno"
Shows—12:30, 2:00, 3:50, 5:40 7:30, 9:20
RITZ
WARNER BAXTER
—in—
"SURRENDER"
Shows—11:35, 1:30, 3:25, 5:35 7:35, 9:20
RIALTO
"UNDER 18"
—with—
Marian Marsh
Warren William
Shows—11:20, 12:45, 2:30, 4:15, 6:00, 7:45, 9:30
MAJESTIC
The Perfect Woman —The Clew to the Perfect Crime!
CHARLIE CHAN'S CHANCE
with
WARNER OLAND
H. B. Warner
Marion Nixon
James Kirkwood
Linda Watkins
COMING TOMORROW
RIALTO
HER 2nd BIG WEEK
More Heart-Throbs Than Ever
MARIE DRESSLER
—in—
'EMMA'
11 to 1 p. m. 25c
1 to 6 p. m. 35c
After 6 .... 50c
GLOBE
RKO STATE-LAKE
OPENS 8:45 A.M.
35c TO 3
50c TO 6:30
BOLD DRAMA! Of a bold, brave girl and two reckless men!
PANAMA FLO
RKO-Pathe Production
HELEN TWELVETREES
ROBT. ARMSTRONG
CHAS. BICKFORD
Extra
BENNY RUBIN
In a Screaming Comedy
Pathe Pable Pathe News
Grantland Rice Sportlite
WARNER BROS. LAKE
LATE FROLIC Tonite at 11:30
25¢ This Time
CLEVELAND RAVES
"Taxi" is a highly recommended melodramatic COMEDY."—Ward Marsh, Plain Dealer.
"Cagney stars in 'Taxi.' Fast-Moving Talkie!"—Ed Jacobs, News.
James Cagney
Warners Red Headed Wonder in
"TAXI"
Loretta Young—Geo. E. Stone
VARIETY Now!
"THE TIP-OFF"
Also LATE PREVIEW "TAXI"
UPTOWN Now!
"MEN IN HER LIFE"
Also LATE PREVIEW "TAXI"
The Demand for Good One-Column Advertising still continues!
How do you like these?
MAJESTIC
Coming! TOMORROW
Dolores DEL RIO
GIRL OF THE RIO
with
Leo Carillo
Braggart . . . rascal . . . best Caballero with the ladies . . . to be flouted, scorned, tricked, subdued by this girl . . . but what a girl!
RKO ORPHEUM
At: 11-1:55-4:45-7:35-10:25
ANN HARDING
GLORIOUS STAR OF "HOLIDAY" & "DEVOTION"
in
"PRESTIGE"
With
MELVYN DOUGLAS
ADOLPHE MENJOU
RKO PATHE
Pathe News—RKO-Pathe Comedy
Selected Short Subjects
RKO VAUDEVILLE
At: 1:11-3:39-6:47-9:45
GRACELLA & THEODORE
in
The Lady and the Gorilla
Will Aubrey
Don Valerio
SEED & AUSTIN
Joe Russo & His R-K-Olians
All Seats 25c Till 1 p. m.
MAJESTIC
OPENING TOMORROW
The First and Only Theatre on Wisconsin Ave. with Bargain Prices.
15c ANY TIME ANY DAY
CHILDREN A DIME—ANY TIME
9 A.M. to 10 P.M.
Look at the Programs
Saturday Only!
Paul Lukas In
"The Vice Squad"
ALSO
Laurel and Hardy
Eddie Cantor
Song Cartoon
SUNDAY ONLY!
Marie Dressler
Polly Moran
in "Politics"
Monday & Tuesday
"Trader Horn"
Plus a Great Comedy Bill!
Remember You Can Come In Any Time of Day and Pay Only—
15c [Children a Dime Any Time] 15c
The Most of the Best for the Least!
WARNER BROS. DOWNTOWN
SEE the World..Its glory ..Its Terror..Its Thrills.. Its Laughter..at
UNION DEPOT
starring
DOUGLAS FAIRBANKS Jr.
JOAN BLONDELL
Directed by ALFRED E. GREEN
also
VAUDEVILLE
MONDAY NIGHT LADIES CHAMPIONSHIP COW MILKING CONTEST
WARNER BROS. WESTERN
HERE'S ALL OF LIFE! EVERY HEARTBEAT OF IT
UNION DEPOT
starring
DOUGLAS FAIRBANKS Jr.
JOAN BLONDELL
Directed by ALFRED E. GREEN
Special Added ATTRACTIONS
Edna Lyman at the organ
NOW!
SYLVIA SIDNEY
"The American Tragedy" Girl
LADIES OF THE BIG HOUSE
with
GENE RAYMOND
WYNNE GIBSON
Life tore them apart as their wedding day!
BING CROSBY
in "Dream House"
On Stage
LOU FORBES
and his MUSIC
and a box of brilliant talent
in
"On with the Show"
Riotsville Extravaganza
Mr. and Mrs. Hash
SAENGER
KARLTON
BROAD & CHESTNUT
TODAY!
Girls who work to Live and Live to Love?
—it's a boss who is almost too nice!
The Star of "Strictly Dishonorable"
PAUL LUKAS
BUDDY ROGERS
FRANCES DEE
STUART ERWIN
JUDITH WOOD
DOROTHY HALL
In Paramount's Drama of
WORKING GIRLS
Added Attractions
SOUND CARTOON
Doors Open 10 A. M.
Show Starts 11 A. M.
Doors Close After 6 P. M.
THE BIGGEST SHOW IN DETROIT
FOX
11 a.m. to 1 p.m. 25c | 1 p.m. to Close 50c | Children Any time 15c
LAFF WEEK!
Fun, Fast and Furious!
Three Comedy Queens in'
STEPPING SISTERS
Funniest of Farces
Louise Dresser Jobyna Howland
Minna Gombell Wm. Collier, Sr.
FOX MOVIETONE NEWS
Screen's Screem Star
THE HOWL OF HOLLYWOOD!
EL BRENDEL
IN PERSON
You'll Yell! You'll Howl! You'll Screem!
FANCHON & MARCO'S
"Montmartre" Idea
with ANN CODEE from Paree
The Last of the Year
"OUR NEW LEADER"
Herr Kaufundschwantz
STAN MEYERS Sunburst of Smiles

THOUGHTS FOR THE SPRING!

"In the spring a young man's fancy may turn to thoughts of love"—etc., etc., but at the first sign of spring a theatre manager's thoughts start turning towards his annual spring clean-up and attention to his ventilating plant.

Now is the time to make certain that your air-conditioning apparatus, blower fans and wall fans are all in perfect order and ready to go through a hard summer's work. Many theatres will have minor or major repairs to their ventilating systems requiring several weeks or a month to complete. Others may have to have motors rewound, commutators turned down and various other work which takes quite a bit of time to complete.

Remember, your ventilating plant must start working long before the actual hot weather arrives. During the spring when sudden warm days come upon us expectedly we must be ready to keep the house from getting warm and stuffy. That's when you'll be kicking yourself for letting the ventilating repairs go until it's too late.

Better be safe. Not sorry. Check up on your equipment and see that everything is in perfect running order now, before spring and summer catch you unprepared.

JOHN FANNING HAS SOME IDEAS ON HOW TO SELL TEXAN TOWN

Building of Good Will the year 'round rather than constant use of a variety of exploitation stunts is considered good showmanship in Brownsville, Texas, by John C. Fanning, city manager at the Capitol Theatre. In other words, exploitation becomes a seasonable proposition, due to many changes of pictures during the week and that it has been found both expensive and detrimental to exploit one picture over another.

Four good will builders have been established during as many seasons that have been instrumental in boosting the Capitol to the position it now occupies as one of the city's foremost institutions. There is a charity event at Xmas time for the poor; a tie-up with the Chamber of Commerce for a Fourth of July celebration; a gala affair for the Irish on the 17th of March, and formation of an organization known as a "Salesmanship Club." Recently, certain gift nights have also brought good box-office returns.

On Xmas morning Santa Claus appears every year on the stage of the theatre to give a talk to a house full of children who have paid admission rates ranging from one cent to one dollar—any amount they wanted to donate. The proceeds are turned over to the Charity Home to provide food for the poor. On Xmas Eve Santa appears in front of the theatre and distributes some two or three thousand minor gifts. An elaborate stage is erected on the street and a Brownie announcer makes every minute announcements, relayed either by Postal or Western Union, concerning the progress of Santa to the city. This serves to key up excitement for at least 15 minutes before St. Nick arrives. On arrival the orchestra gets busy, folk songs are sung by attendants and a general spirit of good will prevails.

Fourth of July!

People from all over the neighborhood are invited to be guests of the theatre on the Fourth of July. In cooperation with the Chamber of Commerce it is arranged with merchants for the donation of money to cover cost of an elaborate fireworks display that is held in some prominent place in the evening. Other daytime amusements are also arranged, such as last 4th when merchant advertising was featured in a morning street parade of gayly decorated floats, beautiful girls, bands, etc. A committee appointed by the Chamber of Commerce solicited subscriptions from the various merchants and an average of eight hours' work has resulted year after year in over-subscription.

St. Patrick's Day!

All the Irish in the "valley" come into their own on St. Patrick's Day through the efforts made by Fanning. Citizens make donations to cover expenses attached to the holding of this gala event, which is the occasion for a monster barbecue and outlet for Celtic high vocal pressure. The gag of inviting such prominent personalities as Jimmy Walker and Al Smith were good for column stories in the local paper when tied in with the celebration.

The Salesmanship Club is composed of newsboys and its object is to make the youngsters realize the importance of being salesmen instead of just newsboys. Each week Fanning convenes with them and makes an address on acquisition of those characteristics important to manhood. This moral influence has without doubt improved the manners and habits of these boys 100 per cent. Instruction on various subjects relating to Brownsville, such as climate, population, schools, churches, lodges, amusement places, and other places of interest, enables every one of them to make proper answers to strangers in the city.

Give-aways!

Deploring over-emphasis on give-aways, he has found dignified effort along these lines a profitable source for the box-office. During the past two months he has tried out giving different articles from the stage on Saturday and Sunday evenings. One of the largest jewelry stores in the city donates a $15 award for Saturdays and the staunchest bank in town contributes a $10 gold piece. Sufficient credit is bestowed the donors during the give-away ceremonies from stage to make them more than content for incurred expense. Recently he tied up with a hardware store for the give-away of a boy's bicycle.

Every now and then a letter is sent out by Fanning to the Club requesting that all members be guests of the theatre on the occasion of some appropriate picture. In the sample which we have at hand it was suggested that the boys all meet a circulation man at the *Herald* office so that they could come to the theatre en masse.

Develops Business!

To sum up, it has always been Fanning's aim to develop the theatre to a point where it is just as essential an institution as post-office, schools or churches—to making the people feel that they needed the theatre more than they felt he needed their trade. At all times he and his staff endeavor to prove their worth as useful citizens, taking part in civic activities and often appearing before luncheon clubs when, with a few humorous stories, an excellent opportunity is presented to snare valuable publicity for current or coming attractions. In conjunction with all his activities there is ample evidence of newspaper support.

As we digest the activities of Fanning it becomes evident that he has developed himself and theatre as important factors in Brownsville civic life. We also think that managers who are similarly situated as to community and weekly changes will give more than passing heed to his views on exploitation. His treatment of give-aways and his "Salesmanship" Club, which appears to be a most worthwhile organization, should also come in for like consideration from many of our members. It has been a real pleasure to hear from this Round Tabler again, after several weeks of silence, and it is to be hoped that he will submit other constructive ideas.

POSTER ART WORK FOR THE THEATRE!



This one fooled us. In reducing it it lost some of the resemblance of the star, nevertheless it would make a mighty attractive poster, so we're passing it along as the contribution of Harry Atwell, poster artist, who has found this series of great help in his work.

We'd like to get some more of Benton James posters. He started the series, and his contributions were certainly marvelous. How about it Benton? We'll be expecting some more from you.

Laby Promoted

George Laby, well known contributor to this department and for a long time in charge of the Washington Street Olympia Theatre, Boston, Mass., has been appointed managing director of the New Paramount Theatre, Boston, latest and most modern addition to Publix theatre properties in that city.

PERSONALITIES

LEO ROSEN, formerly manager of the Warner-Strand Theatre, Syracuse, N. Y., has been advanced to the post of city manager of all Warner houses in Troy, N. Y. He will make his headquarters at the Troy Theatre.

▽

LESTER FRUCHT is acting-manager of the Tremont Theatre, Bronx, New York City, succeeding Martin Messinger, who has been placed in charge of Brandt's Lyric.

▽

DAVID L. CANTOR, newly appointed manager of the Warner Theatre at Aberdeen, Wash., hasn't lost any time swinging into city activities. He's already a member of the local Legion Post and he followed up by entertaining the entire local organization at the theatre.

▽

EUGENE C. O'KEEFE and Max Fregger, who a year ago sold the Babcock and Billings Theatres, Billings, Mont., to the H-F circuit, recently returned from Los Angeles, where they went to negotiate return of these properties. Plans have been completed for reopening under the old banner.

▽

HAROLD L. WINDUS, well known manager and organist in the Northwest, is in charge of the Granada Theatre, West Seattle, Ore. We'll be keeping an eye on his Mickey Mouse Orchestra.

▽

FLOYD MAXWELL, manager of the new deluxe Fox house in Spokane, Wash., recently announced the arrival of Tommy Sandvall to take charge of the stage presentation policy inaugurated at that house. Sandvall was formerly with George Olsen and replaces Merlin Nagler, who will probably be transferred to another Fox unit.

▽

J. S. HALL, JR., of Hall Industries Theatres, Inc., recently assumed charge of the Rialto and Rex Theatres at Kennedy, Texas, replacing A. F. Avery, who has taken up his residence in San Marcos.

▽

LOUIS HELLBORN, manager of the new Silver Orpheum Theatre, new Denver RKO house, put over a good publicity job on occasion of the premiere of this playhouse. He was ably assisted by assistant manager Charles Wislon and publicity director Gardner Wilson. The Orpheum seats 2,600.

▽

CHARLES ROSE, formerly manager of the Jefferson Theatre, Auburn, N. Y., is now in charge of the Colonial Theatre, Norwich, N. Y. Morris Rosenthal has succeeded to the Jefferson post.

▽

FRED HAMLIN, long identified with the exhibition end of the film industry, recently resigned his post of publicity manager for Paramount Publix in Salt Lake City and has taken up new duties with the local chamber of commerce.

▽

STONER HADDEN has replaced Earl Baughman as manager of the Victory Theatre, Salt Lake City. Hadden was formerly with Publix at Denver.

▽

RICHARD "DICK" OLDER has been appointed manager of the Orpheum Theatre, Twin Falls, Idaho.

▽

GEORGE BRESSON has taken over the Belvedere Theatre, Pomona, Calif., from the H-F Circuit.

▽

JACK FLANAGAN, head of the Tri-State Motion Picture Company, has returned from a month's vacation in the South.

CHARLES ZACK, former publicity man for the Penn-State Theatre, Uniontown, Pa., has taken over operation of the Rex Theatre, Mt. Gilead, Ohio. H. C. Seebohm will be retained as manager.

▽

EDMOND YARBOROUGH has assumed his duties as manager of the RKO State Theatre, Dayton, Ohio, succeeding Dick Wright who is now in charge of the Warner Strand in Akron. Yarborough formerly handled publicity and his old job is being filled by A. J. Kennedy.

▽

FRANK PORZINSKI, operator of the Garfield and New Victory Theatres, Cleveland, is spending a few weeks in Florida on vacation.

▽

J. F. HIGGINS has purchased the Torrence Theatre, Torrence, Calif., from Pacific National.

▽

H. C. KYLE recently announced that his Palace Theatre, Portales, N. M., would be closed for an indefinite period.

▽

MORGAN AMES, Omaha district manager for RKO, attended the opening of the new RKO Orpheum, Denver, Col.

▽

ARCHIE MacARTHUR has succeeded K. L. Adams as manager of the Liberty Theatre, Toppenish, Wash., under Arch Bartholet, manager of the Mercy Theatre at Yakima. MacArthur was a former operator.

▽

FRANK SCHEUR has purchased the Delray Theatre, Detroit suburban house, from the Klatt Land Co. The house has been dark for about a year.

▽

W. N. TILLERY has been appointed manager of the Opera House, Fort Payne, Ala., a house recently taken over by R. Sonsome.

▽

WILLIAM GUENSCHE, owner of the Lakewood Theatre, Detroit, Mich., has taken over management of the house following the death of manager R. H. Stubbs.

▽

HAROLD MacMAHON has received the assignment to manage the new million dollar Loew house, 72nd street and 3rd avenue, New York City. The house held its premiere last Saturday. MacMahon was formerly manager of the Valencia, Jamaica.

▽

SAM REICHBLUM has leased the Colonial Theatre, Wheeling, West Va., for a ten year period.

FLOWERS FOR EASTER!

A lavish floral display should certainly be arranged for every theatre in cooperation with local florists for the week of Easter.

In addition to fresh flowers and plants, a generous supply of greens and ferns can be spotted around the lobby and foyers. Fresh cut flowers, especially those that are fragrant, should be placed in vases and bowls in the ladies lounge rooms during the week.

Generally the only cost involved on the part of the theatre is the making of a credit card or two to be placed with the plants. Otherwise you have nothing else to pay for, yet it gives your theatre a fine break at this particular time of the year.

CARLTON DUFFUS, formerly with the Publix publicity office at Minneapolis, has succeeded Don O'Neill as assistant to Don Alexander, Publix publicity manager in St. Paul, Minn. O'Neill has returned to college.

▽

W. S. VANDERLIP has taken over operation of the Tivoli Theatre, Sawtelle, Calif., from T. S. McManus. Vanderlip was formerly in business at Inglewood.

▽

FRANK PRATT has taken over lease on the Garden Theatre, Belvedere Gardens, Los Angeles.

▽

J. J. CLUXTON is operating the Imperial Theatre, Stockton, Calif.

▽

RICHARD BECK, manager of the Castle Theatre, Chicago, Ill., has been on the sick list.

▽

F. H. STARR, operator of the Rialto Theatre, Monticello, N. Y., has taken over the Lyndhurst Theatre, Lyndhurst, N. Y.

▽

JACK SARDINO, brother of Frank Sardino of Syracuse, N. Y., will have charge of the Capitol Theatre, East Syracuse, a house recently taken over by Frank from James Kernan. The Sardinos are veteran theatre operators in Syracuse. Kernan, also, has been operating a string of neighborhood houses for a number of years.

▽

MILO OWENS, operator of the Garrick in Milan, recently took over the Ecorse, in Ecorse, a suburb of Detroit, Mich.

▽

EMMA DINGWALL has purchased the Mack Theatre, Detroit East Side, from T. A. Yager.

▽

ROBERT JONASSON and William Chesney have been acting managers of Publix houses in Plainfield, N. J., since the old Blue laws were enacted on Sunday shows and these boys have also come in for a share of trouble. Last week the City Judge imposed fines totalling $150. The scrap is still on.

▽

C. ZOST, formerly operator of the Lyric Theatre, Hamilton, Ohio, and who sold the house several months ago to C. C. Crowder, has reacquired the property. At present he is operating on a grind policy.

▽

CHARLES BURKE, operator of the Summit Theatre, Kansas City, and ex-president of an independent group of exhibitors, is confined to the hospital.

▽

H. C. BROWN, formerly connected with the Modjeska Theatre, Augusta, Ga., is now in charge of the Rivoli Theatre, Greenville, S. C.

▽

EDWARD KANE, formerly manager of the Central Theatre, Newark, N. J., has been promoted to take charge of the Cranford Theatre, Canford, N. J.

▽

EDWARD MILLSTEIN is another New Jersey assistant manager to gain a promotion. Formerly at the Mosque, in Newark, he is now in charge of the Central.

▽

MITCHELL FITZER, well known exhibitor of Syracuse, N. Y., is said to have completed plans for taking over operation of the Dewitt Theatre, formerly known as the Empire, North Salina street.

WASHINGTON IN THE MOVIES

By JAMES HAY, Jr.
Publicity Division
Bicentennial Commisson

AS the time for the celebration of the George Washington Bicentennial in 1932 draws nearer, the motion picture business shows an increasing interest in the Father of His Country. At this writing (October 15, 1931), two sets of pictures with Washington as the hero are being made, and a report to the United States George Washington Bicentennial Commission, with headquarters in the national capital, is that a third series of films on the same theme will be produced in the near future.

Eastman Teaching Films, Inc., a subsidiary of the Eastman Kodak Company, is making a four reel film covering the entire life of Washington. This picture, although made primarily for classroom use on narrow gauge film, will also be available on standard size film for auditorium showings.

The scenario for this "George Washington" was done by Dr. Edgar Dawson, former professor of history at Princeton University and now at Hunter College, New York, and Dr. John Clement Fitzpatrick of the Library of Congress, an authority on the history of Washington.

THE cast will be headed by Ellsworth Woods, an actor of long experience, taking the part of Washington. His resemblance in face and figure to the First President of the United States is very marked. Washington as a youth and young man will be played by John Ferguson, selected for the role because of his resemblance to Charles Willson Peale's portrait of the hero in his younger years.

For the making of this picture, for the first time in all its history, Mount Vernon has been thrown open to photographers. The United States George Washington Bicentennial Commission, being a government organization, persuaded the Mount Vernon Ladies' Association, which has control of this patriotic shrine, to allow the camera men to take any and all exterior and interior views of the mansion that might be needed in the development of the story.

Other scenes in addition to those at Mount Vernon are being shot at Kenmore, the home of Washington's sister in Fredericksburg, Va., and at the nearby house in the same town which was bought by Washington for his mother during the Revolution. Washington made this purchase so that his mother might move from the family farm in the country to the safer and more congenial atmosphere of the town.

In producing the picture the actors use some of the furniture, silver, cut glass, and other articles which Washington himself used. In the military scenes detachments from the Third Cavalry and the Twelfth Infantry of the United States Army are employed. Horses, cannon and other military equipment are supplied by the Virginia Military Institute at Lexington, Va. These soldier scenes occur in the sequences relating to Washington's expedition with General Braddock against the French and in episodes of the Revolutionary War.

THE celebration has been planned by the United States George Washington Bicentennial Commission, with the following outstanding features:

The commemoration will last nine months, from February 22, 1932, until the following Thanksgiving Day.

Instead of a big show or entertainment being given exclusively in one place to mark the observance, appropriate ceremonies and festivities will be held in every city, town and village in the country. That is to say, every American community will set aside, within the designated nine months, a number of patriotic days on which it will stage Bicentennial exercises, in this way insuring that the celebration will literally blanket the United States.

By October 15, 1931, 10,000 cities and towns had appointed their local commissions to cooperate with the national organization.

Many foreign countries have also announced that they will take part in the observance. Moreover, every community of Americans in foreign countries will put on a series of exercises appropriate to the event. Thus, in a very real sense, this commemoration will girdle the globe.

WITH the community festivities and ceremonies being emphasized as the typical and chief mode of observing the Bicentennial, it is obvious that motion pictures will be invaluable to organizations and municipalities planning their celebration programs. In addition to these dramatic representations of Washington and his times, many communities are planning to produce plays and to put on pageants, each one based on a dramatic event in the history of the first President.

Any community which desires help or advice in planning its Bicentennial program can secure it by applying to the United States George Washington Bicentennial Commission for its comprehensive list of suggestions as to how the Bicentennial exercises can best be managed.

MAGAZZU PROMOTED PAGE COOPERATIVE WITH GAG OF WORDS

A novel and attractive full page co-op featuring "Two Kinds of Women" was recently promoted by P. A. Magazzu, manager of the Grand Theatre in Hazleton, Pa. The theatre ad occupied the top center portion, in addition to a banner head on title, one advertiser took the entire lower half, and either side flanking the theatre ad was equally divided between four merchants.

The gag used in connection with the page was to supply the missing letters of a word in each ad, such as T————G, and the notice further went on to explain that these words represented the opposite quality of bold, sarcastic, inconsiderate, deceitful, etc. It was advised that the words be listed in two columns, those that went together in one and those of the opposite qualities in the other.

With the absence of a lot of small sized type and use of a number of striking mats, the page presented a very attractive appearance. Magazzu's word gag appears different from the usual run and we're therefore taking the liberty of passing it along for the use of other Club members, and at the same time wish to congratulate him for promoting such a fine looking ad.



Here's the way Balaban & Katz announced their fifteenth anniversary to Chicago in particular and the whole United States in general. A smashing ad occupying the better part of a page combined all the houses under the B & K banner in Chicago. Not even the small neighborhood theatres were overlooked in the combination ad. You'll find them sandwiched in among the others.

Don't criticise the crowded appearance of the copy. It's typical of Chicago's theatrical advertising and always gets a rise out of ad men who are hounds for plenty of white space. But just the same, Chicago certainly knew, through this ad, that Balaban & Katz were to have a birthday to celebrate their many years as dispensers of entertainment for the masses.

MANAGERS DOWN IN WICHITA FALLS, TEX., CRASHED FRONT PAGE

In line with this season's relief activities, we note that three Wichita Falls, Texas, managers made a handsome donation not long ago to the P. T. A. City Council Lunch Fund and consequently made the front page of a local newspaper with photos of themselves and check. This contribution was made the first day the drive went into effect and the theatres' contribution led the list.

Left to right in the accompanying photo are A. A. McIlheran, manager of the Gem Theatre; George M. Watson, manager of the State, and C. H. Stewart, manager of the Majestic and chairman of the fund.



This is not the first instance during the depression that these managers went to bat for the needy in their town and the generous publicity tendered these testimonials of their interest in community affairs by the newspaper is ample evidence that efforts were appreciated. We are glad to record that these Club members did their share of all the good work that's been going on.

TOM PHELAN HELD FIRST ANNIVERSARY DOWN IN NEW JERSEY

Just to let fellow showmen know that Thomas Phelan has been accomplishing other feats than becoming the father of a brand new baby, we're taking this occasion to set down the fact that the front page in a recent issue of a Long Branch, N. J. newspaper carried a two column story on his theatre's first anniversary. Thomas manages the Paramount in that well known Jersey resort city and the boys who covered the story told readers all about the fine house and the part it's playing among the city's important institutions.

We also noted that this same paper gave publicity to a "Fear Moment" gag that was recently run by the Paramount in connection with "Dr. Jekyll and Mr. Hyde." The readers were asked to write an account of the most fearsome experience in their life and submit it to the paper. Ten of the contributors were awarded guest tickets for the picture.

All of which goes to show that Tom Phelan is on the job and not spending the greater portion of his time pushing a baby carriage up and down the famous board walk. We'll be on the lookout for further news concerning this member's activities and in the meantime, and on behalf of all his fellow Round Tablers, pass along best wishes to Baby Phelan and parents.

BICKFORD TIED-UP WITH RADIO STORE FOR COSTLESS ADV.

Promotion of costless ads is a popular subject these days so it's therefore most timely to mention one recently put over by George D. Bickford, manager of the Garden Theatre, Davenport, Iowa.

This ad was made possible through a hook-up with a dealer in radios and a half portion of a ten inch by three column deep space was devoted to the theatre, with top portion dressed with head cuts of two featured players. Names of stars, title of picture, admission price and play dates were mentioned.

If you're a circuit man and want to win a smile from the boss we don't have to remind any one that this type of ad makes a big hit with the Home Office, or for that matter, it ought also bring the same feeling to a manager who is on his own. At any rate, Bickford, like many of our members, is demonstrating right along that some contact work among local merchants will produce results.

SPRING FASHION SHOW AND REVUE!

An early buying season for spring apparel has been predicted, due to the exceptionally mild winter. Therefore, if you are one of the showmen who cashes in on this great box-office bet, you ought to be starting your plans and preparations for your Spring Fashion Show now.

Although it is customary to publish a full campaign showing how to engineer one of these shows, it ought to be so well known by this time that no one should require a primer on how to put it over.

However, for the benefit of those who have never had an experience along such lines we are preparing a Fashion Show and Revue article which will appear in next week's issue of the Club pages. In the meantime you ought to be meeting your merchants and newspaper advertising manager and getting things moving. The actual staging of the event is not a difficult task if you have any sort of a stage or platform to work with.

PRYTZ ANNIVERSARY CAMPAIGN BASED ON RESULTS AT LOW COST

Theatre anniversaries are always cropping up all over the country and for this reason we feel sure that readers will be interested to know how this event was observed by Roy Prytz, manager of the Granada Theatre, Duluth, Minn.



Two weeks in advance he started off with the first trailer, with complete change of copy at the end of the first week. For appropriate lobby atmosphere he secured large prop cakes, each with a candle to designate what anniversary. Suitable copy on cards explained the props.

A number of barrels, one of which is shown in the small photo, were effectively used with the old curiosity gag. These were placed at prominent intersections throughout the city and carried signs reading, "Don't Look In This Barrel." The barrels were painted a la clown costume to present a circus appearance. Unless we're mistaken, that's Roy himself standing alongside.

Through a tie-up made with a sign shop he succeeded in getting up a very attractive front at minimum cost. The entrance was completely built in with large cutout cakes set in relief and mammoth banners covered both sides of the marquee. Wires from popular stars also occupied prominent positions.

Other activities included the stuffing of 5,000 "Liberty Magazines" just before opening day and special showing for "Liberty" boys, which included the usual street parade; tie-ups with practically every department store, drug store and soda fountain which offered ideas of an "Anniversary Special," ranging from a five cent drink to a complete luncheon. All of which was backed up with regular weekly routine advertising.

Prytz's Anniversary campaign is particularly interesting in that he had to obtain maximum results at minimum cost and to all appearances he put over an excellent job. We'd like to hear from other members concerning their campaigns.

MARCH POSSIBILITIES!

Here is a month that requires an unusual display of smart showmanship, plus money-making ideas, to get across in great shape. But at least it provides you with ample opportunities to make it a profitable month by reason of its fruitful calendar.

Lent continues until Palm Sunday, when it plunges into one of showbusiness's toughest spells—Holy Week. But analyzing it a bit farther reveals business tie-ups on its many historical and religious dates.

Turn to the "Showman's Calendar" on the third page of the Club section and study each and every date. You'll find plenty of good reasons to pep up business and come through with a neat profit, too.

Incidently, this is a good month for one of those whirlwind auto giveaways terminating right after Lent. Ditto for other special nights involving merchant tie-ups for the distribution of donated merchandise.

Yep, there is plenty to be done in the month of March, and the early Lent gives you a great chance to grab off two good months of business before the first of the warm weather comes along to disturb your peaceful slumbers. So make hay while the sun shines and make some money for your theatre during March.

Hall, Jr., In Charge

J. S. Hall, Jr., of Hall Industries Theatres, Inc., has taken over management of company properties in Kennedy, Tex., which include the Rialto and Rex Theatres. A. F. Avey, manager of these houses for the past six months, has gone to San Marcos, Tex.

BUILDER OF GOOD WILL!

Hillyer and School Combine for Showing of Short Films During Regular Class Hours

SEVERAL weeks ago it was related in this department how a "Safety Club" was organized by Earle Holden, city manager for E. J. Sparks theatres in Ocala, Fla., and in line with this idea we are reporting a somewhat similar move recently made by M. N. Hillyer, manager of the Downs Theatre, Downs, Kan.

Holden's scheme, you will undoubtedly recall, was inaugurated solely as a builder of community good will in a town where the prevailing low admission rate for children did not necessitate any particular stimulus in that direction. He worked through a tie-up made with the Chamber of Commerce and gave a free Saturday morning show based upon the Safety idea. Special reels were secured gratis from one of the big film distributing companies, the Y. M. C. A. and the Department of Agriculture. The idea was sold to all schools within a reasonable radius of the theatre.

Hillyer's scheme was brought to mind by Holden's and while there is a great deal in common between the two as to peculiarity of local conditions and recruiting of students, Hillyer's appears rather unique in that he actually invaded class hours to put across his stunt.

TO begin with, relations between theatre and schools were unsatisfactory, due to a tendency on the part of a few citizens to still hold motion pictures an undesirable fare for the younger element. This breech was further widened by a bitterly contested battle over Sunday movies. With these facts in mind, Hillyer sallied forth to effect a worthwhile contact with the school authorities and to convince doubting Thomases that the theatre was and could be made a powerful educational force in any community.

He gathered what information was at hand on educational subjects and entered into innumerable discussions with the superintendant of schools and other members of the Board of Education. Eventually convincing these people as to sincerity, he proposed to present a regular schedule of motion pictures in the theatre as part of the school curriculum, timed during school hours.

Obtaining consent from authorities for a try-out of the plan, his next move was to contact all sources of suitable films for the experimental showing and as a result arranged a program consisting of several reels of educational subjects, including Curiosities, Travel films, Pictorials and Scenics. The national distributors agreed to supply older releases of this type gratis.

THE first program consisted entirely of standard releases furnished by a leading film distributor and was presented during the High School's regular assembly at 11 A.M. The subject matter was so strikingly educational that it was received with obvious enthusiasm, and arrangements were immediately made to continue the programs at the rate of one each month. At this writing the second of the series has been run, consisting of several subjects from the General Electric library of sound films, together with standard releases from one of the film companies.

The theatre supplies the house, equipment and necessary personnel at no cost to the school. The school authorities pay all incidental expenses such as transportation of film, etc. Hillyer takes care of booking details, after going over the lists of available subjects with the school superintendant. All students are required to attend, the same as with regular classes, and the teachers have the privilege of incorporating the subject matter of the programs in their classroom activities.

THE plan has met with such decided approval from all sources that the theatre is now looked upon by students and faculty as an integral part of the community. Any semblance of advertising the theatre's regular shows is avoided but this result is obtained by bringing the entire enrollment through the lobby and past the front, where every effort has been made to effectively sell current and coming attractions.

As a sidelight developing from the plan, the matter of funds for carrying out the programs suggested the desirability of promoting a benefit show to be sponsored by the student organization, and plans are being carried for a special attraction to be scheduled in the near future. For this occasion it is planned to use an "arty" picture rather than some release classed as an all-around attraction.

THUS far Hillyer has concluded that the institutional value of the scheme exceeds any he has yet tried out. In addition, the entire school has become "picture-conscious" and ready access has been found to the classrooms with various attractions that meet with approval of the instructors. No revenue is derived directly, but the cost of the educational programs to the theatre is negligible and it is figured that benefits will accrue steadily from month to month.

Hillyer's and Holden's schemes to overcome certain local prejudice appear to have much in common, with the possible exception that Hillyer's move may be unique in its field. At any rate, to our knowledge, it is the first time that a theatre has ever invaded regular classroom hours over an extended period and it may be a forerunner of the present trend among schools to adopt visual education as a portion of the regular educational courses.

To say the least, his success up to the present stage is most interesting and we would like to hear further about how the plan eventually turns out. Hillyer gives due credit to one of the major film companies for providing such acceptable film material. These were standard releases with a strong element of audience appeal and aided materially to the effectiveness and popularity of the programs. We will be glad to furnish the name of this distributor upon request from any other Club member who may contemplate making a similar move. If any other Round Tabler already has such a plan in effect, we would be interested to learn his views on this interesting subject.

CARL MILLER GAVE PATRONS LAFF WEEK TO PEP UP SPIRITS

Basing his idea on the popular notion that what this country needs is a lot of laughs, Carl Miller, manager of the West Coast Theatre, San Bernardino, Calif., contributed to the general state of hilarity by putting on no less than a "Laff Week," a whole week of laughs, if you please, and during which the good citizens of his town were treated to a round of the laughingist films that Carl could dig up.



You will note from the accompanying photo that the lobby and front were given special treatment for the occasion. Large, illuminated cutout letters were strung across the entire length of the marquee, and frames with posters and stills helped carry out the general scheme. Marx Brothers and Winnie Lightner features made up the heaviest portion of the program for the week, along with Laurel & Hardy and other comedies.

We are also illustrating the type of herald used by Miller to back up his "Laff" show. Brevity of copy, a goodly assortment of mats and plenty of white space all combined to make it an attractive piece of work. The heralds were given wide distribution throughout the theatre's territory.



As Carl states, it was just a case of putting the shoulders behind an old gag at an opportune time, and to all appearances his patrons got their share of laughs. So, we might put the question, "Have You Had Your Laff Week Yet" to others, and hint that some of our members might be gainers by following out the same intensive methods used by Miller.

DOESN'T COST A NICKEL TO JOIN!

AL GRAVEL manages no other than the Gravel Theatre and this new member's house is located out in the town of Goodland, Ind. At this writing Al may consider himself officially introduced to the several thousand other Round Tablers in this organization and it is our sincere hope that he will observe rules and regulations, which obligate him to the extent of telling us all about what's going on in show-business out his way. We'll be on the lookout for further news from Goodland.

———*Wear Your Club Pin! ! !*———

T. M. BARRON is the assistant manager of the Palace Theatre in Lockport, N. Y., a house managed by V. E. Hudson, who writes in glowing terms concerning the ability of his helper and predicts that we'll hear more about this newly-elected member of our Club. Thanks, Hudson, for sponsoring assistant manager Barron, and we also hope that he'll give a good account of himself. With both of you fellows from the Palace in our ranks, there's no reason why Lockport show-doings shouldn't get a break in these columns.

———*Wear Your Club Pin! ! !*———

E. ELIAS both owns and manages the Evangeline Theatre down South in New Iberia, La., and he is also in line for introduction to his host of fellow showmen. A cordial welcome is also extended this new member from Dixie and we would like to have him fall in line with the rest of the boys who are devoting a portion of their time to keeping their Club informed about show business. What was that last stunt you used to good results, Elias? Let us know.

———*Wear Your Club Pin! ! !*———

J. R. LONG hails from Sunny Alabam' where, in the city of Fort Payne, he owns and manages the Rivoli Theatre. Shake hands with the rest of the boys, Long, and make yourself at home around the "Table." We're glad to have you for a representative down in Fort Payne and hope you'll do your bit in the matter of telling us what methods you are using to sell shows in your town. Shoot along some ideas and we'll see that others are tipped off.

———*Wear Your Club Pin! ! !*———

SIDNEY LARSCHAN is the managing director of the Meserole Theatre, Brooklyn, N. Y., but on his membership application modestly describes himself as "common garden variety of house manager." At any rate, the Meserole is a 2,000 seat house that belongs to the Randforce Circuit and is a job for any one man to tackle. We have an idea Greenpoint is a fertile section for exploitation activities and will therefore rely on Larschan to keep the Club informed on what's doing in show business in that neck of the big town.

———*Wear Your Club Pin! ! !*———

GEORGE L. JONAS is in charge of the New Melba Theatre in Houston, Mo., and this new Round Tabler is also in line for introduction to this large army of fellow showmen. In case you don't know, George, there's a little more to membership in this organization than just joining, and that is to regularly send along a live show tip that your brother Round Tablers can use to advantage. So do your bit and help this Club maintain its reputation of being the greatest source of assistance to showmen all over the world.

M. H. EDWARDS is a Tennessean who came North several months ago to fill the job of chief projectionist at the Ritz Theatre, Phillipsburg, N. J., and since that time has been promoted to the post of manager. He was associated in the South with the Crescent Amusement Company and has had varied experience in theatres for the past five years. He's twenty-five years old at this writing and well along the way to a successful career in show-business. We feel that this new member will do his utmost to help keep these pages filled with interesting slants on how to swell box office receipts.

———*Wear Your Club Pin! ! !*———

BERNARD LASSACK manages the Elite Theatre out in Milwaukee, Wis., and we're taking this opportunity to acknowledge his application for membership in this constantly-growing organization of showmen. With Lassack in the Milwaukee group our Club must almost rate one hundred per cent representation out in that city and if we're wrong in this contention, it is our hope that any stragglers will heed these words. This new member's contributions will always find space in these pages and all he has to do now is to shoot some along.

———*Wear Your Club Pin! ! !*———

NORRIS NELSON has the job of assisting Charles Clark with the management of the Metropolitan Theatre in Baltimore, Md., and with his application at hand this organization now rates one hundred per cent at this well known house. They do considerable show-selling in this Baltimore neighborhood and with both Clark and Nelson to depend upon, we should be able to keep all the boys informed on what's going on down there. Welcome to this outfit, Norris, and do your bit.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

DAVE DAVIDSON has the job of promoting advertising and publicity for Publix Greater Talkie theatres in Detroit, Birmingham, Redford and Royal Oak, Mich., which is a man's size task any way you look at it. His work takes in ten houses seating approximately 25,000, eight with weekly change, one twice-weekly and one every week. So all Dave has to do when he finishes—when he finishes his work—is to get a little sleep now and then. However, if he can find the time we hope he'll send along some of those live show-selling ideas that he and his staff are using to lure Detroiters away from firesides and Fords.

———*Wear Your Club Pin! ! !*———

EDWARD HARRIS hails from down South in Georgia, suh, where he manages the DeKalb Theatre on Ponce DeLeon Avenue in the city of Decatur. Once again we make room around this ever-growing Table to seat another gentleman from the South, and hope that he will uphold the reputation his brother Georgians have established in the matter of making contributions to this department. A word to the wise, Edward. We'll be looking for an account of that last live stunt you put over.

———*Wear Your Club Pin! ! !*———

J. E. "JOHNNY" MANUEL is the manager of the Warner Ohio Theatre in Sandusky, Ohio, one of the houses under the supervision of that well known Round Tabler Walter Morris, of whom most all of you have heard through these pages. Manuel has been at the Ohio for about four months and during that time found the weekly meetings of this Club both interesting and profitable. Now he's one of us and proposes to repay his fellow showmen by sending in some of his own ideas. That's the spirit, Johnny, and you can start in any minute.

———*Wear Your Club Pin! ! !*———

T. TESCHNER was recently promoted from the post of doorman to the assistant managership of the Mall Theatre, a Loew house in Cleveland managed by William Weiss. He is twenty-two years of age and has been with the Loew organization for two years, which is hitting a nice pace of advancement. We are glad to enroll Teschner in this Club and will expect to hear further from both representatives at the Mall.

———*Wear Your Club Pin! ! !*———

WILLIAM WEISS has been in show-business for fifteen years and cannot think of any good reason why he did not join this organization when it first started, for he admits that it's been a source of inspiration on many occasions. Okay, Bill, we don't know why either, but you're in now and please see that the lost time is made up by regularly sending along some tips on show-selling. And we know that this new Round Tabler will do this, just as soon as he can find the time.

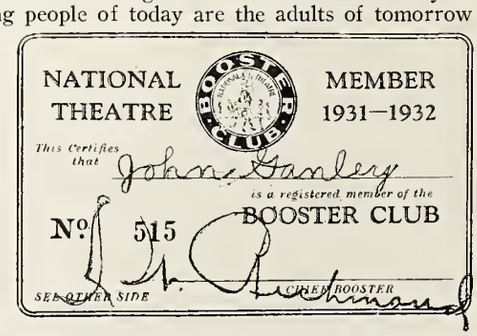
———*Wear Your Club Pin! ! !*———

H. B. McFARLING is the owner and manager of the Gem Theatre in Cairo, Ill., and we're mighty glad to introduce this newly-elected Round Tabler to his host of fellow showmen. In his capacity of owner-manager there's no strings attached to Mack's activities in show-business and we'll be looking forward to some interesting contributions concerning conditions out in Cairo.

THE JUNIOR SHOW

by RITA C. McGOLDRICK

THE best way to tell a story is to illustrate it. We, who have a professional and prideful interest in motion pictures, know something about that! For several months this department has been accumulating and dispensing information on the building of the Junior Show and the Family Audience Nights to encourage the exhibitor on his way to the building up of *new* audiences. The young people of today are the adults of tomorrow and tomorrow is never so very far off. In these months of our experimenting we have found many enthusiastic theatre men who are averaging a thousand children a week in their theatres. They realize that this number multiplies four times over through the week in adult reaction; that the child is the best booster the theatre man could have. The following story from the Loew's National Theatre of Boston, Massachusetts, from L. W. Richmond the manager, is an illustration in point.



"You Can't Kid the Kids"

Here is the finely philosophical viewpoint of the manager of Boston's National theatre, who has developed a constructive program and has watched it flower to a splendid success. He says:

"Try to kid the kids and you will find that you are only kidding yourself, or your box office. The average theatre today has to depend on the children's trade to keep the house 'out of the red,' but since the talkies have been produced the attendance has been dropping off more and more. With few exceptions, the pictures that are being produced today are not appealing to the children and they not only know it, but they let you know it as well. 'Skippy's' and 'Sooky's' are few and far between, and the theatre manager who depends on pictures of this type will have plenty of idle seats on Saturday matinees.

"Give the youngsters an inducement. Start a Booster Club at your theatre and double or triple your business in no time. It is a natural magnet for the youngsters, if organized and conducted in a business-like manner.

HOW TO ORGANIZE AND CONDUCT A BOOSTER CLUB TO KEEP THE CHILDREN INTERESTED

1—Application Blanks

"Application blanks as pictured above are distributed to the children, filled out, and kept on file alphabetically for future reference. This makes an ideal mailing list and can be used for various purposes.

2—Membership Cards

"After application blanks are distributed, children are asked to bring them in on some designated day, properly filled out, and they receive their membership card. The children consider these of great value and keep them, knowing that certain privileges are granted to members of the Booster Club.

"Printed on the reverse side of membership card is the club creed, which is as follows:

I will always be a good honest child, in my home, in school, on the playgrounds, in the theatre or wherever I may be.

I will strive, always, to make myself a better and more useful little citizen.

I will respect my elders and help the aged and crippled whenever possible.

I will respect and assist children smaller than myself. In short, I will be a good American Booster.

"Every Saturday Matince, names of members having birthdays during the week are called from the stage, and every boy or girl whose name is called comes on the stage and receives a pair of passes so that he can invite his mother or father to any performance the boy or girl might desire. Birthday lists are made up from the application blanks which are kept on file.

Meeting During School Vacations

"Special Booster Club meetings are called on certain mornings during school vacations. Various matters are discussed with the children, special films shown, special speakers. For instance, last meeting's speaker was the manager of Massachusetts Safety Council, with special film instructing children how to be careful to avoid accidents, etc. Refreshments are served free through tieup with candy and ice cream manufacturers. These meetings draw big crowds and are great advertisements.

Special Awards for Children Getting Best Report Cards

"Special prizes or passes are given to children receiving the best marks in school. Of course, this meets with the approval of your local schools, and at the same time keeps your theatre in the mind of the child.

Poor Children Admitted Free

"Booster Club members are asked to report to the Chief Booster if they know of any children in the neighborhood that are being deprived of theatre entertainment because their parents are too poor to give them the price of admission. Arrangements are made whereby the poor children are admitted free.

Free Show to All Members After School Every Tuesday

"Children are admitted free every Tuesday after school merely by showing their membership cards at the door. Special announcements are made at this time about coming attractions, etc.

Season Pass Contest

"Conduct a contest with a special prize of a season pass to be awarded the winner. Contest on essay of certain number of words: 'What suggestions would you make for the betterment of the Booster Clubs?' This creates a lot of talk and gets the children more interested in the Booster Club.

Booster Amateur Club

"I believe the most interesting part of the Booster Club is our special amateur shows conducted on the stage every Saturday Matinee. Make an announcement on your screen asking for names and addresses of amateur talent. You will really be surprised to know how many children there are in your community that have possibilities for a stage career. These amateurs will make up a show of five or six acts once a week that will be entertaining to the adults as well as the children. In my opinion it is one of the best box office attractions for children today.

"The Booster Club was started at the National Theatre in Boston, with 300 members about three months ago. Today we have a *membership of* 1100 *and are still growing.*

"Boost your box office receipts with a Booster Club.

"Make sure that you don't promise the children anything that you cannot fulfill. Remember—*'You can't kid the kids!'*"

▽

Oregon's Story

Miss Myrtle Buckmiller, president of the Baker Theatres Co., Inc., of Baker, Ore., sends the following forthright story which adds one more colorful bit to the mosaic pattern of this whole plan. Miss Buckmiller is not engaged in an experimentation. She has demonstrated a fact, and it is an engaging fact worthy of your serious consideration. She says:

"We have a completely successful children's club in our town, and I am very glad to give you the detailed workings of it, for if we know of anything these days that will help our fellow exhibitor, I think it is a duty to pass it along. Here is the essential fact. Our town has a population of 7,000. Out of this number we draw a children's matinee of 1,000.

"One year ago the first of November, I organized a Mickey Mouse Club. Up to that time our children's patronage had been very small in the 50 cent house. It worried me considerably, so I thought best to organize something. At that time the cities were going strong for the Mickey Mouse Clubs. Our club has been a huge success. We have over 800 members and the patronage keeps up in the summer as well as in the winter. By organizing the kiddies club we have increased the afternoon and night performances at least 60 per cent and haven't hurt the smaller house at all.

"I personally supervise the club, direct the orchestra and produce stage attractions out of the club members. Keep them all working and make them all feel the club is theirs and they are needed to carry it on. It is surprising the talent one finds among the kiddies.

"We are getting great cooperation from the Service Clubs and various organizations and the parents are with us 100 per cent. Our club furnishes entertainment for Kiwanis, American Legion and ever so many affairs. We were called upon to furnish the parade for last Fourth of July Celebration and it was a great success.

"I arrange to have about thirty minutes of stage entertainment put on by the children, such as puppet shows, songs, dances, music, and all in costume and the stage set nicely for the occasion. Then I show them such pictures as Mickey Mouse each week even if we do repeat the picture; serials such as 'Buffalo Bill,' 'Heroes of the Flames,' 'Mystery Trooper,' 'Vanishing Legion' and 'Spell of the Circus'; features such as 'Huckleberry Finn,' 'Sooky,' 'Tom Sawyer,' 'Alice in Wonderland,' Aesop's Fables, Chimp Comedies, Gang Comedies, in fact, anything that greatly appeals to children.

"About once a month I give them something; in the summer, popcicles or ice cream bars and candy packages or popcorn, and by working with the dealers of the town I get them for a cost not to exceed three cents apiece. I gave them star photos from Paramount that cost once cent apiece, in fact, just a gift of any kind, as children are very easily pleased."

Miss Buckmiller's opinion on this whole subject is professionally important. She is the president of three theatres, the Clarick, Orpheum and Empire, operating in Baker, Ore. This department welcomes the stories of exhibitors who are finding the selected program a profit or a problem. Send us your side of the question. We believe we can help.

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE
INC SOUND EQUIPMENT

J. C. JENKINS,
MOTION PICTURE HERALD,
SOMEWHERE IN ARIZONA.

My dear "J. C.":

Your reference to "service" in last week's letter to Motion Picture Herald readers, prompts me to dwell briefly upon the subject, because it has proven to have been one of the most important factors that has contributed to the continued successful and highly efficient performance of RCA Photophone sound reproducing equipment in upwards of 3,000 theatres in this and foreign countries. We place the greatest emphasis upon the service that is rendered by our installation and service department and pride ourselves upon the constant attention its representatives give to equipment in their respective territories. For instance, read the following from Hollis Drew, manager of the new Strand Theatre at Lowell, Michigan: "Although it has been more than a year since installation of our equipment was made, we continue to enjoy sound reproduction as excellent as during the first period of use. It is obvious that the above condition is due to your efficient service department." And here is another example: In the Philadelphia territory, which is dotted with RCA Photophone installations, emergency calls in six months were at the rate of one call for each theatre in ten months. This means that exhibitors in that territory may expect to operate their equipment for five years with not to exceed six calls for emergency service. Take the situation in the Hawaiian Islands as another example. Of the 41 RCA Photophone installations there, Louis Chappelle, service manager of the Consolidated Amusement Company, writes as follows: "This department feels that the RCA Photophone Standard Size is the finest sound reproducing equipment yet placed on the market." So there you are, "J. C." That's what they all say.

Yours truly,

G. K. RUDULPH.

JENKINS' COLYUM

LOS ANGELES

DEAR HERALD:

Producers are taking some of their pictures out to Pasadena for their previews in order to get the audience reaction, the reason being, presumably, that Pasadena is said to have more millionaires than any other city on the Pacific coast.

If they want to take the public pulse as to the merits of their pictures why don't they preview them in towns of from twenty thousand down where the audiences are representative of 90 per cent of the people who support this business rather than the 10 per cent who support art galleries, grand opera, exclusive golf clubs and yachts?

The people who earn their living by the sweat of their brows are the ones who provide the sinews of war that keep this business on its feet rather than those whose chief occupation is shearing lambs on Wall Street.

The picture business would go without food and shelter were it not for the merchant, the banker, the farmer, the laborer, the man of every-day affairs and the girls behind the counters and in the cafes, and they are the ones who should pass judgment on the entertainment value of pictures.

Somehow this business seems determined to go wrong end to, but since it's none of our durn business we are not going to try to do a thing about it except to call attention to it occasionally.

▽

Ordinarily we have an angelic disposition that is the envy of every Sunday School superintendent and clergyman in the land. We have been complimented on our simple vocabulary. We have said "doggone it" when one more temperamental would have used stronger language. We have applied the "milk of kindness" to some pretty low-down ornery whelps, but right now, were we to use such expressions as would best ease our minds it would subject this magazine to an infraction of the postal regulations.

We refer particularly to a low-down, pusillanimous, lousy, yellow-bellied skunk who stole our tire cover while April Shower was parked on one of the main streets at Santa Monica yesterday in broad daylight while we were down on the pier visiting Professor Condra of the geological department of the state university at Lincoln, Nebraska.

Our tire cover bore this inscription, "J. C. Jenkins, Motion Picture Herald. It Covers the Field Like An April Shower." Now, just why a chicken thief who is half bootlegger and half crocodile would want to steal a tire cover bearing that legend is more than we can understand, unless it was to satisfy an innate desire to steal something.

Right now we are only partially peeved, but you ought to have heard us when we found that that tire cover had been stolen. The pavement down there is all warped and bulged up.

▽

A few days ago we went out to Warner Bros.' studio and had lunch with Chic Sale, and afterward had our picture taken with him, and say, Gertie, what a boy that Chic is. Chic will rate 100 per cent on the stage, on the screen, on the street or in the bathtub. He's our kind of a citizen wherever we meet him, but the trouble is we can't meet him often enough. You know that every once in a while the human race produces something out of the ordinary, and Chic is it. Chic was born at Huron, South Dakota, and that's what makes South Dakota such a great state for brilliant people, and some grasshoppers. Had Chic remained in Huron and gone into the carpenter business as a "specialist" it would have saved that town a lot of expense, but the movies called and Chic obeyed and we should all be thankful for that.

▽

"Soak the Movies" seems to be the slogan down in Washington right now, and if Congress followed the Administration's proposal it is likely that the theatre men will be saddled with another revenue tax. We've got some pretty strong convictions with reference to that kind of a tax. We operated a theatre when we were compelled to collect revenue on admissions and we recall that two revenue men took a whole day to go over our books, only to find in the end that we had overpaid the Government 49 cents.

Our guess is that 60 cents or better out of every dollar collected goes to pay the expenses of collecting it, and our theory is that if the Government will stop the steam shovel from shoveling the dough out of the U. S. treasury for a while, there will be less need for loading the tax-ridden people with this needless expense.

▽

Out here you can get instructions on any subject and any ism on earth. One place they teach you toe dancing. Another place teaches manicuring. Another place you can get instructions in higher spiritualism. An ad in one of the windows advises you of a lecture on the important subject, "The Importance of the Solar Plexus to right living" (whatever that is) and you can get your dog or cat treated for mange and other disorders in several places. The only thing we can see that they lack out here to make this community complete is the Dukhobors, Alexander Dowie and the House of David, but for all we like the town and might be induced to move out here were it not for the rumpus it would kick up back in our home state, and we couldn't think of deserting the state and letting it go to the dogs while Charlie Bryan is governor; it wouldn't be fair, and Hollywood will have to try and be patient.

▽

We wish to express our thanks to Mr. G. K. Rudluph for the many open letters he has addressed to us on this page. It is very nice of him, and after hearing the splendid reproduction of sound by a number of RCA's Sound Equipment we don't wonder that that institution employed just such a man as he is. As we remarked once before, it seems that the best things in this magazine have been bunched up on this page. How's that, Ernie?

J. C. JENKINS,
The HERALD Man

NEWS PICTURES

FOX MOVIETONE NEWS—No. 43—Women of world have their day at Geneva arms conference—United States Treasury gets a new chief—Girls show skill on aquaplanes in Florida—United States wins winter Olympics at Lake Placid—St. Peter's gets a new statue in Rome.

FOX MOVIETONE NEWS—No. 44—Gene Tunney joins fight on dry law—Dixie divers show their talent at Miami Beach—America presents arms reduction plan at Geneva—Movietone man gets a thrill riding submerging submarine.

HEARST METROTONE NEWS—No. 242—Campbell set for new speed record at Daytona Beach—Feathered army holds carnival in Belgium—World arms conference gets United States' plan for disarmament—Diving champions show skill at Miami Beach—Metrotone invades Yellowstone's icy paradise—Looking at the mannequins in their Paris stamping ground—Cameraman risks life to picture diving submarine.

HEARST METROTONE NEWS—No. 243—John D. Rockefeller, 92, leads a hymn on Florida golf course—Gaiety on Riviera is climaxed at Cannes—Chicago boxer beats Jack Dempsey—Society pets in show at Berlin—President Hoover hails Washington as Bicentennial opens—Airship Akron crashes at Lakehurst as sudden wind arises—First films of war in China.

PARAMOUNT SOUND NEWS—No. 59—Daring German sled drivers exhibit their skill at Eibsee, Germany—Women plead for peace at Geneva disarmament conference—Sir Malcolm Campbell prepared at Daytona Beach, Fla., for attempt to better racing car record—Celebration of Washington Bi-Centennial begins throughout country—Girls of all nations compete for beauty prize at Nice, France—Londos, wrestling champion, again defeats challenger, Jim McMillen.

PARAMOUNT SOUND NEWS—No. 60—Thousands have gay holiday as Cannes, France, celebrates annual flower festival—Congratulations pour in upon Charles M. Schwab on his 70th birthday—Thousands greet Mohammedan leader on his return to India from the Round Table Conference in London—English inventor demonstrates new speed car which he claims will revolutionize transportation—Pictures of the fighting in Shanghai.

UNIVERSAL NEWSPAPER NEWSREEL—No. 16—English admiralty abandons effort to recover bodies of crew of ill-fated M-2—Country's industries to save millions by new air parcel postal—News paragraphs—Latest millinery fad provides work for hundreds in New York trade—Pope and Mussolini in agreement after first official visit—League of Nations group sails from San Francisco in hope of ending Sino-Japanese crisis.

UNIVERSAL NEWSPAPER NEWSREEL—No. 17—President honors birthday rites of George Washington—Famous Coast orange show draws thousands at San Bernardino—Sudden gale injures Akron at Lakehurst—News paragraphs—Million bushels of government wheat lost in explosion in Kansas City which causes two deaths—Sports enthusiasts take to motorbikes in stirring Oregon fox-hunt—United States forces unite for greatest "war games" in history off Honolulu.

Branch Heads in New York

R. H. Haines, Warner-First National Cincinnati branch manager, and Robert Smeltzer, Washington branch head, attended conferences this week at the home office with Andy Smith, sales manager in charge of the Eastern and Canadian territories.

"Mike" Newman Succeeds Rathner

"Mike" Newman has been appointed successor to Harry Rathner as general manager of Universal Chain Theatres. Newman, veteran showman of San Francisco, is en route to New York. Rathner is expected to announce a new connection shortly.

Vitaphone Has Lenten Short

Vitaphone has released a number of the E. M. Newman "Travel Talks" series, titled "Oberammergau," called particularly appropriate for the Lenten season. The reel is devoted to the "Passion Play."

SHORTS NOW SHOWING ON BROADWAY

Week of February 20

CAPITOL
- One Good Turn.....M-G-M

MAYFAIR
- Bob White.....RKO Pathe
- Fly Frolics.....RKO Pathe
- Laughing With Medbury in Voodoo Land.....Columbia

PARAMOUNT
- Dancing Fool.....Paramount
- Auto Intoxication.....Paramount
- Paramount Pictorial No. 5...Paramount
- Screen Souvenirs No. 7.....Paramount

RIALTO
- Wait Till the Sun Shines, Nellie.....Paramount
- Babbling Book, The.....Paramount

RIVOLI
- Dream House.....Educational
- Arabian Shrieks, The.....Paramount

ROXY
- Screen Snapshots No. 5....Columbia
- Love, Honor and He Pays...Columbia

STRAND
- Naggers at the Opera.....Vitaphone
- Studio Murder Mystery.....Vitaphone
- Japanese Rome.....Capital

WARNER
- Dancing Around the World..Vitaphone
- Washington, the Man and the Capital.....Vitaphone
- Big Hearted Bosco.....Vitaphone

WINTER GARDEN
- The Imperfect Lover.....Vitaphone
- Sport Slants No. 4.....Vitaphone
- Pagan Moon.....Vitaphone

WABASH AVENUE

CHICAGO

That sentiment is not a lacking quality among the folk on Film Row was demonstrated last week at the Columbia office when the five-year-old son of Clarence Phillips required a blood transfusion to help him over a serious illness. Practically every man in the Columbia office went to the hospital to offer his blood for the child. Fortunately the youngster took a turn for the better and the transfusion was not necessary.

▽

Through an error the Webster theatre at 2157 North Damen recently was reported closed in this column. The house is open and has not been closed.

▽

Emma Abplanalp, film board secretary, made a trip to Buffalo last week to attend the funeral of a close friend.

▽

Rita C. McGoldrick, editor of the HERALD'S *School and Screen department, was in Chicago last week in connection with a lecture tour she is making.*

▽

Ludwig Sussman of the Adelphi theatre, who has been responsible for a number of notable contributions to his community's relief drive, again demonstrates the important part a theatre may play in this work. Through a coin box in the lobby of his theatre, Mr. Sussman has collected pennies, nickels and dimes over a period of time in sufficient numbers to enable the Rogers Park Relief Committee to purchase 367 quarts of milk with funds from this one source.

HOLQUIST



Watch • • •

The 12th Annual Convention

M. P. T. O. A.

MAYFLOWER HOTEL
Washington, D. C.

MARCH
14
15
16

MUSIC AND TALENT

STAGE SHOWS

New York Capitol

Week ending February 25

The stage-show, "Cuban Holiday," devised and staged by Chester Hale, under Mr. Louis K. Sidney's personal supervision, featured Arthur Tracy, popularly known to radio fans as "The Street Singer." It is without a doubt one of the most fast-moving and entertaining shows put on here for some time.

The show opened with a novel set, that of two scenes in one. One side of the stage was a beach set with eight Chester Hale girls and four boys in bathing attire and the other half a typically Cuban setting with eight girls and four boys in Spanish dress. During the first number, which was played by the orchestra in the pit, the two sets of dancers did different routines.

The three Gobs, colored hoofers, followed with a routine of tapping that was outstanding, from both a showmanship and dancing angle. The boys have added a number of new steps to their routine and they certainly put their act over.

The next scene, a full stage set commonly known as a "dive" scene, had most of the company in gaily colored costumes as background for the "hootch" and rumba dancing of O'Hanlon and Zambuni. Following this, Jack Reid depicted in song the life of "Minnie the Moocher" with the girl of the aforementioned team playing the part of "Minnie.' A dramatic close for this scene is enacted by Jack Reid, suported by the entire ensemble, when he sings "Glad When You're Dead, You Rascal You," as O'Hanlon and Zambuni do a rough and tumble apache, in which "Minnie" is shot at the finish of the song and dance. This part of the show was the most outstanding and received the most applause.

Arthur Tracy, the Street Singer, with a piano accompanist and a microphone, enters to a load of applause and goes into the singing of popular numbers which have made him so popular with radio listeners. His program consisted of "When I Find You're Gone," "If I Were King," "Call Me Darling," (this one in English and German) "Now That You're Gone," and an encore of "Eli, Eli." The applause after each song was tremendous, and as far as this audience was concerned, Tracy could have stayed on indefinitely. The Picchiani Family of seven men entertained (for a certain length of time with spring-board antics and acrobatics, but this reviewer could see no reason for their being in the show at all. The show closed with Arthur Tracy singing "Cuban Love Song," as the dance team and the Chester Hale girls and boys offered snappy dance routines. Show caught Friday afternoon.

Firm Checks Effectiveness Of Sponsors' Radio Programs

Radio Network Surveys, Inc., conducts a unique service in the checking of commercial radio programs for the sponsors. The organization, employing 300 "broadcast reporters," concentrating on 174 stations of NBC and CBS, check all factors affecting the commercial value of the broadcast.

Data on popularity of programs, receiving conditions, station ranges and other matters is recorded and analyzed. The service operates seven days each week.

WILL OAKLAND



Popular radio star and owner of "Will Oakland's Terrace," he is now president of the Willow Music Publishing Company, New York. Mr. Oakland has been in the theatrical business for the past 25 years, making a name for himself in every phase of it. His nightly radio broadcasts over stations WOR and WMCA, from his "Terrace" have resulted in a nation wide popularity. So many requests for the singing of his own compositions have come in from his fans that Will decided on going into the music publishing business, himself, instead of placing them elsewhere. He has engaged the best help available and the five good songs he has to start with will get him off to a good start.

Station WINS Increases Time On Air in Succeeding Months

During February, Station WINS, owned and operated by the American Radio News Corporation, New York, will sign off at 7:45 P. M. instead of at 7:30 as in January, by authority of the Federal Radio Commission. Time is increased during each succeeding month.

WINS is operated with a new type of broadcasting equipment, according to W. H. G. Finch, chief engineer of the company. The system consists of two units, so compact that they occupy only slightly more than 12 feet of floor space. One unit is the transmitter, capable of broadcasting with a power of 100 watts; the other an amplifier, capable of bringing the station to its licensed power, 500 watts.

Publix Signs Dancer

Hinda Wausau, dancer, will be featured for a period of 34 weeks over the Publix circuit. Her first appearance is set for the Minnesota in Minneapolis, February 26.

STAGE SHOWS

San Francisco Fox

Week ending February 16

With Frank Jenks as master of ceremonies, Fanchon and Marco present their "Five Races Idea" at the Fox, and right good entertainment it proves, although one does miss the Sunkist Beauties and the usual elaborate tableaux.

Jenks is no newcomer to San Francisco, having been seen here before as band director and master of ceremonies, and gets a good hand as soon as he comes on the stage. He is a show in himself, but has a lot of assistance and a well rounded bill is offered.

The five races turn out to be divisions of the human family, with white, Indian, Negro, Japanese and Hawaiian represented. They present their turns in a novel stage set featured by a huge globe above the orchestra, from which the performers appear.

The red race is represented by Chief Clearsky, the "Indian Al Jolson," who sings and dances well. He tells the story of being accused in a theatre lobby of being an impostor and merely painted for the part. He laughs when he confides that the girl had paint on "a half an inch thick."

The Hawaiian race is represented by the Adams Sisters, but the color of their skin suggests that they might have come from Sweden. Still, they do well with their guitars and grass skirts.

Glenn and Jenkins, old vaudeville favorites, do their sweeping act and cavort around with brushes and brooms like a couple of floor flushers. Their act has a lot of new gags and gets over in a big way.

The Kanazawa troupe of Oriental tumblers provides a lot of thrills and captures headline honors. Their work as foot jugglers is especially fine and is all the more amazing in that a young man takes the place of the usual barrel or box and is thrown around as such.

Jenks is well known as a player of the trombone and demonstrates that he still has his old-time skill, mixing in a little music with his fun. He comes on frequently throughout the show and as the curtain goes down is seen spinning around on the upturned feet of one of the nimble Japanese performers.

San Antonio Majestic

Week ending February 17

Kluting's Animal Stars, consisting of 15 or so of rabbits, dogs, pigeons and cats, reach a climax when the cats leap to and from a prop ascension balloon.

The Forum Boys' Chinese number and their medley of popular airs are well received. The speed and personality of the quartet proved a big asset.

Beth and Betty Dodge do a classy song, dance and whistling act, assisted by Kent and Allen, hoofers. The girls open with an old-fashioned song-dance number, following with their French and German numbers. The boys offer taps. The bird-whistling-dance finale is colorful

Sammy Cohen is preceded by a short trailer on his motion picture performances. His hokum impersonation of Al Jolson, burlesqued boxing match and a comedy snake dance prove winners. An attractive girl, introduced as the missus, comes on for two songs and to assist in the gags.

The feature picture was "Ladies of the Jury."

DE SYLVA BROWN & HENDERSON INC.
SONGS THEY SING

THE SENSATIONAL EUROPEAN HIT

KISS ME GOOD NIGHT

(YOU ONLY WANT ME)
WHEN NOBODY ELSE IS AROUND
"Blue" Rhythm Ballad

WHERE THE BLUE OF THE NIGHT
(MEETS THE GOLD OF THE DAY)
BING CROSBY'S THEME SONG

STOP THE SUN; STOP THE MOON
(MY GAL'S GONE)
A New Ballad

YOU'RE THE ONE
YOU BEAUTIFUL SON-OF-A-GUN
Great 6/8 Novelty Song

A Beautiful Ballad
IT'S HAPPENED TO ME
By Composer of I SURRENDER, DEAR

THE OUTSTANDING ORGAN NOVELTY OF THE YEAR

RHYMES

Five Illustrated Choruses to the Set

WRITE - CALL - WIRE
AL SALOMON
MOLLY SCHRAGER
Special Service Department

DE SYLVA AND BROWN HENDERSON, INC.
745-7th AVE. NEW YORK CITY

UP AND DOWN THE ALLEY

HELLO EVERYBODY!

From the West Coast comes news to the effect that there is a lot of keen hunting for talent going on out thataway. . . . **Lester Hammel** is out there looking over talent situation. . . . **Max Hart** is expected to leave **New Yawk** in a few days to book acts for circuits there. . . . **Art Holt,** New York advertising representative of *The Chicagoan,* is now in the home office of this publication. . . . **Bettye Lee Taylor,** popular radio and theatre organist of Schenectady, still is convalescing from a recent auto accident which occurred when her car skidded into a crossing girder in the city of Albany. . . . Bettye broadcasts from station WGY and is featured at the RKO Plaza in that city. . . . **Guss Farney,** the Flying Organist of the Paramount Capitol, Salt Lake City, informs me that the union of that city provided free orchestras of from 15 to 25 pieces for all the theatres in the city for 2 days, 3 shows a day, in an effort to inspire the return of musicians to the theatres out there. . . . The way the audience reacted to this is distinctly favorable. . . . (I sure hope some other union officials note this carefully and follow suit). . . .

* * *

That new music publishing outfit, the **Willow Music Publishing Company,** of which **Will Oakland** is president, **Harry Pearl,** general and sales manager, **Billy Berke** and **Phil Sandler,** band and orchestras, and **Georgette Morrison,** secretary, sure has a grand set of tunes to start with. . . . Here they are. . . . "The World Won't be the Same," "Another Song of Love," "Let's Grow Old Together," "Down in My Heart," and "Laughing the Blues Away." . . . **Frank Skinner** is making all the dance arrangements for these tunes. . . .

* * *

Al Gullickson, Warner's ace organist at the Milwaukee Warner, also is being featured every night from 12:30 to 1:00, and from 10:00 to 10:15 a.m. the first four days of the week on radio station WTMJ. . . . **Art Brown,** "Brownie" organist at the Charlottesville, Va., Paramount took **Dan Daniels'** recent article in *Better Theatres* as a challenge and is doing Bach-Gounod's "Ave Maria" in one of his organ solos. . . . I'd like to know how many other fellows took it the same way. . . .

* * *

That new **Charlotte Kent** and **Louis Alter** composition, "What A Life (Trying to Live Without You)" published by **Harms** is sure a peach. . . . **Debonair Bill Rockwell** is touching the heights again and you can rest assured that if hard plugging means a thing, this tune will be "amongst 'em," pronto. . . . **George Marlo** and **Sam Wigler** of the **Marlo Music Corp.** are following up their hit tune, "Home," with a song called "When the Stars Come Peeping Through," which **Jack Miller** recently completed. . . . **Hey, . . . You Organists.** . . . Be sure to read the **Feist** and **DeSylva Brown & Henderson** advertisements on this page. . . . They both have great tunes for you to feature in community sings. . . . **Duke Ellington** and **Cab Calloway** have a new home. Their sponsor, **Irving Mills,** has removed the offices of **Mills Dance Orchestra, Inc.,** from the old quarters at 150 W. Forty-sixth street to the suite formerly occupied by the Brunswick company on the sixth floor at 799 Seventh avenue. Expansion of the organization, increased activity in the field of stage production, music and broadcasting, accompanied by several additions in personnel, made the change to larger quarters imperative. . . .

S'long . . . . ED DAWSON

STAGE SHOWS

Spokane Spokane

Week ending February 10

Greater Stage Season was opened at the Fox with Fanchon and Marco's "Cherry Blossom" Idea, and Tommy Sandvall, the new master of ceremonies fresh from winning laurels on the Coast; also the rejuvenated Fox Melody Boys. Tommy regaled his friends in the interludes with solos on the clarinet and oboe and several vocal selections.

With the show were Jue Fong, Chinese baritone, who gave several solos, including one grand opera number. He also proved a most capable m. c. and introduced his friends, the Eno Japanese troop of balancers, indicating the trouble in China has not hit the show business.

Frank Gaby proved a most clever ventriloquist with a really new line of chatter.

The 14 attractive chorus girls formed a cherry tree rich in blossom. Their closing number with parasols also scored.

Denver Orpheum

Week ending February 17

For the premiere week of the RKO Orpheum a new unit was organized and sent out from New York to fill in the extra week caused by the opening of the vaudeville house. Nick Lucas headlined and pleased with his crooning, as evidenced by the fact that the crowd made him sing two encores and give a curtain speech. He should sing more new numbers and not repeat some he already sang when at the Denver here about a year ago. Jackie Beekman acted as master of ceremonies for Earl Lindsay's revue of 1932. The girls danced and sang to please all. Sidney Marion and Marie Du Val strung out their chatter and song stunt. The Four Ortons closed and pleased with their tight rope and comedy act. The trained goose with its tail light was a panic. Denver is glad to have RKO vaudeville back after an absence of nearly two years and will patronize it if it is kept to a high standard.

"Previews" Radio Programs

Station WINS, New York, has instituted the idea of "previewing" radio programs, trying them out on audiences without previous announcement. Unusual reactions are said to have resulted.

Joe E. Brown on Stage Again

Joe E. Brown has been booked for a return series of personal appearances in Warner houses in Jersey City, Philadelphia, Pittsburgh, Washington, during March.

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It's a "natural" for community work!

NACIO HERB BROWN'S
gorgeous waltz song

"PARADISE"

Part of the chorus of this melody has a lyric. Part of it has NO lyric. Therefore it MUST be hummed or whistled softly. You don't have to urge them—they just do it naturally.

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56 Cooper Square, New York

ORGAN SOLOS

HENRI MONNET (Los Angeles Paramount). It seems that some misguided managers have the idea that an organ is no longer a novelty, so think the only way to put it over is either for the organist to sing or to work with a singer. What with crooners, etcetra, on the ether at every turn of the dial, these managers defeat their own purpose. Henri Monnet is forced to submerge his own excellent playing every week and accompany a crooning megophone singer.

If theatres must use singers, why can't they use ones who do not use megaphones? The singer, Max Lerner, was not bad, but a dreadful effect is lent when the audience sees nothing but a moving set of teeth through a big horn. The number offered was "Dianne," and Monnet's accompaniment was splendid, but the number just didn't mean a thing, and the applause was in accordance. Here, another marvelous organ and a very fine musician's efforts are going to waste.

WILL GILROY (Brooklyn Pitkin) presented "A selection of Broadway Hits," as the title of his most recent solo. Interspersed in the solo were many laughable gags on slides but the main thing, at this house, apparently is the singing of songs, and the audience did very well. The numbers used were "Can't Stop Me from Loving You," "Was That the Human Thing to Do," "Call Me Darling," a whistling chorus on "Time to Fall in Love," four choruses of tongue-twisters to the tune "Anchors Aweigh," and a final chorus of "Guilty." Gilroy plays the organ so the audience can sing and they surely take advantage of it. Generous applause is given him.

TED CRAWFORD (Oxnard Hughes Franklin) offered a beautiful medley of old favorites in his solo entitled "Immortal Waltzes," Three O'Clock in the Morning," "After the Ball," "Naughty Waltz," "Merry Widow," and a finale of the new waltz, "When the Rest of the Crowd Goes Home." Ted told the audience of this new number in well selected words. The solo was very well done and earned this popular organist tremendous applause, and an encore of the last named number.

AL HORNIG (Baltimore Century) started his solo with announcement on the curtain of his specialty, "Singing in High." He had all join in singing "Bend Down Sister." A colored cartoon slide was used to introduce each number; then came "Old Playmate," "The Curse of an Aching Heart" and "Down by the Sycamore Tree."

bernie cowham

rko flushing new york

GUSS FARNEY and Jewel (Salt Lake City Capitol) at the twin consoles, entertained with cleverly conceived and attractively presented organ and piano duets. They offered Farney's own arrangements of "Blue of the Night," played on both organs, "Spring Fever," done on two grand pianos, and "Canadian Capers," played by Farney at piano and Jewel at organ. This audience does not go for song fests but it does like novelties and classics. Farney, who is a capable and versatile musician, is gaining a great popularity for his efforts.

AL GULLICKSON (Milwaukee Warner) is an organist with a number of tricks up his sleeve. He offers "Schoolology," the first selection in connection with which is "River Stay 'Way From My Door." Rollcall is presented to the tune of "Collegiate," and the patrons get a big kick as it sees flashed upon the screens names with which they are familiar. "Faded Summer Love," and substituting the word "asthma" for "love" in "I Call It Love," follow with gusto. A word lesson in which all words flashed upon the screen begin with "s" draws heavy laughs. It is followed by "Call Me Darling," portions of which are shown on the screen in German, and "When the Blue of the Night Meets the Gold of the Day."

JOHN HAMMOND (Brooklyn Strand) offered another of his topical musical novelties which he calls "Singing the News Away." Hammond tells the audience, orally, of current events and then chooses appropriate tunes that fit in with the news. This week he played and the audience sang "Sleepy Down South," "Why Did it Have to be Me," "Where the Lilies of the Valley Grow," "Baby Smiles at Me," "Crosby, Columbo and Vallee," and a final chorus of "River Stay 'Way." The song "Lillies," was first played in a rhythmic style and then Hammond led them in singing the second chorus. This organist is building up a big following through not only his novelties but his fine organ playing.

BOB STAMBAUGH (Milwaukee Modjeska) presented one of the most interesting and novel organ solos since he has been at this house. It was entitled "Home," and featured songs with the name "home" or the thought of "home" in them. The solo opened with the song "Building a Home." As the audience sang, a prop house behind a scrim curtain slowly formed itself into a complete building. The songs were "Home," "Old Kentucky Home," "Old Fashioned Home in New Hampshire" and "River Stay 'Way from My Door."

From one of the windows in the prop house, a charming voiced girl sang "Old Fashioned Home," and the closing number was built up with river effects on the screen as a stout colored "Mammy" and two colored lads assisted in the singing. This solo drew great applause.

FLOYD WRIGHT (Berkeley Fox California) offered a distinct novelty in conjunction with the playing of selections from "Rose Marie." The performance had real artistic qualities.

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Chicago

OVERTURES

PHIL SPITALNY (New York Capitol) and Grand Orchestra. The guest conductor's offering, arranged and compiled by himself, proved his capability and his knowledge of what makes an entertaining overture. The first half of it was devoted to a compilation of Hungarian melodies, introduced as "Hungariana." Outstanding in this bit was a violin solo, with vibraphone and harp accompaniment. Lighting effects to fit the mood of the music fitted in perfectly and enhanced the program. The last half featured the George M. Cohan composition, "Father of the Land We Love," as a tribute to George Washington. As the orchestra played this soul-stirring melody, still pictures depicting the life of Washington were flashed on the screen. Following this, word slides with a vocal accompaniment took the place of the pictures, with the orchestra bringing it to a close with a thunderous crescendo. Very good applause was given this popular radio director and the orchestra.

MIRON ROMAN (Cleveland State) and his Orchestra are a sensation here. This week they offer their overture from the stage, and feature selections from "Girl Crazy," next week's attraction. Novel arrangements of "Embraceable You," "I Got Rhythm," and "Sam and Dililah," were played by the orchestra, under Roman's capable leadership, and as a surprise finish they played a number on what apparently were Royal typewriters. Instead of typing out letters, these typewriters sounded bells, and the audience were so mystified that they kept on applauding until Roman and the boys took another bow.

JOE CANDULLO (Baltimore Keith's) directed his thirty Jass Friends through a fast moving overture with numerous novelty effects. Joe sang "The Cuban Love Song," as the orchestra played and then did a violin solo of "Dancing In the Dark," with a guitar and then joined by three violins. Finished to good applause then Edgar W. Hunt took the baton for the vaudeville while Candullo acted as master of ceremonies.

FRED SCHMITT (Denver at Denver) and his orchestra played an overture of "Musical Gems from India" that proved exceedingly popular. You could close your eyes and imagine yourself in India. The presentation closed with the lively strains of "Galloping Dervishes" and included parts of "March of the Hindus," "Hymn to the Sun," "India Slave Market," "March of the Slaves" and "Song of India."

RAY TURNER
Opening Another Organ
RKO PALACE
COLUMBUS, OHIO

DOUBLE BILLS CODE IS ADOPTED BY EXHIBITORS AT KANSAS CITY

Use of Twin Showings Restricted to One Day a Week, with One Additional for 10c Admission Houses; Chicago Move Fails

The motion picture industry succeeded this week in laying a foundation for a solution to double featuring in towns where it is considered to be an "evil." Exhibitors at Kansas City agreed to a "Code of Ethics" regulating the practice.

In Chicago, however, efforts to stave off triple featuring as a citywide threat, together with a move to prevent a growing tendency toward admission reductions, have failed thus far, despite several meetings and overtures to draw up regulatory measures and suggestions. With circuit houses and distributors taking the initiative, accomplishments to date have been nil, and current opinion is that the matter may as well be abandoned.

Dime Admissions Increase

A half dozen houses are triple-featuring while ten cent admissions are being adopted in increasing number by neighborhood houses playing twin bills. Morale is being hurt further by elaborate gift nights at many houses. A draft of proposed methods for correcting the situation is in the hands of Balaban and Katz, Warner Brothers, and circuit houses and bookers, but the feeling prevails that the industry cannot look to this proposal to bring a solution.

On November 14 and on November 21, 1931, Motion Picture Herald presented the result of a nationwide checkup of the extent of double featuring. The adverse effects reported in the summary were: Decreased patronage; decreased grosses; increased theatre overhead due to increased film rentals in total and increased advertising required; decreased distributors' revenue by lowered individual film rentals and reduced short subject sales; eliminated live entertainment (stage and organ) from the theatre.

Favoring dual bills, a limited number of theatres set forth these advantages: Sustained patronage; increased patronage; avoidance of admission reductions; decreased theatre overhead by eliminating stage shows, stage hands, electricians, etc., organists, short subjects.

Limited to One Day a Week

Approximately 40 suburban theatres in Kansas City agreed to a voluntary regulation of the double bill practice. Beginning February 22, the exhibitors agree to double bill only one day a week, allowing houses charging 10 cents admission the privilege of an additional dual feature program each week. The agreement excludes double bills on Sunday. Exhibitors also agree to less protection on pictures run on two-for-one nights or when similar inducement are given.

While much of the country is agitated over the double bill situation and many exchange centers are seeking means of curbing what is conceded an "evil" and a growing menace, the Independent Theatre Owners of Kansas City took the "bull by the horns" and in conferences with the Fox Midwest circuit arrived at a "Code of Ethics" which is intended to regulate the practice indiscriminately.

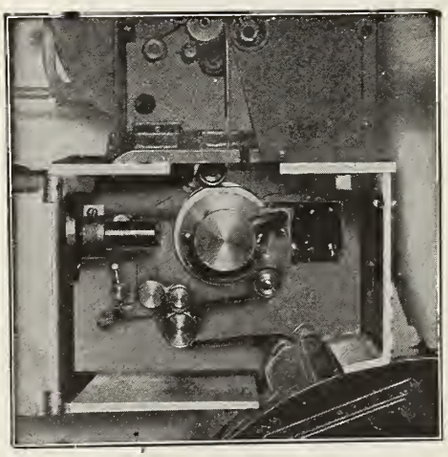
Averted Price War

A double bill and price slashing war was considered imminent with independents dual-featuring at least twice weekly and several independents reducing admission prices, in some instances as much as 30 per cent. To meet this competition in suburban spots, the Fox circuit was ready to declare "war" and had already begun a double feature policy in two or three instances and had likewise reduced admissions.

At this point, Charles Burkey, until recently president of the Independent Theatre Owners, called conferences of the independents and the "Code of Ethics" is the result. The parleys were attended by Elmer C. Rhoden, Fox division manager, who has subscribed to the agreement.

All members of the Independent Theatre Owners have promised to abide by the code, but not all independent houses in Kansas City are affiliated with the organization. It is believed, however, they will abide by the regulations, though carry no penalties for infraction.

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All Independents Are Expected to Abide by "Gentlemen's Agreement"; Previews Not Affected by Exhibitors' Plan

Text of the Code

The "Code of Ethics" is to remain in effect, "until modified by a regular meeting of the Kansas City Independent Theatre Owners" and follows in full:

It is agreed that the term "double bill" is to apply when two feature length productions of five reels or over are run consecutively on the same program. It is agreed that when a "double bill" is booked, one feature picture will be played in the regular date of availability. The added feature must have reached the 10-cent availability date; with the exception that when a "double bill" program runs first run, then both pictures can be run on the regular date of availability.

A feature production exhibited following a regular show, not starting earlier than 10:30 p. m., shall not be constituted as a "double bill."

It is agreed that only one "double bill" will be exhibited in one week, and same is not to be exhibited on Sunday. Theatres charging a regular admission price of 10 cents will be allowed two "double bills" per week, as long as the change is two weeks behind the 10-cent spot, and provided that the exhibitor advertises but one "double bill" change per week in the Kansas City newspapers.

All pictures running on "merchants nights," "two for one nights," "pal nights" or when other inducements of this nature are given, should run on the next available spot below the regular admissions. Gift nights will not be included in this classification.

Previews Permitted

Under provisions of this agreement, houses will be allowed to run a preview at 10:30 o'clock without interfering with the double bill privilege. This was stipulated as for the past several weeks, several theatres, including Fox suburbans, have been giving "encore shows" sometimes called "old favorites" or "request" shows in which last year's product is run in addition to the regular feature. This innovation was originated by an independent exhibitor and is being taken up throughout the territory. Some exhibitors say this is an effective means of getting around the double bill situation.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 117.—(A) Why must the crater of the high intensity arc be much deeper than that of the ordinary arc? (B) Why is it possible to heat the high intensity gas to a far higher temperature than it is possible to heat carbon? (C) Of what is high intensity gas composed? (D) Why does the flame of a horizontal arc lean toward the negative carbon at low amperage, but swing farther and farther back toward the positive as amperage is increased?

Answer to Question No. 113

Bluebook School Question No. 113 *was: "(A) What extremely important factor enters into all electrical action problems, particularly as concerns the production of light by electrical action? (B) Does the floor of the crater of an electric arc present a surface of even luminosity? (C) At the spot, the image of the crater floor, or other light source is inverted. Why is this so?"*

I find a goodly number of correct answers to this bunch of questions—also a surprising number who fell down flat in Section B. Those answering all three acceptably were: S. Evans and C. Rau*, Lester Borst* (also three excellent answers with no name attached—always place your name on the sheets containing the answer), Lewis Goldman, G. E. Doe*, Roy J. Arntson*, James J. Hobdell*, Bill Doe*, S. Evans*, James McGuire*, Pat O'Brien*, S. R. Anderson*, Tom Turk*, T. Van Vaulkenburg, James Davoy*, George Thompson*, John Williams*, Richard L. Lomax*, S. T. Jones*, Andrew McPherson*, Andy Bailey*, T. Wylie*, D. Hoatling*, Cyrus Wentworth*, John Flynn, Thomas Rodney, D. R. Robbins, John Tanney, James Dringe and Phillip Ball, H. G. Tonlin, J. T. Loat, D. L. Raildon, W. D. Samuels, Frank Sander, Dan Graby and Lon Shotts, Larry James, George Daniels, Frank Olliver, D. Lantry, James Young, William Sudbury and Tom Blanchard, Lewis A. Goldman, Frank Peters, D. L. Little, Dave Love, S. T. Jones and Frank Tubel, Henry Davis, T. L. Davidson, Tom Wignath, Tom Murphy, Bert Johnson, W. D. Singleton, O. Granby, Frank D. True, Andrew McPherson, William Edwards, K. L. Knight, William Bogert, P. H. Bondom, Harry Lidding, Sam and Andrew Wells, R. L. Little, A. Rnagor, F. G. Garrison, Mike McGuire, T. L. May, Dan Roxbury, Thomas McGruder, Abe Lichtman, John G. Farmann, John Cermak, Kent Garman, Sackman and Tracy, Henry Sicmann, William Broadbent and Chick Peters.

(An asterisk indicates an especially good answer.)

There are many excellent answers, but, after all, it seems to me that of James J. Hobdell is the most excellent and complete. He says:

"A.—Resistance is an extremely important factor entering into all electrical action problems, especially in so far as concerns production of light.

"In the incandescent lamp, light is produced by a continuous conductor (filament) of small diameter and high resistance. It is heated to high temperature by the current forced through it against resistance by voltage. The voltage consumed in forcing the current against the high resistance of the filament appears in the form of heat of such incandescence that it may be and is utilized for illumination purposes.

"In the case of the electric arc, the conductor is not continuous. There is a short gap between the electrodes (conductors), and because of the resistance involved, the floor of the positive carbon is heated to a high degree of incandescence, hence becomes available for light.

▽

"B.—The floor of the crater of an electric arc does not present a surface of even luminosity. When a cored positive carbon is used, the core is of a softer mixture than the outer shell and is vaporized with salts that vaporize at very high temperatures, thus presenting a surface of greater luminosity than is presented by the area of the crater immediatey surrounding it.

"Impurities in the carbon also interfere with the actual even luminosity of crater floors, for the reason that they vaporize at higher or lower temperatures than normal and thus tend to alter the luminosity values of such points until the impurity has been burned out.

"In the alternating current arc, unevenness of the crater floor is more pronounced than is the case in the d. c. arc, for the reason that there is a greater tendency for the arc to wander over the surface of the crater. In any carbon arc it cannot be expected that the entire crater floor will have exactly the same resistance at all times at every point of its surface. It then follows that the current flow and the temperature will not be exactly the same throughout the area of the crater floor, hence the luminosity of the area will vary. [Note: I'm not quite certain, and there is not sufficient time to ascertain the exact facts, but I think in his remarks about cores, Brother Hobdell had in mind the H. I. arc, though what he says is to some degree true of the straight arc as well.—F. H. R.]

△

"(C) The image of the crater (very much out-of-focus image, by the way) is inverted at the spot (cooling plate plane), due to the fact that the outer rays of light projected by the converging lens of the condenser, or the mirror, for that matter, cross at a point between the condenser or mirror and the cooling plate. Past this crossing point the image is, of course, inverted."

The reason I like this answer is because it is quite complete. So many men answer correctly enough, but ink seems to be scarce in their locality, or they haven't many words to spare.

Lester Borst, however, expanded his remarks in replying to Section B, as follows:

"Practically speaking, the floor of an arc crater is known to be of even luminosity, provided, of course, the arc be operating at normal current values. As is known, no two parts of any carbon have exactly the same resistance ([Pretty broad statement—but maybe.—F. H. R.], hence theoretically the crater floor varies in luminosity. This is particularly true of the silicate low resistance core used in nearly all carbons. This means that the points of highest brilliancy on a crater floor will vary constantly as the carbon burns away. Considering the intense brilliancy of the crater floor, viewed as a whole, however, these variations in luminosity are, it seems to me, almost completely overshadowed and obliterated, though this would, I believe, only hold true when carbons of high quality are used."

I believe what Friend Borst says is very largely correct. Theoretically and actually there undoubtedly are variations in every crater floor (I am not considering the core, but the shell floor only), but notwithstanding that fact, it seems to me these minor variations must be pretty thoroughly ob-

literated by the surrounding incandescent surface, so that for all practical purposes the crater floor of the shell of the carbon is of even luminosity.

I would highly appreciate it if the National Carbon Company engineering department would comment on this—also, advise us as to the actual difference as between the core and shell luminosity of the ordinary straight d. c. arc.

Projection Light Source Discussed At Special Meeting

[*The following is a report by F. H. Richardson of a special meeting of the New York Branch of the Society of Motion Picture Engineers.*]

The New York Branch of the Society of Motion Picture Engineers was invited to attend the regular February meeting of the Society of Illuminating Engineers, at the plant of the Sperry Gyroscope Company. The attendance of the SMPE branch was not very large, and the absentees missed something they may never again have the opportunity to view.

The first paper or talk was by our old friend Bassett, long connected with the development of motion picture projection light sources, but now with the Sperry Gyroscope Company, engaged in both research and development work. The talk was on arc light sources and was accompanied by rather amazing motion pictures of arc lights, both straight arc and high intensity.

By *motion pictures* I mean that side views of the actual arcs were projected successively upon a screen. The arc itself was far back in another room, the light beam coming forward through an opening in the wall. The colors developed on the screen were nothing less than beautiful. The opportunity actually to examine arcs in operation at a magnification of around 50, was a very real treat. The various gas streams were visible, and their paths could be followed. Even the electronic stream was visible at high amperages.

We were given what seemed to be visible proof that the action or current flow is from negative to positive. We watched the action of the gas streams, of the crater floor and of the flame as the current flow was gradually increased from low to as high as about 150 amperes, though this action was not altogether a true action, for the reason that it was impractical to stop and change carbons, hence one carbon diameter was made to serve for all amperages.

The talk of Bassett was most enlightening and interesting, particularly with regard to the high intensity arc. It was the first time the projectionist has ever been afforded the opportunity to have a really visual examination of arc action, or to hear a really lucid, understandable explanation of high intensity arc action.

In addition to all this, we were privileged to see the demonstration of huge searchlights, etc., and were given much valuable information. For example, we were told that, whereas the ordinary old-fashioned crater floor could give only from 150 to 160 candlepower per square millimeter, the high intensity light source can develop from 500 to 1,000 candlepower per square millimeter, while the sun at noon on a clear day, gives only about 900 candlepower per square millimeter.

Palmer Stilson Resigns as Traffic Manager of Paramount

Palmer Hall Stilson, for the past 15 years general traffic manager of Paramount Publix, has resigned. He was in charge of exports and imports worldwide, supervised domestic, mail, express, freight shipments and carloads to theatres, and devised, formed and installed systems which have been used by Paramount throughout the world.

For several years he was chairman of transportation for the old National Association, during which time he standardized the type of film shipping cases presently in vogue and systematized label requirements, acceptance of scrap films for freight shipment without mutilation and numberless other improvements.

His committee was successful in having international postal authorities accept film for mailing to foreign countries.

Sanabria To Extend Public Poll on Use of Television

The Sanabria Television Corporation has decided to continue the test vote inaugurated at the recent Chicago radio show, along national lines, as a result of the previous reaction, when 20,000 people indicated their willingness to pay for television programs on a basis similar to payment for gas or electricity.



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March 14-15-16

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THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Revier-Edna Murphy	Oct. 30	59	Nov. 14
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar. 15,'32		
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	59	Oct. 31
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec. 15	59	Jan. 9,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Feb. 1,'32	60	Jan. 30,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb. 10,'32	60	Feb. 6,'32
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30	62	Dec 26
Sally of the Subway	J. Mulhall-D. Revier	Jan. 1,'32	60	Jan. 23,'32
Sin's Pay Day	D. Revier-Forrest Stanley	Mar. 1,'32		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
File 13	Lew Cody-Mary Nolan			
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Hard Hombre	Hoot Gibson-L. Basquette			Aug. 22
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of the West, The	Hoot Gibson-Doris Hill			
Vanity Fair	Myrna Loy-Conway Tearle			

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Sept. 1	63	Oct. 3
Cross Examination	H. B. Warner-Sally Blane-Natalie Moorhead		72	Feb. 13,'32
Maid to Order	Julien Eltinge-Geo. Stone	Oct. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Nov. 1	72	Aug. 8
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Sept. 1	66	
Unmasked	Robert Warwick	Oct. 1	62	
White Renegade		Jan. 2,'32	66	
Without Honors	Harry Carey		66	Jan. 16,'32

Coming Feature Attractions

Across the Line — Harry Carey
Auctioned Off
Border Devils — Harry Carey
Bridesmaid
Confidential
Double Sixes — Harry Carey
Horsehoofs — Harry Carey
Hurricane Rider, The — Harry Carey
I Accuse
Loneliness
Trusty Triggers — Harry Carey
Where Are Your Children?

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 28
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 15,'32		
Quick Trigger Lee	Bob Custer	Nov. 24	60	

Coming Feature Attractions

Dance Hall Kisses — 6 reels
Blazed Trails — 6 reels
Bull Dog Edition
Driving Demons
Fighting Gloves
Gambling Sex
Guns and Saddles — 6 reels
Highway Riders — 6 reels
Lure of the Range — 6 reels
Rip Roaring Broncs — 6 reels
Rio Grande Raiders — 6 reels
Tangled Fortunes — Buzz Barton — Mar. 10,'32

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles	Lloyd Hughes-Norman Kerry		6 reels	

Coming Feature Attractions

Hellion's Last Cruise — 6 reels
Rose of Chinatown — 6 reels
Streets of Shadows — 6 reels

B. I. P. AMERICA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan. 15,'32	65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	Feb. 15,'32	70	Jan. 16,'32
Fascination	Madeleine Carroll	Jan. 15,'32	68	
Flying Fool, The	Henry Kendall-Benita Hume	Feb. 1,'32	72	
Gables Mystery, The	Lester Matthews-Anne Grey	Feb 10,'32	72	
Many Waters	Lillian Hall-Davies	Mar. 1,'32	70	
My Wife's Family	Gene Gerrard	Feb. 10,'32	63	
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	Mar. 15,'32	68	Sept. 19
Trapped in a Submarine	John Batten-Sydney Seaward	Jan. 15,32	45	Feb. 6,'32

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blanc	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3	68	Jan. 30,'32
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 26
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 26
Fighting Fool, The	Tim McCoy	Jan. 20,'32		
Fighting Marshal, The	Tim McCoy	Dec. 18	58	
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32		
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	82	Nov. 28
Lover Come Back	Jack Mulhall-. Cummings-B. Bronson	Dec. 25	63	June 20
Maker of Men	Jack Holt - Richard Cromwell - John Wayne	Dec. 25	67	Dec. 26
Menace, The	Walter Byron - Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec. 10	75	Dec. 5
Miracle Woman, The	Barbara Stanwyck	July 20	87	Aug. 22
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan. 16,'32
Secret Witness	Wm. Collier, Jr.-Una Merkel (Reviewed under title "Terror by Night")	Dec. 12	68	Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Shot Gun Pass	Tim McCoy	Nov. 1	59	
Three Wise Girls	Jean Harlow - Mae Clarke - Walter Byron-M. Prevost	Jan. 11,'32	68	Feb. 13,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Mask	Jack Holt-C. Cummings (Reviewed under the title "The Man Who Dared")	Feb. 25,'32		Feb. 6,'32
Big Timer, The	Ben Lyon-C. Cummings			
High Speed	Buck Jones-Loretta Sayers			
Love Affair	Dorothy Mackaill-Humphrey Bogart			
Shopworn	Barbara Stanwyck-R. Toomey			
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Substitute Wife, The				
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Vanity Street				
Zelda Marsh				

CONTINENTAL PICTURES CORP.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Mystery Train, The	N. Stuart-M. Day-H. Hopper	Aug. 1		

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The	Lewis Stone-Doris Kenyon (Reviewed under title "You and I")	Sept. 5	70	Apr. 18
Compromised	Ben Lyon-Rose Hobart (Reviewed under the title "We Three")	Dec. 5	65	Sept. 12
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32		
Five Star Final	Edw. G. Robinson	Sept. 26	89	June 27
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
Her Majestry, Love	Marilyn Miller-Ben Lyon	Dec. 15	78	Nov. 14
Honor of the Family	Bebe Daniels	Oct. 17	66	Oct. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 8
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14
Safe in Hell	Dorothy Mackaill	Dec. 12	75	Dec. 28
Woman from Monte Carlo, The	Lil Dagover-Walter Huston	Jan. 9,'32	58	Jan. 9,'32
Union Depot	D. Fairbanks, Jr.-J. Blondell	Jan. 30,'32		Dec. 26

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	R. Bathelmess-M. Marsh	Mar. 26,'32		
Dangerous Brunette, A	Kay Francis	Apr. 23,'32		
Love Is a Racket				
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32		
Rich Are Always With Us	Ruth Chatterton			
Tenderfoot, The	Joe E. Brown			
Two Seconds	Edward G. Robinson			
Week-end Marriage				

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill	Will Rogers	Nov. 22	70	Oct. 24
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan. 24,'32		Jan. 9,'32
Cheaters at Play	Thomas Meighan-L. Watkins	Feb. 14,'32	57	Jan. 23,'32
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Dance Team	James Dunn-Sally Eilers	Jan. 17,'32	57	Jan. 2,'32
Delicious	Gaynor-Farrell	Dec. 27	106	Dec. 12
Gay Caballero, The	George O'Brien - Conchita Montenegro	Feb. 28,'32	60	
Good Sport	Linda Watkins-John Boles	Dec. 13	68	Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8	59	Oct. 10
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32	60	Dec. 5
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
Silent Witness, The	Lionel Atwill-Greta Nissen	Feb. 7,'32		Feb. 13,'32
Skyline	T. Meighan - H. Albright - Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn - Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell	Jan. 10,'32	59	Dec. 12
Surrender	Warner Baxter-Leila Hyams	Dec. 6	69	Dec. 5
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marion Nixon	Mar. 13,'32		
Almost Married	Violet Heming - Ralph Bellamy-Alexander Kirkland			
Devil's Lottery, The	Elissa Landi-Alexander Kirk-land-Vic. McLaglen	Apr. 3,'32		
Disorderly Conduct	Sally Eilers-Ralph Bellemy-Spencer Tracy	Mar. 20,'32		
Rebecca of Sunnybrook Farm	Gaynor-Farrell	Apr. 24,'32		
Scotch Valley (Tent.)	Warner Baxter-Marian Nixon	Apr. 17,'32		
She Wanted a Millionaire	J. Bennett-S. Tracy	Feb. 21,'32		
Trial of Vivienne Ware	J. Bennett-D. Cook-L. Bond			
While Paris Sleeps	McLaglen-Helen Mack	Mar. 27,'32		
Widow's Might (Tent.)	Joan Bennett-John Boles	Apr. 10,'32		
Young America	Tracy-Kenyon-Bellamy	May 1,'32		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beast of the City, The	Walter Huston-Jean Harlow	Feb. 13,'32	90	
Ben Hur (Re-issue-Synchronized)	Ramon Navarro-May McAvoy	Jan. 2,'32	128	Dec. 12
Big Parade (Re-issue-Sound)	John Gilbert	Dec. 19	125	
Champ, The	Wallace Beery-Jackie Cooper	Dec. 5	88	Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31	88	Oct. 24
Emma	Marie Dressler	Jan. 2,'32	73	Jan. 2,'32
Flying High	Bert Lahr-C. Greenwood	Nov. 14	61	Oct. 24
Freaks	Wallace Ford-Leila Hyams	Feb. 20,'32	64	Jan. 23,'32
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov. 7	81	Aug. 8
Hell Divers	Beery-Gable	Jan. 16,'32	113	Dec. 26
Lovers Courageous	Rbt. Young-Madge Evans	Jan. 23,'32	77	
Mata Hari	Garbo-R. Navarro	Dec. 26	91	Jan. 9,'32
New Adventure of Get Rich Quick Wellingford, The	Wm. Haines	Oct. 3	94	Sept. 19
Passionate Plumber	Buster Keeton	Feb. 6,'32	74	
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	Nov. 21
Polly of the Circus	Marian Davies-C. Gable	Feb. 27,'32		
Possessed	Joan Crawford-Clark Gable	Nov. 21	76	Oct. 31
Private Lives	N. Sheerer-R. Montgomery	Dec. 12	85	Dec. 26
Sidewalks of New York	Buster Keaton	Sept. 26	71	Aug. 15
Sin of Madelon Claudet, The (Reviewed under title "The Lullaby")	Helen Hayes-Lewis Stone	Oct. 24	74	Oct. 3
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov. 28	66	Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines	Mar. 19,'32		
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Mar. 5,'32	84	Mar. 7,'32
China Sees				
Family Affair, A	Robert Montgomery			
Footlights	Buster Keaton			
Grand Hotel	Garbo-John Barrymore			
Huddle	Ramon Novarro-M. Evans			
Letty Lynton	Joan Crawford			
Limpy	Jackie Coooer-"Chic" Sale			
Mr. and Mistress	Rob't Montgomery-Gregor			
Night Court	W. Huston-P. Holmes			
Prosperity	Dressler-Moran			
Skyscraper				
Smilin' Through	Norma Sheerer			
Strange Interlude	Shearer-Gable			
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Mar. 12,'32		Feb. 20,'32
Wet Parade	Walter Huston-Dorothy Jordan Neil Hamilton	Mar. 26,'32		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	67	Dec. 12
Galloping Thru	Tom Tyler	Dec. 5	58	
Ghost City	Cody-Shuford	Dec. 20	60	
In Line of Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Law of the Sea	All Star	Dec. 15	61	
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Montana Kid, The	Bill Cody	Aug. 10	60	
Oklahome Jim	Bill Cody	Oct. 10	80	Jan. 23,'32
Police Court	Leon Janney-H. B. Walthall	Feb. 15,'32		
Single Handed Sanders	Tom Tyler	Feb. 1,'32		
Texas Pioneers	Bill Cody-Andy Shuford	Feb. 15,'32		
Two-Fisted Justice	Tom Tyler	Oct. 20	83	Feb. 8,'32

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	All Star	Mar. 15,'32	7 reels	
County Fair	All Star	Mar. 1,'32	7 reels	
Law of the West	Bob Steele			
Man from New Mexico	Tom Tyler			
Midnight Patrol	All Star	Feb. 25,'32	7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22	95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24	74	Oct. 3
Broken Lullaby (Reviewed under the title "The Man I Killed")	L. Berrymore-N. Carroll-P. Holmes	Feb. 26,'32	94	Jan. 16,'32
Cheat, The	T. Bankhead	Nov. 26	70	Dec. 19
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 6	79	Aug. 8
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32	98	Dec. 26
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5	68	Nov. 28
Girls About Town	Kay Francis-L. Tashman	Oct. 31	80	Oct. 17
His Woman	G. Cooper-C. Colbert	Oct. 3	79	Dec. 12
Husband's Holiday	Clive Brook-V. Dsborne	Dec. 19	68	Jan. 2,'32
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 28	77	Dec. 19
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
My Sin	Tallulah Bankhead-March	Sept. 26	78	Sept. 19
No One Man	Carole Lombard-Ricardo Cortez-Paul Lukas	Jan. 30,'32	73	Jan. 30,'32
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Rich Man's Folly	G. Bancroft-Frances Dee	Nov. 14	80	Dec. 5
Road to Reno	Charles Rogers	Oct. 17	73	Sept. 5
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Shanghai Express	Merlene Dietrich-C. Brook	Feb. 12,'32	84	
Sooky	Jackie Cooper-Robt. Coogen-J. Searl	Dec. 26	80	Dec. 12
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan. 9,'32	76	Jan. 16,'32
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb. 5,'32	80	Feb. 8,'32
Touchdown	R. Arlen-C. Sterrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Two Kinds of Women	P. Holmes-M Hopkins	Jan. 16,'32	73	Jan. 23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb. 19,'32	74	Feb. 20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar. 18,'32		
Working Girls	Paul Lukas-Judith Wood. Buddy Rogers	Dec. 12	77	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar. 25,32		
Clara Dean	Wynne Gibson			
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar. 11,'32		
Ierry and Joan	S. Sidney-Frederic March			
Lives of a Bengal Lancer, The	Clive Brook-Phillips Holmes			
Miracle Man, The	S. Sidney-C. Morris	Apr. 1,'32		
On the Black Sea	G. Bancroft-M. Hopkins	Apr. 22,'32		
One Hour with You	Maurice Chevailer-Jeanette MacDonald-Genevieve Tobin	Mar. 25,'32		
Sensation (Tent.)	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr. 8,'32		
Sinners in the Sun	Carole Lombard-C. Morris	Apr. 29,'32		
Sky Bride	Virginia Bruce-Frances Dee-Richard Arlen	Apr. 8,'32		
Strangers in Love	Frederic March-Kay Francis	Mar. 4,'32		Feb. 20,'32
This is the Night	Lily Damita	Apr. 15,'32		
Through the Window	G. Bancroft-E. Boardmen			
Thunder Below	T. Bankhead-C. Bickford-P. Lukas			

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Dec. 10		
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1	64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr. - Claudia Dell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 28
Big Shot, The	Eddie Quillan	Dec. 18	88	Dec. 12
Devotion	Ann Harding	Sept. 25	84	Sept 28
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Lady with a Past	C. Bennett-B. Lyon	Feb. 19,'32	80	Feb. 13,'32
Panama Flo	Helen Twelvetrees	Jan. 29,'32	74	Jan. 23,'32
Partners	Tom Keene	Jan. 6,'32	58	
Prestige	Ann Harding	Jan. 22,'32	71	Jan. 16,'32
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20	87	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Tip Off, The	E. Quillan-R. Armstrong	Oct. 18	75	Oct. 31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cernival Boat	Bill Boyd	Mar. 19,'32		
Free Lady	Constence Bennett			
Ghost Valley	Tom Keene			
Saddle Buster, The	Tom Keene	Mar. 19,'32		
Veneer (Tent.)	Helen Twelvetrees			
Westward Passage	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered (Reviewed under the title "Full of Notions")	Wheeler-Woolsey-D. Lee	Sept. 5	68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7	81	Sept. -
Fanny Foley Herself	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Menjou-Erie Von Stroheim	Oct. 3	68	Aug. 15
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff	Sept. 19	67	Aug. 1
Girl of the Rio, The (Reviewed under the title "Woman Pursued")	Dolores Del Rio-Leo Carillo	Jan. 15,'32	69	Jan. 16,'32
Ladies of the Jury	Edna May Oliver	Feb. 5,'32	64	Dec. 19
Lady Refuses, The	Betty Compson-John Darrow	Mar. 6	67	Dec. 19
Men of Chance	Mary Astor-Ricardo Cortez	Jan. 8,'32	63	Nov. 14
Peach O' Reno	Woolsey-Wheeler	Dec. 25	70	
Public Defender, The	Richard Dix	Aug. 1	66	May 9
Runaround, The (Reviewed under the title "Waiting at the Church")	Kerr, Provost, Brian, Hines	Aug. 22	72	
Secret Service	Dix-Shirley Grey	Nov. 14	68	Oct. 10
Smart Woman	Mary Astor-Rob't Ames	Sept. 26	68	Aug. 1
Way Back Home (Reviewed under the title "Other People's Business")	Phillips "Seth Parker" Lord	Nov. 13	81	Oct. 3
Women Commands, A	Pola Negri	Jan. 1,'32	84	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	D. Del Rio-Joel McCrea			
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar. 25,'32		
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Rescoe Ates			
Lame Dog Inn	Eric Linden-Arline Judge			
Lost Squadron	Richard Dix-Mary Astor	Mar. 12,'32		

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
March of a Nation	Dix-Dunne			
Roar of the Dragon	Richard Dix-Irene Dunne			
State's Attorney	John Barrymore - Helen Twelvetrees			
Symphony of Six Million	Irene Dunne-Ricarde Cortez			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cannonball Express, The	Tom Meore-Rex Lease-Lucille Browne	Feb. 7,'32	63	
Devil on Deck	Reed Howes-Molly O'Day	Jan. 1,'32	62	
First Aid	G. Withers-Marjorie Beebe	July 25	65	
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4	62	Oct. 3
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4	63	Nov. 7
South of Santa Fe	Bob Steele	Jan. 8,'32	61	
U. S. C.-Notre Dame	Football Game	Jan. 17,'32	50	Jan. 30,'32

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardeur Films	Dec. 4	76	Dec. 12
Black Coffee	Austin Trevor	Twickenham Films, Ltd.		70	Sept. 12
Blue Danube	Joseph Schildkraut	W. & F. Film Service		72	Feb. 6,'32
Cain	Thomy Bourdelle	Talking Pic. Epics	Jan. 15,'32	78	Feb. 20,'32
Carnival	Joseph Schildkraut	Gaument-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Oes Cabinet Des Dr. Larl Farl	George Schneider				
Oas Rheinlandmaedel	Gretl Berndt	Capital	Sept. 17	70	Sept. 26
Deadlock	Stewart Reme	Butchers Film Service		85	Sept. 26
Die Foerster Christl	Irene Elsinger	Trans-Ocean Film		94	July 5
Discarded Lovers	N. Moorehead	Tower Prod't'ns.	Jan. 20,'32	59	Jan. 30,'32
Emil and the Detectives	Fritz Rasp	Uta	Oec. 16	75	Jan. 9,'32
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Explorers of the World		Raspin Prod't'ns		62	Oec. 19
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Flute Concert of Sansseuel	Otte Gebuehr	Uta	Oct. 16	82	Oct. 24
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		76	Jan. 16,'32
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara	British Int'n't'l		91	Dec. 5
Glamour	Seymour Hicks	Wardour Films		73	July 4
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hell's House	J. Durkin-Pat O'Brien Bette Davis	B. F. Zeidman	Feb. 10,'32	75	Feb. 20,'32
Heroes All		Imperial Films	Nov. 11	56	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
Hobson's Choice	Viela Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of Amer.	Sept. 23	90	Oct. 17
Karamazov	Fritz Kertner	Tobis Forenfilm	Sept. 16	81	Oct. 10
Killing to Live		Amkino			Oec. 19
Law of the Tong	Phyllis Barrington	Willis Kent	Oec. 15	56	Jan. 9,'32
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Love Storm, The	Fay Compton	British Int'n't'l	Oct. 16	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste in Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Money for Nothing	Seymour Hicks	British Int'n't'l		73	Feb. 13,'32
Naples and Sorrento		Italian Star Film Prod.		76	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
Nur Am Rhein	Daisy O'Ore	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Pic.		72	Nov. 14
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Pretex		9 reels	
Riders of Golden Gulch	Buffalo Bill, Jr.	West Coast Studios		52	Jan. 23,'32
Read to Hell		Pub. Wel. Films			July 4
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Sally in Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Service for Ladies	Leslie Howard	Paramount-British		90	Feb. 6,'32
Speckled Band, The	Lynn aHrding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Sunshine Susie	Renate Muller	Gainsborough		88	Jan. 9,'32
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights in a Barroom		Geetz		6 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		65	Aug. 6
Thirty Days	M. O'Sullivan-Betty Compson	Patrician Pic.			Nov. 14
Two Souls	Gustav Froelich	Capital Films	Oec. 22	100	Feb. 6,'32
Up for the Cup	John W Entwistle	Gaumont-British			Oct. 10
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bed Man	Ken Maynard	Oct. 1	66	Aug. 15
Arizona Terror	Ken Maynard	Sept. 15	64	Oct. 17
Branded Men	Ken Maynard	Nov. 8	70	Oec. 19
Hotel Continental	Peggy Shannon-Theodore Von Eltz			Feb. 6,'32
Leftover Ladies	Claudia Oell-M. Rambeau	Oct. 18	69	Oct. 3
Morals for Women	Bessie Love-Conway Tearle	Sept. 6	66	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton	Sept 6	64	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20	60	
Nevada Buckaroo	Bob Steele	Sept. 27	64	Dec. 12
Pocatello Kid	Ken Maynard	Dec. 6	61	Jan. 9,'32
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Sunset Trail	Ken Maynard	Jan. 3,'32	82	Jan. 30,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32	63	Feb. 20,'32
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29	72	Dec. 12

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The				
Lena Rivers	Charlotte Henry-M.Galloway			
Racetrack	Leo Carillo			
Riders of the West	Bob Steele			
Silent Thunder				
Strangers of the Evening		Apr. 17,'32		
Whistlin' Dan	Ken Maynard	Apr. 3,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Leve, The	Billie Dove	Oct. 17	60	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Oec. 12	60	Nov. 7
Arrowsmith	Ronald Colman	Dec. 26	110	Nov. 21
Ceck et the Air	Billie Oove-Chester Morris	Jan. 23,'32	80	Jan. 30,'32
Corsair	Chester Morris	Dec. 19	75	Nov. 28
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32	60	Nov. 26
Palmy Days	Eddie Cantor	Oct. 3	80	Sept 5
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5	80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32		
Tenight or Never	Gloria Swanson	Dec. 26	82	Nov. 14
Unholy Garden, The	Ronald Colman	Oct. 10	75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ballyhoo	Eddie Cantor			
Cynara	Ronald Colman			
Happy Ending	Mary Pickford			
Scar on the Nation, The	Paul Muni	Mar. 26,'32		
Sky Devils	All Star	Mar. 12,'32	69	Jan. 12,'32

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas Bickford	Sept. 15	74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15	66	
Frankenstein	Colin Clive-Mae Clarke	Nov. 21	71	Nov. 14
Gratt	Regis Toomey-Sue Carol	Seet. 21	54	Aug. 15
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12	78	Oct. 3
Homicide Squad	L.Carrillo-M.Brian-N.Beery	Sept. 29	69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec. 5	70	Nov. 28
Lasca et the Rio Grande	Leo Carrillo	Mar. 1,'32	80	Feb. 6,'32
Last Ride	D. Revier-Frank Mayo	Nov 2	65	July 25
Law and Order	Walter Huston-Lois Wilson	Dec. 28	63	
Michael and Mary	Edna Best-Herbert Marshall	Feb. 7,'32	73	
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Jan. 31,'32	78	Nov. 21
Mystery of Life	Clarence Darrow	Feb. 21,'32	61	Feb. 20,'32
Nice Women	Sidney Fox-Frances Dee	Aug. 3	73	July 11
Racing Youth	Slim Summerville-Louise Fazenda	Nov. 28	67	
Reckless Living	Mae Clarke-Norman Foster	Feb. 14,'32	63	Dec. 12
	(Reviewed under title "Twenty Grand")	Oct. 20	68	Sept 12
Spirit of Notre Dame	Lew Ayres	Oct. 13	79	Sept. 28
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec. 26	91	Nov. 7
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	
Up for Murder	Mae Clarke-Kent Douglass	June 18	70	
Waterloo Bridge	Ayres-Tobin	Sept. 1	81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Lady	Rose Hobart			
Ambition	Chas. Bickford-Rose Hobart			
Back Street	Rose Hobart			
Brown of Culver	Tom Brown			
Cohens & Kellys in Hollywood	G. Sidney-C. Murray			
Destry Rides Again	Tom Mix			
Fate				
Information Kid	M. O'Sullivan			
Mountains in Flame	Tala-Birell-Victor Varconi			
Night Club	Lew Ayres-Mae Clarke			
Radio Patrol				
Steady Company	Norman Foster-June Clyde			Jan. 30,'32

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12	71	June 13
Blonde Crazy	James Cagney-J. Blondell (Reviewed under title "Larceny Lane")	Nov. 14	75	Aug. 22
Boughtl	Constance Bennett-Ben Lyon	Aug. 22	83	July 18
Children of Dreams	Margaret Schilling	July 25	83	July 25
Expensive Women	Dolores Costelle	Oct. 24	63	Nov. 21
High Pressure	Wm. Powell-Evelyn Brent	Jan. 30,'32		Jan 9,'32
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7	81	Oct. 31
Manhattan Parade	W. Lightner-Butterworth	Jan. 18,'32	77	Jan. 2,'32
Man Who Played God	George Arliss	Feb. 20,'32		
Night Nurse	Barbara Stanwyck	Aug. 8	73	July 25
Public Enemy, The	Harlow-Cagney	May 15	96	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10	70	Aug. 1
Side Show	Lightner-Butterwerth	Sept. 19	86	July 4
Smart Money	Edw. G. Robinson	July 11	61	May 18
Star Witness, The	Walter Huston	Aug. 22	68	July 25
Taxll	Jas. Cagney-Loretta Young	Jan. 23,'32	68	Jan. 16,'32
Under Eighteen	Marian Marsh-Warren William	Jan. 2,'32	81	Jan 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr. 9,'32		
Crewd Rears	Cagney-Blondell	Apr. 16,'32		
Expert, The	Charles "Chle" Sele	Mar. 5,'32		
Ferguson Case	Joan Blondell			
Heart of New York, The	Smith & Dale	Apr. 9,'32		
Main Event, The	James Canney			
Miss Pinkerton of Scotland Yard	Joan Blondell			
Mouthniece, The	Sidney Fox-Warren William			
Play Girl	Loretta Young-Norman Foster-Lightner-Butterworth	Mar. 12,'32		
So Big	Barbara Stanwyck	Apr. 30,'32		Jan 30,'32
Successful Calamity, A	George Arliss			
Tinsel Girl, The	Lee Tracy-Ann Ovorak			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
C 230	Jan. 7,'32	1 reel	
EDDIE BUZZELL SPECIALTIES			
Blond Pressure	Oct. 16	1 reel	
Gall of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Love, Honor and He Pays.	Jan. 14,'32	1 reel	
Red Man Tell No Tales..	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Love Krazy			
Piano Mover	Jan. 4,'32		
Restless Sax, The			
Soda Poppa	May 29	1 reel	
Svengarlic	Aug. 3	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury in Africa	Dec. 16	1 reel	
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury in Turkey	Sept. 7	9	Dec. 5
Laughing with Medbury in Voodoo Land	Jan. 28,'32	1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9	1 reel	
Beach Party, The	Nov. 4	Feb. 13,'32	
Blue Rhythm	Aug. 18	1 reel	
Delivery Boy	June 15	10	Oct. 24
Duck Hunt	Jan. 28,'32	1 reel	
Fishin' Around	Sept. 14	1 reel	
Grocery Boy, The		1 reel	
Mickey Cuts Up		1 reel	
Mickey's Orphans	Dec. 9	7	Dec. 19
Mickey Steps Out	July 16	7	Oct. 3
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16	1 reel	
Curses! Curses! Curses!	Aug. 20	1 reel	
Jazzbo Singer	Nov. 9	9	Jan. 23,'32
Monkeydoodles	Oct. 12	1 reel	
Sez Yeu	Jan. 30,'32	1 reel	
RAMBLING REPORTER			
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Cather, The	Oct. 15	1 reel	
Chinatown Mystery	Jan. 4,'32	1 reel	
Little Pest, The	Aug. 15	8	
Scrappy Minds the Baby	Nov. 16	1 reel	
Showing Off	Nov. 16	1 reel	
Sunday Clothes	Sept. 15	1 reel	
SILLY SYMPHONIES			
Bird Store			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 3
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	
Spider a nd the Fly	Oct. 18	1 reel	Dec. 19
Ugly Duckling, The	Dec. 18	1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, Tha	Sept. 18	19	Aug. 29
Clyde			
Half Holiday	Dec. 13	22	Dec. 5
Shopping With Wife	Feb. 7,'32	20	Jan. 9,'32
Taxi Troubles	Oct. 18	19	Oct. 24
Clyde			
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
He-Man Hockey	Dec. 20	10	Jan. 9,'32
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 8	9	
Slides and Glides	Feb. 21,'32		
Speedway	Jan. 24,'32	9	Jan. 23,'32
BURNS, WM. J., DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2	11	
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	Dec. 5
Mead Trial, The	June 21	10	
Starbrite Diamond, The	June 7	11	Oct. 3
Trap, The	May 24	11	Aug. 29
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Bridge Wives	Feb. 21,'32	11	
Honeymon Trio	Aug. 30	9	Sept. 26
Idle Roomers	Nov. 29	9	Oct. 24
Mother's Holiday	Mar. 20,'32		
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	Jan. 9,'32
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
GAYETY COMEDIES			
Foolish Forties	June 26	2	June 6
Ford Sterling-June McCloy			
HODGE-PODGE			
All Around the Town	Feb. 21,'32	9	
Highlights of Travel	Sept. 12	10	
Vagabond Melodies	Aug. 18	10	
Veidt, The	Dec. 20	10	Dec. 19
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Hollywood Luck	Mar. 13,'32	21	
Brooks-Flynn-Dean			
Moonlight and Cactus	Jan. 10,'32	21	Dec. 26
Queenie of Hollywood	Nov. 8	21	
Flynn-Brooks			
Tamale Vendor, The	Sept. 6	20	Aug. 20
Patricia-DeMontez			
MACK SENNET BREVITIES			
Who's Who in the Zoo	Oct. 11	10	
World Filer, The	Sept. 13	9	Sept. 26

Title	Rel. Date	Minutes Running Time	Reviewed
MACK SENNETT COMEDIES			
Albany Branch, The	Aug. 2	8	July 4
P. Kelton-T. Dugan			
All American Kickback	Nov. 29	20	Dec. 12
Clyde-Gribbon-Beebe			
Fainting Lover	Aug. 16	18	
Clyde-Boteler-Dent			
Flirty Sleepwalker	Mar. 27,'32	19	
Stone-Granger			
Girl in the Tonneau	Jan. 31,'32	20	
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'Er, Sheriff	June 7	21	
Beebe-Murray			
Lady! Pleasel	Feb. 28,'32	20	Jan. 30,'32
Poker Widows	Sept. 13	19	
Pottsville Palooka, The	Dec. 27	21	Jan. 16,'32
Gribbon-Granger			
Too Many Husbands	Aug. 30	21	
Clyde-Boteler			
MACK SENNETT FEATURETTES			
Billboard Girl	Mar. 20,'32	21	
Bing Crosby			
Dream House	Jan. 17,'32	17	Jan. 9,'32
I Surrender Dear	Sept. 13	22	
Bing Crosby			
One More Chance	Nov. 15	21	
Bing Crosby			
MERMAID COMEDIES			
It's a Cinch	Mar. 27,'32		
Collins-Crane			
Keep Laughing	Jan. 24,'32	20	Feb. 20,'32
Onee a Hero	Nov. 22	19	Nov. 28
Up Pops the Duke	Sept. 20	20	
Chandler-Bolton			
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Harem Secrets	Oct. 4	10	Dec. 5
Lost Race, The	Mar. 13,'32		
Outposts of the Foreign Legion	Oct. 18	10	Nov. 21
Peasant's Paradise	Nov. 15	10	Dec. 12
Road to Romance	Jan. 17,'32	10	Jan. 2,'32
TERRY-TOONS			
Aladdin's Lamp	Dec. 27	6	Dec. 12
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Oct. 31
Canadian Capers	Aug. 23	6	
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Fried Chicken		7	Oct. 3
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	8	Oct. 24
Lorelei, The		6	Dec. 12
Noah's Outing	Jan. 24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb. 21,'32	6	Jan. 30,'32
Play Ball	Mar. 6,'32	6	
Spider Talks, The	Feb. 7,'32	6	
Summer Tima	Dec. 13	6	
Villain's Curse, The	Jan. 10,'32	6	
Ye Olde Songs	Mar. 20,'32	6	
TORCHY			
Torchy	Oct. 4	22	Oct. 3
Ray Cooke-Dorothy Dix			
Torchy Passes the Buck	Dec. 6	22	Nov. 14
Torchy Turns the Trick	Feb. 7,'32	21	Feb. 20,'32
VANITY COMEDIES			
For the Love of Fanny	Dec. 27	27	Jan. 9,'32
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17
That Rascal	Feb. 21,'32	21	

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 18		
3 Wandering Through China	Aug. 23		
4 Down to Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 8	9	May 9
8 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wilde Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 8		
19 Happy Days in Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	Feb. 6,'32
22 Stamboul to Bagdad	Jan. 3,'32	8	
23 With the Foreign Legion	Jan. 10,'32	10	Feb. 8,'32
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	Feb. 8,'32
28 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Dec. 5
Let's Do Things	June 8	27	
Love Pains			
Mama Loves Papa	Oct. 24	17	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	Dec. 12
In Walked Charley			
Nickel Nurser		21	Feb. 13,'32
Panis is On, The	Aug. 14	20	Aug. 15
Skip The Maloe	Sept. 28	21	
Tobasco Kid, The	Jan. 30,'32	21	
What a Bozo	Nov. 7	21	
DOGVILLE			
Love Tails of Morocco	Sept. 5	18	Aug. 15
Trader Hound	Nov. 28	15	Jan. 9,'52
Two Barks Brothers	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Pictorial Pleaseures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 5
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jainur	Mar. 19,'32	10	Dec. 5
Cradles of Creed	Feb. 8,'32		

Title	Rel. Date	Minutes Running Time	Reviewed
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32	10	
Land of the			
Maharajahs, The	Aug. 22	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Melody Isle, The		9	Jan. 9,'32
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
FLIP THE FROG			
Africa Squeaks	Oct. 17	8	Jan. 9,'32
Jailbirds	Sept. 26	9	Nov. 21
Milkman, The			
Mevie Mad	Aug. 29	9	
Ragtime Romeo	July 25	8	Sept. 12
Spooks			
Stormy Seas	Aug. 22	9	
Village Specialist, The	Sept. 12	8	Dec. 12
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	Jan. 9,'32
Nanny	Nov. 14	8	Dec. 19
Roamin' in the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21	Feb. 13,'32
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	Nov. 28
Helpmates	Jan. 23,32	20	Dec. 12
Music Box			
One Good Turn	Oct. 31	21	Nov. 21
NOVELTIES			
Desert Regatta			Jan. 9,'32
Duck Hunter's Paradise			Feb. 6,'32
Jack Cooper's Christmas Party		9	Jan. 2,'32
OUR GANG			
Big Ears	Aug. 29	21	
Dogs is Dogs	Nov. 21	21	
Free Eats		20	Feb. 13,'32
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Red Noses			
Seal Skins	Feb. 6,'32	21	
War Mamas	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Daza	Mar. 28,'32	10	
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32		
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
ONE REEL ACTS			
Babbling Book, The	Mar. 11,'32		
Coffee and Aspirin	Apr. 8,'32		
Backyard Follies	Dec. 12		
Haig Trio			
Beach Nut, The	Oct. 3		
Herb Williams			
Beyond the Blue Horizon	April 1,'32		
Vincent Lopez			
Cheaper to Rent	Sept. 19		
Willie West & McGinty			
Close Farmony	Jan. 9,'32		
Boswell Sisters			
Coffee and Aspirin	Apr. 8,'32		
Solly Ward			
Fair Ways & Square Ways	May 2		
Eddie Millar			
Finn and Caddla	Oct. 17		
Borrah Minnevitch			
Jazz Reporters	Nov. 21		
Charlie Davis & Gang			
Knowmore College	Apr. 15,'32		
Rudy Vallee			
Lesson In Love, A	Sept. 28	11	Sept. 19
Helen Kane			
Lester Allen In Paris	Aug. 8		
Lester Allen			
More Gas	Oct. 24		
Solly Ward			
M'Lady	Mar. 28		
Irene Bordoni			
Musical Justice	Dec. 26	10	Dec. 26
Rudy Vallee			
My Wife's Jewelry	Aug. 22	11	Sept. 12
Tom Howard			
Naughty-Cal	Feb. 19,'32		
Lillian Roth			
No More Hookey	Aug. 29		
Haig Trio			
Oh My Operation	Jan. 18,'32		
Burns and Allen			
Old Man Blues	Mar. 18,'32		
Ethel Merman			
Old Songs for New	Mar. 4,'32	10	Feb. 20,'32
Technicolor			
Once Over, Light	May 23		May 16
Burns and Allen			
One Hundred Percent Service	Aug. 1	10	Sept. 5
Burns and Allen			
Out of Tune	Feb. 12,'32		
Herb Williams			
Pair of French Heels, A	Nov. 14		
Mitchell & Durant			
Pest, The	Mar. 14		
Tom Howard			
Puff Your Blues Away	Oct. 31	10	Nov. 28
Lillian Roth			
Quit Your Kickin'	Jan. 23,'32		
Red Donahue			
Rhythm in the River	Feb. 5,'32	11	Feb. 6,'32
Geo. Dewey Washington			
Roaming	Nov. 28		
Ethel Merman			
Switzerland	Apr. 29,'32		
Lester Allen			
Taxi Tangle	Dec. 19		
Jack Benny			
Ten Dollars or Ten Days			
Eddie Younger and His Mountaineers			
Tune Detective, The	Apr. 25		June 13
Dr. Sigmund Spaeth			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Two A. M. Tom Howard	May	2	
Via Express Tom Howard	July	4	10 Oct. 10
PARAMOUNT PICTORIAL			
No. 9—Harmonies of the Harp; Facts and Fancies in sports—Lowell Thomas.	May	16	1 reel
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air	June	6	1 reel
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27	1 reel
No. 12—Michael Fokine — Africa, U. S. A. — Jesse Crawford	July	16	1 reel
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug.	22	1 reel
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ	Sept.	26	1 reel
No. 2—Lowell Thomas — Something New in Dishes —Behind the Microphone.	Oct.	24	1 reel
No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Nov.	28	1 reel
No. 5—A Drink for Six Million—Educated Toes—The Pony College	Dec.	26	7 Feb. 20,'32
No. 6—Vincent Lopez—Jewels—Lowell Thomas.	Jan.	30,'32	1 reel
No. 7—	Feb.	26,'32	1 reel
No. 8—	Mar.	25,'32	1 reel
No. 9—	Apr.	29,'32	1 reel
SCREEN SONGS			
Alexander's Rag Time Band.	May	9	1 reel
And the Green Grass Grew All Around	May	30	1 reel
Bety Co-Ed	Aug.	1	1 reel
By the Light of the Silvery Moon	Nov.	14	7 Dec. 19
Gallagher & Shean	Aug.	29	1 reel
Just One More Chance	Apr.	1,'32	
Kitty from Kansas City Rudy Vallee	Oct.	31	1 reel
Little Annie Rooney	Oct.	10	1 reel
My Baby Just Cares for Me.	Dec.	5	1 reel
My Wife's Gone to the Country	June	13	6 Sept. 26
Oh, How I Hate to Get Up in the Morning	Apr.	22,'32	1 reel
Russian Lullaby	Dec.	26	1 reel
Show Me the Way to Go Home	Jan.	30,'32	1 reel
Sweet Jenny Lee	Jan.	9,'32	1 reel
That Old Gang of Mine	July	11	1 reel
You're Driving Me Crazy.	Sept.	19	1 reel
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel
SCREEN SOUVENIRS			
No. 1—Old Time Novelty	Aug.	15	10 Sept. 26
No. 2—Old Time Novelty	Sept.	12	1 reel
No. 3—Old Time Novelty	Oct.	10	1 reel
No. 4—Old Time Novelty	Nov.	7	1 reel
No. 5—Old Time Novelty	Dec.	5	10 Jan. 23,'32
No. 6—Old Time Novelty	Jan.	2,'32	1 reel
No. 7—Old Time Novelty	Jan.	30,'32	1 reel
No. 8—Old Time Novelty	Feb.	26,'32	1 reel
No. 9—Old Time Novelty	Mar.	25,'32	
No. 10—Old Time Novelty	Apr.	22,'32	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags	Jan.	2,'32	7 Dec. 26
Bimbo's Express	Aug.	22	Sept. 12
Bimbo's Initiation	July	25	1 reel
Boop-Oop-A-Doop	Jan.	23,'32	1 reel
Bum Bandit, The	Apr.	4	1 reel
Crazy Town	Mar.	25,'32	
Dancing Fool	Apr.	8,'32	
Herring Murder Case, The.	June	27	1 reel
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Jack and the Beanstalk			1 reel
Male Man, The	Apr.	25	6 May 23
Mask-a-Raid	Nov.	7	1 reel
Minnie the Moocher Cab Calloway	Feb.	26,'32	1 reel
Minding the Baby	Sept.	26	1 reel
Robot, The	Feb.	5,'32	1 reel
Silly Scandals	May	23	1 reel May 9
Swim or Sink	Mar.	11,'32	
Twenty Legs Under the Sea.	June	6	6 Oct. 3
What Fur	Apr.	29,'32	1 reel
TWO REEL COMEDIES			
All Sealed Up Al St. John	Mar.	16,'32	
Arabian Shrieks, The Smith & Dale	Mar.	4,'32	22 Feb. 13,'32
Auto Intoxication Ford Sterling	Oct.	17	
Big Splash, The Weismuller-Kruger	Jan.	17,'32	
Bullmania Billy House & Co.	Aug.	15	
Dunker, The Billy House	Apr.	1,'32	
Elmer Takes the Air Kruger-Asson Jordanoff	July	16	Sept. 12
Fur, Fur, Away Smith & Dale	Oct.	3	Sept. 5
It Ought to Be a Crime Ford Sterling	Sept.	12	
Lease Breakers, The Dane & Arthur	Sept.	5	
Mile. Iren, The Great Al St. John	Nov.	7	
Mysterious Mystery, The Johnny Burke	Feb.	12,'32	
Nothing to Declare Lulu McConnell	Aug.	6	
Out of Bounds Billy House	Nov.	14	
Pretty Puppies Ford Sterling	Jan.	2,'32	
Put Up Job, A Dane & Arthur	Jan.	23,'32	
Retire Inn Billy House	Sept.	19	
Rookie, The Tom Howard			
Shove Off Dane & Arthur	Oct.	31	
Socially Correct Lulu McConnell	Oct.	10	
Summer Daze Dane-Arthur (Reviewed under the title "In the Good Old Summer Time.")	Apr.	15,'32	
13th Alarm, The Chester Conklin	July	4	
Twenty Horsos Ford Sterling	Apr.	29,'32	
Unemployed Ghost, The Tom Howard	Oec.	19	
What Price Pants Smith & Dale	Aug.	22	
Where East Meets Vest Smith & Dale	Nov.	26	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game	Aug.	3 7½	
Cowboy Cabaret	Oct.	26 7	Dec. 26
Family Shoe, The	Sept.	14 7	Oct. 10
Fairyland Follies	Sept.	28 6	Oct. 31
Fly Frolic	Mar.	5,'32	
Fly Hi	Aug.	31 9	Oct. 10
Fun on the Ice	July	19 8	Aug. 6
Horse Cops	Oct.	12 10	Jan. 23,'32
In Outch	Nov.	9 7	
Last Dance, The	Nov.	23 8	
Love In a Pond	Aug.	17 8	Sept. 19
Romeo Monk, A	Feb.	20,'32 7	
Toy Time	Jan.	27,'32 6	Jan. 30,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32 19	
Full Coverage	Nov.	9 18	Nov. 14
Guests Wanted	Jan.	18,'32 18	Dec. 12
Julius Sizzer	Sept.	7 20	Sept. 5
Promoter, The	May	30,'32 2 reels	
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept.	14 11	Sept. 28
Woodrow Wilson's Great Decision	Aug.	17 11	
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16 19	
Extra, Extra	Apr.	4,'32 2 reels	
Hot Spot, The	Sept.	14 18	Oct. 10
News Hound, The	Jan.	25,'32 20	
Pete Burke, Reporter	June	6,'32	
That's News to Me	July	6 20	May 30
GAY GIRL COMEDIES			
Beautiful and Dumb			
Ducks and Drakes	Dec.	14	
Easy to Get	Dec.	7 16	Dec. 19
Gay Girl, The	June	27,'32	
Gigolettes	Apr.	18,'32 2 reels	
Niagara Falls	June	27,'32 2 reels	
Only Men Wanted	Feb.	8,'32 20	
Riders of Riley	Oct.	26	
Take 'Em and Shake 'Em.	Sept.	28 20	
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings	July	12 11	July 16
Blue Grass Kings	June	20 1 reel	July 4
Beb White	Mar.	12,'32	
Canine Champions	Nov.	16 10	Dec. 12
College Grapplers	Jan.	27,'32 10	Feb. 20,'32
Diamond Experts	May	17 10	May 23
Ducks and Drakes	Dec.	14 10	
Floating Fun	Sept.	7 10	
Flying Leather	Feb.	27,'32	
Manhattan Mariners	Aug.	24 9	Oct. 24
Olympic Talent	Aug.	9 8	Sept. 12
Outboard Stunting	May	3 1 reel	May 31
Pack and Saddle	Oct.	19 11	
Pigskin Progress	Sept.	21 9	Oct. 10
Poise	July	27 9	Aug. 6
Riders of Riley	Nov.	2 9	
Slim Figuring	Feb.	6,'32 10	
Tennis Topnotchers	Apr.	4 1 reel	June 6
Timing	Oct.	5 10	
Uncrowned Champions	Nov.	30 10	
Younger Years	June	29 10	July 4
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	26 1 reel	
Flying Feet	Sept.	26 1 reel	
Hidden Ball, The	Sept.	26 1 reel	
Last Yard, The	Sept.	26 1 reel	
Touchdown	Sept.	26 1 reel	
Two Minutes to Go	Sept.	26 1 reel	
MANHATTAN COMEDIES			
Crashing Reno	Aug.	24 19	Aug. 6
Oh, Marry Me	Nov.	2 18	Nov. 21
She Snoops to Conquer	June	22 20	June 20
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct.	26 18	Oct. 17
Oh. Oh, Cleopatra	Aug.	17 22	Aug. 6
Rule 'Em and Weep	Mar.	7,'32	
Wide Open Spaces	Oec.	26 20	
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32 20	
Camping Out	Dec.	14 20	
Giggle Water	July	4,'32	
Lemon Meringue	Aug.	8 20	
Mother-In-Law's Day	Apr.	25,'32 2 reels	June 6
Thanks Again	Oct.	5 20	Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32 16	
Doomed to Win	Dec.	21 19	
High Hats and Low Brows.	May	2,'32	
Slow Poison	Oct.	19 21	Oct. 24
Stealing Home	July	11,'32	
Where Canaries Sing Bass.	Aug.	10 16	Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept.	21 20	Sept. 26
Blondes by Proxy	Apr.	11,'32 2 reels	
Perfect 36	June	13,'32 2 reels	
Selling Shorts	Nov.	30 17	Nov. 7
Stop That Run	Feb.	1,'32 19	
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24 10	
Children of the Sun	Dec.	21 9	
Door of Asia	Feb.	22,'32 8	Feb. 20,'32
Fallon Empire	July	27 10	
Land of Ghendi	Jan.	18,'32 10	Feb. 6,'32
Song of the Voodoo	Oct.	19 9	Oct. 31
Through the Ages	Nov.	16 9	Dec. 19
Utmost Isle, The	Sept.	21 11	Oct. 3

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15 20	
Cowslips	Sept.	19 18	Jan. 2,'32
Ex-Rooster	Jan.	30,'32 19	Jan. 30,'32
Hurray Call, A			
Many a Slip	Dec.	19 19	
Slip at the Switch, A			
HEADLINER SERIES			
House Dick, The Jimmy Savo	Oct.	17 16	
False Roomers Clark & McCullough	Oct.	10 20	
Scratch as Catch Can Clark & McCullough	Oct.	24 19	
Mellon Drama, A Clark & McCullough	Nov.	6 20	Oec. 19
Trouble from Abroad F. Sterling-L. Littlefield	Aug.	22 20	June 20
LIBERTY SHORT STORIES SERIES			
Double Decoy	Dec.	16 11	
Endurance Flight	Feb.	13,'32 20	
Ether Talks	Dec.	12 11	
Feminine Touch, The			
Stung	Nov.	15 10	Dec. 5
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	15 21	
MICKEY McGUIRE SERIES			
Mickey's Helping Hand	Dec.	19 16	
Mickey's Holiday	Mar.	5,'32 19	
Mickey's Sideline	Dec.	26 19	
Mickey's Thrill Hunters	Sept.	19 18	
Mickey's Travels	Feb.	20,'32 20	
Mickey's Wildcats	Sept.	12 18	
NED SPARKS SERIES			
Big Dame Hunting	Jan.	16,'32 20	Oec. 19
Strife of the Party, The	Oct.	17 16½	Jan. 30,'32
Way of All Fish, The	Aug.	29 19	June 13
When Summons Comes	Feb.	20,'32 16	
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26 21	
Mystery of Compartment C.	Oct.	31 21	
Swift Justice	Jan.	2,'32 21	
Self Condemned	Feb.	27,'32 20	
ROSCO ATES SERIES			
Clean Up on the Curb, The.	Sept.	12 20	June 13
Gland Parade, The	Sept.	26 20	Aug. 1
Lone Starved Ranger, The.	Aug.	6 20	July 25
Never the Twins Shall Meet	Feb.	13,'32 20	
Use Your Noodle	Oct.	31 20	
TOM AND JERRY SERIES			
Jungle Jam	Nov.	14 6	
Polar Pals	Dec.	19 7	
Rabid Hunters	Feb.	27,'32 7	
Recketeers	Jan.	30,'32 7	
Swiss Trick, A	Dec.	19 7	
Trouble	Oct.	10 7	
Wot a Night	Aug.	1 8½	

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
BRITISH INTERNAT'L			
Mystery of Marriage, The		20	
CAPITAL			
Land of the Shallmar		17	Nov. 21
CINES-PATALUGA			
A Doll's Fantasy			Dec. 19
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmen		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
IDEAL			
Jerusalem—The Holy City		10	Sept. 26
Journey Through Germany, A		10	Jan. 9,'32
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy Hymie Jacobson		10	Sept. 26
LOUIS SIMON			
Palmy Daze		26	Oct. 24
B. M. POWELL			
Harem Scarem Travelogue		9	Sept. 12
MARY WARNER			
Glimpses of Germany		6	
Mosel, The — Germany's River of Enchantment		8	
Springtime on the Rhine		7	
Trier, The Oldest City in Germany		6	
PICTURE CLASSICS			
Kiddie Genius		9	Nov. 28
Out Where the West Begins		8	Nov. 21
Sightseeing in New York		17	Dec. 19
STEELE, JOSEPH HENRY			
Gaunt			Jan. 9,'32
TOBIS FORENFILM			
Germany in 15 Minutes			Oct. 18
Melodie der Welt		30	Oct. 24
Songs of the Steppes		18	Oct. 10
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
WELSHAY			
Old Songs for New Bob Welsh		9	Sept. 5
WILLIAM, J. D.			
Nomadic, The		17	Dec. 12

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept.	26 9	Sept. 5
2—Wedge Play	Oct.	3 9	
3—Kicking Game	Oct.	10 11	
4—Deception	Oct.	17 10	Oct. 24
5—Forward Pass	Oct.	24 9	Oct. 10
6—Penalties	Oct.	31 11	Oct. 31
TIFFANY CHIMP SERIES			
8—Apeing Hollywood	Aug.	16 21	
9—Cinnamon	Oct.	4 11	
10—Skimpy	Nov.	8 16	Nov. 21
11—My Children	Dec.	28 16	
12—Broadcasting	Jan.	31,'32 18	Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 3—Ivan Lebedeff	Aug.	2 11	
No. 4—Arthur Lake	Aug.	16 11	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
No. 5—Olson & Johnson	Aug. 30	10	Nov. 14
No. 6—John Boles & Helen Chandler	Oct. 11	9	
No. 7—Roscoe Ates	Oct. 25	11	Dec. 5
No. 8—Monte Blue	Nov. 8	11	Nov. 21
No. 9—Pat O'Brien	Nov. 22	11	
No. 10—Andy Clyde	Dec. 6	11	Dec. 12
No. 11—Marjorie White	Dec. 20	10	Jan. 2,'32
No. 12—Franklyn Pangborn	Jan. 3,'32	9	Jan. 23,'32
No. 13—John Wayne	Jan. 17,'32	11	Jan. 30,'32

UNIVERSAL

OSWALD CARTOONS

Beau and Arrows	Mar. 28,'32	1 reel		
Clown, The	Dec. 21	6	Jan. 16,'32	
Fisherman, The	Dec. 7	7	Jan. 9,'32	
Grandma's Pet	Jan. 18,'32	8	Jan. 23,'32	
Great Guns	Feb. 29,'32	1 reel		
Hare Mail, The	Nov. 30	1 reel		
Hot Feet	Sept. 14	6	Oct. 10	
Hunter, The	Oct. 12	6	Jan. 30,'32	
In Wonderland	Jan. 4,'32	6	Dec. 5	
Mechanical Cow	Oct. 26		Jan. 30,'32	
Mechanical Man	Feb. 15,'32	1 reel		
North Woods	June 29	1 reel	July 11	
Oh, Teacher	Feb. 1,'32	1 reel		
Stone Age, The	Nov. 23	1 reel		
Wins Out	Mar. 14,'32			

SHADOW DETECTIVE SERIES

No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15	
No. 2—Trapped	Oct. 28	23	Oct. 31	
No. 3—Sealed Lips	Nov. 11	17	Nov. 21	
No. 4—House of Mystery	Dec. 16	16	Jan. 2,'32	
No. 5—The Red Shadow	Jan. 20,'32	2 reels		
No. 6—Circus Showup	Feb. 17,'32	18	Feb. 6,'32	

SIDNEY-MURRAY COMEDIES

Models and Wives	Nov. 25	20	

SPORTS REELS

Beckfield Plays Notre Dame Football	Sept. 26	1 reel		
Basket Ball Reel No. 1 Doc Meanwell	Dec. 21	1 reel		
Basket Ball Reel No. 2 Doc Meanwell	Dec. 28	1 reel		
Basket Ball Reel No. 3 Doc Meanwell	Jan. 4,'32	1 reel		
Carry On Notre Dame Football	Oct. 3	1 reel		
Developing a Football Team Pop Warner Football	Nov. 2	10		
Famous Plays Notre Dame Football	Sept. 21	1 reel		
Fancy Curves Babe Ruth No. 4	Mar. 7,'32	1 reel		
Football Forty Years Ago Pop Warner Football	Nov. 9	9	Oct. 24	
Just Pals Babe Ruth No. 2	Feb. 22,'32	1 reel		
Offensive System Notre Dame Football	Sept. 14	1 reel		
Over the Fence Babe Ruth No. 5	Mar. 14,'32	1 reel		
Perfect Control Babe Ruth No. 3	Feb. 29,'32	1 reel		
Shifts Notre Dame Football	Sept. 7	1 reel		
Slide, Babe, Slide Babe Ruth No. 1	Feb. 15,'32	1 reel		
Soccer Pop Warner Football	Nov. 16	1 reel		
Trick Plays Pop Warner Football	Oct. 26	1 reel		

STRANGE AS IT SEEMS SERIES

No. 12—Novelty	Aug. 31	9	Aug. 29	
No. 13—Novelty	Sept. 15	9	Oct. 10	
No. 14—Novelty	Oct. 12	1 reel		
No. 15—Novelty	Nov. 16	1 reel		
No. 16—Novelty	Dec. 26	1 reel		
No. 17—Novelty	Feb. 22,'32	1 reel		
No. 18—Novelty	Mar. 21,'32			

UNIVERSAL COMEDIES (1931-32 SEASON)

An Apple a Day Lloyd Hamilton	Sept. 30	2 reels		
Bless the Ladies Summerville	Dec. 9	2 reels		
Eyes Have It, The Slim Summerville	Mar. 9,'32	2 reels		
Feet and Furious Daphne Pollard	Oct. 11	19	Oct. 5	
First to Fight Summerville	Sept. 2	4 reels	Aug. 8	
Hollywood Halfbacks	Dec. 23	2 reels		
Hotter Than Hait Summerville	Nov. 11	22	Dec. 5	
Models and Wives Sidney-Murray	Nov. 25	2 reels		
Monkeyshines Daphne Pollard	Mar. 23,'32	2 reels		
One Hundred Dollars Chas. Lawrence	Sept. 16	2 reels	Aug. 29	
Out Stepping Don Bredle	Oct. 26	16	Nov. 7	
Peekin' In Pekin Summerville	Dec. 30	2 reels		
Robinson Crusoe & Son Lloyd Hamilton	Feb. 24,'32	2 reels		
Running Hollywood	Jan. 27,'32	19	Jan. 23,'32	
Sea Soldiers' Sweeties	Feb. 10,'32	2 reels		
Sold at Auction Daphne Pollard	Jan. 13,'32	18	Jan. 9,'32	
Unshed Maiden, The	Mar. 14,'32			

VITAPHONE SHORTS

ADVENTURES IN AFRICA

No. 5—Trails of the Hunted		2 reels	
No. 6—The Buffalo Stampede		9	Aug. 15
No. 7—The Witch Doctor's Magic		14	Aug. 22
No. 8—Flaming Jungles		2 reels	
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	

BELIEVE IT OR NOT—ROBERT L. RIPLEY

No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14

NEW SERIES

No. 1		8	Dec. 5
No. 2		8	Dec. 19
No. 3		8	
No. 4		8	
No. 5		8	
No. 6		1 reel	

BIG STAR COMEDIES

No. 1—Lucky 13 Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up Walter O'Keefe		2 reels	
No. 3—Of All People Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives Or, Reckwell		18	Dec. 12
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson		16	Jan. 30,'32
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor Benny Rubin		2 reels	

BOOTH TARKINGTON SERIES

No. 1—Snakes Alive Billy Hayee-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		9	
No. 4—Detectives Billy Hayes-Dave Gorcey		9	
No. 6—His Honor, Penrod Billy Hayes-Dave Gorcey			
No. 7—Hot Dog Billy Hayes-Dave Gorcey		1 reel	

BROADWAY BREVITIES SERIES

No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls		16	
No. 2—Words and Music Ruth Etting		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover Jack Haley		19	Feb. 13,'32
No. 6—Subway Symphony		2 reels	

HOW I PLAY GOLF—BOBBY JONES

No. 7—The Spoon		1 reel	Aug. 8
No. 8—The Braeste		9	Aug. 22
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31

LOONEY TUNES SERIES

SONG CARTOONS NEW SERIES

No. 1—Boske's Shipwrecked		1 reel	
No. 2—Bosko, The Doughboy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		1 reel	
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	

MELODY MASTER SERIES

No. 1—The "Big House" Party Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin' Rudy Waldorft & Orch.		9	Dec. 19
No. 4—Horace Heidt and His Famous Californians		6	

MERRY MELODIES SONG CARTOONS

No. 1—Smile, Darn Ye, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		1 reel	

THE NAGGERS SERIES MR AND MRS. JACK NORWORTH

The Naggers at the Opera		10	Feb. 13,'32
The Naggers at the Races		1 reel	Aug. 15
The Naggers' Housewarming		8	Sept. 8
The Naggers in the Subway		11	Aug. 8

NEW SERIES

The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
Spreading Sunshine		1 reel	

NOVELTIES

Bigger They Are, The Primo Carnera		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	

ONE REEL COMEDIES

Baby Face Victor Moore			
Bitter Half, The Ann Codee		9	Feb. 13,'32
Gold-Digging Gentlemen Al Klein-Joan Abbott			Aug. 22
I'll Fix It Kent-Lake			May 28
Ledge Night Phillips-Cox			May 16
Military Post, The Roberto Guzman			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Purely An Accident Brown-Kearns			May 18
Riding Master, The Poodles Hannaford		9	Dec. 26
Second Childhood		7	Dec. 26
Strong Arm, The Harrington-O'Neil			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28

ORGAN SONG-NATAS

For You Organ-Vocal		1 reel	
Just a Gigolo Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	

JOE PENNER COMEDIES

Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	

PEPPER POT SERIES

No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe			
No. 7—The Movie Album			
No. 8—The Wise Quacker Novelty with cast of ducks		9	
No. 9—Remember When		9	
No. 10—Cigars-Cigarettes Majerie Beebe		1 reel	

SPORTSLANT SERIES—TED HUSING

No. 1		1 reel	Oct. 24
No. 2		9	Sept. 26
No. 3		1 reel	
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		1 reel	

S. S. VAN DINE MYSTERY SERIES

No. 1—The Clyde Mystery Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jana Winton		17	Dec. 19
No. 4—Symphony Murder Mystery, The Donald Meek-J. Hamilton		21	
No. 5—Studio Murder Mystery, The Donald Meek John Hamilton		19	Feb. 6,'32
No. 6—Skull Murder Mystery, The		2 reels	

TWO REEL COMEDIES

Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			June 6
For Two Cents Ole Wolf Hoper			
Freshman Love Ruth Etting			
Gigolo Racket, The Helen Morgan		20	Aug. 1
Good Mourning Eddie Foy-Dressler-White			Sept. 5
Meal Ticket, The Jack Pearl			June 13
Old Lace Ruth Etting			
Politics George Jessel		16	Jan. 30,'32
Silent Patrner, The Billy Gaxton			Aug. 15
Success Jack Haley		17	Sept. 5
23 Skidoo Lew Fields			Mey 2

WAYNE AND WHITE COMEDIES

Good Pie Ferever Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero Billy Wayne		7	Dec. 5
Inventor, The Billy Wayne-Thelma White		1 reel	May 16

WORLD TRAVEL TALKS—E. M. NEWMAN

No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Read to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberamergau		1 reel	

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Galloping Ghost, The Harold Red Grange	Sept. 15		
Lightning Warrior, The Rin Tin Tin	Dec. 1		
Shadow of the Eagle	Mar. 1,'32		
Vanishing Legion, The Harry Carey-Edwina Booth	June 10		July 25

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Air Mail Mystery James Flavin-Lucille Browne	Mar. 28,'32		
Battling with Buffalo Bill Tom Tyler-Rex Bell	Nov. 28		Oct. 3
Danger Island Ken Harlan-Lucille Brown	Aug. 24		Aug. 1
Detective Lloyd Jack Lloyd	Jan. 4,'32		Jan. 16,'32

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

The Recognized National Classified Advertising Medium

Mail Order Bargains

S. O. S. WILL NOT BE UNDERSOLD — WE GUARANTEE A 6% SAVING ON ANY ITEM ADVERTISED ON THIS PAGE—READ ON: Our dominating position in this field cannot be shaken. Choose the article wanted, and if a standard stock item regularly carried by us or readily available, send us your order, and we will sell it to you for 6% less. This startling offer allows no trade-ins, so don't ask for them. S. O. S. CORP., Dept. E-H, 1600 Broadway, New York City.

DON'T WORRY ABOUT TAXES — YOU CAN STILL BUY BARGAINS LIKE THESE—EVERYTHING BRAND NEW—ALL AC Soundfilm Amplifiers, $112.50; Flameproof Sound Screens, 44c sq. ft.; Beaded Sound Screens, 59c sq. ft.; 2000' Wire Reels, $1.89; Bench Rewinders, with dummy, $4.98; Peerless Lamphouse Parts, 25% discount; Radio Slide Mats, per box, 98c; Lobby Matting, sq. ft. 75c.; Snaplike Special Lenses, any focus, $11.95; 16 mm. Home Projectors, $29.75; Port-hole Optical Glass, sq. in., 12c; Rear Shutters for Simplex, $69.75; Special Theatre Acoustic Carpet, 69½c per yd.; Carpet Cushion or Acoustical Felt, 27½c sq. yd.; Automatic Changeovers, per set, $39.85; Photocells, all types, each $12.95; Eight Reel Film Cabinets, $20.00; Lobby Display Easels, One Sheet, each $9.95; Lobby Frames, each $6.95. Many other bargains in new equipment. S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," NEW YORK.

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INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-paded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly recovered and re-paded, $1.90 each, 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago, Ill.

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full upholstered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

Equipment Wanted

BEST PRICES PAID for used theatre equipment. Chairs, carpet, machines, sound equipment. What have you? Address Tim W. Smith, 31 W. Market Square, Knoxville, Tennessee.

WILL PAY BEST PRICES for Simplex Projectors or mechanisms alone, in any condition. Address P. O. Box 2042 DeSoto Station, Memphis, Tenn.

Films For Sale

FAST—ACTION, Westerns—Chaplin's—Mix—Perfect prints only. Machines—Fight Films. Address Minot Film Exchange, Bingham, Maine.

Equipment For Sale

PROSPERITY SALE SIMPLEX PROJECTORS—Two Simplexes with Double Bearing Movements, less lamps, Rebuilt, $254.00 each; Two Simplexes with Single Bearing Movements, Rebuilt, $216.00 each; Two Simplex Mechanisms, Single Bearing, Rebuilt, $169.00 each; Two Simplexes with Single Bearing Movements, Good Condition, $129.00 each. Bargains in other supplies. WE PAY TOP CASH PRICES for any used equipment. Address Box 121, c/o Motion Picture Herald, 1790 Broadway, New York, N. Y.

IMPORTANT NOTICE—Independent theatre owners and small circuits. Our stock of used equipment is complete and prices are right. We also represent leading manufacturers making shipments direct to you. Can save you money on new and used theatre and sound equipment. Engineers and service men for Indiana and adjoining states. Reasonable rates. Address Box 122, Motion Picture Herald, 1790 Broadway, New York, N. Y.

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FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois

USED BARGAINS—3 Amplifiers, 3 speakers, sound screen, three hundred veneer seats. Address Royal Theatre, Brownstown, Indiana.

BARGAIN—Two used Peerless Low-Intensity lamps in first class condition. Address Box 120, Motion Picture Herald, 1790 Broadway, New York, N. Y.

UNUSUAL BARGAINS in factory rebuilt projectors, sound equipment, generators, rectifiers, reflector arc lamps, screens, opera chairs, etc., Projection machines repaired. Address Movie Supply Co., 844 South Wabash Ave., Chicago, Ill.

NEARLY ALL SIZES, new and used lenses at a bargain. Address Box No. 116, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Projector Repairing

MORE GOOD NEWS FROM S.O.S.: To keep our plant busy, we are extending Exhibitors our facilities to cut down operating costs. We repair and rebuild Projectors, Lamps, Generators, Rectifiers, Ticket Registers, Sound Heads, Amplifiers, Speakers, etc. All work done under direct supervision of former factory engineer employed by International Projector Corp., of fourteen years experience. Standard factory guarantee, relief equipment free. Prices, the lowest. S.O.S. CORP., Dept. K, 1600 Broadway, New York City.

SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or Strong Reflector Arc Lamps. Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

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THE BUY OF A LIFETIME — SUBJECT TO PRIOR SALE:—One Brand New Holmes Semi-Portable (Simplex-type base) Projector, with Western Electric Design Sound Head, Genuine Synchronous Motor, shaft-driven, Lens, Mazda Lamphouse, worth $1,000.00, special $295.00. Donated by wealthy philanthropist to Church, never used. Write S.O.S. CORP., Dept. ....., 1600 Broadway, New York City, Cable Address, "SOSOUND," New York.

TWO SLIGHTLY USED MELLAPHONE SOUND ON FILM HEADS, complete with Exciter lamps, Photo Electric Cells, Optical Systems, Drive Attachments and Quarter Horsepower Bodine Motors, ready to be installed on Simplex machines. Special Price $185.00. Monarch Theatre Supply Co., 154 East Calhoun Memphis, Tenn.

CLASSIFIED ADVERTISING
(Continued on next page)

(CLASSIFIED ADVERTISING--CONT'D)

Projector Replacement Parts

GUARANTEED PARTS FOR SIMPLEX AND KAPLAN: Rear Shutter, $77.50; Double Bearing Intermittent Assembly, $58.50; Proportional Aperture Plate, 40 cents; Feed Sprocket, $2.35; Intermittent Sprocket, single bearing, $3.95; double bearing, $4.75; Upper Magazine, $18.00; Lower Magazine, $25.00; Magazine Rollers—large, 70 cents; small, 55 cents; G-13 Formica Gear, $6.50; G-12 Formica Gear, $4.75; G-2, $2.40; Pad Rollers, $1.15; B-4, $6.00; B-16, $3.75; G-112-G, $4.95; S-309-E, 95 cents; H-118-E, 60 cents; S-310 and 311-E, 28 cents; S-580, 20 cents; S-551-B, $4.95; B-15, $1.95; E-3, $1.60; Upper Magazine Shaft, $1.40; lower, $2.20. SATISFACTION GUARANTEED OR YOUR MONEY BACK. All other Parts at Reduced Prices. BUY AND SAVE from Monarch Theatre Supply Co., 154 East Calhoun, Memphis, Tenn.

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LEADING ORGANISTS in the U. S. use microphones to make their novelties more successful and entertaining. Let one of the pioneers in this line of entertainment furnish your equipment and help you plan your solos. Address Ken Wright, Lloyd's Theatre, Menominee, Michigan.

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Help Wanted

$10 to $100 a day promoting profit sharing money making campaign. We teach beginners. Information free. Address Joseph Steed, (Birmingham) Ensley, Alabama.

Organist Wanted

WANTED—Organist for London, England, Theatre (3,000 seats) expert soloist and broadcaster only required. State experience and salary wanted. Must be English or Canadian citizen. Address Box 117, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Theatre Equipment Bargains

TWO GOOD USED SIMPLEX PROJECTORS, $275.00 pair. Two Powers 6B, governor type, $225.00 pair. One Motiograph DeLuxe Model 1002F, $90.00. Address P. O. Box 2042 DeSoto Station, Memphis, Tenn.

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TAKE YOUR DISCOUNTS — SAVE ON NATIONAL CARBONS: We Give 10% and 5% PLUS Additional 5% Discount for Cash with Order. WE PREPAY POSTAGE. 12 m/m Cored, $7.00; 8 m/m Solid, $4.70; 10 m/m Cored, $6.00; 7 m/m Solid, $4.20; SRA 12 m/m and 8 m/m 50 pairs, $7.50; 5/8 AC Specials, 25 sets, $7.25; 3/4 AC Specials, 25 sets, $8.75. Orotip-High Intensity and All Other Low Intensity and Reflector Arc NATIONAL Carbons at same discounts. Monarch Theatre Supply Co., 154 East Calhoun, Memphis, Tenn.

Position Wanted

OPERATORS AVAILABLE. Experienced on Western Electric and R.C.A. Write Associated Projectionists, 103 N. Rowan Ave., Los Angeles, California.

MANAGER, experienced booking, exploitation, promotion, now successfully managing two theatres in East, desires connection in Omaha or vicinity. Cossider proposition. Write immediately. Address Box 118, Motion Picture Herald, 1790 Broadway, New York, N. Y.

YOUNG MAN, experienced in poster art and high class lobby displays, would like to connect with Southern theatre. Very moderate salary. Address Box 119, Motion Picture Herald, 1790 Broadway, New York,

PROJECTIONIST, nine years experience on all equipments. Highest references from all former employers. Non-Union. Address Floyd Robinson, 505 S. Main, Goshen, Indiana.

Patents

PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.

PATENT YOUR IDEAS—send me your sketch or explanation for confidential advice. Z. H. POLACHEK, Registered Patent Attorney-Engineer, 1234 Broadway, New York.

VOICE OF THE INDUSTRY

Troubles of an Exhibitor

I HAVE BEEN MANAGING A THEATRE for the last seven years and in that time have encountered many perplexing problems and always managed to combat them successfully.

I have been up against a tough proposition for the last year and do not seem to get anywhere near a solution.

My theatre is in the town of Sturgis, S. D. and the Fort Mead Army Post theatre is located about a mile from town. They erected this theatre about a year ago and show talking pictures to civilian trade at an admission of 20 and 25 cents. They make four to five changes a week, mostly first run pictures. I have tried everything that I know of to stop this unfair and unjust treatment by the Government of this United States but get blocked at every turn.

I would very much like to hear from other exhibitors that have theatres adjacent to an army post or any one else that can enlighten me. This is a rotten practice and I would like to have a stop put to it.

From what I hear they have made a check of the civilians that attend the shows at the Army Post theatre and claim that there is only an average of six civilians to a show. If that was a fact, I would not be writing this letter. I personally attended a show one Sunday eve and checked 117 civilians and it was not a big production. The ticket seller had two rolls of tickets, one 20 cents, the other 25 cents. I was charged 25 cents. I also questioned other civilians and some paid 25 cents, others 20 cents. This happened at the time that they were being checked.

It looked like there was something rotten in Denmark. From what I understand, the Government pays the film company about one-half the film rental that I pay, with the understanding that they are not to show to civilians but they still carry on. I have taken this matter up with two film companies but do not get any relief. The Commercial Club were unanimous in their efforts to stop this practice, but they did not get to first base. I also had a talk with the colonel at the Army Post. This is his story. The taxpayers paid for the building of the theatre, therefore are entitled to come to the shows. I said if that is the case, the taxpayers also pay for the canteen supplies and why not let them come here and buy their groceries and other supplies and put the merchants out of business. You can purchase tickets at half price. Well, summing it all up, I make no headway. I want to see if I cannot receive a solution to this problem through your columns.

Also wish to state that I have had several years experience in the show business at Fall River, Mass. I am a citizen of the United States. My investment here represents my All. Is it to be jeopardized by the Government?

I have been an ardent reader of the HERALD for many years, and find the HERALD very helpful in many ways.

This is the toughest proposition that I have ever encountered. Hoping to get some response to this letter.—A. J. ARCHER, Majestic theatre, Sturgis, S. D.

Service Charges

HAVING JUST READ IN YOUR JOURnal about service charges and the statement made by Erpi. Being one who has bought and suffered, I feel privileged to express my sentiments in the matter of their broad statement.

The $750,000 service charge reduction, claimed to have been given last year, was even more beneficial to Erpi than for the exhibitors who received the reduction, in the way of free publicity from the trade journals and the aid in sales.

The service charge has been the greatest drawback in the sales of this equipment, and the reduction made last year only served to guide many in their purchases. It is seen that Erpi placed the reduction where it benefited themselves the most and the purchasers the least, while the exhibitor who had paid the first year's service charge of $25 and $20 received none of the benefits, and the balance of the nine-year payments of $15 weekly goes on without any change, but the exhibitor is serviced only twice monthly and pays regularly each week.

Erpi should have made the reduction on the nine-year service payments instead of the first; then it would have placed the help where it was the most needed and none would have been favored, individually.

If the service charge is not for the purpose of gain and only for the upkeep of the equipment, why was servicing reduced to every other week instead of every week as it was started with, and if it is not necessary to service the equipment so often, why would it not be as reasonable to only service the equipment once each month with men available at the headquarters in case of troubles that cannot be remedied by the operator? Then there would be no plausible reason as to why the lower servicing charge could not be cut half in two.

However, if the servicing charge is for a financial gain and not more purposely for the upkeep of the equipment, then we can better understand the reason for the statement: "Who are they that think they are in position to determine whether or not a company should go out of business." It would probably be more preferable to determine just how long the exhibitor can stay in business.—W. J. WILKE, Proprietor, Liberty Theatre, Graham, Texas.

Loew Houses Use New Records

The entire Loew theatre circuit has purchased and is using the new theatre records manufactured by the American Record Company.

THAT EXTRA OUNCE OF SCREEN QUALITY

WHEN you run across a picture that screens with particular excellence—that especially satisfies audiences—that makes people pass along the good news—the chances are that it was made on Gray-backed Eastman Super-sensitive Negative. For this improved ultra-speed film, pioneered by Eastman, gives that extra ounce of screen quality that frequently distinguishes the very best picture from the merely good. Eastman Kodak Company. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*

Panchromatic Negative (*Gray-backed*)



DANCERS in the DARK



BOX OFFICE FAVORITE!

Miriam HOPKINS, the girl with box office "It"! Her popularity has grown in leaps and bounds! "Smiling Lieutenant"! "Twenty-Four Hours"! "Dr. Jekyll and Mr. Hyde"! More appealing than ever in this swift, entertaining love drama. Great title! Great cast! Great audience story! Great profits for you! Get it and cheer! From the play, "Jazz King", by James Ashmore Creelman. Directed by David Burton.

with

JACK OAKIE • WILLIAM COLLIER, Jr. • EUGENE PALLETTE

PARAMOUNT EXTRA PROFITS



MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

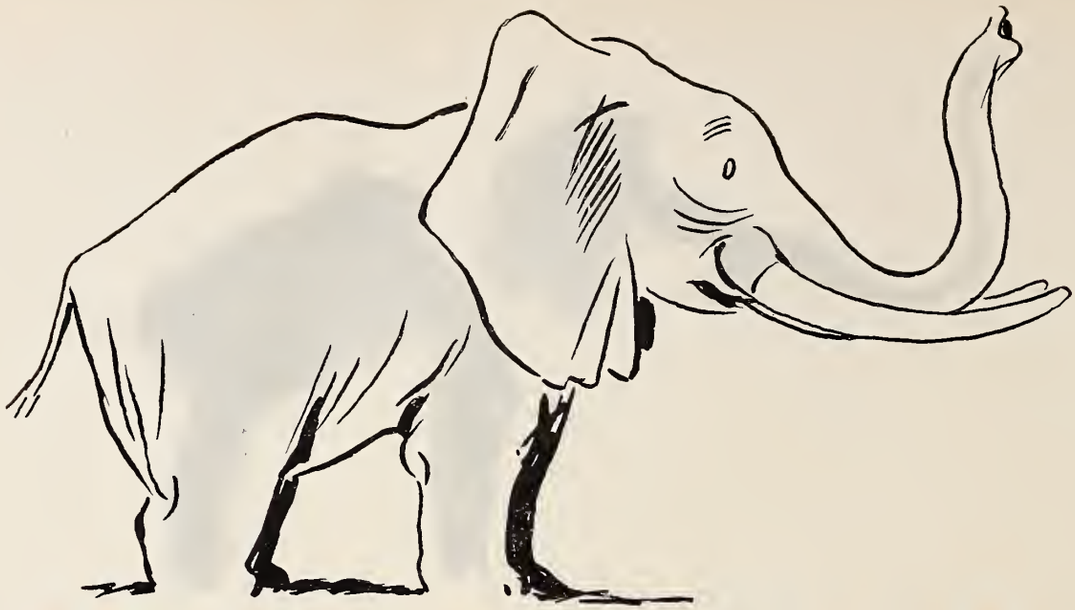
PARTNERS

Exhibitor should take community into his confidence, E. J. Sparks tells Terry Ramsaye on tour of Southland.

MUSIC

Joseph O'Sullivan describes part played by music in cinema romance built upon life of Johann Strauss.

Vol. 106, No. 10 Entered as second class matter January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents. March 5, 1932



WHITE ELEPHANT

becomes

10-Year White Elephant Put in Black by Loew

Wilmington, Del.—After being a 'white elephant' since its erection ten years ago, the former Parkway has been turned into a paying proposition by Loew's, Inc. The 1,200-seat residential house has undergone many changes of management and policy, including a try at indoor golf, but never was able to draw. Loew bought the house a few months ago. put M-G-M pictures into it, with George A. Jones as manager, and it is now doing practically capacity business. Even matinees have been built up to the point where they beat downtown houses. Prices are the same as the main houses. Exploitation stunts have been an important factor in the success of the theater.

Clipping from Film Daily, issue of Feb. 24th

METRO



ROARING LION!



"HERE'S WHAT DOES THE TRICK"

Wallace BEERY—Clark GABLE *in* "Hell Divers"
MARIE DRESSLER *in* "Emma"
GARBO—NOVARRO *in* "Mata Hari"
GARBO—GABLE *in* "Susan Lenox"
Joan CRAWFORD—Clark GABLE *in* "Possessed"
Norma SHEARER—Robt. MONTGOMERY *in* "Private Lives"
Wallace BEERY—Jackie COOPER *in* "The Champ"

"MORE OF THAT MEDICINE"
Coming!
Marie DRESSLER—Polly MORAN *in* "Prosperity"
JACKIE COOPER *in* "Limpy"
TARZAN, THE APE MAN (*The new "Trader Horn"*)
THE WET PARADE (*Another M-G-M Big Idea!*)
GRAND HOTEL
Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore

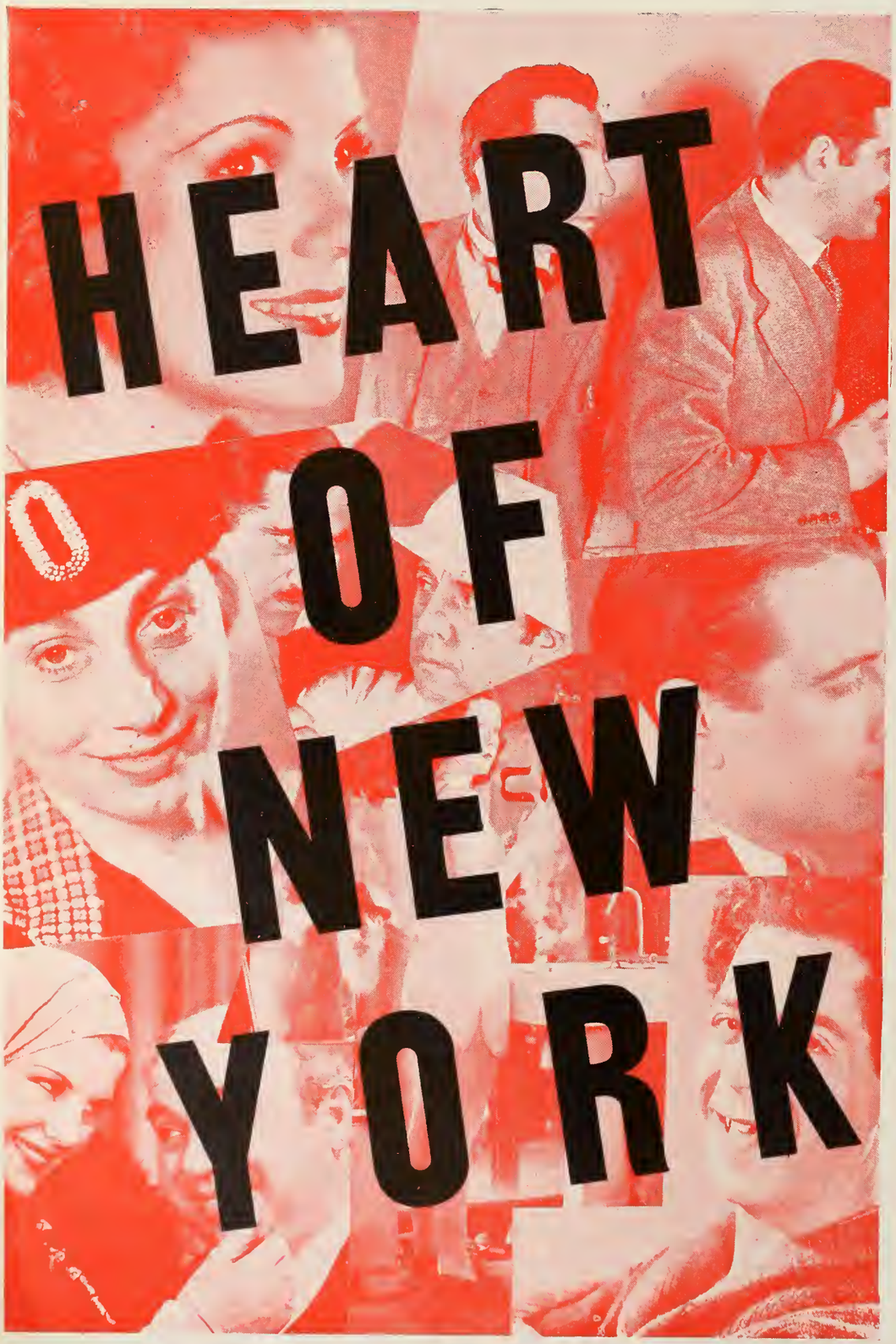
EXTRA! AS WE GO TO PRESS! *Those* BARRYMORE Boys LIONEL and JOHN! They've taken NewYork by storm in their first joint screen appearance "ARSENE LUPIN" HELD OVER 2nd WEEK! Ge. ready for typical M-G-M business!

GOLDWYN-MAYER

Did you make money on "Humoresque"? . . . .
Then make a bee – line for your

WARNER BROS.

exchange and duplicate that dough with –



ANOTHER MERVYN LEROY TRIUMPH

First Review of N.Y. Strand opening hits the street as we go to press! . . . .

"'HEART OF NEW YORK' PACKED FULL OF ROARING LAUGHS...LAUGH FOLLOWS LAUGH SO CLOSELY THAT LINES BECOME LOST IN THE UP-ROAR...VIVIDLY REAL, SINCERE AND MOVING... VASTLY ENTER-TAINING...VERY FINE DIALOGUE, CLEVER SITUA-TIONS, IMAGINA-TIVE DIRECTION AND EXCELLENT ACTING COMBINE TO MAKE IT AN OUTSTANDING COMEDY."

—N. Y. Mirror

What more could they say?

What more could you ask AS A GUARANTEE OF BOX-OFFICE VALUE?

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BRING BACK THE GOOD OLD DAYS. THE CROWDS . . THE COIN . . . .

of 1919—and "Broken Blossoms"
of 1921—and "Tol'able David"
of 1927—and "Patent Leather Kid"
of 1929—and "Dawn Patrol"

with **RICHARD**

BARTHELMESS

in "ALIAS THE DOCTOR"



It was

ILLEGAL

to save the life of this woman! For years he had defied the law for others. Now with the fate of his loved one at stake, he was CAUGHT! And then . . . A blinding flash of drama . . . A terrific test of your nerves and courage!

Read these Los Angeles Reviews ...Then chalk up another hit for

WARNER BROS.

"One of the best dramatic pictures of this season or any other."—L. A. Examiner

"Pictorial treat as well as grippingly interesting."—L. A. News

"Powerful climax. Barthelmess unusually fine."—L. A. Times

"Terrific in intensity."—L. A. Record

"To other memorable feats on the screen, Richard Barthelmess may now add 'Alias the Doctor'!"
—L. A. Evening Herald

Hats-Off Ovation Last Night at N. Y. Winter Garden Opening

A FIRST NATIONAL PICTURE with MARIAN MARSH, NORMAN FOSTER and great cast. Directed by MICHAEL CURTIZ

"VITAGRAPH, INC., DISTRIBUTORS"

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WARNER BAXTER
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SALLY EILERS
PAUL CAVANAGH

IN THESE FOX PICTURES

Disorderly Conduct

with Sally Eilers, Spencer Tracy, El Brendel, Dickie Moore

Released MARCH 20

●

While Paris Sleeps

with Victor McLaglen, Helen Mack, William Bakewell, Rita La Roy

Released MARCH 27

●

Devil's Lottery

with Elissa Landi, Paul Cavanagh, Alexander Kirkland, Ralph Bellamy

Released APRIL 3

Careless Lady

with Joan Bennett, John Boles, Minna Gombell, Weldon Heyburn

Released APRIL 10

●

Bachelor's Affairs

with Warner Baxter, Marian Nixon, Rita La Roy, William Pawley *Released* APRIL 17

●

Janet Gaynor Charles Farrell

who have never failed you

REBECCA OF SUNNYBROOK FARM

Released APRIL 24

Make Fox PLAYDATES PAY DATES

©C1B 145907
MAR -4 1932

MOTION PICTURE HERALD

Vol. 106, No. 10 March 5, 1932

EVOLVING ETHICS

IN the refusal of Paramount to make available old prints of its silent production "Fireman, Save My Child" in response to demand inspired by First National's new picture of this title with Joe E. Brown, one may observe a token of a recognition of a community of interest which has been developing down the years. Rivalry and competition are as keen as ever, but methods and ethics have evolved. This incident of today contrasts interestingly with the period when a Theda Bara "Carmen" was rushed into production for simultaneous release in competition with the Lasky version, and the day when there were not less than three shameless imitators of Charles Chaplin on the market.

△ △ △

THE "ECONOMY" WAVE

WHAT James W. Young, professor of advertising at the University of Chicago calls "social pressure" is undoubtedly today something of a factor in box office picture merchandising. The tendency of social pressure these days in most communities is toward not only economies but appearances of economy. It is somewhat a fashion now. Some merchandisers fear that it is now so smart to be thrifty that a good many persons are seeking to be super-smart by being stingy. Commuter conversation boasts of making the old car do another season and a lot of last spring's hats are being reblocked.

This social pressure may have not a little to do with the apparent wave of success which has attended admission price cutting in some regions. It has become a habit in the last few months to look for reductions everywhere, automatically and regardless of value levels.

In this connection there is something of an opportunity for the motion picture to reassert to its public the large measure of value in entertainment which the mechanical processes of the medium not only permit and encourage but also demand. It was to be sure this inherent capacity and quality which made the motion picture the dominant instrument of the amusement industry. The miracle of the motion picture is the print making machine, not the camera.

It is not amiss either to emphasize again that a decidedly larger proportion of the box office dollar stays in the hometown than is popularly supposed. A fortnight ago Arthur Reuter, manager of the Regent at Norwalk in Connecticut, addressing a local organization, remarked that 64 per cent of the box office dollar at that theatre was spent in Norwalk. Measured against the margins on which many lines of merchandise are sold it becomes evident that the box office dollar is more of a hometown dollar than in most expenditures in stores and shops.

Largely because the motion picture film comes from remote exotic Hollywood, by way of boasting Broadway, with emphatic publicity along the way, the public is given to thinking of it as foreign enterprise. Few indeed among box office patrons would guess that on the average rather less than 30 per cent of the admission dollar goes for film.

The local butcher and grocer have to send a higher proportion of their gross receipts away to the big city jobbers, the wholesalers, and to packingtown and the prairies of the West than the motion picture theatre sends to New York and Hollywood.

When the "buy at home" speeches are made at the Commercial, the Rotary and the Kiwanis clubs the motion picture exhibitor is entitled to stand up and sing the chorus.

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COLOR IN THE PAPERS

THE newspaper industry appears on the brink of a new color printing invasion, what with the Chicago Tribune offering advertisers three colors in run-of-the-paper news pages, and the Des Moines Register and Tribune purveying black-and-one-color daily and Sunday in the news section. This is almost certain to set a pace in the battle for attention with which the motion picture advertiser will have to catch step.

The color development in the speedy news pages is the inevitable sequel, produced by competition and improvement in presses, to the colored Sunday supplements born more than thirty years ago and the rotogravure sections which were begun in 1914. The time element in the closing of programs and the preparation of theatre copy has prevented any considerable use of color and rotogravure media up to this time.

Color in news sections is now, however, up to motion picture speed. It will surely increase expenditure but may prove worth it. It is interesting to observe that in the re-evaluations and revisions of theatre operating schedules of this year of 1932, newspaper advertising schedules have been in the main cut less proportionately than other items related to operation. In one sizeable city of the South the exhibitors recently refused to accept a reduction in the amusement space rate from the newspapers when it was offered along with a decision to also reduce the space given to editorial attention to the pictures. There is a decided common interest between the newspaper and the motion picture.

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INDEPENDENT MANPOWER

THE announcement of Mr. Joseph I. Schnitzer's decision to engage in independent production is of promise for this most promising element of the industry. The basic significance of the "unit production" idea still exists even if the phrase has disappeared from the press and the conversations of Broadway. Mr. Schnitzer, with his long intimate experience with large organizations, is representative of the material of which a strong independent production element can be built for the industry.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating EXHIBITOR'S HERALD, founded 1915; MOTION PICTURE NEWS, founded 1913; MOVING PICTURE WORLD, founded 1907; MOTOGRAPHY, founded 1909; THE FILM INDEX, founded 1906. Published every Thursday by QUIGLEY PUBLISHING COMPANY, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovelstad*, Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific States Life Building, *Leo Meehan*, manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring*, representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt*, representative. *Member Audit Bureau of Circulations.* All contents copyright 1932 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. BETTER THEATRES (with which THE SHOWMAN is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of MOTION PICTURE HERALD. Other Quigley Publications: MOTION PICTURE DAILY, THE HOLLYWOOD HERALD, THE MOTION PICTURE ALMANAC, *published annually*, and THE CHICAGOAN.



Still Photography
By WILLIAM GRIMES

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Cyclorama. This is the lobby of Grand Hotel as interpreted for the motion picture version of the Vicki Baum novel and stageplay by Metro-Goldwyn-Mayer. Against its perfunctory background move many dramas, and a few are chosen to reach their crises here, when in the course of just twenty-four hours, several lives electrically touch each other in passing. Director: Edmund Goulding. Cinematographer: William Daniels. Cast: Greta Garbo, John Barrymore, Wallace Beery, Joan Crawford, Lionel Barrymore, Jean Hersholt and Lewis Stone and others.

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the still of the month

COPYRIGHT BUREAU AND MUSIC TAX UNDER FIRE AT HEARINGS OVER BILL

Myers Heads Allied Delegation; Committee Chair'n Declares An Identical Charge to Small and Large Theatres Is Unfair

By F. L. BURT, Washington

Headed by Abram F. Myers, general counsel, representatives of Allied States appeared on Wednesday before the House Patents Committee to protest against the workings of the Copyright Protection Bureau and alleged triple charges for music.

Outlining the situation which now prevails in the industry, Myers told the committee that exhibitors contend holdovers to be violations of contract and not infringements of copyright, and should be dealt with accordingly. The great majority of holdover cases, he said, are short subjects held over under verbal agreement with exchange salesmen or managers. In the new bill a distinct difference should be drawn between such cases and deliberate holdover or bicycling, he declared.

Myers was assured by Representative William I. Sirovich, chairman of the committee, that the new bill will contain a provision "making it impossible for the American Society of Composers, Authors and Publishers, to collect a seat tax from the theatre owners for the reproduction of music where they have paid a regular seating tax for general license."

Detailed Cases Presented

Following Myers, a parade of Allied executives detailed cases brought by the Copyright Protection Bureau charging holdover infringement, declaring that shorts renting for a few dollars a day usually were involved. The Bureau, it was declared, asks damages amounting to thousands of dollars, usually settling for a much smaller sum on the ground that it is cheaper for the exhibitors to settle than to fight the suit. Holdover infringement, it was alleged by Sidney E. Samuelson of New Jersey, is "deliberately incited" by film salesmen. He presented evidence of a number of cases to show the method of operation of the Film Boards and the Copyright Bureau.

Representatives appearing before the committee asked that the new bill make specific provision for cases of innocent infringement or that holdover be construed a violation of contract.

Testimony on individual cases were read into the record also by Fred J. Herrington of the Western Pennsylvania unit, George P. Aarons of Eastern Pennsylvania, and others.

Calls Charge Unfair

Crossing swords with Gene Buck, president of the society, Mr. Sirovich stated in no uncertain terms the dissatisfaction felt by many members of Congress with the charges imposed upon small theatres by the organization and declared that the seat tax must be revised in favor of the small exhibitor.

"When your organization started out with the motion picture industry," he asserted, "there were 20,000 houses representing 12,000,000 seats and you made a charge of 10 cents a seat a year throughout the United States—little theatres and big theatres. Can you tell me by what right or justice you can charge a little fellow in a little country town who plays music once a night, and then go into our big cities where they are playing two or three or four million selections a year and charge the same 10 cents? Is it fair? It is a most unfair imposition on the small man to have the big fellow pay the same amount."

"I heartily agree with you," Buck replied, "but we had to find out a lot of things and there were no such big houses in 1914 as now."

The motion picture industry itself, Buck contended, agreed with the society on the 10-cent charge, promising that the matter would have the attention of the organization.

Hints Boost for Large Houses

Any change made in the seating tax, Buck indicated, will be in the nature of an upward revision for the large metropolitan theatres, it being felt that the tax on small houses is not too much.

Much of the time of the hearing was devoted to discussion of salaries paid by the society. It was disclosed by Buck that for a number of years he and Nathan Burkan, chief counsel, worked for nothing, but that, when he was "broke" and could not longer afford to give the time to the organization, a salary of $25,000 was voted him voluntarily, which has since been increased to $35,000. Burkan, he said, gets $15,000, and E. C. Mills, general manager of the society, gets $50,000, having left a $74,000-job with the Radio Corporation to return to the organization.

E. C. Mills, general manager, declared on Tuesday in New York that the society at no time in the future contemplates a reduction of the music seat tax. He made the statement in connection with the assertion of Buck before the House patents committee that the matter of reduction would be taken up by the board of directors of the society.

Mills said: "I am not aware that any relief is needed. In fact, we have received no request for relief from either small or large exhibitors."

Judge in Theatre Case Says Unions Have Right to Strike

Judge Akerman, federal court, Miami, Florida, has signed an order enjoining unions of former employes of theatres operated by Wometco Theatres, Inc., Miami, from maintaining pickets within two and one-half blocks of the company's houses.

The order carries out an opinion stated by Judge Akerman just prior to signing the order, in which he indicated that labor unions have every right to call their members out on strike and may use "legitimate" means to prevent others taking their jobs, so long as they do not interfere with the liberties of the public.

Decision Upholds Distributor Angle On Copyright Law

United States district judge William FitzHenry, in the southern district of Illinois, last week handed down a decision holding that the unauthorized exhibition of copyrighted motion pictures is a violation of the Copyright Law.

The decision of Judge FitzHenry marks the eighth finding sustaining that position which has been returned from the bench in various parts of the country, and follows the decision of United States district judge Coleman in the case of Tiffany Productions vs. Dewing.

On the single contrary decision, handed down in Massachusetts recently, an appeal is now pending before the United States Circuit Court of Appeals, first district. Judge FitzHenry's decision coincides with those of United States district judges Bondy of New York, Raymond of Michigan, Coleman of Maryland, Meekins of North Carolina, Mack of New York, Clarke of New Jersey, Williams of Oklahoma, Munger of Nebraska.

Alien Bill Is Unfair, Schulberg Charges

B. P. Schulberg, Paramount Coast production chief, has entered an emphatic answer to the contentions of Chairman Dickstein of the House immigration committee, whose bill would exclude foreign actors from the country, unless they were of recognized and acknowledged rating under the designation of "star."

All foreign actors except the recognized stars, would be placed under the jurisdiction of the labor law, by the Dickstein measure, which claims that native talent is discriminated against.

Schulberg said in part: "Any legislation to exclude foreign acting talent from Hollywood would be unfair to that privilege of selecting its film favorites which the American public has always held inviolate." He went on to point out that foreign players are popular only because the public likes them, and contended that it is from the rank and file of foreign actors that the producer develops talent, in refutation of Dickstein's belief that the rank and file of foreign actors should be excluded. Schulberg concludes: " . . . the condition is far less alarming than painted. The percentage of foreign players in films compared with Americans is astonishingly low."

Hearings on the Dickstein bill are now being held at Washington before the House immigration committee.

ADMISSION TAX MAY BE REDUCED IF NEW LEVY ON RENTALS IS PASSED

Gross Receipts from Film Leases Would Be Taxed 2¼ Per Cent Under General Sales Levy Before House Committee

Admissions to 25 cents will be exempt from taxation under terms of a tentative agreement reached this week by the House ways and means committee at Washington. It is thought possible that later discussion may raise the exemption to 35 cents. The smaller exhibitor is seen at the capital as coming through the taxation crisis practically unscathed.

By F. L. BURT, Washington

A tax of 2¼ per cent of the gross receipts from the leasing and licensing of films will be imposed upon motion picture producers and distributors under the general sales tax now being drafted by the House ways and means committee for inclusion in the new revenue bill.

No definite determination has yet been reached with respect to the proposed reduction of the exemption from admission taxes to 10 cents, but one report was that this will be eliminated on the ground that its retention would subject exhibitors to double taxation.

Submission of the revenue bill to the House of Representatives is expected within a week or 10 days. Besides the general sales tax, from which $600,000,000 is expected to be derived, the measure will provide for a corporation income tax of 13 per cent, one per cent greater than at present; individual normal income tax rates of two, four and six per cent, instead of the existing one and one-half, three and five per cent; surtax rates with a minimum of 40 per cent instead of 20 per cent, and possibly taxes upon the domestic consumption of electricity and gas and, remotely, a tax on gasoline.

Sales Tax for Two Years

With this program the committee hopes to benefit the Treasury to the extent of $1,241,000,000 during the fiscal year beginning July 1, next. With a view to relieving the country of this tax burden at the earliest possible moment, the committee is expected to incorporate in the bill a provision that the sales tax shall be in force for two years only and then repealed unless then existing conditions make extension necessary.

But whether the bill as presented to the House will be adequate to meet the Treasury's needs will depend largely upon the tax payments to be made between now and March 15, the final date for the filing of income returns for the calendar year 1931. Shortly after the middle of the month the Treasury will know whether its frequently revised estimates of collections are anywhere near accurate. Indications are that collections will be very light, possibly as low as $200,000,000, although it is hoped by the Administration they will be higher.

If March 15 experiences show that more than the nearly one and one-quarter billion dollars now sought will be necessary, it is probable Congress will pocket its compunctions, declare the country to be in a state of war, so to speak, and slap taxes on everything.

If necessary, it is indicated, the 10 cent admission tax exemption will be pushed, regardless of the tax on films. Both taxes, it is pointed out, were imposed during the war period.

State Seat Tax Threatened

In the meantime, the industry in New York State finds itself face-to-face with another battle against taxation. A temporary 10 per cent admission levy is being considered by Governor Roosevelt and legislative leaders as a means of obtaining an additional $20,000,000 to continue unemployment relief. Such a levy would cover one year only and would be identical with the war-time measure. Exhibitors throughout the state immediately began to gather en masse in principal cities to formulate plans for opposition. Circuit leaders in New York City, and at Albany and Buffalo have joined with independents in waging concerted action against the proposed measure and they

Might Eliminate Admission Impost as Double Taxation; New York Exhibitors Protest Proposed 10 Per Cent State Tax

are being aided in turn by interests in the legitimate field and in other phases of amusement.

At a meeting held in New York City at the Hotel Astor, combined exhibitor forces framed an appeal to Governor Roosevelt and to legislative leaders, in opposition to the proposed tax measure. Those in attendance were asked to rush telegrams of opposition to the legislators, incorporating one or all of the following facts:

"1. 25 per cent of the theatres in our city are dark due to the depression.

"2. Your proposal to tax 10 per cent of the gross receipts of our theatres is jeopardizing the employment of hundreds of men and women working in our theatres.

"3. Our investments in real property which are heavily taxed now will become confiscated by your tax proposal.

"4. Neither my theatre nor any other that I know of is making 2 per cent of the gross receipts.

"5. The proposed tax will hurt not only us but also every merchant in the vicinity who is dependent upon the number of people we can draw to the theatre for their customers.

"6. We are barely able to keep our theatres running. Since we can not carry this tax ourselves, we will have to pass it to the public, and the public will not pay increased admissions. The result will be a positive shut-down, with loss of our employees' jobs and our investments."

All independent and affiliated circuit heads attended a meeting Wednesday at the Hays office to hear reports of the industry committee in Albany. The bill did not come up in the legislature on Tuesday as expected.

Mayor J. J. Walker and Charles L. O'Reilley of the TOCC went to Albany Wednesday to confer with Governor Roosevelt.

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Warners Answer Charges in Suit

Warners have $3,500,000 in cash and an established bank credit for "a large amount," the company states in denying charges of insolvency in receivership suit filed in chancery court at Wilmington by Maurice Newcastle, holder of 1,000 shares of common.

This bank credit, says the answer filed on Wednesday is not being made use of and therefore the company has no bank loans outstanding. A general denial of virtually all allegations is made in the answer.

Seymour a Story Editor at Radio

James Seymour, formerly scenario editor at RKO Pathe, is now associate editor on the Radio lot at Hollywood.

INDEPENDENT STUDIO AND SALES AGENCIES IN "CLEARING HOUSE"

Myers Invites Leaders to 'Avert Industry Turmoil'

The following statement, in advance of the national convention of Allied States exhibitors at Detroit, March 8, 9 and 10, was received this week from Abram F. Myers, chairman of the board of Allied, from Washington:

"Advance indications are that the Allied convention will be well attended and will be an aggressive but constructive gathering. Responsibility for the fighting mood of the exhibitors must rest with those who have refused to heed the exhibitors claims to consideration or to cooperate with their more moderate leadership during the past three years.

"Exhibitors whose situation has grown steadily worse under intolerable practices feel that they must adopt radical means for bringing their condition to the attention of the industry and the public.

"I have urged President Steffes to invite those in ultimate authority in the industry, as distinguished from those who are blindly maintaining the status quo, to attend the convention and receive first hand information as to the views, suggestions and grievances of thousands of their customers, the independent exhibitors. Mr. Steffes, I am informed, has acted on this advice and I hope the HERALD will urge these industry leaders to attend, not as a matter of convention ballyhoo but with the thought that it may lead to constructive results, which will head off a long and bitter struggle.

"I am sure that the results of the convention, if submitted to any group of impartial economists or business experts, would be pronounced and practical.

"Can not a last attempt be made to bring about consideration of those measures by the industry in the way suggested?"

Butterfield Circuit Not to Use German Films in Houses

Due to misinformation supplied by a distributor of foreign language pictures in New York, it was mistakenly reported in MOTION PICTURE HERALD of February 6 that of 38 closed theatres in Michigan and Ohio belonging to W. S. Butterfield Theatres, Inc., 10 to 15 would be reopened with foreign dialogue pictures.

According to E. C. Beatty, general manager of Butterfield Theatres, "The Butterfield circuit operates no houses in Ohio or any other state outside of Michigan, and secondly, we have not 38 houses dark and we do not intend to open any houses whatever with German pictures. It is true that we played a few German pictures in a couple of spots—unsuccessfully, I regret to say—and have no intention of going in for this type of picture on even a limited scale."

Official Action on Formation of Eastern Association Is Set for April 1; Sponsors Hope National Society Will Result

A national and mutually cooperative clearing house is in the offing for independent producers and distributors and exchanges.

Official action on the formation of an Eastern association of independent producers and distributors is planned for April 1, when invitations will be extended officially to every independent exchange in the country, and to distributors and producers of independent motion pictures, to organize a cooperative association which, its sponsors hope, will eventually be joined with the independent organization formed some few weeks ago on the West Coast. If the Hollywood group agrees to such an amalgamation, sponsors of the proposed Eastern unit predict one great national society, the basic purpose of which will be to work for the betterment of independents everywhere.

Includes Independent Exchanges

If prospective members in the exchange field and in the Eastern group respond favorably to the invitation in April, a meeting will be arranged for immediately in New York, somewhat similar to a "convention," at which the problems of independents will be discussed, and a platform adopted, officers elected, a plan of financing effected and organization work completed.

Original plans, published one month ago, specified independent producers and distributors. Since then, the scope of the proposed unit has been widened so as to include independent exchanges in all key cities.

Seek National Clearing House

The backers hope to set up the machinery for a national clearing house, through which will be handled on a wholesale scale many of the costly and time-spending details now involved in state rights distribution. A complete record would be made of all requirements of independent exchanges, and of available territories. A credit system would aid producers in gauging the stability of exchanges, and it is even predicted that eventually the "clearing house" would be developed to the point where it might serve as an official contact between exchange and producer. The producer would try to dispose of his product directly through this channel, it is said.

A "central casting office" for use of independents is also mentioned for producer members, although nothing definite along these lines has been worked out.

As mentioned previously, the Coast unit immediately set to work to effect economies in production, including lower labor rates.

Whitbeck Better, Returns to "U"

Frank Whitbeck, in charge of press relations at Universal City, has fully recovered from an attack of influenza which lasted six weeks. He has returned to the studio.

Hays Unable to Be At Allied Meet; Ask Film Stockholders

Will H. Hays, president of the MPPDA, who is now in California in conferences with producers, will not be able to attend the convention of Allied States Association, scheduled to be held at Detroit next week. W. A. Steffes, Allied's national president, invited Hays to "sit-in" on the sessions, but Hays says he has notified Steffes he could not leave Hollywood in time to attend.

Owners of picture stocks and bonds will be welcome at the Allied convention, according to H. M. Richey, Detroit, Allied business manager. In quoting from a letter received this week from Steffes, Richey said that "bond and stockholders will be permitted to sit in on all sessions so that they can get a clearer idea of the workings of the larger producing and distributing organizations in their dealings with the independent organization."

Allied directors met Tuesday at Detroit to conclude details of plans for the meeting which opens on Tuesday next. Initial business sessions will get under way on Wednesday morning and will terminate Thursday, to be followed by a banquet in the evening.

Studio Working Contracts Agreement Still Far Off

Committees representing studio unions and leading producers conferring since February 9 in Los Angeles on new working contracts are still far from agreement and indications are that several more weeks of conferences remain to be held, according to Coast reports.

A new agreement fixing wage scales and modified hours per week for the next two years is sought by representatives of the IATSE, studio carpenters, electricians and cameramen's unions. Scenic artists are awaiting results of the conferences before advancing their own proposal for a minimum wage scale of $18 a day and shorter working hours.

In the event the producers fail to renew the two-year working agreement with the IATSE and the cameramen, the scenic artists will present an ultimatum which would mean either a direct settlement or a strike, it is reported.

Youngclaus Suit Against Distributors Is Postponed

Hearings in the suit of 13 distributors before Attorney General C. A. Sorenson at Omaha, in answer to anti-trust charges filed by an exhibitor, William N. Youngclaus, has been postponed until next month. They were scheduled for Wednesday of this week.

EXHIBITOR MUST TREAT COMMUNITY AS PARTNER, SPARKS TELLS RAMSAYE

You Can't Keep the People Away from Florida—And So They'll Be Back, Asseverates Blithe Circuit Operator

By TERRY RAMSAYE
Editor of MOTION PICTURE HERALD

About the year 1513 the noble Ponce de Leon went searching for the Fountain of Youth and a flowery life of ease, which in a degree he discovered in the country he called Florida. The highly mobile editor of MOTION PICTURE HERALD, *cruising by motor southward, has followed in de Leon's footsteps and finds this provocation enough to keep him away from the cares of Broadway, on pretext of first hand study of the amusement situation in the field. The editorial technique is the same as that which positively compels our J. C. Jenkins to make a study of California, Hollywood and the Southwest at the first touch of a cold wind over the midwest prairies. The juice of the Florida orange is famous for its blending properties and the editor will likely be back in the Spring.*

Florida may have been founded by the Spaniards, but E. J. Sparks appears to run it, in so far as the industry of the motion picture is concerned. For these one and twenty years he has been a showman. A few years ago he sold out most of his picture theatre interest to Publix and concentrated on real estate. Everybody knows what happened to Florida real estate. After that came the Mediterranean fruit fly, the hurricanes, and the bank failures. It was then said, "But after all they can't take away Florida's climate." This year "they," meaning Fate, took the climate, too, and gave a Florida winter to all the Atlantic seaboard. Incidentally phosphate, fruit and vegetables are selling somewhere below the alleged cost of production and the usual $200,000,000 tourist crop is off between 50 and 60 per cent. Aside from that, everything is fine in Florida—that is it was, until the state legalized dog racing by the parimutuel system, so that the box office loss to that sport in Jacksonville alone is guessed at about $3,000 a week.

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So it comes that Ed Sparks is not so heavily interested in real estate now and so it comes that he is, what with the realignment of national schemes in circuit management, increasingly the center of executive responsibility for Publix and his own theatre enterprises in Florida.

"It is a job of stopping losses and standing by for a turn in the tide of affairs," remarked Mr. Sparks, from the vantage of his desk at the end of a long and imposing array of offices in the magnificent Florida Theatre building in Jacksonville.

So with a gay kerchief in his breast pocket and a blithe Florida smile, Mr. Sparks has set himself about a task of salvage and reconstruction.

"There are some things about the picture situation down here that parallel the cotton crop and market. We have been telling the cotton planter to plough every third row under. We perhaps shall have to do something like that."

And in fact that is just about what Mr. Sparks is doing with theatres in Florida. The state as a whole has its operating seating capacity cut to a summer schedule, of say about 40 per cent total capacity. By the time this page gets into print the great Florida, Jacksonville's "million dollar theatre," will be dark, for "an indefinite period." Jacksonville will then have seven of its eleven thousand seats dark. The theory of this move is that by shutting down the costly Florida with its 2200 seats, the strong pictures which it requires will be allocated to the several houses of lesser size but equal standard of equipment and comfort and so more broadly and ably serve the community and the industry than could be achieved by closing a number of the other exhibition plants.

There are evidences aplenty that the motion picture theatre building boom in Florida was strongly touched with the general mania which beset the state some years ago. There is, for instance, one situation in a minor Florida city where the theatre has a seating capacity of close to a tenth of the population and where the cost of operating the cooling system is about equivalent to the gross at the box office. That house, needless to say, will be dark soon.

But even about that Florida bubble period, Sparks has his merry moments. "You fairly could have spread a tent over the state and called it 'The Asylum'," he observed, "but that spree is over. We can build business in a sane way now.

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"You just can not keep the people away from Florida and it will come back just as fast as the world comes out of its economic difficulties. Florida is sold to the world and the people will come here when they can afford it. There is no guessing to be done about the ultimate outcome, but meanwhile we have to have patience and do a lot of trimming of the extravagances of the flush days.

"Florida is just as good as it ever was and all its natural and human assets are still here."

Meanwhile the offices of Mr. Sparks are a considerable exhibit of an experienced showman and his staff hard at work. Between the chief executive and the outside world sits Frank Rogers, buffer, contact and contract man, with a solemn poker face and a sardonic line of observations calculated to keep the film salesman in hand.

Just the other day Sparks had his district managers into Jacksonville, for a conference of some two days, including: B. B. Garner, Guy Kenimer of Jacksonville, Jesse L. Clark of Tampa and Claude Lee of Gainesville, After that session they went back into the field with a tight new operating policy to apply, to apply of course with Southern suavity. It looks as though they would be ploughing under that third row soon.

Jacksonville Mayor, Particular Friend of Industry, Now Busy With Committee on Bringing Producers Back to State

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Mr. Sparks started his career of showmanship two decades ago as the manager of the little "Bonita" in Augusta, Ga. He was enterprising enough to get into the business on his own at an early date and opened "The Modjeska" out of admiration for that great star. When he decided to add a soda fountain to the establishment he inquired for the Russian word for it and thereupon announced the "Modjeska Lavka." He is still a bit in doubt and curious yet about the correctness of the term. However the "Lavka" was a marked success and there are in consequence a great many Sparks theatres.

Sparks merrily recalled the other day a bit of daring showmanship of those early days. He had a production in three parts, a tremendous feature it was then, entitled "The Little Minister." He ran two parts at the "Bonita" and announced to the audience that part three would be presented five minutes later at the adjacent "Modjeska." He played to 244 admissions with parts one and two and collected 243 admissions for part three. That is the process known as "making two blades of grass grow where but one grew before."

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The office of Ed Sparks is in the nature of a rendezvous for visiting magnates of Broadway who pass by on the comings and goings of their several and frequent Florida vacations. To many of them Sparks is the evangel of the sporting life of the wilds of the Everglades. He opines there is more fun to be had up the backwaters in a canoe than has yet been found in a casino or on a golf course. His fishing expeditions, by land and sea, are events of excitement. Tenderfeet are, however, warned, that in playful mood the host had been known to put the unwary guest into the same bed occupied by a slightly tethered three-foot alligator.

The Sparks offices are decorated with some handsome specimens of the sailfish and other picturesque fauna of Florida waters. His idea of a good time is a day's hard work at the end of a tarpon rod—and after landing "the big un" you turn him back into the sea. It seems that Sparks never kills a big fish unless some visitor wants to have his picture taken alongside it. In all probability there is a Sparks-Tarpon pact

CHARLESTON WANTS ACTION IN FILMS

(*Continued from preceding page*)

to show the boys from Broadway excitement on the high seas.

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Every motion picture expedition passing through Florida is in honor bound to call at the office of Mayor John T. Alsop, Jr., of Jacksonville to pay respects. For these many, many years Mayor Alsop has been the particular friend of the motion picture in Florida. Jacksonville formed the habit of electing him mayor about ten years ago and just now he is a busy candidate for the post of congressman-at-large. It is possibly unnecessary to remark that he is a Democrat.

This week, aside from addressing a number of political meetings and holding some sessions on the unemployment problem, he was agog with interest in the affairs of the Florida committee which has been named to set to work to bring the motion picture producers back to Florida, including: Trenton C. Collins of Tampa, chairman; D. A. Smith, mayor of Sarasota, and close to the Ringling interests; R. G. Patterson of Pensacola, Cliff Reeder of Miami; and Walter Rose of Orlando. They are just now planning to get a state appropriation with which to proclaim the charms of Florida to the picture makers.

These Florida enthusiasts are apparently still influenced of the notion that motion pictures are in part made of sunshine and climate, and unaware that Hollywood and California are in the nature of an inherited habit from which all utility has departed. One may agree, however, that motion pictures, under present technique, might quite as well be made in Florida, where the telephone tolls from Times Square are rather less.

▽

My able and more persistently itinerant colleague, Mr. J. C. Jenkins, I have often observed while in the discharge of my editorial duties, makes much comment on the groceries of the regions which he visits. It is then perhaps proper for me to set down here some comment for the possible guidance of other motor tourists to the Southland. If you will go by the highland country inland it will not be amiss for some three hundred miles to carry a pound of butter. There are communities where it is looked upon as mere foppery and not a necessary element of a man's meal. Also at the more top-lofty tourist hotels be in nowise deceived by the typographical similarity with the menus of the Ritz in New York and the sundry capitals of Europe. Many items are decorations. Beef of merit is to be had in regions where corn grows tall and cows are kept contented. In the South the products of the pig pen and poultry yard are superior. Give me Virginia for ham, but Chicago for beefsteak.

It may be treason to my hosts, but beware the Florida lobster. He is an overgrown shrimp and comes to the table in a humor that suggests he gave up life grudgingly. Better far the snapper, or the pompano. Also better the yam than the potato called Irish because it came from America.

One is to be content with the product of the country, and what with gumbo and soups, chicken creole, pecan and sweet potato pie and the like, life may be supported in happiness and glory. Whole-wheat bread is mentioned, but not demonstrated. You will eat cornbread, waffles galore and hot-bread of all kinds, and like it.

▽

Beautiful old Charleston, like the rest of the South Atlantic coast and all Florida, is, in terms of the amusement industry, on what amounts to the summer schedule, the somnolent summer schedule, when the little traffic seeks the shade and the air hangs heavy between the magnolias. Tourists are as few as in the summer now, and the few who pass through are buying little except oil and gasoline.

Mostly the theatre enterprises of the city are under the control of the Pastime Amusement Company, which arose in the days of 1908, to end disastrous competition among the nickelodeons of that period. The company continues, with some five theatres, under the management of Albert Sottile, a brother of the founder. The company has the Gloria, with a 50-cent top, the Garden, 30 and 40 cents, the Majestic, 25 cents, and keeps dark most of the time; the Victory, a one-time vaudeville house, and the Academy of Music, an old legitimate theatre surviving former glories of Charleston. The Pastime's competition is the Palace with 900 seats, owned and operated by B. R. Kerr. There is also the Lincoln, playing exclusively to colored patrons.

Charleston has a total population of some 62,000, half of which are negroes. The city compactly occupies the peninsula between the estuaries of the Ashley and the Cooper rivers and with historic Fort Sumter, a remote blue dot off in view from the fashionable Murray boulevard along the Battery. The city is self-contained and alone on the coast, with no sizeable community from Savannah on the south and Wilmington, two hundred miles away, on the north, and nothing in the hinterland for the hundred miles to Columbia. The rural population is small and its contribution to the box offices negligible. Saturday, which is farmers' day in many Southern cities, is as quiet as Sunday in Charleston.

> *"The conduct of motion picture theatres is a community business, to be carried on in the intimate spirit of a part of the community. What we do in this business is always to take into our confidence, with good spirit and honest intent, our partners in business, which means our employees, the newspapers, and also our patrons. What we set out to do we have reasons for and we make those reasons plain to 'the partners.' One needs to be a part of the people and the community he serves. Every region has its customs, its methods and its ways of thinking. Nothing can be had by going against the grain, everything by going with it. Here in Florida we keep out of politics, and in our campaigns we never contradict the other fellow. We try to state our own case and to win or lose on the merits of what we stand for, not what's wrong on the other side. We may have issues but not controversies."*
>
> —From the comment of E. J. Sparks on circuit operation.

"So we have nothing big and do not expect anything big or remarkable in the theatre business here," observes Mr. Sottile. "We play to the same people all of the time and we are very directly responsible to our patrons. They are given to holding us and our managers personally responsible when a picture offends, or falls short of expectations.

"Just now the complaint is that with dialogue the pictures are very much alike and tend to fall into about three categories, mostly gangster-racket productions, sex triangle stories, and smart, over-sophisticated, society material.

"The people are getting tired of the sound picture much more rapidly than they did the silent picture. And, what is more serious, while the pictures have become articulate with speech, so have the patrons. In the silent days there was latitude for a good deal of argument and evasion, but now when they do not like a picture they know it very precisely and just why, and say so. Since the talking picture leaves almost nothing to the imagination, its shortcomings cannot be made up by the fancies of the audience.

> *"I would like very much now to have an opportunity to play some pictures made by the deft, fast moving technique of the best of the old silent product, with little or no talk, but with a first class musical score on the sound track.*
>
> *"I believe our audiences were more thoroughly entertained when they were served with that sort of production and presentation. I mean the quality of picture that was made at the best by Cecil DeMille, Thomas Ince, Raoul Walsh and other able directors of the action school. Talk has too thoroughly limited the scope of the motion picture. Action now seems always to be restricted to areas and distances such as make it logical to be able to hear every word and whisper. It is all played so close-up. I think the audiences would like to see the picture get out of doors and get action again.*

"I am not posing as an authority, but I venture this as a suggestion. I think it would be an experiment worth while to the industry if each of the larger companies would seriously make one such picture, not in a tentative lukewarm sort of way, but really up to the standard of the best pictures of the silent era. That would give us enough product of that character to permit the audiences of the country to register a real verdict, and it might be of large value in the guidance of producers."

Yankee touches of commercialization are

(*Continued on following page*)

Floridians Invite Producers Back, Ramsaye Is Told

(Continued from preceding page)

creeping in among the glories of this seaport capital of the Old South. There are up and down the streets of midtown "tea rooms" and "shoppes" galore, and there are not less than 10 antique stores. For ever so many years there was just one "antique" dealer in Charleston, so deftly able in craftsmanship that a half a century of his sales did not deplete the supply or invade the jealously guarded old estates. He made better worm holes than any worm and in weeks he could age a piece more completely than Father Time could in a century or two. He prospered many years and there was no complaint on Charleston antiques.

Today smart tourist traffic goes down by the Battery, where the yacht landings are, and where Woodstock and Provincetown artists display their winter labors among the vistas of the South to the promenading visitors in the hotel galleries. The site of the grand old Planters Hotel of ancient fame is up for sale, and in a brighter economic day the price might well have been doubled by the sale of the handsome iron grilles, now thick with corrosion and age, for some Long Island villa.

A few manufacturers, fertilizers and cigars, constitute the industrial life of the town. The shipping terminals have little to do these days and the U. S. Navy Yard, rather amply equipped, seems to have gone quite to sleep. The work for the navy goes to Norfolk and Brooklyn. There is an occasional piece in the papers about getting somebody to do something in Washington about sending ships to Charleston.

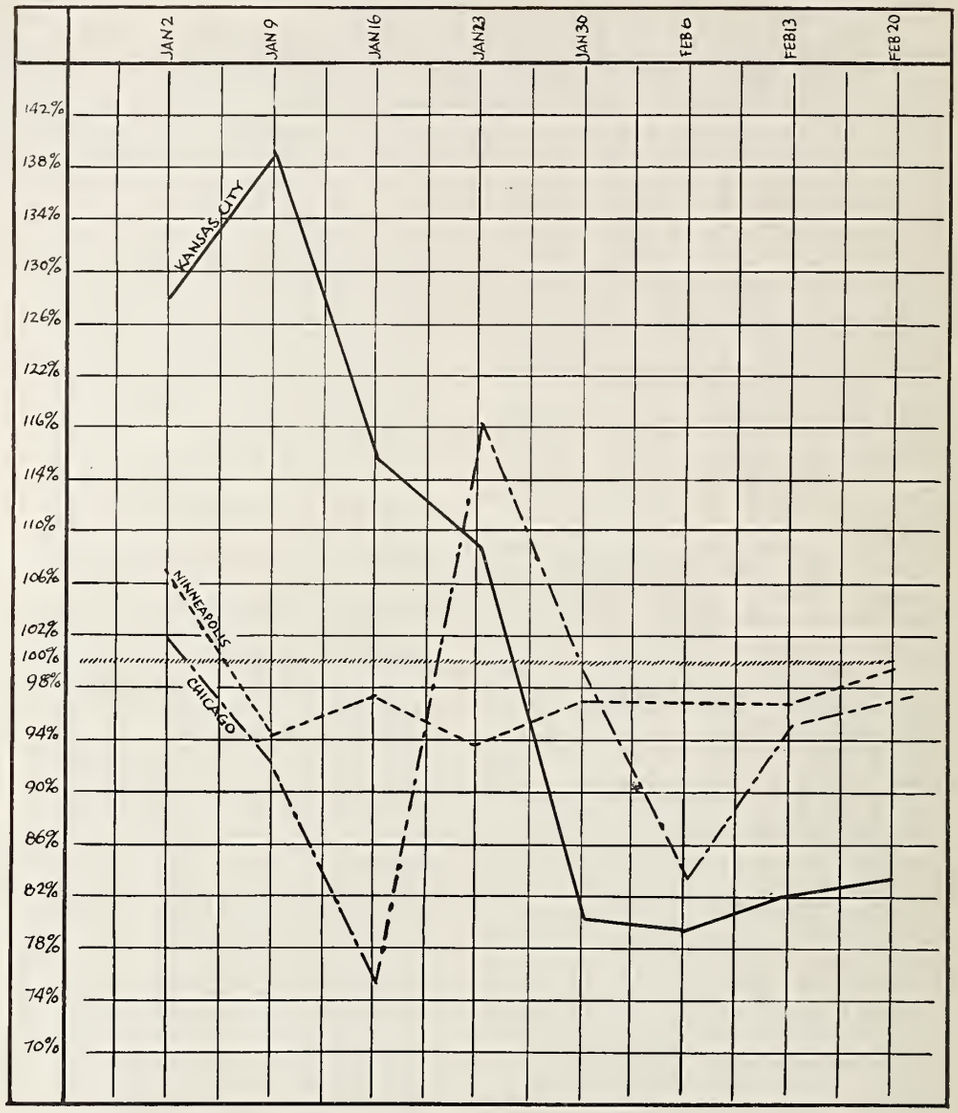
A fleet of destroyers, anchored in Charleston harbor until early in January, with its considerable array of seamen, kept box office figures healthy and close to normal. Then with sailing day came the slump to summer status.

Twenty miles up Ashley river are Magnolia Gardens, probably the most famed of the floral estates of the South, a great acreage of plantation with avenues of live oaks deep with Spanish moss and endless vistas, literal miles, of azaleas—now (in keeping with the whimsies of this difficult year) blooming two months ahead of the normal season, thereby contributing less than their usual quota to the tourist attendance of the region.

Films Included in Tariff Wall Erected in England

Motion picture importations into England are included in the sweeping 10 per cent tariff which was put into effect on Tuesday, March 1, marking the end of free trade in one of its last strongholds, Great Britain.

The American motion picture producers will be seriously affected by the new tariff wall now erected in England. Heretofore, the most serious problem of English distribution facing the American producer, was that presented by existing quota regulations, a Hays office spokesman recently indicated.



In this graph are compared the box office receipts in three cities of the Middle West—Chicago, Kansas City and Minneapolis—for the eight weeks in January and February of this year, based upon the weekly compilation in MOTION PICTURE HERALD. The 100 per cent dotted horizontal line represents average weekly receipts in the same cities during the year 1931.

Senator J. J. Davis To Address MPTOA

Final plans for the annual convention of the MPTOA, opening March 14 in Washington, were being completed this week and included arrangements for the appearance of U. S. Senator James J. Davis of Pennsylvania, to speak on the motion picture as a factor in the growth of commerce.

Plans for establishment of a national family theatre night as a business building project will be a highlight of the convention. President M. A. Lightman will offer a plan for national application of the idea.

The convention's observance of the George Washington Bi-Centennial anniversary will take place at the opening of the meeting and will be in charge of Congressman Sol Bloom, director of the U. S. Commission. The convention banquet will be at the Mayflower Hotel, March 15, and arrangements are being made to accommodate 1,700. United States congressmen and senators will attend. Stars of stage and screen will participate in the entertainment, with Eddie Dowling in charge. William James of Columbus will be toastmaster.

Open discussion of all leading problems will feature the business sessions. The national meeting will be petitioned by delegates of the MPTO of St. Louis, Eastern Missouri and Southern Illinois to go on record in favor of elimination of score charges and a reduction of service charges by Erpi and RCA Photophone. The same delegates will ask recommendation for a bill to repeal the music tax clause in the Copyright law. Relations between exhibitor and community will be advanced for discussion by this group, with Fred Wehrenberg, chairman and J. C. Hewitt, Lewis K. Ansell and Oscar C. Lehr.

Expectation that the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware soon will affiliate with the MPTOA was brought about with the naming of delegates with power to act. No delegates were named to the Allied convention at Detroit. The delegates are David Barrist, George P. Aarons, Alan Benn, Milton Rogasner, Herbert Elliott, Lewen Pizor.

WHAT THEY SAY OF MR. BROOKHART

The utterances of Mr. Senator S. Wildman Brookhart before the United States Senate, demanding an investigation of the motion picture industry, and accompanying his demand with sundry charges pertaining to commercial and artistic practices and standards is receiving extraordinary attention from the public press. With a high degree of unanimity the newspapers, editorially, find themselves at variance with the senator from Iowa. The discussions reveal a newspaper attitude toward the institution of the screen, toward its personnel and its products, which the industry may well consider friendly and encouraging.

—THE EDITOR.

THE LOS ANGELES TIMES

Senator Smith Wildman Brookhart of Iowa continues to justify the uncanny foresight exhibited by his parents at his christening. After being quiet so long that the country had begun to think he might have attained a modicum of wisdom, he has burst out again, this time with a demand for a Senate investigation of the motion picture industry. This demand is not much more absurd than most of Brookhart's ideas for remaking the universe. It might be pointed out that the Senate has a good many more important things to do in a period that is slowly recovering from the worst industrial crisis in the nation's history, with grave internatonal problems n the offing, but these matters are seemingly of relative insignificance to Mr. Brookhart.

There are, doubtless, things the matter with the motion picture industry, since it has been in the dumps along with other businesses, but it is more than doubtful if the national legislature can supply a remedy, and it is pretty certain that Brookhart has not succeeded in putting his finger on any real difficulties from which producers, distributors, exhibitors or the public are suffering. It is equally probable that Brookhart would not succeed in discovering what the real difficulties are, much less in remedying them. * * *

He asserts that the code of ethics of the Motion Picture Producers and Distributors Association is "admittedly a failure." Admitted by whom? Perhaps the Senator's clients concede as much, but the rest of the public has thought it was working reasonably well. The Senator declares the industry has become a monopoly. Most people familiar with the facts seem to think it is the most fiercely competitive industry on earth. * * *

He objects to "block booking," the merits and demerits of which are being tried out in court, and the courts are capable of handling the matter without Congressional interference. He things there is something wrong in the financial set-up of the producing companies. That, too, is a matter for experts, of which there are few in the Senate.

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NEW YORK DAILY NEWS

* * * Well, even Brookhart must know that art, like nature, abhors a vacuum. The talkies aren't made in a vacuum. Their raw material is taken from life. They feature gangsters because there are gangsters in present-day America; and they feature free and easy young ladies because we have such ladies today. Moviegoers are interested in those people, and will pay to see talkies about them. * * *

We don't think, either, that a gangster picture ever turned a normal boy into a criminal; or that a picture showing the wages of sin to be ermine coats and penthouses ever inspired a good girl to become a gold digger.

The talkie theatres are about the last places left to which Americans can retire for a couple of hours and forget the chains with which the bureaucrats have bound them; and where everybody can imagine himself or herself young, rich, lovely and beloved.

▽

BOONE (IA.) NEWS-REPUBLICAN

* * * The Senator didn't exactly hit the right key. In our opinion the movies have improved since Will H. Hays was put at the helm. * * *

What the Iowa Senator should have done was to demand an investigation of the spoken drama. There is hardly a play on the boards in New York at the present time which is not full of sexual filth, and the worst of it is these theatres are full of people. * * *

▽

BRIDGEPORT (CONN.) POST

* * * If the arts of a nation including drama and motion pictures are to be entrusted to men of the limited vision and outlook of the Senator from I-o-way, then Heaven help the artistic future of that nation. * * *

* * * The best proof that regulation is not needed is the fact that those movies which have sex and nothing more to recommend them, are generally box office failures.

* * * The public can take care of its own censoring.

▽

JERSEY CITY (N. J.) JOURNAL

It would probably be a good thing for the movies if Senator Brookhart's proposed investigation of the motion picture industry were to take place. * * *

Perhaps the Senator can cite instances of immoral films, but generally the business seems to have been considerably cleaned up during the last few years . . . anybody who attends the movies regularly must have been impressed by the improvement in the selection of stories and plots for the pictures. * * *

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PHILADELPHIA RECORD

Most of our political leaders relegate public business to subordinates and devote their own talents to denouncing their favorite menace. Even so intelligent a progressive as Senator Brookhart has succumbed to the vice. * * *

We leave it to you. Judge the effect upon those plastic minds if they did know more 'about those who run this Government,' less about the mimes of Hollywood. Our moving pictures may have certain bad influences, but how much worse if our average boy or girl knew what REALLY went on behind the scenes in Washington?

▽

WORCESTER (MASS.) TELEGRAM

* * * It would be foolish to argue that the motion picture producers were without faults. There is reason to deplore the way in which independent producers and exhibitors have been restricted by the more powerful organizations. There is reason to criticize some of the goody-goody propaganda spread by Mr. Hays and his lieutenants. But Mr. Brookhart's apparent belief that the whole film industry is exploiting and degrading the public for the sake of gold is not justified by the facts.

▽

BALTIMORE EVENING SUN

Senator Brookhart's indictment of the movies culminates with the declaration that: "The average boy or girl knows as much about these actors—sometimes more—than they know about those who run the Government."

The truth of this allegation is not likely to be denied by any informed person. Indeed, Senator Brookhart might have gone further. He might have said that the average man or woman knows more about movie actors than about the people who run the Government. When movie actors and actresses are so much better worth knowing about than are the men who run the Government, it is bound to be so—and not many movie people are worth knowing about, at that.

▽

NEW LONDON (CONN.) DAY

* * * While holding no brief for the movie producers, impartial observers will feel that the ease with which Senator Brookhart allows himself to become "all steamed up" over rumors and unsupported statements is more theatrical than righteous. Brookhart can register indignation, about something he is only indifferently informed upon, better than any other man in the Senate, with the possible exception of the notable Mr. Norris.

▽

NEW YORK SUN

* * * Is it possible that the publicity bestowed on screen idols has caused jealousy? * * *

Perhaps a movement can be started whereby our Representatives and Senators will attract as much attention and provide as much entertainment as the motion picture stars. Senator Brookhart has made a good start.

▽

BOSTON POST

* * * Senator Brookhart . . . seems to regard it as shocking that the younger generation should know more about Greta Garbo and Charlie Chaplin than they do about the senior Senator from Iowa, but what law could be passed to prevent it?

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FLINT (MICH.) JOURNAL

Brookhart is famous for his scathing attacks upon his pet targets; hence, his statements must be discounted to that extent. Will H. Hays, known as the movie 'czar' because of his position at the head of the producers' organization, is not the type of man to have betrayed the public. * * *

FOX AND HEARST NEWSREELS GIVE FULL REPORT OF SHANGHAI BATTLE

Calls from Press for Still Enlargements from War Negative Place Material Before Millions in Hundreds of Papers

By TERRY RAMSAYE

[*Pictures in Pictorial Section*]

Only rarely does big news happen in the presence of reporters, of the press photographers or the newsreel camera. All too often despite the diligence and enterprise of journalism the eye witness accounts are synthetic and the pictorial records reduced to post-mortem surveys of the personalities and the place where it all happened. So by contrast the current performance of Fox Movietone News and its colleague contemporary, Hearst Metrotone News, in delivering the screen firing line re-creations of the Sino-Japanese conflict in Shanghai becomes remarkable.



Truman Talley

The last three issues of these newsreels have presented a continuous and comprehensive motion picture report of this great Battle of Shanghai in what Truman Talley, general manager of the Fox news organization, calls "the undeclared war."

Press Calls for Stills

The performance has with it the flavor, so delectable to newsmen, of a "scoop," not alone in the screen field but in pictorial journalism of the printed page, too. The result has been calls from the press for still picture enlargements from the war negative with the result that the newsreel pictorial material has been spread before millions of readers in some hundreds of newspapers.

Not since the coming of sound to revolutionize, not to say disrupt, newsreel technique, has the screen seen such a signal news performance.

Most importantly too it has chanced that this remarkable performance of coverage has been achieved in the greatest news development since the World War. The thunder of the guns and detonations of bombs, the black menace of death and destruction, in this undeclared war are made real despite the evasions of diplomats and the polite words of Geneva. It has long been said that "the camera cannot lie," and it may well be added now that the microphone has a way of telling its part of the terrible truth, also.

Such product, so expensively produced, under the desperate high pressures of the news field, may well be appreciated by the industry and its public as an evidence of some of the larger, more intangible services that can be achieved by the motion picture. It is worth recalling that in the early days of the republic it was thought best to encourage the wide dissemination of education, news and information by such expedients as special postal rates for periodicals and the like, also by the recognition of certain necessary privileges and prerogatives of the press. The motion picture newsreel, despite some decades of service and achievement, is taken too much as a matter of course within the industry and is classified quite too much as a mere commercial entertainment item by laymen and legislators.

Service to Industry

It is most unlikely that the motion picture exhibitor can buy in other product nearly so much box office value, so much screen merchandise of continuous institutional value to his theatre, as in the newsreel. There is a very important and influential fraction of the motion picture audience of every community which esteems the newsreel above all other screen offering.

The achievement of Mr. Talley and his organization comes at a time, too, when it can be of service not alone to the special institution which they serve but to the whole of the industry and all newsreel enterprise. Newsreels, plainly and frankly, have been much in the doldrums of late. Perchance now an era of the sort of news activity and excitement which means real reporting and real showmanship is about to dawn.

The Fox and Hearst reels, produced by what is in effect the same field organization, have released on the Sino-Japanese conflict in regular and special editions enough footage in the last two weeks to make a respectably long feature report of the war.

What They've Shown

Chronologically, these newsreels have shown the bombardment of the Chapei district in Shanghai by Japanese airplanes, the devastating explosions of the bombs in the civilian areas, destruction by fire of the strategic points which were the targets of the bombers as well as wide areas of homes and small shops set afire and leveled, the panic of the inhabitants, warfare against snipers, the search and seizure of Chinese civilians, vast panoramas showing the wide extent of the bombardment and fire, an actual Chinese counter-attack over the ruins and smoking debris of Chapei, Chinese anti-aircraft guns attempting to repel the air invaders, the flight of refugees into the country and into the International Settlement where the troops of various foreign powers are attempting to cope with the greatest problem in their experience, an interview with the Mayor of Shanghai on this modern tragedy, and the arrival of British and more particularly American troops rushed from Manila to protect foreign interests. As a corollary, but in the minds of the American public closely associated with the Far Eastern crisis, the latest pictures of the American Fleet in maneuvers in the Pacific have been presented.

Evidence of More Intangible Services by Motion Picture as Well as of Newsreel Enterprise in Day of Doldrums

The story behind the scoop, according to Truman Talley is one of organization. With camera and sound units located strategically throughout the world, a newsreel is naturally prepared for coverage and protection in the event of emergencies, but with the appearance of war clouds in the Far East some months ago, Mr. Talley began augmenting of camera strength in that part of the world. The attack upon Shanghai by the Japanese found Movietonews prepared and the photographing of the last month's fighting and all the activities attendant upon military operations became more or less a matter of routine.

Eight at Work at Front

A staff of eight men representing Movietonews, Inc., are now at work on the various phases and fronts of the Sino-Japanese conflict, according to Mr. Talley. Bonney Powell, a veteran newsreel cameraman as well as executive, and formerly an officer in the United States Navy, is in charge of the Far Eastern division. Powell's several trips around the world on camera and newsreel assignments, together with his several years experience in China, qualify him as competent to direct the pictorial activities of the newsreel in this present crisis. In Mr. Powell's division are a number of camera and sound men of long and varied newsreel experience. Captain Ariel Varges, recently assigned to Tokyo, and Lewis Tappan, sound engineer, were on the job early in the "Battle of Shanghai." A. P. Alexander, one of the best known flying cameramen in the newsreel field and Paul Heise, sound engineer, are teamed together with another camera and sound outfit. U. K. Whipple, cameraman, and James Gleason, soundman, have been and are still with the American Fleet, whose share in the Far Eastern drama still remains to be developed. Last but certainly not least, there is the famous "Newsreel" Wong, a Chinese cameraman educated in America, many of whose newsreel pictures have appeared in years past on American screens and who was in the thick of the attack upon Shanghai.

Warner Theatre in Ridgewood Is Due for Opening Next May

Warners new theatre, nearing completion in Ridgewood, N. J., is expected to be ready for opening in May. Construction up to the present is ahead of schedule.

Other Warner construction work in various stages of progress includes the 12-story office building being erected at Nashville, Tenn., and the two-story commercial building at Mansfield, Ohio.

THE CAMERA REPORTS



IN CONVENTION. Delegates to the Monogram Pictures Corporation convention conducted February 22-24 in New Orleans, gathered at the meeting headquarters. Reading left to right—Front row: R. H. Clemmons, Dallas; Sol Davis, Oklahoma City; Al Goodman, New York; President W. Ray Johnstone, New York; Trem Carr, Hollywood; B. H. Mills, Albany; Joe Silverman, Dallas; George Harvey, New York; Sam Flax, Washington; Otto Lederer, New York. Second row: Nat Steinberg, St. Louis; J. S. Jossey, Cleveland; Floyd St. John, San Francisco; Herman Rifkin, Boston; Irving Mandel, Chicago; I. E. Chadwick, Hollywood; King Charney, Hollywood. Third row: Barney Rosenthal, St. Louis; Arthur C. Bromberg, Atlanta; (skip one, name unfurnished); Nat Lefton, Cleveland; Sam Borrel, Cleveland; Albert Fiedler, New York; Robert Withers, Kansas City; Leo Seicshnaudre, New Orleans. Top row: Carl Floyd, Tampa; H. H. Everett, Charlotte; Harry Silverman, Dallas; Al Blofson, Philadelphia.—(At least we hope that these identifications, as supplied us, are correct.)



FOREIGN TALENT. (Left) Carl Laemmle, president of Universal, greeting two recent importations on the set of the picture which will mark their American debut. They are Tala Birell, Viennese star, and Luis Trenker, Alpine mountaineer. The production is "Mountains in Flame."

GOOD LUCK. (Right) As sincerely wished by Jack Cohn, vice-president of Columbia, as he sees two of his lieutenants depart from New York for Hollywood. Walter Wanger (left), recently become affiliated with Columbia as a vice-president, went for conferences with Harry Cohn, production chief, and was accompanied by Harlan Thompson, newly signed director.







WAR NEWS. The Sino-Japanese dispute at Shanghai as brought intimately before the eyes of the world by the newsreel. The pictures on this page are from Fox Movietone News.

Above: Burning of the North Station in the Chapei district of Shanghai.

Left: A Chinese civilian tied to a post while Japanese officers deliberate upon his fate.

Right: Chinese soldiers advancing over the ruins of building in Chapei.

Below, left: Japanese marines holding their positions as British marines arrive.

Below, right: A young citizen of China innocently walks into the danger zone.

[See Story on Page 16]









IN HIGH POST. J. L. Schlaifer, who has been appointed general manager of Universal. He will include sales direction among his duties.



OFF TO TAHITI. Douglas Fairbanks' production company which will make a South Seas picture, as it left Los Angeles for San Francisco to take ship. In front are shown Eddie Sutherland, director; Fairbanks, and Tom Geraghty, scenarist. The others are Dave Rose, business manager; William Farnum, Maria Alba, Aileen Bauer, Mary Pickford, Joseph M. Schenck and Dr. A. P. Giannini—several being on hand to wish bon voyage. *(Acme photo)*



CAST. (Left) Dorothy Revier, one of the screen's most enduring celebrities, who has been cast importantly in Universal's narrative study of cabaret life, "Night World."

PRIZE WINNER. (Below) Betty Warner, daughter of H. M. Warner, president of Warner Brothers, with Brondo, her St. Bernard which won all prizes in its class in New York.





HOW IT'S DONE. Joan Bennett writing a letter for the screen, which will show her hand penning the message. The camera photographs her hand as it writes, and the footage is inserted.

JOHANN STRAUSS RETURNS—IN FILM

Music factor in motivation of action and character revelation in screen romance

By JOSEPH O'SULLIVAN

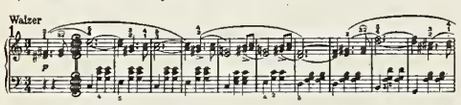
After all is said and done, it cannot be denied that the Germans are a persistent and consistent people. They stick to their own musical forms and their own dance—the waltz—with tenacity. They exalt them—they glorify them, and they transcribe them to the sound screen in a thorough, workmanlike manner. For all of which they deserve commendation.

It was more than a century ago that George Gordon—sometimes known as Lord Byron—wrote a scathing satire on what was then the latest dance novelty just "imported from the Rhine," and facetiously thanked Germany for the contribution:

"Who sent us—so be pardoned all her faults—
A dozen dukes, some kings, a queen—
and Waltz."

But the undaunted Teutons went right on composing waltzes *ad lib,* and shuffled their feet at the depressions, if any. Then about 1845 Johann Strauss, the younger took up the baton of his illustrious father and for fifty years reigned the undisputed "Waltz King" of gay Vienna, and the Austrian capital has ever since been the most prolific progenitor of these seductive rhythms. Although for the past two decades the waltz, as a divertisement, has been shunted aside in favor of the more exuberant, if less elegant, syncopations, the graceful music of the lilting three-four rhythm still weaves a melodic spell over the philistine and the sophisticate alike.

WIENER BLUT Johann Strauss Op. 354
(Vienna Blood) Walzer



Wiener Blut, one of the most popular of all the Strauss waltzes, is utilized in the picture at the debut of young Johann Strauss in Vienna, which marked the advent of the new "Waltz King." The music adds verity and color to the typical Viennese scene and action.

It is, therefore, in keeping with the best Teutonic traditions that the latest German motion picture importation, "Ein Walzer vom Strauss" ("A Waltz by Strauss"), which has been showing at the Little Carnegie Playhouse in New York City, and which comes to us with the endorsement of Vienna, Berlin and London, should be an exposition of that favorite dance-music form and a glorification of its most famous protagonist.

To those whose tympani have not been dulled by the cacophony of epileptic saxophones and the moaning of lachrymose larynxes, the sweet strains of a Strauss waltz are a refreshing relief from the too-often synthetic and over-conscious product of our present-day melody makers. These Teutonic tunes, like their vintages, seem to mellow and grow more luscious with the passing of the years.

It is a simple story, that of "Ein Walzer vom Strauss," told with the glamour that the period demands, but it is doubtful if the picture would register convincingly were it not for the colorful musical pattern that weaves through the dramatic texture of the narrative. The music does not tell the story. There is little attempt to usurp, or even reinforce, the spoken word with musical material. It is in the motivation of action and in character revelation that the music functions, and in this respect the production may be said to strike a new and distinctive note.

The story is built around the early career of Johann Strauss, the younger, who despite the opposition of his father (the then outstanding composer of waltzes in Vienna), pursues the musical muse surreptitiously, eventually to eclipse even the reputation of his illustrious sire. It is only when the father, unable to reconcile his testy temperament to the petty annoyances of family life, leaves his home and takes up with a popular danseuse, that the young Strauss, encouraged by his mother and his sweetheart, develops the talent for musical creation that is the heritage of the family of Strauss.

Young Johann makes a triumphal debut as director-composer, and the youthful genius is here shown directing *Wiener Blut* (*Vienna Blood*), one of the most popular of all the Strauss waltzes. (As the opus number of this piece is 354, it is evident that the composer had mastered the essentials of waltz writing by the time he reached *Wiener Blut*).

Following his successful debut, Johann accepts an offer from St. Petersburg, where he becomes the musical lion of the hour. The Russian ladies worship him when he directs his *Geschichten aus dem Wiener Wald.* A Grand Duchess drapes herself around his neck and whispers in his ear that he must remain in Russia and she will obtain for him the post of Royal Concert Master. This is all very delightful to young Johann, until the court routine becomes monotonous and the Duchess' sweetness becomes saccharine. Then nostalgia for that dear old Vienna and his winsome Viennese sweetheart grips the youthful musician. He returns to his native city all aflame in the anticipation of being reunited with his beloved one—to learn that she is just on the point of marrying—a baker!

Despite Johann's pleading, the sensible *maedchen* persuades him that his life and talent belong to the Vienna public; that he must be free from marital shackles.

The final scene in the picture shows young Johann reconciled with his father to the strains of *The Beautiful Blue Danube.* When the old man who is about ready to pass on, asks his son why he persisted in following a musical career against his father's will, the lad replies: "Because I am a Strauss!"

SO LANG NOCH EIN WALZER VOM STRAUSS ERKLINGT
Arthur Guttmann
(As Long as a Waltz by Strauss Resounds)



Arthur Guttmann, under whose musical direction the picture was produced, wrote this waltz especially for the production. It is used thematically, vocally and instrumentally, and serves to reinforce significant moments in the career of the elder Strauss.

GESCHICHTEN AUS DEM WIENER WALD Johann Strauss Op. 325
(Stories from the Vienna Woods)



At St. Petersburg, where he became the idol of the Russian aristocracy, the youthful genius is shown leading the orchestra in this hauntingly beautiful composition, at the Grand Duke's concert. It was here the Grand Duchess persuaded young Johann to remain and accept the post of Royal Concert Master.

And Johann's reason seems to epitomize the reason why the Germans and the Austrians persist in making music in their own intelligent way, and in producing motion pictures in which music is combined with speech and action in a manner that is often distinctive and invariably delightful.

A special waltz written for the production by Arthur Guttman, who was responsible for the musical direction of the picture, is called *So Lang Noch Ein Walzer vom Strauss Erklingt* (*As Long as a Waltz by Strauss Resounds*). It is sung and played thematically at effective moments.

It is easy to understand why *A Waltz by Strauss* made such a favorable impression abroad, where the traditions of music and the traditions of Strauss are venerated. While there is a minority of our American public (albeit they are under suspicion) who welcome such pictures as this, there is scant likelihood that our own producers will yield to this minority by emulating such productions as *A Waltz by Strauss.*

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

The word "depression" is barred from the stage, screen or any other place or being connected with RKO theatres, according to Ray Stevens, managing the company's Orpheum at New Orleans, who says he has instructions to "fire" immediately any act using the word "depression" on the stage and also, he admits that a "gentle hint" has also been received from headquarters that managers in turn are warned that if they permit the word to be used on the screen, in their offices, or even by their employes in the theatre, they will be let out, too.

▽

The manager of a certain large downtown theatre in Kansas City is still "howling" because his competitor pulled a fast one, although he has no proof. The cause of the complaint rests in the fact that cards advertising the competitor's show were found hung on the complaining theatre's light globes above the outside displays.

▽

When the Orpheum theatre brought vaudeville back to Spokane, the other day, after an absence of two years, the management literally blew the roof off the theatre.

Joe Cooper, manager, had arranged a celebration worthy of the occasion and it included the firing of a cannon on the theatre roof as a signal that the big moment had arrived. Harry's enthusiasm, however, got the better of him. He fired not one, but a dozen heavy shots. The repeated bombardment shattered the skylight and for a few moments the back-stage area took on all the atmosphere of war-torn Shanghai.

▽

Universal Newsreel on the Coast used a seaplane to meet the steamer at sea with shots of the Sino-Japanese conflict. They were rushed to Seattle and by plane to New York. The sea contact was insured by Universal for $25,000, the insurance lasting but three hours.

▽

Successful independent producer-distributors quite frequently earn more on their investment, proportionately, than do many larger concerns. One reason for this is limited overhead and rapid-fire production activities, a perfect example of which now exists on the West Coast, where George Weeks has a single studio unit turning out on an average of two features monthly.

▽

A peculiar mixup of personalities has just been straightened out by the Academy of Motion Picture Arts and Sciences in Hollywood. The organization has an arbitration board, and this is one of the first occasions when its services have been requisitioned by member companies.

It seems that a number of producers went to see "Sea Gull" when this legitimate piece opened the other day at Pasadena, and Junior Laemmle felt that both leading man and leading woman should have screen tests. Accordingly, arrangements were made and the tests were given. On the same evening, Paramount also made a test of the leading lady, Gloria Stuart, and that company claimed her services when that concern's tests came through ahead of Universal's.

Universal protested and the matter was brought to the attention of the board, which awarded priority to Laemmle's corporation.

▽

Supervisor Burton King, of Big Four, forwards the suggestion that someone select the ten best productions as made by independents.

An important executive resigned recently and as yet he has not found a new berth. He is a likeable chap and knows his picture business quite thoroughly.

Certain individuals who are interested in his future have been working vigorously to turn the trade spotlight on him, hoping that the favorable attention of some national organization might be directed toward him, resulting possibly in negotiations. They have even gone so far as to try to circulate in the trade press false rumors popularizing this chap's executive ability and mentioning a flood of offers which he is supposed to be considering.

▽

Publix seeks to eliminate much of the temptation for dishonesty attendant upon the handling of theatre tickets and box office receipts. In a blanket order, managers have been warned to eliminate all unnecessary conversation between doormen, ushers and cashiers; make certain that cashiers do not have an unnecessary amount of cash exposed to view; "let nothing keep you" from quickly making bank deposits; reduce petty cash on hand; make certain that tickets are torn in half promptly by doormen, and check the stock of tickets to make sure they are properly guarded and properly accounted for, realizing that they are the same as money in so far as accountability is concerned.

▽

Leading men may come and go, but La Garbo goes on forever. Listing the 14 leads who have "made love" to Greta in films since she joined MGM many years ago, executives of that company include Ricardo Cortez, Antonio Moreno, John Gilbert (three times), Lars Hanson, Nils Asther, Lewis Stone and Conrad Nagel (twice each), Lewis Ayres, Charles Bickford, Gavin Gordon, Robert Montgomery, Clark Gable, Ramon Novarro and, currently, John Barrymore.

▽

Water barrels and stove grates played an important part in laying the foundation for the industry, according to our correspondent in Oklahoma, Wesley Trout, whose career in motion pictures dates back some 22 years since he started in Kansas.

"Little thought was given in those days to fire hazards," reports Trout. "The current rheostat equipment usually consisted of a large barrel filled with water (salt added), and a couple of store grates hung on the end of each wire to the arc lamp. 'Amperes' were increased and decreased by the amount of water and the depth of one of the stove grates."

▽

When Bert Wheeler and Robert Woolsey signed for a new airplane this week, it was agreed that they would always ride as passengers, trusting the stick to a licensed pilot.

▽

Hollis Baird, television pioneer, tells us that sight and sound coming over television sets—when ready—will be controlled by a single dial. Two-handed tuning in an era of one-dial radio operation would complicate and further hamper television's progress, says Baird.

▽

Sam Katz has issued a call to managers and all others in the Publix corporation inviting the submission of ideas and suggestions for "improving company welfare." He said: "We want everybody's ideas and thoughts toward bettering working conditions and effecting economies within the organization."

Former world powers now stripped of rank, industrial giants of another day and numerous one-time millionaires stormed the doors of Paramount's lot in Hollywood the other day for the opportunity to collect $7.50 daily during the filming of a new story of Red buccaneering. Four hundred former members of Russia's aristocracy, who were forced to flee their native land in the revolution of 1920, were placed on the payroll.

The Russian colony in Hollywood, virtually all of whom were exiled from Russia in 1920, number about 1,500, of whom 500 depend upon picture work for their livelihood.

On the Paramount lot one may now see any number of ex-generals and majors, captains, lieutenants and what not of the old czarist regime. There are former "commandants of the port," impresarios, attaches to the Imperial court and daughters of fathers who were once the richest in Central Russia; widows of officers and landlords and many former government leaders who were lucky enough to escape with their scalps and who now are satisfied with an occasional day or two at $7.50.

▽

The Mayor's Committee at Minneapolis received $11,000 from benefit performances at motion picture theatres in that city and this money was used to open up an old YWCA clubhouse and to operate it as a home for homeless, jobless girls.

The Mayor's Committee works hand-in-hand with the Women's Cooperative Alliance, and it appears quite probable that executives of the Alliance were at least partially instrumental in awarding the $11,000 check to the deserving cause for which it has been used.

The blackout to this incident appears in the fact that one of the most active members of the Alliance is Mrs. Robbins Gilman, who for many years has made a major lifework of "lambasting" motion pictures.

▽

From one of our correspondents in the field comes word that "War pictures are coming back!"

"'Give us war pictures,' exclaim exhibitors.

"'We've got war pictures,' declare the film exchanges.

"As a result," he reports, "any films with a Chinese slant are showing a firmness in film quotations, whether they are Oriental in reality or in name only."

▽

A keen competitive battle between a Skouras theatre and an independent house at Little Falls, New York, was given a peculiar twist the other day when the Skouras Rialto inserted a large display ad ballyhooing its current attraction, "Dance Team." In an adjoining column appeared an advertisement inserted by the Hippodrome, independent theatre, which, in addition to a display on the current "3 Wise Girls" feature, contained the following footnote:

"Watch for 'Dance Team' at Hippodrome Low Prices.

*"Or if you must see it now use the 'Free Tickets' which have been distributed so generously in front of this theatre by Rialto employes. * * * Just another part of our service in saving Little Falls theatregoers money. * * *"*

▽

Five-cent admissions, like the five-cent cigar, are back. The Majestic at Akron, Ohio, has the distinction—if it should be called that—of going the limit in price cutting—effective immediately.

AMATEUR SUPERVISION HURTS, SAYS WRITER

Entire Concept of Censorship Reduced to Absurdity, Declares E. M. Barrows, Writing in "Review of Reviews"

"No business can stand the intrusion of amateur supervision backed by arbitrary authority instead of knowledge, no matter how well meaning that supervision may be," says Edward M. Barrows, writer on various industries, in the March issue of *Review of Reviews*.

Mr. Barrows, in his article headed "Motion Pictures: Success through Self-Regulation," declares that the variance of ideas in different parts of the country reduces the entire concept of censorship to absurdity.

The writer urges "more organized cooperation and less organized opposition" between the industry and "those sincerely interested in pictures from the social point of view," at the same time noting that 3,000 social organizations are cooperating.

Points to Accomplishments

Mr. Barrows says that the "future historians will not wonder at the shortcomings of the motion picture so much as the marvels of the industry's accomplishments."

"Educational use of motion pictures," Mr. Barrows writes, "has never been given a fair chance. The motion picture began its existence as a form of recreation exploited by commercial recreation men; hence, education has been a side issue. The initiative of the Hays organization should be followed, but it is neither good business nor good public policy to burden it with sole responsibility. Here, if anywhere, government cooperation might help. Many important departments at Washington maintain their own motion picture bureaus, but have inadequate funds for proper work. The Government might well afford to have these pictures professionally produced and then made available for public educational work, or else arrange with the motion picture industry to do the distributing."

Cites Censorship Error

"Censorship cannot make films," the writer points out. "The function of official censorship comes down to the exclusion of scenes that do not agree with the censor's personal ethics. Here we have so wide a field for varying opinion that the producers complain that the censorship boards rarely make the same cuts in a given picture.

"These are the problems which Congress and various state governments are constantly being urged to settle by new laws and by tax-supported commissions. The belief seems to be that bestowal of public office upon the ordinary citizen, generally untrained in any line except his own, miraculously qualifies him to solve problems that have been the life study of experts in their own profession.

"Laws are pending in various states and in Congress which propose more official regulation and aim at the prohibition of block-booking without offering any effective substitute. In addition, admission-tax bills are threatened in several states and at Washington, which a theatre-goer must pay. The industry is already paying $100,000,000 annually in various taxes. If past experience counts for anything, most of these bills should fail unless they are worked out on the basis of the industry's announced needs. No business can stand the intrusion of amateur supervision backed by arbitrary authority instead of knowledge, no matter how well meaning that supervision may be."

Editor Points to Progress

Dr. Albert Shaw, in an editorial summing up the Barrows conclusions and headed "Will Hays: A Ten Year Record," finds much of hope in the progress pictures have made.

"We have no reason to think," Dr. Shaw says, "that all the great inventions which are combined in the making and exhibition of motion pictures are conspiring to undermine what is best in our civilization. Exactly the opposite is true. The socalled 'sound' pictures or 'talkies' are at the beginning of a marvellous success. In the years to come they will improve the vocabulary, accent and conversation of millions of listeners. They will react favorably upon the legitimate drama. They will influence pulpit methods and political speaking. They will have an international influence in lessening barriers of language.

"It is because Mr. Hays sees these things so clearly that he begins another decade of his association with the motion picture industry without any sense of disappointment, and with enthusiasm even greater than that which has sustained him through the 10 years that have passed.

"We can but congratulate him, and at the same time express confidence in the validity and permanence of the motion picture as a contribution to the resources of life. Like every other industry, motion pictures have had to come through their periods of experiment and difficulty, but they rest upon better foundations than many other kinds of business enterprise. Regarded as a social institution, they have earned full acceptance."

Carl Laemmle, Jr., Confers On "U.'s" Serial Program

Carl Laemmle, Jr., is conferring with other Universal officials in New York this week on the company's 1932-33 serial program. It is expected that this year's schedule of four serial plays will be maintained. Two of them, "The Lost Express" and "Heroes of the West," already have been decided on, it is understood. Junior will remain in New York for several weeks, taking treatments for sinus trouble.

Carl Laemmle leaves for the Coast on Friday. After six weeks, he will return to New York en route to Europe, sailing late in April. The Universal chief will remain in Europe for six weeks.

Reisman Linked To RKO; Depinet Has Schnitzer's Work

The resignation of Phil Reisman as general sales manager at Universal becomes effective on Saturday. He says he has made no plans for the future, although his name has been linked with RKO as film buyer for that circuit. The promotion last week of Jules Levy from film buyer for RKO to general sales manager for Radio Pictures left vacant the post for which Reisman has been mentioned. In the meantime, Joseph I. Schnitzer, who likewise resigned last week as president of Radio, launched plans for an independent production enterprise, from his new headquarters in the Loew State Building on Broadway. Ned Depinet, vice-president in charge of sales, has also assumed Schnitzer's presidential duties without that title, however, and no decision has been made for a successor.

Harold B. Franklin, recently appointed executive at RKO, is preparing to leave for Hollywood over the week-end to delve into the situation on the Coast for Hiram Brown.

The resignations of Dan Dougher as RKO's purchasing agent and of Captain Harold Auten as foreign representative, became effective this week. Likewise the appointment of George Godfrey as an executive in the theatre division. Godfrey was formerly with the concern and he will concentrate his attention on the Palace in New York and on other circuit matters.

On Wednesday night, at the St. Moritz Sky Grill, Universal chiefs in New York tendered a dinner to Phil Reisman and J. L. Schlaifer, his successor.

R. H. Cochrane was the toastmaster, and speeches were made by Carl Laemmle, Carl Laemmle, Jr., J. L. Schlaifer, Phil Reisman, Ted Schlanger, Harry Lorch and Charles B. Paine. The dinner was strictly a family affair and was attended by the following officials and heads of departments: P. D. Cochrane, Harry Milstein, E. McEvoy, Sam Sedran, Willard S. McKay, John Ward, Joe Weil, Sydney Singerman, Ben Grimm, Julius Singer, Harry Zehner, Frank Mastroly, Paul Gulick, Leo Abrams, Nat Goldberg, George Cochrane, Sam Jacobson, Oscar Binder, Eugene Walsh, Nate Manheim, Charles Kirby, Dave Werner, Herman Stern, A. Raynis, E. Gomersall, Charles McKain, J. Agell, Max Eisenkramer, F. Butterfield, Douglas Leishman and Jack Ross.

Shukler Moves Up at Allied

Ned H. Shukler, who joined Allied Pictures, Coast independent, two years ago, as an associate producer, was promoted on Wednesday to the vice-presidency, in charge of unit production.

Loew Ready To Sail

Arthur M. Loew, whose projected European trip was delayed when he became ill with a cold, is scheduled to sail from New York on Friday.

Harry Warner Expected

Harry Warner is expected to return to the home office sometime this week after a short vacation in Florida.

TRADE-SUPPORTED BRITISH CENSOR, ON TRIAL FOR LIFE, BARS 34 FILMS

Warns That Raciness Will Bring Even Heavier Use of Scissors; National Censorship Threatened Unless Change Is Made

By W. H. MOORING, London

American executives will study with interest (if they are wise), the report of the British Board of Film Censors for the year 1931. But they will not read there the whole story, for since the report was framed a matter of weeks ago, the shadows of "Frankenstein" and "Jekyll and Hyde" have added to the horrors which sex soaked celluloid had already struck to the hearts of the British censors.

As it stands, the report, (issued February 17) bases an ultimatum to the trade on the undue exploitation of sex in pictures and gives out a solemn warning to producers that in future the scissors will be much more liberally applied than in the past.

Present Censorship on Trial

The fact is that the present censorship—supported by the trade and with no statutory authority—is on trial for its life. Public agitation has now passed the point of irresponsible criticism, and under strong local pressure licensing authorities in various areas are insisting on "cuts" and special conditions as to the admission of children to see those films which have been passed for exhibition by the censor.

There is also a weighty move afoot to secure a national censorship, and the fact that the present home secretary has intimated the Government's desire to keep out of the matter for the time being, there are strong pointers that Parliamentary influence will force him to change his mind unless something is done to clean up the screen.

"Frankenstein" Going Strong

The new chain of American horrors could not therefore have arrived at a more unpropitious moment. Already notwithstanding that "Frankenstein" during its first week at the London Tivoli took between £7,000 and £8,000—well above the average—and is still going strong after four weeks run, exhibitors all over the country are nervous of booking the film because of the strong likelihood of local bars being put up against its exhibition. The same may be said of "Jekyll and Hyde," which is playing at the Paramount Carlton, London. It is being unwisely exploited as a "Film for Adults Only—with Strong Nerves," and exhibitors are not only influenced by the chance of unhappy reactions among local magistrates and police, and so forth, but by the fact that if they must warn a certain part of their patronage of the unsuitability of the film for general exhibition, their box-office takings will drop. They are using this argument to effect in talking percentages, and this angle may induce the studio executives to consider how far they should go in piling on the "horrors." Incidentally "Frankenstein" was three times cut about by the censor before passing, and is jumpy in the extreme. Over 1,000 feet were cut from "Jekyll," which some British critics declare has been ruined by the censor.

Dealing with sex and other objectionable features of recent pictures, the British censor says that although the number of features submitted during 1931 was 324 less than in 1930, a drop of 1,623,398 in footage, the number of eliminations increased very much, and now totals 17.83 per cent of the total film submitted.

Thirty-four Pictures Rejected

Thirty-four films were totally rejected, the reasons given including the following:

Materialized figure of Christ.
Blasphemy and comic treatment of religious subjects.
Travesty of religious rites.
Treating marriage with contempt.
Death treated with vulgar flippancy.
Gross and brutal travesty of prison life.
Hospital scenes treated with vulgar levity.
Physiological enormities.
Suggestive theme acted by children.
Unrelieved sordid scenes.
Prolonged and gross brutality and bloodshed.
Scenes in houses of ill-repute.
Lives of thoroughly immoral people.
Collusive divorce.
Stories in which the criminal element is predominant.
Objectionable bedroom scenes.
Habitual youthful depravity.
Habitual immorality.
Offensive political propaganda.
Gross and objectionable dialogue.

The report states that the examiners have on first viewing considered 72 subjects to be unsuitable for exhibition in this country and only by drastic eliminations in dealing in some cases and refilming of certain portions have certain subjects been so amended as to pass.

The report says that "there has unquestionably been a tendency of late for films to become more and more daring. Subjects coming under the category termed 'sex' films, others containing various phases of immorality and incidents which tend to bring the institution of marriage into contempt show a marked increase in number.

Threatens More Drastic Action

"It cannot be denied that this tendency is much to be deplored and that it is distinctly harmful to the best interests of the screen. Even when the story is not in itself wholly immoral there appears to be a desire to stress the unpleasant aspect which is best described as 'sex appeal' with a wealth of details which is altogether prohibitive for public exhibition.

"The board has always taken exception to stories in which the main theme is either lust or the development of erotic passions, but the president has come to the definite conclusion that more drastic action will have to be taken with regard to such films in the future. This opportunity is taken of notifying the whole trade of the standpoint he proposes to adopt . . . the board is confident that it will have the full support of the cinema-going public in its attitude and that the president's note of warning will be loyally exploited by the trade, resulting in a considerable reduction next year in the type of film which has given so much anxiety during the current year."

There are certainly some producers who delight to show the female form divine in a state of undress and during the year their numbers have appeared to increase. There has also been a move in a similar direction so far as men are concerned. The objectionable aspect is the tendency upon every conceivable occasion to drag in scenes of undressing, bathroom scenes, and the exhibition of feminine underclothing which are solely introduced for the purpose of giving the film what is termed in the trade "a spicy flavor."

When sound films were first introduced it was necessary that scripts should be submitted with films. The script is of very great assistance to the examiners but in most cases recently it has not been available. The board requests that in future scripts will be submitted with all films. The practice of the board with a view to preventing money from being unnecessarily expended has been to consider production material before films have been actually produced. Increasing advantage has been taken of this system although expressions of opinion in the preliminary stage did not affect the decision of the board upon the completed film. During the past year 46 subjects have been considered in this way and of these only two have required modification afterwards.

So-called 'Horror Pictures' Going Strong Despite the Sharp Cuts; Local Authorities Ask Special Deletion for Children

Wanger, Cohn To Talk on Product

[*Picture in Pictorial Section*]

Walter Wanger, newly appointed vice-president of Columbia, left the home office late last week for the Coast to confer with company president Harry Cohn on production matters. Wanger took "Washington Merry Go Round" and "The Bitter Tea of General Yen," two recent story purchases of the company, as well as several works on which Columbia has obtained options. Fiction and plays are included.

"The Bitter Tea of General Yen" is a novel by Grace Zaring Stone, set in civil war-torn China. Harlan Thompson, playwright, screen writer and "legitimate" director, who has been signed to write and direct, accompanied Wanger to the Coast. The company has also added Allen Dwan and Irving Cummings to its directors.

Dan Lederman, former general manager of Universal's Chain Theatrical Enterprises, has been appointed Columbia foreign representative for Australia and New Zealand. He leaves New York this week to take up his headquarters in Sydney.

MAYFAIR PICTURES IS NEW NAME OF ACTION

Air Express Rates Sharply Decreased

The Railway Express Agency, Inc., has materially reduced its rates on air express shipments, in a campaign designed to capture the business of film companies for deliveries over the country. It is pointed out that coast-to-coast air express, via connecting lines, is speedy and inexpensive, in view of the new rates now in effect.

The five-pound package rate, under the new schedule, for shipments between Los Angeles and New York, has been reduced from $13 to $6.90, and from New York to Chicago from $5 to $2.20. Proportional reductions have been set for all intermediate points throughout the country.

Under the Railway Express Agency agreement with the air lines the following features are included:

1. Pick-up and special delivery in principal cities at no extra cost.

2. Duplicate system of receipts to shipper and from consignee insuring safety.

3. Shipments accepted prepaid, collect or C. O. D. Prompt remittances.

4. Practically all types of merchandise accepted up to $5,000 in value, 200 lbs. in weight and 106 inches in length and girth.

5. Railway Express Agency includes $50 free liability for 100 lbs. or less in rates. Additional liability insurance costs 15 cents per $100.

6. Prompt notice to shipper and consignee if shipment can not be delivered.

"Film Daily's" Year Book is Distributed

The "Yearbook of Motion Pictures," an annual encyclopedic volume compiled by *Film Daily*, Jack Alicoate, publisher, was distributed to the trade this week.

Replete with many and divers records and statistical material concerning production, distribution and exhibition, the volume is the 14th annual presentation and contains 1,056 pages.

Turnbull Leaves Paramount After Ten-Year Association

Hector Turnbull on Tuesday resigned from the Paramount studio executive staff at Hollywood, where for the past 10 years he has acted in various capacities and in late years as an associate producer. He plans a month's rest on the Coast, after which he will tour Europe.

Edward Montague has resigned as Paramount's scenario chief, effective April 9.

George Weeks Named President and Claude MacGowan Executive Vice-President at Convention; Others Elected

Action Pictures, Inc., one of the more important independent producer-distributors, hereafter will be known as Mayfair Pictures Corporation. This was decided upon at the first annual convention of executives and exchange franchise holders, held in New York on Monday, Tuesday and Wednesday of this week. George Weeks was named president and Claude MacGowan was promoted to executive vice-president, in addition to his present duties as general manager. Elevation of Cliff Broughton to a vice-presidency and the announcement of 24 feature productions for 1932-33 also were announced. Broughton is production supervisor.

In next year's lineup, exchange managers were told, there will be four "specials," and the balance will be divided evenly between melodramas and society dramas. MacGowan, in an address, stressed the need for closer cooperation between producer and independent distributor.

The convention opened with a luncheon at the Park Central Hotel. MacGowan made the welcoming address, mentioning the fact that the company has not attempted to tie up distributors, or exhibitors, to five or 10-year franchises, promising better pictures or greater profit, with consequent greater working capital for the company, but has simply asked its distributors to take its product for one year, guaranteeing to deliver productions as specified and on the dates scheduled.

"We had intended producing 36 pictures during the new season, but will work on a schedule of 24 until we can ascertain just how many of the independent series announced by other companies can possibly be delivered," said MacGowan. "If we find out, and I believe we will in August or September, that some of these other independent production announcements were made purely in the hope of the declarers that their announcements would bring advance contracts which could be promoted into production loans, and have failed, then we will put into work an additional 12 pictures for which we are fully financed."

In attendance were: Melvin Hirsch, Bert Kulick and Lester Adler of New York City, Al Friedlander of Buffalo, Marcel Mackelberg of Boston, Louis Korson, E. I. Boreth and George J. Gill of Philadelphia and Washington, D. C., Irving Mandel of Chicago, Milwaukee and Minneapolis, R. Wintraub of Omaha and Kansas City, Thomas McKean and John Walsh of St. Louis, and C. M. White of the AmerAnglo Corporation, New York, foreign distributors.

The home office delegation was comprised of Claude MacGowan, M. C. Howard, Robert Mapletoft, Harold Flavin, H. C. McCormick, P. E. Holman, and Nat Saland, Jack Troys and Harry Glickman, of Craft Film Laboratories.

End of Paramount Block Booking Case Is Expected Soon

Culmination of the 10-year-old case of the Federal Trade Commission against Famous Players-Lasky (Paramount-Publix) is expected with hearings on the commission's appeal for enforcement of its order issued in 1927 to cease and desist from block booking. The hearings open in the U. S. circuit court of appeals for the second circuit (New York) on Monday.

Famous-Lasky ignored the commission's order to cease and desist from block booking and, as is customary, the commission applied for a court affirmation of its order in 1928, which is necessary for the enforcement of an order of the Federal Trade Commission. Hearings on the commission's application were held in abeyance while attorneys for both petitioner and defendant were at work reducing the records of the case to a reasonable length. This was accomplished recently and the petition set for hearing March 7.

Federal Judge Martin T. Maton is the presiding magistrate before whom the case will be heard. Associates are Judges Swan, Chase, A. N. Hand and Lernard Hand.

Kent Home, Says He's "Biding Time"

Sidney R. Kent returned to New York early this week following a brief Florida vacation with the statement that he is in no hurry to make a new association in the industry.

"Just biding my time and watching developments," he said, in reply to inquiries as to his plans.

When Kent's projected association with RKO failed to materialize, and David Sarnoff, chairman of the board of RKO, announced last week that further negotiations would not be held, his name was linked with Fox Films, but Kent refused to comment on the likelihood of this development.

Reports that Kent would form his own company were described by him as "the bunk."

Forbes Opening at Lithonia, Ga.

Mr. and Mrs. B. M. Forbes, formerly of Ocala, Fla., are opening the New Capitol theatre at Lithonia, Ga., with the latest sound equipment. The theatre is being remodeled and repainted and will have a new ventilating system. Mr. and Mrs. Forbes have just returned from Europe, where Mr. Forbes, as sound engineer of Talking Picture Equipment Corporation of America, supervised a number of installations.

Warners, Schine Pay Dividends

Warner Brothers Pictures regular quarterly dividend of 96¼ cents on the preferred stock was payable on Tuesday of this week. Schine Chain Theatres, Inc., regular quarterly dividend of 75 cents on the $3.00 preferred stock also was payable on Tuesday.

HOLLYWOOD SENSES A HIT

CROWDS WOWED

"Disorderly Conduct" is a fast moving, well directed, highly entertaining screen play that gave the audience at the Santa Monica Criterion plenty of laughs and thrills the other night when it was given to them as a surprise preview.

Bill McGuire had a hand in piling up success for the picture by turning in a logical well motivated story. Del Andrews furnished some snappy dialogue. Spencer Tracy and Ralph Bellamy look like a new team for Fox. They carried the action along in a first class manner.

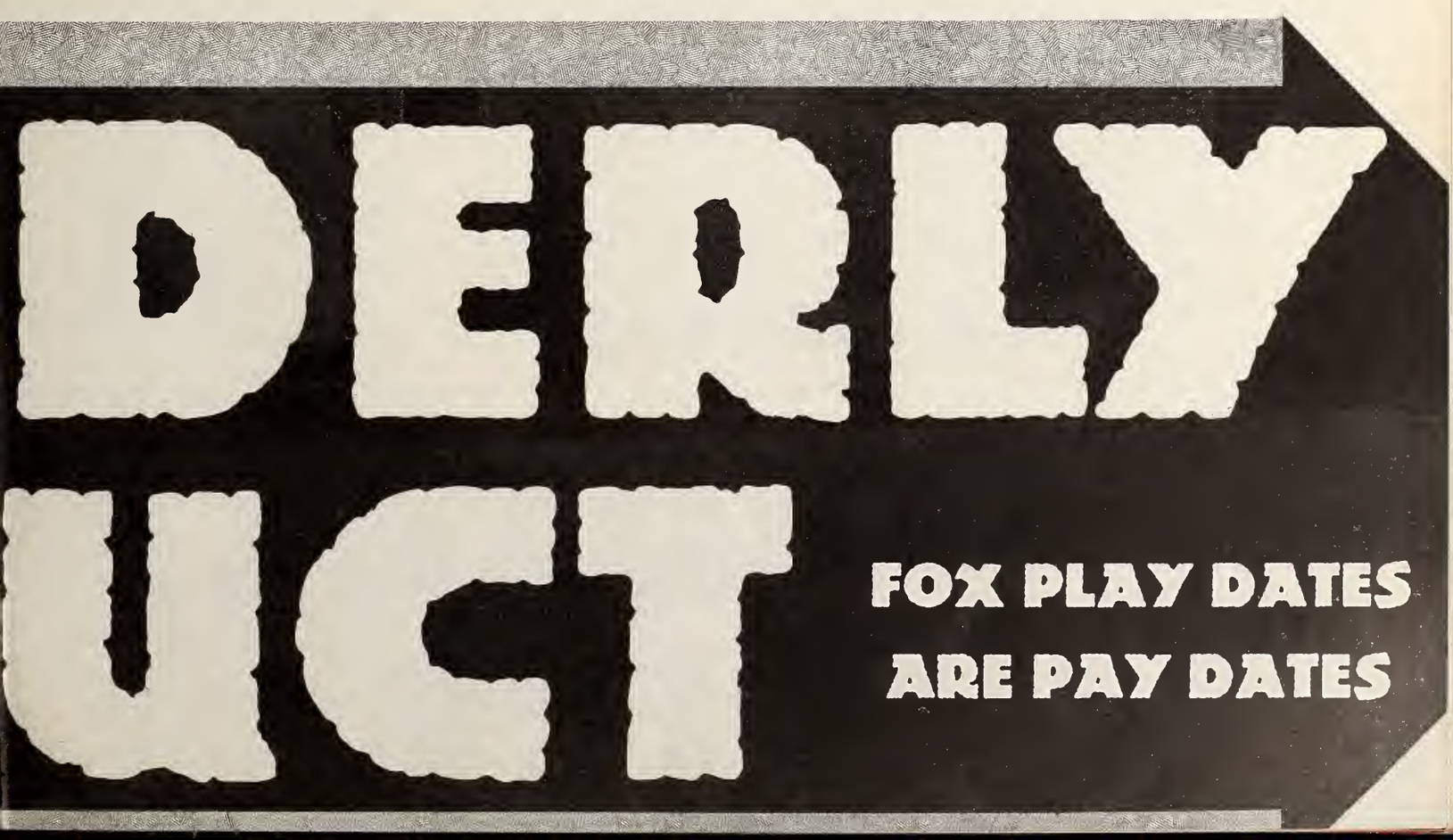
"Disorderly Conduct" will be good news to the managers of Fox theatres throughout the land.

Clipping from Hollywood Herald



at COAST PREVIEW

1. Fast moving, well directed
2. Gave audience laughs and thrills
3. Well motivated story
4. Snappy dialogue
5. Tracy and Bellamy first class
6. Good news to theatre managers



WORD-OF-MOUTH...

has started working for you. Help it along with

EXPLOITATION...

and here's a title wide open for it (see Fox Press Book for 16 socko stunts).

START PLANNING...

for big business . . . and start your planning by setting your date NOW.

SALLY EILERS
SPENCER TRACY
EL BRENDEL
DICKIE MOORE

Ralph Bellamy — Allan Dinehart
Claire Maynard — Nora Lane

Story by William Anthony McGuire

Directed by JOHN W. CONSIDINE, Jr.

FOX PICTURE



SALLY EILERS



SPENCER TRACY



EL BRENDEL



DICKIE MOORE

DISORDERLY CONDUCT

Released MAR. 20th

HOLLYWOOD RISING TO DEMANDS OF REVISION IN ECONOMIC ORDER

Genuine Improvements in Production Conditions Seen and Studio Forces Apply Maximum Determination to Help

Business Methods of Operation Are Imposed; Cabinet Control Is Another Definite Trend; Coasts in Closer Relationship

By LEO MEEHAN

Effects of the general economic readjustment of motion picture production activities and methods are now beginning to be evident in Hollywood. Most of the radical retrenchment as to personnel, salaries and operating expenses has taken place, and the studios are now settling down to the business of putting their new alignments into smooth running order.

As will follow any major operation, there have been a certain number of headaches, suffered by many of those affected. To some it has been sharp salary restriction, to others humble pie in swallowing pride to take smaller jobs, or less authority. And there are always those who, through egotism or ignorance, are unable to accept new conditions gracefully, but proceed to yell to high heaven.

Maximum of Determination

Nevertheless, we look out today upon a Hollywood somewhat saddened, but, generally speaking, a community taking its share of the troubles with a minimum of grumbling, and a maximum of determination to do all it can to help make the new order succeed. Many are beginning to realize that possibly out of it all will come some genuine improvements in production conditions which ultimately will work to the advantage of the competent ones, while eliminating many of those who were not so capable.

Business methods of operation are being strictly imposed, whether the creative workers like it or not. And by this I do not mean that those who sign the payrolls are trying to convert the studios into stamping mills or box factories. They are insisting upon systems of budget control under which they can keep the outgo within reasonable neighborliness to the income. No matter how much they may be tempted to spend $500,000 on a given production, if there is only $300,000 available, then it must be made for that amount. Furthermore, preliminary budget figures are being worked out just as accurately and completely as is humanly possible, so that there will be a minimum of the old practice of running over the estimated cost. In fact, those responsible for costs today, including directors, supervisors, studio managers, scenic artists, costumers, property men and the like, understand fully that their jobs are not safe if they trifle with the financial outlay specified by the management.

Trend to Cabinet Production

It was an old Hollywood tradition that "if you bring in a good picture, they will forget all about its cost." Not so, today. Dollars are altogether too valuable, and too scarce. The best looking picture in the world which cost more than it can possibly gross looks like a lemon to those responsible for money expended. The road is now a hard one for the producer, director or other executive who formerly aimed to make a picture for his own personal aggrandizement, without regard for what it would show on the company books at the end of the year.

Cabinet control of production matters, rather than one-man control, seems to be another definite trend. President Tinker of Fox has set up such a system at Movietone City. There is a board responsible for general executive management, and another production board directly concerned with the actual mechanics of turning out the pictures. The latter, of course, is responsible to the former. Paramount already has been working under a somewhat similar system, with a management cabinet and a story cabinet. The day of "production czars" who were the alpha and omega no matter who else had a hand in the matter, is definitely on the wane.

Coasts in Closer Relations

Another result of the readjustment is a very decided effort to maintain closer relations between eastern and studio executives. Important men are being designated to maintain constant and intelligent communication between the executive and sales officers in New York and the production heads in Hollywood. Men like Richard Rowland for Fox, Lee Marcus for Radio, Emanuel Cohen for Paramount and Walter Wanger for Columbia, to mention a few, have been designated to act as liaison officers between production, distribution and finance, so that the heads of each of these important branches may fully understand the other's problems and requirements for successful operation.

It was not so long ago when it was commonly assumed in New York, among many picture people, that Hollywood was inhabited by a lot of uncontrollable Indians who turned out what they pleased, to suit themselves, irrespective of what business judgment—from New York—might dictate. And on the other hand, there were plenty in Hollywood who looked upon the home offices as being populated by a crowd who did everything they could to ruin picture production, probably so they could ultimately take it over themselves. Nowadays, it is becoming thoroughly understood, in Hollywood at least, that unless the home offices and the production offices function jointly and effectively, the whole outfit may land in trouble. And it is a fact that many of the more long-sighted production executives are welcoming the appointment by the home offices of capable men to keep in touch with production and production problems. They believe it will result in better product, as well as a better appreciation of the hazards which do, and always will, surround the making of motion picture entertainment, no matter how many kinds of safeguards may be adopted.

Not Sacrificing Quality

There is, however, a determination not to sacrifice quality to economy. Negative costs will be reduced on the whole; in fact, they already are being cut. But this is being done, not by rushing through half-baked product on breakneck shooting schedules, but by longer and more careful preparation before shooting begins, by general reductions of salaries in all departments commensurate with present conditions, and by vigilant budget control which demands a dollar's worth of results on the screen for a dollar expended. The percentage will be in favor of good entertainment, made at a reasonable cost, because all in Hollywood are beginning to understand that unless such product is forthcoming, the big sound stages are likely to be turned into airplane hangars or nests for bats!

It is a little too early to tell yet just how many pictures will be available. Probably, so far as the major companies are concerned, the grand total will be smaller than last year. However, present signs would indicate that the number will not be very materially smaller. Then, too, the independents are extremely active, and this year they are aiming at the big houses and the big circuits; they are not out to make a bundle of "quickies" suitable only for cheap houses or side-street shooting galleries. They believe they have an opportunity to get plenty of circuit playing time, provided they have quality product, and they are working vigorously to get the necessary quality.

Yes, the old hurricane of Depression hit Hollywood, all right. Now there is something of the wellknown "lull after the storm." But it seems really to presage renewed activity, with a lot of the deadwood cleared away and the stage set for quality product made as reasonably as it is possible in a business where the yardstick cannot always be applied to measure the results.

Fox Convention Program Is Set

Plans have been completed for the Fox 1932-33 sales convention, to be held on May 2, at the home office in New York, according to James R. Grainger, vice-president in charge of distribution, who arrived at the Coast plant last week for conferences with executives on next season's product.

Grainger expects that six to eight pictures for 1932-33 release will be ready to show to the convention of branch managers and executive sales personnel. Convention headquarters will be at the Park Central Hotel, with Roger Ferri again in charge of arrangements. Edward R. Tinker, Fox president, will open the meeting with an address. Sessions will be held twice daily, concluding on May 7. Grainger expects to return to the home office late in March.

ENGLAND'S THEATRE BUSINESS IMPROVES

Endorsements of Arliss Film Continue

According to Warner Brothers, "The Man Who Played God" is enjoying "the amazing and gratifying experience of having ministers and newspaper editors come out point blank in support of the George Arliss film. The support of people with the influence wielded over public opinion by the clergy and the newspaper editors, is not being confined to a mere expression of approval in the form of a letter to the theatre managers. The endorsements are taking a more beneficial form," it is said. "Ministers are delivering sermons from the pulpits and recommending that their congregations see the film. One minister in Cleveland, Ralph Walker of the Baptist Church, actually bought space in all Cleveland newspapers to urge people to see the picture and then hear his sermon on it. Miles J. Snyder, minister of the First Presbyterian Church in Perrysburg, Ohio, wrote John F. Kumler, owner of the Pantheon in Toledo after seeing a private showing that 'I shall do the rather unusual thing of commending this picture to my congregation.' P. C. Wolf, pastor of the Methodist Episcopal church in Toledo wrote Kumler the same sort of a letter after seeing the picture.

"And neither is this type of support confined to any one section of the country," Warners state. "In Connecticut, the Protestant ministers, who had voted to pass on all pictures and recommend those considered free from objectionable material, began its work by giving favorable notice to 'The Man Who Played God.'

"In Charlotte, N. C.," it is said, "the picture was shown at a private screening for ministers, teachers and civic leaders at the Broadway theatre. A concrete illustration of the effect the picture had was seen in a letter from one of the ministers to the editor of the Charlotte *Observer*. In the letter, which was published right on the editorial page although it ran almost two columns in length, the minister, S. B. McLean, pointed out the great good a picture of the type of the Arliss film can do. The editor, himself, wrote an editorial calling attention to the minister's letter. In addition several Charlotte ministers called the attention of their congregations to the picture.

"Other instances of worthwhile support can be cited in Columbus, where a prominent rabbi, Dr. Tarshish, not only praised the picture at length in a radio talk but also spoke about it in his Temple. And there is the editor of the Memphis *News-Scimitar* who devoted a lengthy editorial to the merits of 'The Man Who Played God'."

Heads Warner Wisconsin Houses

Jack Keegan has been named manager of the Warner circuit in Wisconsin, under a realignment. Eugene Arnstein has been succeeded as booker by George Warick; Arthur Siegel is city manager in Milwaukee, and various house managers have shifted posts.

Sam Morris Pays Tribute to Public Spirit of Britons; Says Musical Productions Best Meet Europe's Demands Now

Marked improvement in theatre business in England was reported by Sam E. Morris, Warner Brothers vice president in charge of distribution, on his return to New York from an extended European visit. Much of Morris' time abroad was spent at the company's London headquarters and the Teddington studios, where European distribution problems were discussed with foreign representatives of the company from various capitals.

Morris paid tribute to the public spirit in England, which, he believes, is doing much to alleviate economic stress in that country, and insures England's early return to conditions approaching economic normalcy.

Working Way Out

"Economically, England is as sorely tried as America," Morris said, "yet there is no public talk of 'depression' and no apparent widespread complaining. England is quietly working its way out of its difficulties. A maximum number of people are given some work to do by shortening working hours. The result is that the public state of mind is a cheerful and optimistic one, and business in England is benefiting from it. English theatres are doing a noticeably better business now than they were doing last fall."

Morris said the European demand for American pictures can be met best with musical productions at this time. He cited the success of Warner's "Viennese Nights," a musical, in England and on the Continent, and various production efforts of foreign studios to prove that problems of dialogue are offset by productions having important elements consisting in music.

Less Editing and Adapting

"There is less editing and adapting to be done in preparing musicals for foreign markets than on any other type of picture," he said. "Music is an international language, and if stories which can be carried primarily by music are obtained they will make the best export pictures for some time to come. European audiences want American pictures which they can understand. They would rather see a musical, which is easily understood, than some lavish production that is overburdened with unintelligible dialogue."

Warner will make both English and French versions at the Teddington studios, where six pictures on the current schedule remain to be made. Next season's plans call for about fifteen pictures, Morris said. Details of the new schedule await a visit from Jack Warner, production chief, who probably will visit the company's studios in England early this spring.

'32 Kinematograph Year Book Is Both Compact, Complete

The nineteenth annual issue of The Kinematograph Year Book, a copy of which has just reached this office, presents a compact yet complete and orderly array of facts and information of the industry in England. S. G. Rayment, editor of *Kinematograph Weekly,* introduces the volume with an article covering the outstanding developments of the year, under the heading "Fighting Difficulties." There are also separate articles on the year in America, Australia and Canada.

Data are classified in general under these headings: Foreign and colonial trade directory, films section, films registered under the Act, trade organizations, legal section, financial section, equipment and technical, "who's what and where in the trade and in the studio," and directory section.

For Ready Reference

The trade directory gives names and addresses of producers, distributors, supply dealers and trade publications in the various countries, with the listings in a form to make them readily accessible for reference.

Following a listing of productions trade-shown and reviewed in 1931 comes a summarization of pictures offered, by companies, and then of productions registered under the new Films Act, this in chronological order.

A dozen pages are devoted to trade organizations' personnel, after which is given legal information, first a digest of acts and regulations, then home office regulations, cinematograph films act, and a review of principal law cases of the year.

Handy Technical Section

New companies registered during the year are catalogued alphabetically within a chronological order by months. There is also information as to bankruptcies and liquidations.

There are 29 pages of the exhaustive equipment and technical section, including highly technical data for technicians of the motion picture industry, such as tables of lens focus, and relative efficiency of opaque screens.

Biographical material, which, it is pointed out, "has been supplied by the persons concerned," is divided into panoramas of the trade at large, of the studio, and finally of cameramen.

The trade directory, general and classified, as well as of the leading companies in Great Britain, provides a most practicable listing of companies, with address and telephone number—and that is exactly what is desired by the busy individual who desires only the correct name of the company and how to reach it by letter or phone.

Activities Classified

The classified directory takes in the many fields of industry activity, giving only the name of company or individual. Official details and personnel of leading companies then are given under separate heading.

The final subject is a listing of theatres in the United Kingdom and Ireland, alphabetically by towns, except for circuits.

GROSSES SOAR AS "SQUADRON" TAKES OFF

RKO Radio PICTURES



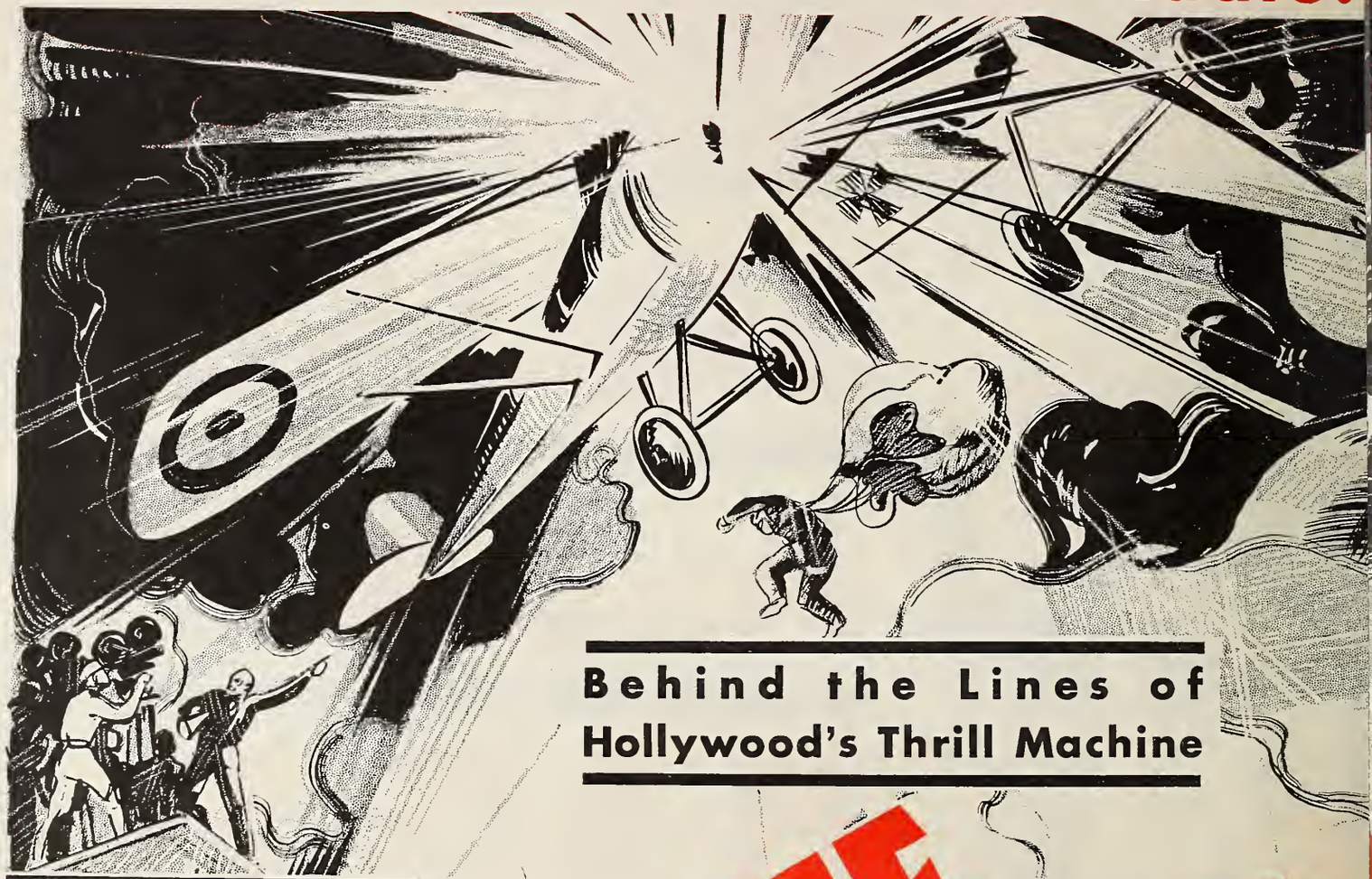
"SQUAD" A SKY HIGH SMASH

Depression cracks up as Radio's careening sensation brings back the mobs in three trial engagements...

MORE BIG ONES COMING

ROCKS THE RAFTERS

Another "Cim" Smash from Radio!



Behind the Lines of Hollywood's Thrill Machine

THE LOST

RICHARD DIX

MARY ASTOR . . . ERICH VON STROHEIM . . . JOEL McCREA DOROTHY JORDAN . . . ROBT. ARMSTRONG . . . Directed by GEORGE ARCHAINBAUD

DAVID O. SELZNICK Production



NOT JUST AN AIR PICTURE BUT

OF THE SHOW WORLD



SQUADRON

WASHINGTON, PROVIDENCE, SYRACUSE, IN TICKET BUYING RIOT AS RADIO'S JUGGERNAUT OF THRILLS SWEEPS TO NEW HIGH ALTITUDE RECORDS!

Solid, Substantial, Mortgage-lifting Smash!
Opens 23 More Keys at Once! Then
on to Grand International Clean-up!

AN AIR PICTURE IN THE MAKING


Mows 'em Down!
Hard on the zooming wings of "Lost Squadron" comes the sublime Connie in a topping hit! Don't miss RKO's lively ad campaign . . . fast, punchy, vital, presenting Miss Bennett with distinction and geared to stimulate a lethargic clientele.
Constance
BENNETT
"LADY WITH A PAST"
BEN LYON DAVID MANNERS
CHARLES R. ROGERS PRODUCTION
Directed by Edward H. Griffith
Way beyond average grosses everywhere . . . two week stands in biggest keys. Sell it hard . . . sell it fast . . . Miss Bennett will do the rest.

Rita McGoldrick Discusses Films In Midwest City

Rita C. McGoldrick, editor of Motion Picture's School and Screen, Junior Show and Your Public departments, was guest speaker at several important meetings in Chicago last week. Monday, February 22, Mrs. McGoldrick appeared on the forum program of the Loyola Community theatre where she addressed club women and organized groups on the subject, "School and Screen." Following the talk, in which she outlined the power of intelligently organized group activity in support of better pictures. there was forum discussion. Representatives of the General Federation of Women's Clubs, the Daughters of the American Revolution, the Film Board of Trade, the Ciscora representing the organized student body of Chicago with a membership of 40,000, small clubs and Sodality units, all participated in the discussion.

During Mrs. McGoldrick's stay in Chicago she addressed the convention of the Ciscora, representing the organized student body of the Catholic high schools and colleges of the city. At the convention the motion picture chairman, Miss Jane Spaulding, arranged to have a motion picture chairman appointed in every high school and college in the city, this combined group to work under the direction of Mrs. McGoldrick in support of better pictures. Endorsed lists of pictures will be distributed through these groups by the chairman and the School and Screen service made actively operable through the entire student body. Broadcasts over a local radio station will be attempted as a development of the whole service.

On Tuesday, February 23, Mrs. McGoldrick addressed the student body, faculty and guests at Rosary College, River Forest, Illinois, and the students, faculty and alumnae of the Madames of the Sacred Heart, Sheridan Road, Chicago.

State Institutions Plan Sound Shows

Fourteen Massachusetts state institutions, including 11 hospitals and three schools, will provide sound pictures for the entertainment of inmates and staffs. Contracts have been drawn and purchase orders have gone forward for the installation of Photophone apparatus of RCA Victor Company, which claims this is the largest contract of its kind ever consummated and closely follows one recently awarded to the same company for the installation of 12 similar sound reproducing units in schools and hospitals by the State Board of Control of Texas.

Mississippi Taxes Theatres

The Mississippi House of Representatives has passed a bill levying a tax of one cent on each 10-cent admission at all theatres and places of amusement. Shows sponsored by charitable institutions only are exempt.

Wurtzel Stays As Fox Studio Head Under Contract Change

Announcement was made at the Fox studios in Hollywood Tuesday that under an adjustment of Sol Wurtzel's contract he would remain as general superintendent of the studio until May 25 and that continuation beyond that date would be subject to negotiation at that time. It is thought no final disposition of the matter will be made pending the return of Winfield Sheehan. It is understood that the original Wurtzel contract before adjustment had nearly three years to run..

In New York, President E. R. Tinker of Fox had nothing to say regarding the Wurtzel situation other than admitting that "the agreement was amicably adjusted before I departed from Hollywood."

Universal Shows $615,786 Profit Netted in a Year

A net profit of $615,786.64 for the fiscal year ended October 31, 1931, is reported by Universal Pictures Corporation. This reflects the result of the first full year's operations under the company's new policy of amortizing negative and positive costs on the basis of experience tables.

The change in the method of amortization was started with the pictures of the 1930-31 season. There was, therefore, included in the income for the fiscal year, revenue on pictures of prior seasons' releases, the cost of which had already been completely written off.

The current and working assets as of October 31, 1931, were $8,873,344.31 and the current liabilities $2,270,606.43. The total surplus was $3,652,018.42 which includes $2,194,125.07 earned surplus; $1,354,000.00 surplus account revaluation of land and $103,893.35 discount on first preferred stock acquired for sinking fund.

Canavan Appointed to Public Relations Post in Paramount

William F. Canavan, who recently resigned as president of the IATSE and Motion Picture Machine Operators, has been appointed to a public relations post with Paramount Publix.

Canavan had been president of the union for eight years, his resignation following his failure to obtain support from the various locals of the country when he sought to have instituted a temporary wage reduction as an economic measure.

Resigns from Universal for A Mascot Distribution Post

Morris Goodman, for several years with Universal, has resigned to accept a distribution post with Mascot Pictures, independent.

Mascot will produce four 12-episode serials for 1932-33, equaling the schedule for 1931-32. Preparations for placing the first of the new group in work are now in progress on the Coast under the direction of Nat Levine, company president.

Name Receiver for General Theatres Equipment Concern

U. S. Senator Daniel O. Hastings of Delaware was appointed receiver on Monday of this week for General Theatres Equipment, Inc., in chancery court at Wilmington, Del. General Theatres Equipment, of which Harley L. Clarke is president, is a holding company controlling Fox Film Corporation, Fox Theatres Corporation and other Fox interests.

The corporation filed an answer admitting insolvency and consenting to the appointment of the receiver because, according to Clarke, it believed this action was in the interests of conserving the assets of the company pending the development of a contemplated reorganization plan.

Clarke further declared that none of the corporations in which G. T. E. holds a controlling interest will be adversely affected by the receivership proceedings, since G. T. E. is a "holding and non-operating company." In addition to the Fox interests, G. T. E. controls International Projector Corporation, National Theatre Supply Co., J. E. McAuley Manufacturing Co., Theatre Equipment Acceptance Corporation, Strong Electric Co., Ashcraft Automatic Arc Co., Hall & Connolly, J. M. Wall Machine Co., Fearless Camera Co., and Cinema Building Corporation.

The receiver was appointed on application of Gordon B. Affleck of New York, a creditor of the corporation in the amount of $11,124.

Harley Clarke said the interest on the large indebtedness of the corporation, created mainly in connection with financing of the purchase of Fox Film Corporation control in April, 1930, cannot be paid while these stocks are unable to pay dividends. Accordingly, he said, the formation of a reorganization plan became necessary.

Saperstein Retains Illinois Allied Post

Reported dissatisfaction with the regime of Aaron Saperstein as head of the Illinois Allied Theatre Owners disappeared with his re-election to the presidency of the organization this week.

Reports had it that an insurgent group sought to have W. A. Steffes, president of the Allied States, assume the direction of the Illinois unit at a salary of $250 a week. Saperstein's salary of $5,000 a year had not been paid him. Efforts of the insurgent group to finance an opposition ticket failed, and the only other name on the ballot opposing Saperstein was that of Verne Langdon.

Other officers elected were: E. E. Alger, Peru, Ill., vice president; Ed Hafferkamp, vice president; Harry Lasker, secretary, and Sidney Selig, treasurer. The officers are also members of the board of directors. Additional directors elected are: Nate Wolf, Floyd Brockell, Ben Lasker, Verne Langdon, Ludwig Sussman, M. O. Wells, Louis Rudolph, Walter Sabitz, Abe Ostrowsky, A. L. Christy, Fred Guilford, Steve Bennis and Edward Zorn.

The Best and Most Favorably Known Series of Features in the World is the "Cohens & Kellys" Series—and the Best Picture Ever Made in That World-Famous Series is

THE COHENS HOLLY

Featuring

GEORGE SIDNEY

plus Norman Foster





MILLIONS of dollars worth of advertising and publicity have been given to the "Cohens & Kellys" Series by Universal and thousands of theatres. There never has been such a build-up in the history of pictures. The very mention of the title means eager money at every box office. And you can safely say this new picture is the very best of the lot!

With Dorothy Christy, Emma Dunn, Esther Howard, Luis Alberni. Directed by John Francis Dillon.



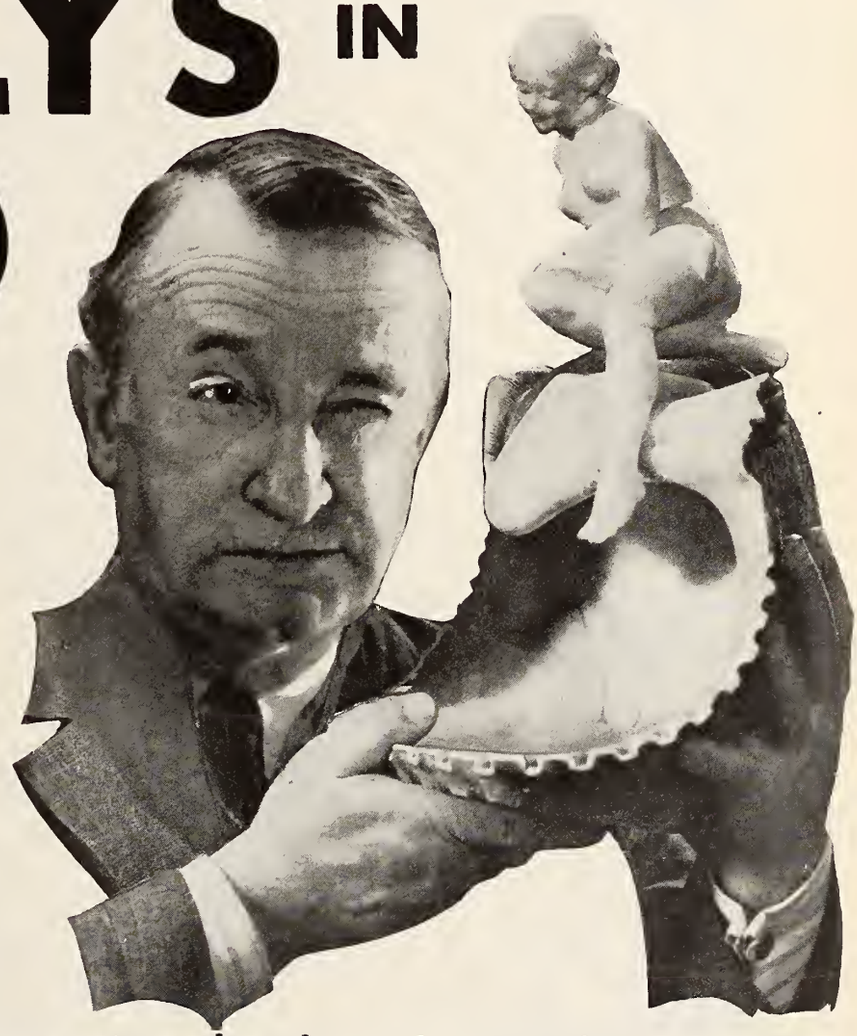
AND KELLYS IN WOOD

Of Course

CHARLIE MURRAY

plus June Clyde





SIMON-PURE, dyed-in-the-wool, blown-in-the-bottle hokum—frankly, that's what we've set out to get in "Cohens & Kellys in Hollywood" and that's what we got! Many of the best scenes were shot in the world-renowned Cocoanut Grove of Hollywood, the place where the screen stars shine forth in all their naked glory (we use "naked" figuratively)—and, girls, it's a knockout!

Produced by Carl Laemmle, Jr. Supervised by Stanley Bergerman. Presented by Carl Laemmle.



It Will Make The Movie World

ANOTHER KNOCKOUT SERIAL containing more action than you'll find in the average ten feature pictures combined! Packed with the kind of dynamite showmanship that the real fan—young or old—loves to see! Daredevil stunts that will make the movie world gasp!

ANOTHER ADVENTURE SERIAL skilfully produced to keep 'em coming back week after week. Action piled on action—and never is the dialogue permitted to slow it up. A picture that will make you thrill with pride over the heroism of the men who pilot the airmail planes!



Gasp!



With
JAMES FLAVIN, LUCILLE BROWN, AL WILSON, Wheeler Oakman, Nelson McDowell, Cecil Kellogg. Story by Ella O'Neill. Directed by Ray Taylor. Supervised by Henry MacRae. Produced by Stanley Bergerman. Presented by Carl Laemmle.

AN ADVENTURE SERIAL
Released by
UNIVERSAL

The AIR MAIL MYSTERY

U. S. TO BE ASKED TO REBUILD ARMY HOUSES

Movement to Rehabilitate 100 Theatres Would Require Large Outlay in Equipment and Construction Needs; Start Petition

A movement launched this week on the West Coast may bring about a theatre reconstruction program by the United States Government which would embrace a tremendous expenditure in rehabilitating approximately 100 theatres at army posts and at veterans' homes, and would aid considerably in further bolstering the general theatre equipment and theatre construction markets.

At present, the movement has reached the petition stage and started when the theatre at Soldiers' Home at Sawtelle, near Hollywood, was condemned as a firetrap. A petition will be presented to the Administration at Washington and its sponsors are said to be of the opinion that, if granted, it will mean a general reconstruction of picture houses maintained in other army camps and army homes throughout the nation. In addition to dozens of homes where films are screened regularly for soldiers, and also at hospitals and recuperation places, the Government shows features regularly on from two to seven nights weekly, at 14 army posts and camps in Dallas territory, 17 in St. Louis territory, 16 in New York territory and seven and 20 in and about Seattle and Washington, D. C., respectively.

If the aid of the American Legion and other national veterans' and militaristic organizations of a like nature is enlisted, the movement might be further assured of fulfillment. A Congressional appropriation would be necessary.

Theatres have been in operation at the 74 army camps and posts for some few years. Operated by the adjutant general of the Army, a civilian army director and a director of bookings handle physical activities directly from special headquarters in New York. Each territorial division has a branch manager, usually a civilian, who books and supplies product to the camps in his respective territory. They play sound films, which are purchased en bloc.

Roxy Voting Trust To Be Formed Soon

With the passing of management control of the Roxy theatre, New York, from the Fox Theatres Corporation to the Class A stockholders of the Roxy, a voting trust representing the new majority stockholders will be formed some time this month to act on extension of financial obligations maturing and on renewal of a Fox product contract which expires about April 1.

Managing control of the Roxy passed from Fox Theatres to Roxy Class A stockholders with the passing of the dividend on the theatre's stock, due March 1. The Roxy's charter of incorporation provides that the theatre is to pay dividends of $3.50 a share per year on the Class A cumulative preferred, but that if four such dividends are passed by the directorate, managing control passes to the Class A shareholders. For the first three-quarters of the company's first fiscal year the dividends were not paid. In 1928, and since then, checks were mailed regularly until the current quarter, when the existing board determined to pass it.

The minority directors representing the Class A shareholders are now preparing for the holding of a meeting at which the Class A shareholders will elect a majority of directors and assume management of the Roxy. The minority directors are F. Pope, F. L. Robbins and W. C. Chanler, who represent 125,000 Class A shares. The 360,000 shares of common also outstanding has heretofore been represented by nine directors. Most of the common is controlled by Roxy Circuit, Inc., which in turn is controlled by Fox Theatres Corporation under terms of a deal with Arthur H. Sawyer and Herbert Lubin, two of the original sponsors of the theatre.

Renewal of the Roxy's first-run film contract with Fox, which expires April 1, and action on a $1,500,000 obligation, maturing in July, will be among the first business to be transacted by the Class A directorate upon assuming managing control of the Roxy. In a letter to Class A shareholders, the minority directors express optimism over the favorable outcome of both emergencies.

Their letter says in part: "We have sound reason for our belief that the mortgage can be extended or refinanced and that a satisfactory film contract can be secured if continuous control can be assured for a substantial period of time. That can be done only through a voting trust. With such a voting trust as we are now suggesting to you we are confident of being able to secure complete management having no interest but successful operation of the theatre. Without the assurance of such unit control, neither bondholders nor film producers can safely contract with the corporation."

Much of the Class A stock is scattered in small lots. For that reason, it is understood, the voting trust proposed by the Class A directorate is reported to be regarded as feasible to handle the management end of the theatre's business.

Columbus, O., Group Charges Inefficient Censor Operation

The Parent-Teachers' Association is registering strong opposition at the alleged inefficient operation of the censor board in Columbus, Ohio. The group charges the board with "cheating the citizens of Ohio" and exposing the children to contamination by allowing objectionable action and dialogue to be presented in films.

It is charged that the board's present system of inspection to insure carrying out of the board's edicts, is wholly inadequate, resulting in the showing by exhibitors of films eliminated wholly or in part by the state censor. Three inspectors, previously employed, were recently dispensed with in a policy of retrenchment.

Two Attacks On Motion Pictures Answered Sharply

Two attacks recently leveled at the motion picture by the Reverend George Reid Andrews, one time chairman of the drama committee of the Federal Council of Churches, at present a Bridgeport, Conn., minister, have been answered; first by Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, and the other, editorially, by *The Danbury Times,* of Danbury, Conn.

Late in January, Reverend Andrews, addressing a group in Brooklyn, claimed he had been offered improper employment by the producers' association. Milliken denounced the statement as "wholly untrue" and explained the circumstances which led to the claim by the minister. In 1926, according to Milliken, the cooperation of church representatives was solicited for the production of Cecil B. deMille's "The King of Kings." Mr. Andrews, designated by the Federal Council of Churches, and, says Milliken, without the knowledge of the organization's officers, set certain conditions upon which his cooperation depended. Milliken said: "Mr. Andrews is making a wholly false statement when he says that either Mr. Hays or I made him the offers of employment alleged in his address."

In the other instance, Andrews, addressing a group of the clergy at Danbury said in part: "The producers' sole motive is profit . . . they claim the greater interests of the people are centered around sex, crime and love (of the movie variety). They have accepted utterly the theory that the mental age of the average observer is 12 years: that is, that most of the adults who attend the movies are morons."

The Danbury newspaper editorially refuted these remarks on February 2, saying in part, under the caption "The Movie Drama is Mostly Good," Andrews "seems to lack consciousness of the nature of the drama. Some of his remarks are not quite in understanding, are not even in good taste." The editorial refutes his contention that only certain themes are used in films, with the remark that if his advice were taken all theatres must close their doors and all library shelves be swept bare of books. It continues: "Few thoughtful persons, and none of the thoughtless will agree with him. Pictures are as nearly a permanency as any institution of the sort can be. They are growing in power and appeal. They have given the people the best stage it ever had, and, all in all, a higher type of plays than they used to get."

State Report Shows a Trend Upward in Hiring of Extras

The California state department of industrial relations reports an upward trend in the employment of women extras in films since the first of the year.

The hiring of extras during the month of January reached a total of 4,186, according to the report, compared with 3,655 during December. The wages of these extras during January were $31,065.50, while in December they were $29,407.50.

Bunn Tells What Service Dollar to Erpi Is Used For

The service dollar pays for trouble-preventing inspections, appointment and emergency calls, replacement part inventories in key cities, free replacements, repairs and improvements, general administrative expenses and protection against fire loss, C. W. Bunn, general sales manager of Electrical Research Products, Inc., said Wednesday in pointing out that service charges have been brought to a minimum consistent with the maintenance of high quality of reproduction and continuous, dependable operation.

Only 4.3 cents of every dollar goes to administrative and engineering expenses.

The regular inspection service takes 54.1 cents and emergency and appointment calls account for 13 cents. The former comprise the regular trouble preventing inspection made by a field force of 600 who travel 5,720,000 miles annually among 5,500 Western Electric equipped theatres. Appointment and emergency calls are additional visits.

Experience gained in contact with 8,000 theatres has demonstrated, Mr. Bunn said, that a definite relationship exists between the number of inspection and emergency calls. The latter at present average one per theatre every 18 months. Cutting down the inspection calls would bring a larger number of more costly emergency calls, he explained. Even more important, he pointed out, would be the menace of interrupted and cancelled shows.

Thirteen cents out of every dollar go for the maintenance of $750,000 replacement part inventories in 35 key cities and of 173 other service points.

Out of every service dollar 4.6 cents go for free replacements, repairs and improvements made by Erpi without charge to exhibitors, he said, at an estimated saving of $750,000 to exhibitors in one year. It also finances the Inquiry Bureau in New York.

The final 11 cents out of the dollar goes for protection against fire loss, Mr. Bunn said.

Moray Touring Country

Norman H. Moray, Vitaphone sales manager, who left last week for a tour of all Warner exchanges, has decided to strike through the Middlewest on his way to the Coast and to return via the Southwest.

Returns to United Artists

Harry D. Wilson has returned to the United Artists Coast studio in a publicity post, after an absence of two years. He replaces Harry Brand during his trip in exploiting "Arrowsmith" in the Northwest.

All Censors Pass Sale Film

"The Expert," Warner film starring "Chic" Sale, has been passed by every censor board in the country without a single elimination, according to the company.

BRITISH OFFICIALS TO SEEK FILM STIMULANT

Quota for British Films Will Be One Subject Before Imperial Conference in July, Says One M.P.; Last Effort Was Shelved

The Imperial Conference, opening at Ottawa, Ontario, on July 18, with leading statesmen of the British Isles and the Dominions in attendance, will study the question of stimulating the motion picture industry throughout the Empire. Delegates to the conference are being asked to bring film proposals for the consideration of the Empire assembly. What these proposals will be remains to be seen but a broad hint has been given by W. H. Ireland, member of Parliament for Hastings, Ontario, who is Conservative.

"A quota of British films will be one of the subjects discussed at the Imperial Conference," Mr. Ireland said. "I think that we, in Canada, should have more British films. The picture business is a great business and I, for one, feel that Great Britain should be well represented in the films shown in Canada."

Not the First Time

This is not the first time that film quota measures will have been discussed at Empire meetings. At the last Imperial Conference, held in London, the picture situation was dealt with by committee and also in the general meeting but the progress with the subject was slight. It was hinted that Canada had proved somewhat of a stumbling block in the matter, but the subject is to be revived and, this time, right on Canadian territory.

The Conference next July is considered all important from an Empire viewpoint because of the complexity of International relations, particularly with regard to tariffs, differences in currency and national economies. Much preparation is in hand at Ottawa for the Imperial sessions and, despite wholesale slashes in Government estimates for the year, an appropiation of $25,000 has been made for local conference expenses.

Film quota developments in Canada have been practically at a standstill for months. One year ago, the Province of Ontario adopted a film quota law, favoring British pictures, but the statute immediately was placed on the legislative shelf. The warning was given, however, that it would and could be brought into play when necessary. The exact percentage of required British films and other details were left open for the pleasure of the Ontario Government.

Pressure in British Columbia

Legislators of British Columbia have done much talking, over a period of ten years or more, of the desirability of a film quota regulation but nothing much has been done about it. Pressure has been brought to bear upon the British Columbia Government from various sources, both for and against. One rather convincing argument has always been that there were not sufficient available British features to round out a practical quota limit for any theatre. Against this has been the assertion that certain film exchanges in Canada had quantities of British films in their vaults which could not be marketed.

Much has been heard in Canada about British films, particularly at election time and also from patriotic women's organizations. Almost any politician, inclined to flag-waving, would shout something about British films, but it always has seemed that the idea, whatever it was, died with the cheers.

But now we have an Imperial Conference in the offing for Ottawa and there are indications that Australia, New Zealand, South Africa and other portions of the Empire, including the Mother Country, will suggest something tangible — particularly with English pictures really proving of value and the pound sterling underrated in comparison with the American dollar.

Studios, Circuits Adopt Frame Size

Columbia, Educational—Metropolitan, Fox, Hal Roach, MGM, Paramount, RKO Radio, United Artists, Universal and Warner-First National are among the major studios to put into effect the new Academy of Motion Picture Arts and Sciences specifications for a uniform practice governing the image area on 35 mm. film for both photography and projection. Major circuits have also adopted the specifications, according to the Academy in Hollywood, of which Lester Cowan is executive secretary.

The change is noted as completing one of the final equipment steps in the transition from silent to sound pictures, and is seen as resulting in an important improvement in photographic quality. Specifications and instructions for adapting apertures, lenses and screen masks will be distributed to the projectionists of all theatres in the country during the next two months.

Studio camera apertures will be immediately adjusted to photograph an image .868 inches by .631 inches on the negative, with center line .7445 inches from the control edge, to be correlated to theatre projector apertures .600 inches by .825 inches, with center line .7380 inches from the control edge, the difference being necessary allowances for shrinkage and mechanical tolerances.

Teachers Blame Parents for Films Unsuitable For Child

Parents, and not theatre managers, are to blame if unsuitable pictures are shown for children, since exhibitors seek to satisfy the public, it was concluded by members of the Buffalo Council of Parents and Teachers, meeting last week.

Pictures with a special appeal to children were praised by the group at the session.

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Meaning: **Best Sino-Jap war pictures are**

SUPREME the world over! The peoples of thirty-six nations are seeing the "Battle of Shanghai" in Fox Movietone News.

First in War - First in Peace -

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appearing in Fox Movietone News

ISSUE after issue, Fox Movietone News is presenting the first, best and most comprehensive pictures of the Sino-Japanese War.

First in the Eyes of the Public!

BUYING PRICES ON RISE

Purchasing Agent of RKO Radio Studio Indicates General Advance of 7 Per Cent in Prices

A steady incline toward normalcy in buying of commodities for use at the studios in production of pictures is the general trend, in the opinion of Dick Wilde, purchasing agent of the RKO Radio studios in Hollywood.

7 Per Cent Price Gain

With studio commodity purchases given as above $1,000,000, Wilde points to an indicated 7 per cent general advance in prices of such items as building materials and furniture and incidentals pertinent to production. Wilde also called attention to the wide range of materials used in production as placing the studio purchasing department in a strategic position to feel fluctuations of prices for commodities.

More than 10,000 items were pooled in Wilde's estimate of a 7 per cent increase in wholesale prices, RKO Radio said.

Among Wilde's observations are these:

Building plaster, of the type used in set construction, has advanced the most within the past year, with a total ascendancy of 40 per cent.

Rock, sand and cement have increased 10 per cent.

Furniture, which reached a rock bottom five months ago, has become stabilized as to price, with an early advance of 5 to 10 per cent indicated.

Lumber Up 10 Per Cent

Electric supplies have maintained their price levels of the past year with the exception of copper wire, which was forced down to new low marks because of deflated copper valuations.

Lumber, of which the studio purchases 3,000,000 feet annually, has increased approximately 10 per cent, going up in some cases to three dollars extra a thousand feet.

More pessimistic, however, was the report in respect to cotton goods and stationery. Cotton materials have fallen to their lowest levels, while paper prices have decreased 25 per cent.

Censor Sees 10% Less Films in '31

The Kansas state censor board, whose 1931 report has just been issued at Kansas City, indicates that 10 per cent less films were viewed than in 1930. During 1931 the board viewed 4,812 reels, or approximately 4,812,000 feet, compared with "more than 1,012 miles" in 1930. Fees dropped off from $31,693 in 1930, to $27,740, representing amounts paid by distributors for having films pre-viewed.

The board is self-sustaining, and turns over to the state's general fund 10 per cent of its earnings. Salaries of 13 employees come out of the balance. The board received for approval "4,362 reels of original prints which had to be reviewed, 18,547 reels of prints of such pictures and 1,877 reels of cartoons, educational pictures and pictures on which tags had been lost."

Distributors pay for every reel scanned by the censors, regardless of the number of prints. The fee is $2 per reel for "first prints" of features and short subjects and 25 cents each for cartoons, one-reel educational films and all tags replacing those lost on pictures already censored. A charge of $1 is made on all copies of features and short subjects which must be tagged before they can be shown in Kansas theatres.

Smith Named to RCA Board

Harold Smith, vice-president of the Westinghouse Electric & Manufacturing Company, has been elected a member of the board of directors of the Radio Corporation of America, to fill the vacancy caused by the recent death of H. P. Davis.

Midwest Trend Is Upward: Freuler

John R. Freuler, president of Big 4, who recently returned from a trip through the Middlewest, sees the easing of farmer credit reflected at the box offices of the exhibitors.

Freuler notes that former circuit houses in the Middlewest are being taken over by independent circuit owners, and records as "encouraging" the number of reopened dark theatres in the territory through which he passed.

"Although losses since October have been continuous and cumulative up to the end of last year," said Freuler, "a general change for the better has been evident for the past two months and if the weather and crop situation meet expectations the improvement should be sustained." Freuler pointed out that one house, which had cost $150,000 to build, had been given over to the owner of an independent circuit for $10,000. He sees theatre operation again on a paying basis when the real estate situation is adjusted.

Operators Open Convention at Columbus, Ohio, on June 6

An estimated attendance of 900 delegates and 3,000 visitors to the biennial convention of the International Alliance of Theatrical Stage Employees and Moving Picture Operators, to be held the week of June 6, at Columbus, is predicted by officials of the union. An invitation to attend one of the sessions has been extended Will H. Hays. William C. Elliott, formerly of Cincinnati, recently elected international president, will attend the convention with his entire New York office staff.

The Month's Best Sellers and Renters

Following is the January-February list of "Best Sellers" and "Best Renters" published by The Baker and Taylor Company, one of the country's largest retailers of fiction and other types of books. The listings are compiled from the actual count of sales.

Best Sellers

January 18 to February 16

1. Loads of Love, by Anne Parrish.
2. The Silver Bride, by Ethel M. Dell.
3. Mary's Neck, by Booth Tarkington.
4. Miss Pinkerton, by Mary Roberts Rinehart.
5. Summer's Night, by Sylvia Thompson.
6. Mr. and Mrs. Pennington, by Francis Brett Young.
7. The Good Earth, by Pearl S. Buck.
8. A Path to Paradise, by Coningsby Dawson.
9. Swiss Family Manhattan, by Christopher Morley.
10. The Harbourmaster, by William McFee.

Best Renters

January 10 to February 10

1. Westward Passage, by Margaret Ayer Barnes.
2. Maid in Waiting, by John Galsworthy.
3. Mr. and Mrs. Pennington, by Francis Brett Young.
4. American Beauty, by Edna Ferber.
5. Week-End Marriage, by Faith Baldwin.
6. The Good Earth, by Pearl S. Buck.
7. The Ten Commandments, by Warwick Deeping.
8. Judith Paris, by Hugh Walpole.
9. The Harbourmaster, by William McFee.
10. Red-Headed Woman, by Katharine Brush.

Distributors May Drop Their Exchanges in Portland, Ore.

It is reported that some distributors are seriously considering closing Portland, Ore., exchanges, with the territory to be served from Seattle. The move is seen as resulting in a definite saving to distributors, but an inconvenience to exhibitors because of inadequate distribution for the territory. Columbia, Fox, MGM, Paramount, Radio, Tiffany, Universal, Warner-First National have Portland exchanges.

It has been indicated, however, that the distributors are divided on the move, in the belief that express shipments handled from Seattle would, in many cases, cost almost as much as film rentals secured in smaller towns of the Northwest territory. Portland covers all of Oregon and a few towns along the Columbia River in Washington.

Loew's Declares Dividend

The board of directors of Loew's, Inc., has declared a quarterly dividend of 75 cents per share on the common stock, payable March 31, 1932, to stockholders of record on March 15.

SELECTIONS

Made by RITA C. McGOLDRICK

Family Suitability

BUSINESS AND PLEASURE
Fox *VERY GOOD*

Will Rogers' latest picture, based on Booth Tarkington's novel, "The Plutocrat," tells the story of a wealthy razor blade manufacturer, who takes his wife and daughter to Europe on a combined "Business and Pleasure" trip. Their experiences and adventures will provide an evening of fun for the entire family. (Will Rogers, Jetta Goudal, Joel McCrea, Dorothy Peterson.)

CARNIVAL BOAT *GOOD*
RKO Pathe

Against the realistic background of an active logging camp, an old logger realizes his dream of having his son take his place. A charming romance with a girl on a Carnival Boat, and a villain in the person of the head loader, add interest and suspense to this thrilling picture. Unusually well photographed, cast and directed. (Bill Boyd, Ginger Rogers, Fred Kohler, Hobart Bosworth, Edgar Kennedy, Marie Prevost.)

CAVALIER OF THE WEST *GOOD*
Tec-Art

The captain of a troop of U. S. cavalry, stationed in the West during the Eighties, loves a ranchman's daughter, but gives her up to his young brother when, after a series of exciting episodes, the younger one proves he is worthy of the trust. The cast is adequate and the story a typical Western. (Harry Carey, Carmen Laroux, Kane Richmond.)

CHEATERS AT PLAY *GOOD*
Fox

Drama—Thomas Meighan plays the role of "The Lone Wolf," hero of a series of successful stories. The picture deals with incidents after his reformation, when as a detective he endeavors to prevent his son from following his early career as a crook. It has been interestingly told and is capably acted. (Thomas Meighan and Charlotte Greenwood.)

THE EXPERT *VERY GOOD*
Warner

An adaptation of Edna Ferber's "Old Man Minnick." It is a study of the difficulties of the adjustment of two generations living together and is full of human interest. Entertainment value is good. Chic Sale is human as the wise, lovable and pathetic character of "Old Man Minnick." (Chic Sale, Dickie Moore, Lois Wilson, Earle Fox.)

FIREMAN SAVE MY CHILD *GOOD*
First National

Comedy—With a story that is pure nonsense and a star admirably fitted for the part of a bush league ball player who makes good, but who cannot rid himself of his mania for chasing fire engines, this picture will prove amusing to the average audience. (Joe E. Brown.)

GAY CABALLERO *GOOD*
Fox

A Mexican border story of love and intrigue, with the usual bandit hero. The continuity is uneven and the plot an old one, but the tempo is swift; there are hairbreadth escapes and thrilling riding, against a romantic background. (George O'Brien and Victor McLaglen.)

LIGHTNING WARRIOR *GOOD*
Chapters 10, 11, 12
Mascot

A continuation of the serial with Rin-Tin-Tin. It is good of its kind, though many involved episodes leave one a bit incredulous.

THE LOST SQUADRON *VERY GOOD*
RKO Pathe

An intensely interesting portrayal of the story of three friends who have been aviators, their return and attempted adjustment to civilian life, their work in the "Squadron of Death" in Hollywood and the love and tragedy of their private lives. The part of a mad director of aerial pictures, ready to sacrifice human lives for picture thrills, is remarkably well acted by von Stroheim. Excellent entertainment value. (Richard Dix, Mary Astor, Erich von Stroheim, Joel McCrea.)

MARK OF THE SPUR, THE *GOOD*
Big Four

A routine Western. Nevertheless, it deserves a place on a list because of its spirit of adventure and daring and the thrilling riding of the star, Bob Custer.

ONE MAN LAW *VERY GOOD*
Columbia

Buck Jones as the sheriff works hard to save the rancher's property when the villain seizes it. He upholds the law although his own interests suffer. A Western that offers good entertainment. The horse, Silver, is well worth seeing.

THE SADDLE BUSTER *VERY GOOD*
RKO Pathe

A thoroughly delightful out-of-door picture which might be used as a model for future Westerns. Of interest to all who love horses, beautiful mountain scenery and a simple story of courage and fineness. A family picture for all except the ultra-sophisticated. (Tom Keane, Robert Frazer, Marie Quillan, Mary Foster.)

SKY DEVILS *GOOD*
United Artists

Two lifeguards enter the war and are taught to fly. Their escapades form the basis of a light story which has fair entertainment value. There are some excellent air scenes. (Spencer Tracy, William Boyd, George Cooper, Ann Dvorak.)

SUNSHINE SUSIE *VERY GOOD*
Gaumont British

The charm of simplicity, light hearted gaiety, and an appealing human interest story, make this Viennese picture, which has been produced by a British company, a finely acceptable family audience feature. (Reah Miller, Jack Halbert.)

TARZAN, THE APE MAN *GOOD*
Metro-Goldwyn-Mayer

Edgar Rice Burroughs has thrilled old and young with his Tarzan stories for some years and it is a satisfaction to see this one on the screen. The startling beauty of the jungle forms the background and the perfect physique of the famous swimmer, Johnny Weismuller, offers a believable Tarzan. Exciting and enjoyable entertainment. (Johnny Weismuller, Neil Hamilton, Maureen O'Sullivan, C. Aubrey Smith.)

TEXAS CYCLONE *VERY GOOD*
Columbia

A Western in which there is a case of mistaken identity leading to the eradication of a band of cattle rustlers. (Tim McCoy.)

TEXAS GUN FIGHTER *GOOD*
Tiffany

There is fine action in this story of two members of an outlaw gang who become law-abiding and help to rid a Western mining center of thieves who have been stealing bullion. Wonderful riding, a believable plot and convincing characterizations make it enjoyable entertainment. (Ken Maynard, Shelia Mannors, Lloyd Ingraham, Harry Woods.)

TRAPPED IN A SUBMARINE *GOOD*
British International

An exciting, but harrowing, depiction of the dangers of life in a submarine. It has been excellently produced under the supervision of the British Admiralty. (Sydney Seaward and John Batten.)

ZANE GREY'S SOUTH SEA ADVENTURES *VERY GOOD*
Sol Lesser

This picture of Zane Grey's recent voyage to the South Seas in search of the marlin swordfish is full of interest, thrills and unusual views of out-of-the-way places. The accompanying comments add much to the dramatic entertainment of this adventure of the sea. (Zane Grey, Romer Grey, Tom Geraghty, Wedgwood Norvell.)

Adult Suitability

ARSENE LUPIN *VERY GOOD*
Metro-Goldwyn-Mayer

This picture is strictly adult entertainment in the mystery class—amusing, witty and clever in its presentation. It is, of course, noteworthy for the acting of the Barrymores who carry the picture with their usual brilliance.

BEAST OF THE CITY, THE
Metro-Goldwyn-Mayer *VERY GOOD*

A counteractant to gangster heroics, this is the story of a captain in the police department who, through conscientious work, is rewarded by the appointment to police inspector. His aim is to bring justice to those who are brought before him. (Walter Huston, Wallace Ford, and Jean Harlow.)

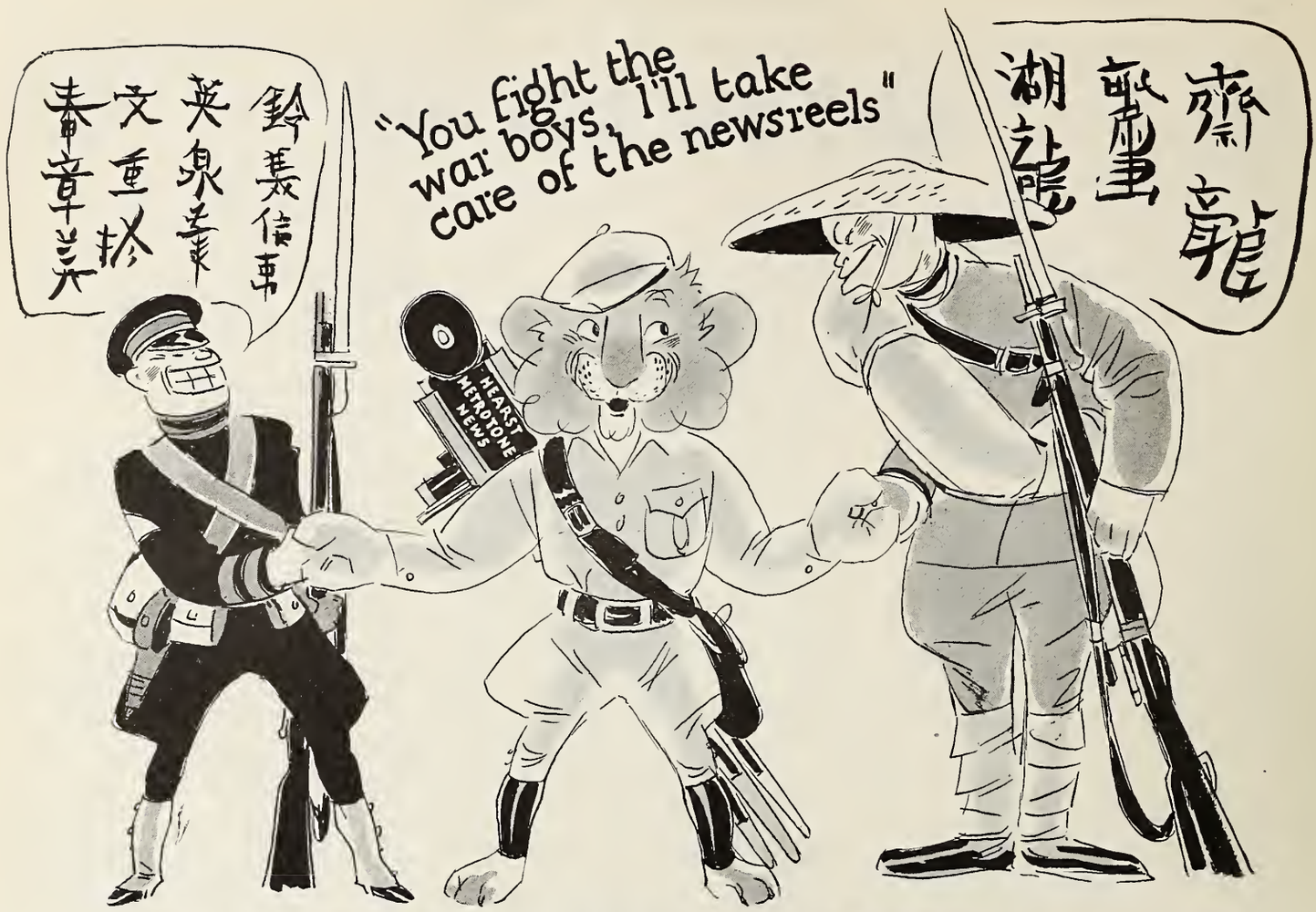
FILE NO. 113 *VERY GOOD*
Allied

A mystery story of Paris based on the novel by Emil Gaboriau. The suave and forceful detective, M. Le Coq, accomplishes the seemingly impossible in ferreting out crime and exposing the criminals. The story is complicated and not always clear, but it is well acted and has some exceptionally exciting parts. (Lew Cody, Mary Nolan, Clara Kimball Young, George E. Stone, William Collier, Jr.)

HEART OF NEW YORK, THE
Paramount *VERY GOOD*

This is the stage play, "Mendel, Inc.," transferred to the screen. The background of primitive country life changes to the bewildering one of New York City and the multiplied problems of a Jewish family arouse sympathy. The

(*Continued on page* 48)



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CITY OF CHICAGO THEATERS

ACADEMY
ADMIRAL
AMBASSADOR
AMO
ARMITAGE
BANNER
BELMONT
BELPARK
BIOGRAPH
BILTMORE
BRYN MAWR
BUCKINGHAM
BYRD
CALO
CENTURY
CHOPIN
COMMERCIAL
CONGRESS
COSMOPOLITAN
COVENT GARDEN
CRAWFORD
CROWN
CRYSTAL—North Ave.
CRYSTAL—So. Ashland
DAVIS
DEARBORN
DRAKE
EASTERLY
EMPIRE
FAMOUS
FROLIC
GATEWAY
GEM
GRAND
GROVE
HOWARD
JULIAN
LANE COURT
LA SALLE—152 W. Division
LINCOLN HIPPODROME
LOGAN SQUARE
MABLE
MADLIN
MARYLAND
METROPOLITAN
MID CITY
MILFORD
MONROE
MONTCLARE
NATIONAL—63d & Halsted
NEWBERRY
NEW LIBERTY
NEW WONDERLAND
NORTOWN
OAK
OLYMPIA
PARKSIDE
PATIO
PLAZA
PORTAGE
RAMOVA
RANDOLPH
ROGERS
ROSEWOOD
SHAKESPEARE
STANDARD
SYMPHONY
TOWN TALKIES
UNITED ARTISTS
WICKER PARK
WILSON

ILLINOIS THEATERS

AMBOY, ILL.—Amboy
BELVIDERE, ILL.—Apollo
BERWYN, ILL.—Berwyn
BLUE ISLAND, ILL.—Lyric
CANTON, ILL.—Garden
CICERO, ILL.—Annetta
CHAMPAIGN, ILL.—Varsity
CLINTON, ILL.—Star
COAL CITY, ILL.—Rialto
DANVILLE, ILL.—Palace
DECATUR, ILL.—Empress
DE KALB, ILL.—Egyptian
ELGIN, ILL.—Rialto
ELMWOOD, ILL.—Palace
EVANSTON, ILL.—Newmain
FAIRBURY, ILL.—Central
FREEPORT, ILL.—Patio
GENOA, ILL.—Lyric
GILMAN, ILL.—Palace
GLEN ELLYN, ILL.—Glen
KANKAKEE, ILL.—Majestic
KENSINGTON, ILL.—Verdi
MORRIS, ILL.—Morris
NEW BOSTON, ILL.—Royal
OAK PARK, ILL.—Lamar
PEORIA, ILL.—Columbia
PRINCETON, ILL.—State
ROCKFORD, ILL.—Orpheum
ROCKFORD, ILL.—Rialto
ST. CHARLES, ILL.—Arcade
SANDWICH, ILL.—Avalon
SPRINGFIELD, ILL.—Lincoln
SPRINGFIELD, ILL.—Senate
SYCAMORE, ILL.—Sycamore
VILLA PARK, ILL.—Villard
WAUKEGAN, ILL.—Genesee
WESTMONT, ILL.—Cass
WESTVILLE, ILL.—Orpheum
WILMETTE, ILL.—Dellago

INDIANA THEATERS

CROWN POINT, IND.—Palace
ELKHART, IND.—Bucklin
GARY, IND.—Family
GARY, IND.—Roosevelt
HAMMOND, IND.—Orpheum
IND. HARBOR, IND.—Garden
IND. HARBOR, IND.—American
IND. HARBOR, IND.—Indiana
LIGONIER, IND.—Crystal
LOWELL, IND.—Ritz
MICHIGAN CITY, IND.—Uptown
SOUTH BEND, IND.—Strand
SOUTH BEND, IND.—St. Stenislaus Church
WHITING, IND.—Hoosier

Read it daily—

THE CHICAGO HERALD AND EXAMINER

News via press, radio and screen

Produced by **INTERNATIONAL NEWSREEL CORP.** *— Distributed by* **METRO-Goldwyn-MAYER**

WYN-MAYER

RITA C. McGOLDRICK'S SELECTIONS

(*Continued from page* 45)
humor is clean and altogether enjoyable. (Smith and Dale, George Sidney, Ruth Hall.)

HELL'S HOUSE *GOOD*
B. F. Zeidman

This film, originally named "Juvenile Court," deals with the brutalizing hardships of young boys in a state reformatory. It is, of course, unpleasant because of the subject matter, but it presents serious material for those interested in the protection and training of the wayward young. It misses being a great picture but it is believable and the poignancy of the theme is inescapable. (Junior Durkin, Pat O'Brien, Bette Davis, Junior Coghlan.)

IN LINE OF DUTY *GOOD*
Monogram

A fugitive from justice because of the murder of a man who had wronged him, a Canadian woodsman is compelled by pity to save the life of a Royal Mounted policeman who is hunting him. The "Mountie" falls in love with the woodsman's daughter, but despite this, intends to take the fugitive back with him. A dramatic finish saves the feelings of all concerned even though it brings tragedy with it. (Noah Beery, Sue Carol, James Murray.)

INTIMATE *GOOD*
Paramount

The title "Intimate" is misleading and precludes this picture for juvenile audiences. It is not a sex theme, but a story of the intrigue of twin brothers who are identical in appearance but entirely different in character. The plot has to do with the forging of a will and the eventual triumph of the brother who has suffered. (Fredric March, Kay Francis.)

THE LAST RIDE *GOOD*
Universal

A young newspaper reporter is sent to get information about a racketeer. The latter, who is killed, proves to be the reporter's loved brother. Real suspense, an absorbing if familiar story and good acting mark the picture. (Tom Santschi, Dorothy Revier, Charles Morton, Frank Mayo, Francis Ford, Virginia Brown Faire.)

MURDERS IN THE RUE MORGUE
Universal *GOOD*

A gripping mystery film based on the story of the same name by Edgar Allen Poe. More or less gruesome, abounding in thrills and horrors, but ingenious entertainment. (Bela Lugosi and Sidney Fox.)

POLLY OF THE CIRCUS *GOOD*
Metro-Goldwyn-Mayer

The conflicting standards of the circus and the church are the story basis for this drama. A trapeze performer, injured, is cared for at a minister's home and a romance develops between them. When the affair threatens him with the loss of his church, Polly is ready to sacrifice her life to save him. The acting is sincere, but one is left wondering why it was felt necessary to insert a jazz element into a story as old and beautiful as "Polly of the Circus." (Marion Davies, Clark Gable, C. Aubrey Smith.)

STEADY COMPANY *VERY GOOD*
Universal

A story of simple people and their daily difficultics. A boy's ambition to become a fighter; the pathetic Italian shoemaker who inadvertently causes him to lose his first fight; the loyal sweetheart are all faithfully presented. (Norman Foster, June Clyde, Henry Armetta and J. Farrell MacDonald.)

Foreign Films

CHARLOTTE LOEWENSKOELD *GOOD*
Swedish Film

This is an adaptation of the latest novel by Selma Lagerloef, the Swedish Nobel prize winner. It is a serious study of a girl whose love for a young minister is destroyed because of his narrowness and fanaticism. It is almost entirely a silent film with titles in Swedish. The photography, showing Sweden in winter, is excellent. (Birgit Sergelius, Eric Barclay, Urho Somersalmis, Pauline Brunius.)

DAS EKEL (The Grouch) *GOOD*
Ufa

A comedy of German family life with the well-known character actor, Max Adelbert, giving an excellent characterization as the grouchy father whom wife and children fear. He is jailed after offending the chief magistrate. His experience changes him and he returns home a new man. (Max Adelbert, Emilia Unda, Evelyn Holt, Heinz Wagner.)

DAS LIED IST AUS *VERY GOOD*
(The Song is Over)
Ufa

Another typical German operetta with a haunting air, "The Song is Over." The plot concerns a prima donna, the toast of the town, and a young man engaged to be her private secretary. The picture is charming and offers good entertainment. (Liane Haid, Willy Forst, Margarete Schlegel, Otto Wallburg.)

DIE GROSSE LIEBE *VERY GOOD*
(The Great Love)
Allianz of Vienna

An unusually interesting study of mistaken identity and mother love in this picture made in Vienna. A young Austrian, imprisoned in Russia for ten years, returns to Vienna. Mistaking him for her missing son, a motherly shopkeeper takes him in. There are amusing complications with a happy ending. (Hansi Niese, Attila Horbiger, Betty Bird, Hugo Thimig.)

MEN LIKE THESE *EXCELLENT*
British International

A tragic record of men trapped in a submarine sunk in a collision. There are forceful scenes showing the way in which they conduct themselves when faced with death. Through the intelligence and self-control of a petty officer, the men escape. There is a genuineness about the film that would indicate it had been taken from real life. (John Batten, Sidney Seaward, James Enstone.)

SEIN SCHEIDUNGSGRUND *GOOD*
(Grounds for Divorce)
Ufa

A regulation German light comedy with a domestic triangle that is cleared after a series of amusing and very human situations. It is capably acted and carefully directed. (Johannes Riemann, Blandine Ebinger, Lien Deyers, Heinz Salfner.)

EIN WALZER VOM STRAUSS *GOOD*
Splendid Film Company

A fiction story of the life of Johann Strauss, the Waltz King, son of a musician, who tried to keep him from the hardships of his own life. It is an appealing and well acted picture of the joys and sorrows in a great artist's life. Lovers of Strauss music will enjoy this and English titles make the German story understandable. (Hans Junkermann, Julia Serda, Gustav Froelich, Maria Paudler.)

ZWEI MENSCHEN *EXCELLENT*
(Two Souls)
Cicero Film Company

A drama adapted from Richard Voss' novel of the same name. It is the most admirably produced of all German films. The photography is exceptional, the music excellent and the acting reveals understanding and sincerity. (Gustav Froelich and Charlotte Susa.)

WARWANDLUNGSKUENSTLER IN DER NATUR *VERY GOOD*
(The Magic of Nature)
Ufa—2 reels

An interesting educational short made by a foreign company, tells the story of children in a nature study class watching a moth emerge from the cocoon; a Chameleon bursting from its encasing shell, and various other forms of insect life in the processes of development. This being one of the first of this kind of picture to come to us from foreign studios. It is exceptionally interesting.

Short Subjects

ANYBODY'S GOAT *GOOD*
Educational

This story centers on the activities of a trio of robbers who use a goat to further their crooked schemes. Amusing for all ages.

ANY OLD PORT *VERY GOOD*
Metro-Goldwyn-Mayer

Those clever comedians, Laurel and Hardy, as two sailors who try to interfere with the wedding of a gentle girl and a tough prize fighting groom. Very amusing.

ARABIAN SHRIEKS *VERY GOOD*
Paramount (*Adult*)

Two New York Jews, shop-keepers, find themselves in the Foreign Legion where they are immediately appointed to be spies. In spite of themselves they become heroes, saving the Legion Post through their mistakes.

BELIEVE IT OR NOT No. 1336
Vitaphone *EXCELLENT*

The usual Ripley showing in which he presents the proof of many strange facts gathered from Ecuador and Morocco.

BELIEVE IT OR NOT No. 1346
Vitaphone *EXCELLENT*

Mr. Ripley in this reel shows strange balancing boulders; featherless chickens, and Indians who carry pianos over mountains.

BIG TOP CHAMPIONS *VERY GOOD*
RKO-Pathe

An interesting series of pictures showing circus animals and the methods used in training them.

THE BIRD STORE *VERY GOOD*
Columbia

With twinkling eye and craning neck the birds amuse with singing and dancing in this Walt Disney Sound Cartoon.

SELECTION OF PICTURE SELECTIONS

(Continued from preceding page)

BOB WHITE *EXCELLENT*
RKO Pathe
A Grantland Rice Sportlight. The methods of hunting for quail with the assistance of pointers are beautifully demonstrated. The dogs' positions while pointing and the further showing of the black Labrador dog retrieving the fallen birds, are instructive.

BON VOYAGE *VERY GOOD*
RKO Pathe
Another of the Average Man Comedies, with the terrible tempered Mr. Kennedy and his difficult family on a sea trip. There is nothing more genuinely funny on the screen than Mr. Kennedy's constant and evident effort to control himself. To see him try to take all the pins out of a new shirt is worth the admission price. (Edgar Kennedy, Florence Lake, Dot Farley.)

THE CIRCUS SHOWUP *VERY GOOD*
Universal
One of the Shadow Detective Series improved by fewer sepulchral warnings from the Shadow. The setting is a circus, the mystery good, and the suspense well sustained.

COWSLIPS *VERY GOOD*
RKO Radio
Another Chic Sale comedy in which he is the slow thinking and acting brother-in-law whose plans always seem to work out. A proposed wedding is broken up to everyone's satisfaction.

CURIOSITIES *VERY GOOD*
Columbia
An unusually interesting and original number in the Walter Futter series. Lady bugs as killers of orange bugs, and a canary singing Yankee Doodle with a phonograph record accompaniment are especially to be noted.

DUCK HUNT, THE *VERY GOOD*
Columbia
A Mickey Mouse cartoon. Amusingly conceived, expertly executed, this cartoon concerns itself with Mickey's adventures on a duck hunt. (Synchronized.)

FANCY CURVES
Universal *GOOD*
One of the series of baseball pictures featuring Babe Ruth. In this picture he is shown teaching girls of an academy how to play ball. (Sound.)

GROCERY BOY *VERY GOOD*
Columbia
Cartoon—Mickey Mouse as the grocery boy calls on Minnie and helps her prepare a dinner. The usual standard of these cartoons is upheld. (Synchronized.)

HURRY CALL *VERY GOOD*
RKO Pathe
Wishing to make a good impression on a prospective buyer for a hotel Chic Sale negotiates a horse trade and the fun begins. Amusing for all ages.

LAND OF THE SHALIMAR
Capital Films *EXCELLENT*
A beautiful pictorial story of India in which Dahl Lake, the Mogul Gardens, the Gardens of Gladness of Cashmir, have been brought to the screen with selective artistry. The picture, 2 reels in length, presents the story of the famous Taj Mahal. This short feature has distinction and real beauty.

MAGIC CARPET SERIES *EXCELLENT*
Fox
Big Game of the Sea.—A Japanese whaling station and a thrilling whale hunt.
By-ways of France.—The lovely countryside in France.
Fires of Vulcan.—Dangerous ventures into volcanic areas.
Incredible India.—Scenes in a country that is in the foreground of our thoughts today.
Manhattan Melody.—Impressions of New York City (outstanding production).
Over the Yukon Trail.—The 1898 trek for gold is retraced.
With the Foreign Legion.—France gave special permission for these photographs.
Zanzibar.—The colorful atmosphere of this port.

MECHANICAL COW *GOOD*
Universal
Oswald the Rabbit and a mechanical cow offer some amusing entertainment.

MOTHER'S HOLIDAY *VERY GOOD*
Educational
With more than an atom of truth, this satirical short shows the farce of a "Mother's Day" when mother is the victim of all the world.

NOT SO DUMB *VERY GOOD*
Paramount Pictorial Review
Major Dawley gives a brief history of marionettes and shows how they are made to act. Clever and informative.

OBERAMMERGAU *VERY GOOD*
Warner
This short subject is of particular interest for the Lenten season. It is one of E. M. Newman's "Travel Talks" and is an authentic reproduction of the original "Passion Play" which is played every ten years as a great religious spectacle in the little town of Oberammergau in Southern Germany. (Sound.)

ONE GOOD DEED *VERY GOOD*
Vitaphone
A Booth Tarkington story of children with action by children. They take their dog to a doctor for treatment and learn of escaped robbers and a kidnapped doctor. They rescue the doctor and receive the reward.

OVER THE FENCE *EXCELLENT*
Universal
Babe Ruth showing his young admirers how to make a double, a squeeze play and a sacrifice hit. Picture ends with Babe knocking a home run up to a window in the "Home" to a sick boy.

PARAMOUNT NEWS *GOOD*
Paramount
In this newsreel there are some of the first pictures from the war area of the China Japanese War, and other timely topics of the week.

PEASANTS' PARADISE *EXCELLENT*
Educational
A Claude Fleming "Romantic Journey" to Southern Germany that offers marvelous scenery and intimate views of peasant life. It is done in Multicolor.

REEF BUILDERS OF THE TROPICS
Paramount Pictorial Review *EXCELLENT*
By arrangement with the New York Museum of Natural History strange and beautiful views of coral are shown.

THE RED RED ROBIN *VERY GOOD*
Vitaphone
The old adage of the early bird catching the worm and the one about the turning of said worm are graphically portrayed in this musical battle between Robin and his worm.

REMEMBER WHEN *EXCELLENT*
Vitaphone
Shots of the "Gay Nineties." Interesting events of 1900 and the campaign of 1912.

RHYTHM ON THE RIVER *VERY GOOD*
Paramount
A colored crew on board ship sing "Rhythm on the River" and "When I'm Away From You," with George Dewey Washington taking the solo parts.

RUNNING WITH CHARLES PADDOCK
Universal *VERY GOOD*
One of a series of sport pictures. In this one Charles Paddock, famous long distance runner, shows the proper technique.

SLIDE, BABE, SLIDE *EXCELLENT*
Universal
A very natural and instructive story with Babe Ruth demonstrating some of the fine points of baseball.

SLIM FIGURING *VERY GOOD*
RKO Pathe
Interesting examples of ways in which American women keep down their weight in various sports. A Grantland Rice Sportlight.

SONGS OF THE ORGAN *EXCELLENT*
Paramount
Ann Leaf at the organ plays Liebestraum, while beautiful scenes of falling water are shown. Very effective.

TORCHY RAISES THE AUNTY
Educational *VERY GOOD*
In this adventure, Torchy helps entertain the New England Aunty of the "boss." The mixture of laughing-gas and charged water brings about surprising and hilarious results. A laugh for everyone.

TORCHY'S TWO TOOTS *VERY GOOD*
Educational
Due to a realistic dream, Torchy proves useful to his employer, getting the bonds to him on time, by airplane.

UNEMPLOYED GHOSTS *VERY GOOD*
Paramount
A haunted hotel offers a setting for Tom Howard and his actions which are original and amusing.

THE SIGN OF THE WOLF *GOOD*
Metropolitan
Two mystic chains stolen from a Hindu temple and sold to an American start this plot which continues through 10 episodes. Freedom from love-making, a bit of oriental mysticism, interesting scenery, daring riding and the marvelous acting of the dog, King, are all elements of interest to children, and seen one episode at a time, this serial will not prove harmful. However, the story is chaotic and the entire production very crude. (Rex Lease, Virginia Faire, Joe Bonomo, King, the Wonder Dog.)



Thundering

. . . Loaded

Marlene





PAR

Out of Today's Seething Orient

with Box Office Profits!

DIETRICH

IN

"SHANGHAI EXPRESS"

with **CLIVE BROOK** *and*

Anna May Wong • Warner Oland • Eugene Pallette

Directed by JOSEF von STERNBERG

The timeliness of the story; the fascination and allure of the screen's most beautiful actress; the excellent acting of *all* the cast; the expert direction of von Sternberg and matchless photography make this the outstanding screen success of months. Every engagement tells an *extra profit* story! Every box office is a gold mine! Exhibitors are shouting with joy! "Shanghai Express" The mighty record wrecker! GET IT! BOOK IT WHILE IT'S HOT!

AMOUNT *Extra profits*

THEATRE RECEIPTS

Total grosses for the calendar week ended February 27 showed an increase of $81,845 over the preceding calendar week, ended February 20. During the more recent seven-day period 179 theatres in 30 key cities over the country registered a total figure of $2,406,258, which compares with a total of $2,324,413 recorded for the previous week by 180 theatres in 30 key cities. During the later week in the compilation, three new individual high box office records were noted, at the Keith-Boston in Boston with "Law and Order," and at the Newman, Kansas City and Rialto, New York, both with "Shanghai Express." Six new low records were recorded during the same week. This compares with two new "highs" and nine new "lows" during the earlier week.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Lovers Courageous" (MGM)..... (6 days)	9,150	"Dance Team" (Fox) ..... (6 days)	8,300	High 1-24 "Reducing"	$18,500
							Low 2-13-32 "Tonight or Never".....	4,820
Leland	1,350	20c-25c	"Hell Divers" (MGM) ..... (3 days)	2,000	"Stepping Sisters" (Fox) ..... (3 days)	1,650	High 5-2 "Strangers May Kiss"	8,100
			"Charlie Chan's Chance" (Fox).. (3 days)	1,780	"Corsair" (U. A.) ..... (3 days)	1,910	Low 12-26 "Ex-Flame"	2,900
Ritz	1,146	20c-25c	"Michael and Mary" (U.) ..... (3 days)	1,725	"This Reckless Age" (Para.) ..... (3 days)	1,680	High 10-31 "East of Borneo"	4,950
			"The Unexpected Father" (U.).. (3 days)	1,410	"Dr. Jekyll and Mr. Hyde" (Para.) (3 days)	1,860	Low 12-26 "Compromised"	2,350
RKO Palace....	4,000	25c-60c	"Behind the Mask" (Col.) ..... (3 days)	11,325	"Racing Youth" (U.) ..... (3 days)	7,200	.....	
			"Wayward" (Para.) ..... (3 days)	8,100	"Murders in the Rue Morgue" (U.) (3 days)	8,800		
Strand	1,900	35c-50c	"The Man Who Played God" .... (W. B.) (6 days)	8,630	"The Hatchet Man" (F. N.) .... (6 days)	7,925	High 10-24 "Susan Lenox"	10,350
							Low 12-26 "Rich Man's Folly".....	5,175
Baltimore								
Europa	267	25c-50c	"Das Lied Ist Aus" (German) .... (6 days)	300	"Elizabeth of Austria" (Tobis).... (6 days)	850	High 10-12 "Two Hearts in Waltz Time"	2,200
							Low 2-27-32 "Das Lied Ist Aus".....	300
Hippodrome	2,250	25c-50c	"Lady With A Past" (Pathe).... (6 days and Sun. midnite show)	14,700	"A Woman of Experience" (Pathe) (6 days and Sun. midnite show)	14,000	.....	
Keith's	2,500	25c-50c	"High Pressure" (W. B.) ..... (6 days)	6,800	"The False Madonna" (Para.).... (6 days)	7,600	High 4-9 "Bachelor Apartment"	16,080
							Low 2-6-32 "Manahatatn Parade"	4,000
Loew's Century	3,076	25c-60c	"Greeks Had A Word for Them" (U. A.) (6 days)	23,500	"The Hatchet Man" (F. N.)..... (6 days)	18,000	High 4-11 "Tailor Made Man"	30,000
							Low 12-26 "Safe in Hell"	16,900
Loew's Parkway	987	15c-35c	"Tomorrow and Tomorrow" (Para.) (6 days)	3,750	"Lovers Courageous" (MGM) .... (6 days)	3,800	High 1-30-32 "Emma"	5,600
							Low 1-10 "Lottery Bride"	3,100
Loew's Stanley.	3,532	25c-60c	"Freaks" (MGM) ..... (6 days)	14,000	"Arrowsmith" (U. A.)..... (6 days)	21,500	High 4-11 "Strangers May Kiss"	33,500
							Low 12-12 "The Big Parade"	10,400
Loew's Valencia	1,487	25c-35c	"Tomorrow and Tomorrow" (Para.) (6 days)	2,900	"Union Depot" (F. N.) ..... (6 days)	2,900	High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
New	1,600	25c-50c	"Business and Pleasure" (Fox).. (6 days)	7,500	"Are These Our Children?" (Radio) (6 days)	6,500	High 1-10 "Man Who Came Back"....	18,000
							Low 2-13-32 "Girl of the Rio"	6,000
Rivoli	1,982	20c-40c	"The Menace" (Col.) ..... (6 days)	3,200	"A Private Scandal" (Headline)..... (6 days)	3,200	High 1-10 "Criminal Code"	10,000
							Low 11-14 "Bad Company"	3,000
Boston								
Keith's	2,800	25c-65c	"Lady With A Past" (Pathe)....	21,500	"Panama Flo" (Pathe).....	18,500	High 12-5 "Frankenstein"	27,000
							Low 11-7 "Platinum Blonde".....	17,000
Keith-Boston ..	2,500	25c-50c	"Law and Order" (U.)	22,000	"Ladies of the Jury" (Radio).....	21,000	High 2-27-32 "Law and Order"	22,000
							Low 12-26 "The Deceiver"	16,500
Loew's Orpheum	3,100	25c-50c	"The Beast of the City" (MGM)	22,500	"Lovers Courageous" (MGM).....	22,000	High 1-24 "Hell's Angels"	31,500
							Low 7-11 "Indiscreet"	18,000
Loew's State ..	3,700	25c-60c	"Freaks" (MGM) ..... (25c-50c)	22,000	"Greeks Had A Word for Them" (U. A.)	22,500	High 4-11 "City Lights"	25,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan ...	4,350	35c-75c	"The Man Who Played God".... (W. B.)	40,500	"Tomorrow and Tomorrow" (Para.)	37,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman".....	30,000
Olympia	2,500	25c-60c	"The Hatchet Man" (F. N.)	12,500	"Broken Lullaby" (Para.)..... (2nd week)	12,500	High 1-3 "Blue Angel"	18,000
							Low 12-26 "X Marks the Spot".....	10,000
Scollay Square .	1,800	25c-50c	"The Broken Lullaby" (Para.)..	12,000	"Union Depot" (F. N.)	13,000	High 1-17 "Right to Love"	25,000
							Low 12-26 "His Woman"	9,500
Uptown	2,000	25c-60c	"The Hatchet Man" (F. N.)	12,000	"Broken Lullaby" (Para.) ..... (2nd week)	13,000	High 9-26 "Monkey Business"	15,000
							Low 12-26 "X Marks the Spot".....	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Taxi" (W. B.)	32,300	"Tomorrow and Tomorrow" (Para.)	21,000	High 3-28 "My Past"	39,500
							Low 7-4 "I Take This Woman"	19,000
Century	3,000	25c-35c	"The Silent Witness" (Fox)	7,500	"Panama Flo" (Pathe)	5,800	High 2-14 "Cimarron"	25,600
							Low 2-20-32 "Panama Flo"	5,800
Great Lakes ...	3,000	25c-50c	"The Man Who Played God".... (W. B.)	15,000	"Arrowsmith" (U. A.)	18,700	High 8-8 "Politics"	35,100
							Low 12-26 "Flying High"	9,100
Hippodrome	2,100	25c-50c	"Wayward" (Para.)	12,900	"Manhattan Parade" (W. B.).....	17,900	High 2-14 "Free Love"	26,300
							Low 12-26 "Good Sport"	11,800
Hollywood	300	25c-50c	"The Five Year Plan" (Amkino).. (2nd week)	1,200	"The Five Year Plan" (Amkino).. (1st week)	1,600	.....	
Lafayette	3,300	25c	"The Runaround" (Radio)	9,200	"Surrender" (Fox)	13,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 12-19 "Leftover Ladies"	6,400
Charlotte								
Broadway	1,167	25c-50c	"Fireman, Save My Child" (F. N.) (3 days)	5,000	"Prestige" (Pathe) ..... (3 days)	3,000	.....	
			"Murders in the Rue Morgue" (U.) (3 days)	5,000	"Maker of Men" (Col.) ..... (3 days)	3,500		
Carolina	1,441	25c-50c	"Business and Pleasure" (Fox) ... (3 days)	7,000	"Greeks Had A Word for Them" (U. A.) (3 days)	7,000	.....	
			"No One Man" (Para.) ..... (3 days-35c-50c)	6,000	"Broken Lullaby" (Para.) ..... (3 days)	5,000		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Business and Pleasure" (Fox)..	36,000	"Beast of the City" (MGM)....	38,000	High 1-23-32 "Two Kinds of Women"..	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Hell Divers" (MGM) ..... (3rd week)	18,000	"Hell Divers" (MGM) ..... (2nd week)	27,000	High 2-7 "Doorway to Hell"	38,170
							Low 12-26 "Guilty Generation"	21,000
Oriental	3,940	35c-85c	"She Wanted A Millionaire" (Fox)	31,000	"The Passionate Plumber" (MGM)	33,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"The Silent Witness" (Fox)	21,000	"Ladies of the Jury" (Radio)....	23,500	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"Shanghai Express" (Para.)	26,000	"The Hatchet Man" (F. N.)..... (2nd week)	8,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Lady With A Past" (Pathe)..	22,000	"Murders in the Rue Morgue".. (U.) (2nd week)	14,000	High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
United Artists..	1,700	35c-85c	"Arrowsmith" (U. A.) ..... (2nd week)	23,000	"Arrowsmith" (U. A.)..... (1st week)	31,000	High 3-21 "City Lights"	46,562
							Low 1-16-32 "Cock o' the Air"	13,000
Cincinnati								
Keith's	1,600	25c-40c	"The Passionate Plumber" (MGM)	5,100	"The Secret Witness" (Col.)	4,000	High 2-13-32 "Ben Hur"	5,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Fireman, Save My Child" (F. N.)	21,000	"Taxi" (W. B.).....	23,000	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol...	2,000	30c-50c	"Strangers in Love" (Para.)	8,500	"Greeks Had A Word for Them" (U. A.)	11,000	High 10-24 "Susan Lenox"	18,661
							Low 2-27-32 "Strangers in Love'	8,500
RKO Family ...	1,140	15c-25c	"Murder at Dawn" (Big Four).. (4 days)	1,950	"The Fighting Marshal" (Col.) ... (4 days)	2,340	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"Cannonball Express" (Sono-Art) (3 days)	1,050	"The Unexpected Father" (U.).. (3 days)	1,260	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Lady With A Past" (Pathe).... (7 days and Sat. midnite show)	12,000	"The Hatchet Man" (F. N.)..... (7 days and Sat. midnite show)	10,500	High 2-14 "Reducing"	21,300
							Low 2-13-32 "Prestige"	8,500
RKO Palace....	2,700	30c-50c	"Shanghai Express" (Para)..... (7 days and Sat. midnite show)	16,500	"Murders in the Rue Morgue" (U.) (7 days and Sat. midnite show)	11,500	High 8-15 "Politics"	29,500
							Low 2-20-32 "Murders in the Rue Morgue"	11,500
RKO Strand....	1,350	25c-40c	"Cock of the Air" (U. A.) and.. "Lure of the Ring" (Standard)	3,500	"Men of Chance" (Radio)..... (3 days)	2,600	High 6-6 "Connecticut Yankee"	5,970
					"Dance Team" (Fox) ..... (3 days)	1,400	Low 8-22 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Nie Wieder Lebe" (Ufa)	700	"Rosenmontag" (Ufa) and ..... "Die Schlacht von Bademuende" (Ufa)	800	.....	
Cleveland								
Allen	3,300	25c-50c	"Freaks" (MGM)	18,500	"Arrowsmith" (U. A.)	19,000	High 1-30-32 "Hell Divers"	26,000
							Low 4-9 "Ladies' Man"	12,000
RKO Hippodrome	3,800	25c-50c	"Lady With A Past" (Pathe)....	20,000	"Panama Flo" (Pathe)	14,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace ...	3,100	25c-75c	"Ladies of the Jury" (Radio)....	24,000	"The Final Edition" (Col.)	21,500	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"The Passionate Plumber" (MGM)	23,000	"Beast of the City" (MGM).....	21,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"The Silent Witness" (Fox)	5,000	"Around the World in 80 Minutes" (U. A.)	6,000	.....	
Warners' Lake.	800	25c-50c	"The Man Who Played God".... (W. B.)	11,000	"The Hatchet Man" (F. N.)	7,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Shanghai Express" (Para.)	14,000	"Tomorrow and Tomorrow" (Para.)	14,000	High 8-8 "Politics"	25,000
							Low 12-26 "Husband's Holiday"	12,500
Huff'n's Aladdin	1,500	35c-75c	"The Man Who Played God"..... (W. B.)	9,000	"Forbidden" (Col.)	6,000	High 4-11 "Connecticut Yankee"	12,000
Huff'n's Rialto	850	20c-50c	"Lasca of Rio Grande" (U.).....	3,500	"Age for Love" (U. A.).....	2,500	Low 11-28 "Heartbreak"	3,500
							.....	
Huffman's Tabor	1,900	25c-50c	"Murders in the Rue Morgue" (U.)	9,000	"Taxi" (W. B.).....	8,000	High 3-21 "City Lights"	14,000
							Low 11-28 "Men in Her Life"	5,500
Paramount	2,000	25c-50c	"Safe in Hell" (F. N.)	11,000	"Wayward" (Para.)	8,000	High 1-10 "Hell's Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Orpheum	2,600	25c-65c	"Lady with a Past" (Pathe).....	19,000	"Peach O' Reno" (Radio) ..... (6 days)	21,000	.....	
Des Moines								
Des Moines	1,600	25c-60c	"Shanghai Express" (Para.).....	9,000	"Tomorrow and Tomorrow" (Para.)	9,500	High 1-30-32 "Emma"	13,000
							Low 9-12 "American Tragedy"	6,000
Orpheum	2,000	25c-40c	"Lady With A Past" (Pathe)....	8,500	"Prestige" (Pathe) ..... (4 days)	6,000	High 2-14 "Cimerron"	18,000
					"X Marks the Spot" (Tiff.) ..... (3 days)	3,000	Low 2-13-32 "Murders in the Rue Morgue,"	5,500
Paramount	1,700	25c-40c	"Fireman, Save My Child" (F. N.) (4 days)	6,500	"The Passionate Plumber" (MGM) (4 days)	6,500	High 8-29 "Sporting Blood" and "Murder by the Clock" ..	15,000
			"Union Depot" F. N.) ..... (3 days-25c-60c)	6,000	"Dance Team" (Fox) ..... (3 days)	6,000	Low 2-13-32 "Hatchet Man" ..... and "No One Man" ..	9,000
Strand	1,100	20c-35c	"The Big Shot" (Pathe) ..... (4 days)	1,800	"Cheaters at Play" (Fox) ..... (4 days)	2,200	High 3-21 "Trader Horn"	7,000
			"Around the World in 80 Minutes" (U. A.) (3 days)	1,800	"Beast of the City" (MGM)... (3 days)	1,500	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-75c	"Ladies of the Jury" (Radio).... (60c)	22,000	"Panama Flo" (Pathe)	25,000	.....	
Fisher	2,300	25c-60c	"Behind the Mask" (Col.).....	18,000	"Devotion" (Pathe)	18,000	.....	
Fox	5,000	25c-50c	"She Wanted A Millionaire" (Fox)	28,000	"Cheaters at Play" (Fox)	25,000	.....	
Michigan	3,000	25c-75c	"Beast of the City" (MGM).....	35,000	"Tomorrow and Tomorrow" (Para.)	45,000	.....	
Paramount	3,450	25c-60c	"Broken Lullaby" (Para.).....	23,000	"Hell Divers" (MGM) ..... (3rd week)	15,000	.....	
United Artists..	2,000	25c-75c	"The Hatchet Man" (F. N.).....	18,000	"Greeks Had A Word for Them" (U. A.)	18,000	.....	
Hollywood								
Chinese	2,500	50c-$1.50	"Mata Hari" (MGM) ..... (5 days-4th week)	17,253	"Mata Hari" (MGM) ..... (3rd week)	16,966	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Pan. Hollywood	3,000	35c-65c	"The Guardsman" (MGM)	8,262	.....		High 1-10 "Sin Takes a Holiday".....	19,000
							Low 2-6-32 "Ladies of the Big House"	7,000
W.B. Hollywood	3,000	35c-50c	"Fireman, Save My Child" (F. N.) (2nd week)	13,500	"Fireman, Save My Child" (F. N.) (1st week)	20,000	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000

5 out of 6

The inquiring reporter of the Chicago Daily Times gets the real lowdown on what the paying customers think of double features. And what they think is plenty!

Here is the voice of the Public saying, five out of six want variety.

THE TIMES TALKIES

Each Day a Reporter Photographer Shoots Questions and Pictures

The DAILY TIMES pays $5 for each question submitted and used. Mail questions to Times Talkies, 15 S. Market st.

THE QUESTION

Are you in favor of the double feature programs presented at movie theaters?

(Submitted by Reinhard Huebbers, Elmhurst, Ill.)

THE PLACE

23rd St. and Cottage Grove Ave

THE ANSWERS

[redacted], stenographer: "The double feature programs presented at movie theaters are most disconcerting. I am not in favor of them. Pictures get monotonous when you must sit in a theater too long and I lose interest. A picture is appreciated more if it is the only one shown for then the spectator concentrates on its theme and carries away the impression it was intended to give."

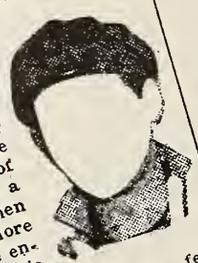


[redacted], salesman: "I would rather go to a theater where only one feature picture is presented. It is very uncomfortable to sit for hours watching movie plays. When both the plays are over I always wish I had not gone to the show at all. One good picture is a complete entertainment. If we don't like it we can leave the theater. Often we have to sit through one we don't like in order to see another."

[redacted], secretary: "I always enjoy double feature programs. They offer twice as much entertainment for the same price. [illegible]ne picture isn't [illegible]tly what we [illegible]it would [illegible]er one is [illegible]ease us. [illegible] leave [illegible]ssatis- [illegible]no ob-

ject to tw[illegible]

[redacted], brake mechanic: "Double feature programs are terrible. Who enjoys sitting in a theater for four hours? I find it tiresome. I would rather see just one picture with a couple of vaudeville acts or a comedy act. Then the program is more varied and more entertaining. There is such a thing as too much of a good thing and one feature film often destroys the pleasure of another."



[redacted], Brookfield, clerical work: "Whenever I go to a theater where they present a double feature program, I always leave with a splitting headache because of the strain on my eyes. I don't like these double feature bills, even though it is less expensive to see them than just one feature picture. I think vaudeville acts with one feature is a far better arrangement."

[redacted], chauffeur: "Double feature programs are senseless. It is most uncomfortable to sit for four hours in a theater. I would rather see just one feature and a little comedy or news along with it. The time it takes to show two feature pictures seems like a lifetime and I lose interest in the plot and everything. I usually leave the theater roughly disgusted when I stay for h films."



WANT VARIETY

Five out of six want variety in their entertainment. And five out of six theaters show by their records that there is one sure way of giving the public variety *and quality* all through the show.

Play the Short Features that, through all changing fads of entertainment, have continued to be "the spice of the program."

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Never have ***Educational Pictures*** offered a better variety of Short Feature entertainment . . . comedy, novelty, beauty, sports, thrills. Never have they brought you better entertainment . . . the cream of the short subject crop, from **MACK SENNETT, AL CHRISTIE, E. H. ALLEN** and **EDUCATIONAL STUDIOS, C. C. BURR, BROWN-NAGEL, MOSER AND TERRY.** And their box-office names are known everywhere—**BING CROSBY . . . HARRY BARRIS . . . ANDY CLYDE . . .**

Here is the variety that five out of six want . . . and the quality that everybody wants.

EDUCATIONAL FILM EXCHANGES, Inc.
***E. W. HAMMONS*, President**



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"No One Man" (Para.)	4,000	"Forbidden" (Col.)	6,000	High 3-7 "Ahraham Lincoln"	9,500
							Low 2-6-32 "The Big Parade"	3,000
Loew's State	2,700	25c-50c	"Freaks" (MGM)	10,000	"The Passionate Plumber" (MGM)	8,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Union Depot" (F. N.)	9,000	"The Hatchet Man" (F. N.)	9,000	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Lady With A Past" (Pathe)	7,000	"Murders in the Rue Morgue" (U.)	6,000	High 2-14 "Cimarron"	18,000
							Low 1-16-32 "Girl of the Rio"	2,000
Indianapolis								
Apollo	1,100	25c-50c	"She Wanted A Millionaire" (Fox)	4,000	"Murders in the Rue Morgue" (U.)	4,000	High 6-13 "Daddy Long Legs"	10,000
							Low 12-26 "Surrender"	3,300
Circle	2,600	25c-50c	"No One Man" (Para.)	6,000	"Wayward" (Para.)	6,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Traveling Husbands"	4,000
Indiana	3,300	25c-50c	"Shanghai Express" (Para.) (9 days)	16,000	"Prestige" (Pathe) (5 days)	9,000	High 1-17 "Her Man"	25,000
							Low 2-6-32 "Tomorrow and Tomorrow"	10,000
Lyric	2,000	25c-50c	"Nice Women" (U.)	8,000	"Cheaters at Play" (Fox)	8,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Freaks" (MGM)	6,750	"Greeks Had A Word for Them" (U. A.)	9,750	High 5-2 "Trader Horn"	22,000
							Low 2-27-32 "Freaks"	6,750
Kansas City								
Apollo	1,400	35c	"Merry Wives of Vienna" (Super Films)	1,250	"Tabu" (Para.)	2,100		
Liberty	1,200	25c-50c	"No One Man" (Para.) (7 days and Sat. midnite show)	5,000	"The Hatchet Man" (F. N.) (7 days and Sat. midnite show)	6,000		
Mainstreet	3,049	35c-60c	"Lady With A Past" (Pathe) (7 days and Sat. midnite show)	19,500	"Murders in the Rue Morgue" (U.)	18,000	High 1-9-32 "Peach O' Reno"	25,500
							Low 2-6-32 "Prestige"	14,250
Midland	4,000	25c-50c	"Freaks" (MGM) (7 days and Sat. midnite show)	7,900	"The Passionate Plumber" (MGM) (7 days and Sat. midnite show)	16,500	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Shanghai Express" (Para.) (7 days and Sat. midnite show)	25,000	"She Wanted A Millionaire" (Fox) (7 days and Sat. midnite show)	11,000	High 2-27-32 "Shanghai Express"	25,000
							Low 5-16 "Ladies Man"	8,000
Pantages	2,200	20c-40c	"Smart Woman" (Radio)	5,000	"Cock of the Air" (U. A.)	5,200		
Uptown	2,200	25c-50c	"Heaven on Earth" (U.)	7,200	"Bad Company" (Pathe)	5,100	High 1-10 "Girl of Golden West"	8,000
							Low 1-16-32 "Working Girls"	4,500
Los Angeles								
Fox Criterion	1,652	35c-65c	"Freaks" (MGM) (2nd week)	3,909	"Freaks" (MGM) (1st week)	7,820	High 5-9 "Secret Six	27,100
							Low 1-31 "Royal Family Bway"	7,000
Loew's State	2,416	35c-65c	"The Champ" (MGM)	22,990	"Passionate Plumber" (MGM)	13,961	High 10-25 "Susan Lenox"	39,000
							Low 2-6-32 "Lovers Courageous"	8,000
Orpheum	2,750	35c-65c	"Ladies of the Jury" (Radio)	12,550	"Forbidden" (Col.)	12,000	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"Hotel Continental" (Tiff.)	16,500	"Shanghai Express" (Para.) (2nd week)	20,000	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	35c-65c	"Girl of the Rio" (Radio)	10,000	"The Big Shot" (Pathe)	11,000	High 1-9-32 "Men of Chance"	22,100
							Low 2-6-32 "The Secret Witness"	7,000
United Artists	2,100	35c-65c	"Arrowsmith" (U. A.) (3rd week)	11,000	"Arrowsmith" (U. A.) (2nd week)	14,007	High 9-26 "Monkey Business'	32,000
							Low 2-6-32 "Sky Devils"	3,000
W. B. Downtown	2,400	35c-50c	"Cross Examination" (Artclass)	8,000	"The Expert" (W. B.)	9,000	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"The Man Who Played God" (W. B.) (2nd week)	13,500	"The Man Who Played God" (W. B.) (1st week)	19,000		
Milwaukee								
Alhambra	2,660	25c-50c	"Murders in the Rue Morgue" (U.) (2nd week)	8,300	"Murders in the Rue Morgue" (U.) (1st week)	11,000		
Garden	1,150	25c-50c	"Arrowsmith" (U. A.) (2nd week)	8,500	"Arrowsmith" (U. A.) (1st week)	11,300		
Palace	2,587	25c-60c	"Lovers Courageous" (MGM)	8,000	"Beast of the City" (MGM)	8,500		
Riverside	2,180	25c-60c	"Prestige" (Pathe)	13,000	"Working Girls" (Para.)	12,500		
Strand	1,406	25c-50c	"The Silent Witness" (Fox)	5,000	"Hell Divers" (MGM) (5 days)	3,500		
Warner	2,500	25c-60c	"The Man Who Played God" (W. B.)	10,000	"The Hatchet Man" (F. N.)	9,300		
Wisconsin	3,275	25c-60c	"She Wanted A Millionaire" (Fox)	13,800	"No One Man" (Para.)	13,000		
Minneapolis								
Lyric	1,238	20c-40c	"Unexpected Father" (U.)	2,700	"No One Man" (Para.)	2,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Shanghai Express" (Para.)	23,000	"Union Depot" (F. N.)	24,000	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
RKO Orpheum	2,900	25c-50c	"The Man Who Played God" (W. B.)	14,000	"Murders in the Rue Morgue" (U.)	12,000	High 12-14 "Cimarron"	30,000
							Low 2-20-32 "Murders in the Rue Morgue"	12,000
State	2,300	25c-50c	"She Wanted A Millionaire" (Fox)	8,000	"High Pressure" (W. B.)	9,000	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Dance Team" (Fox) and "Charlie Chan's Chance" (Fox)	11,500	"Ben Hur" (MGM)	10,000	High 1-10 "Just Imagine"	18,000
							Low 12-25 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Leftover Ladies" (Tiff.) and "Branded Men" (Tiff.)	3,500	"Road to Reno" (Para.) and "Is There Justice?" (Sono-Art)	3,700	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	25c-75c	"High Pressure" (W. B.)	15,000	"Under Eighteen" (W. B.)	13,000	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

A string of telegrams like this, a mile long, proves that in Buck Jones, Columbia has not only a great outdoor star, but a consistent box-office draw!

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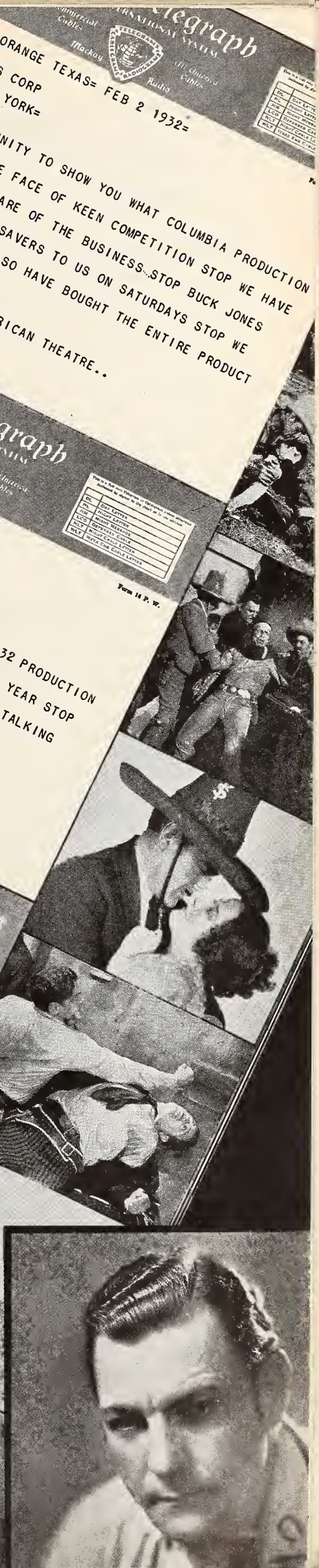
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C H POTTER

BALTIS & ADMIRAL TH...



[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"Lovers Courageous" (MGM)	16,000	"Hell Divers" (MGM)	13,000	High 2-21 "Man Who Came Back"	19,000
							Low 12-26 "The Yellow Ticket"	10,500
Princess	2,272	25c-65c	"Sherlock Holmes' Fatal Hour" (First Div.) and "Chance of A Night Time" (British)	9,000	"Girl of the Rio" (Radio) and "Fanny Foley Herself" (Radio)	10,500	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Road to Singapore" (W. B.) and "The Cheat" (Para.)	3,900	"Rich Man's Folly" (Para.) and.. "Flying High" (MGM)	3,800	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide?"	3,000
New York								
Astor	1,120	50c-$2.00	"Hell Divers" (MGM) (10th week)	11,800	"Hell Divers" (MGM) (9th week)	12,180	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Capitol	4,700	35c-$1.50	"Lovers Courageous" (MGM)	61,151	"Emma" (MGM) (2nd week)	53,868	High 1-9-32 "Mata Hari"	110,466
							Low 12-19 "Flying High"	48,728
Embassy	598	25c	All Newsreel	8,830	All Newsreel	8,287	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Mayfair	2,300	35c-85c	"Lady With A Past" (Pathe)	24,300	"Murders in the Rue Morgue" (U.)	21,000	High 12-12 "Frankenstein"	53,800
							Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"Nice Women" (U.)	47,300	"Wayward" (Para.)	64,100	High 2-7 "Firm and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.00	"Shanghai Express" (Para.)	64,600	"Greeks Had A Word for Them" (U. A.) (6 days-2nd week)	12,100	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Draeula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Arrowsmith" (U. A.) (3rd week)	27,300	"Arrowsmith" (U. A.) (2nd week)	34,500	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 12-19 "The Struggle"	14,100
Roxy	6,200	35c-$1.50	"She Wanted A Millionaire" (Fox)	58,900	"Business and Pleasure" (Fox)	55,700	High 1-2-32 "Delicious"	133,000
							Low 12-26 "Maker of Men"	49,100
Strand	3,000	35c-85c	"Fireman, Save My Child" (F. N.)	21,247	"Hell's House" (Zeidman)	12,328	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warner	1,490	50c-$2.50	"The Man Who Played God" (W. B.) (3rd week)	19,221	"The Man Who Played God" (W. B.) (2nd week)	22,500		
Winter Garden.	1,493	35c-$1.00	"The Hatchet Man" (F. N.) (3rd week)	22,400	"The Hatchet Man" (F. N.) (2nd week)	32,321	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Freaks" (MGM)	4,700	"Beast of the City" (MGM) (8 days)	3,500	High 2-7 "Illicit"	11,000
							Low 2-20-32 "Beast of the City"	3,500
Criterion	1,700	10c-50c	"Shanghai Express" (Para.)	9,000	"Taxi" (W. B.)	4,700	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Stepping Sisters" (Fox) (3 days)	650	"Good Sport" (Fox) (3 days)	500	High 1-24 "Under Suspicion"	7,200
							Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
			"Sherlock Holmes' Fatal Hour" (First Div.) (4 days)	825	"Maker of Men" (Col.) (4 days)	850		
Mid-West	1,500	10c-50c	"Lady With A Past" (Pathe)	4,500	"Dance Team" (Fox)	5,000	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25e-60c	"Lady With A Past" (Pathe)	13,500	"Murders in the Rue Morgue" (U.)	12,500	High 2-14 "Cimarron"	25,550
							Low 12-19 "Homicide Squad"	11,500
Paramount	2,900	25e-60c	"Shanghai Express" (Para.)	8,850	"Union Depot" (F. N.)	7,800	High 1-30-32 "Hell Divers"	13,500
							Low 11-28 "His Woman"	6,000
World	2,500	25e-40c	"Dance Team" (Fox) and "Two Kinds of Women" (Para.)	7,750	"Beast of the City" (MGM) and "No One Man" (Para.)	8,200	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"Sin of Madelon Claudet" (MGM) (3 days)	1,500	"Possessed" (MGM) (3 days)	1,700	High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"	3,700
			"The Champ" (MGM) (3 days)	1,400	"Waterloo Bridge" (U.) (3 days)	1,700		
							Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15e-60e	"Hell Divers" (MGM) (6 days)	8,500	"Mata Hari" (MGM) (6 days)	9,500		
Centre	1,142	15e-60c	"Compromised" (F. N.) (6 days)	5,000	"Tonight or Never" (U. A.) (6 days)	5,200	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Unexpected Father" (U.) (3 days)	1,500	"The Big Shot" (Pathe) (3 days)	1,650	High 5-9 "Trader Horn"	7,000
							Low 8-1 "Speckled Band"	2,300
			"The Deceiver" (Col.) (3 days)	1,300	"Under Eighteen" (W. B.) (3 days)	1,600		
Regent	1,225	15c-60c	"Lovers Courageous" (MGM) (6 days)	5,200	"High Pressure" (W. B.) (3 days)	3,000	High 1-23-32 "Suicide Fleet" and "Dance Team"	6,200
					"Man of Mayfair" (Para.-British) (3 days)	2,400	Low 12-26 "Cuban Love Song" and "His Woman"	3,900
Rideau	1,000	10c-35c	"Min and Bill" (MGM) (3 days)	1,800	"Over the Hill" (Fox) and "King of Jazz" (U.) (3 days)	1,800		
			"Sherlock Holmes' Fatal Hour" (First Div.)	1,500	"Possessed" (MGM) and "Ambassador Bill" (Fox) (3 days)	1,750		
Philadelphia								
Arcadia	600	50c	"The Big Parade" (MGM) (6 days)	3,000	"The Menace" (Col.) (6 days)	2,900	High 1-3 "Laughter"	5,000
							Low 1-9-32 "West of Broadway"	2,000
Boyd	2,400	35e-75c	"The Man Who Played God" (W. B.) (6 days)	19,000	"Emma" (MGM) (6 days-2nd week)	15,000		
Earle	2,000	25e-65c	"The Passionate Plumber" (MGM) (6 days)	21,000	"Men of Chance" (Radio) (6 days)	20,000	High 1-2-32 "Makers of Men"	27,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"The Gay Caballero" (Fox) (6 days)	19,000	"Business and Pleasure" (Fox) (6 days)	20,000	High 2-7 "Man Who Came Back"	40,000
							Low 2-27-32 "The Gay Caballero"	19,000

their confidence was justified



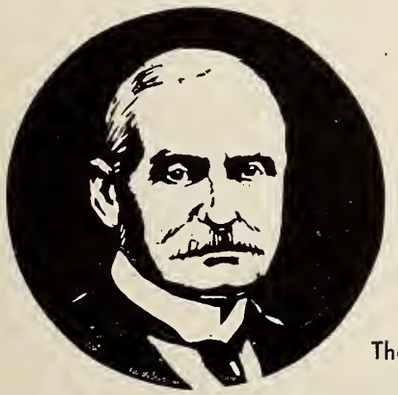
When 169 railroads failed in 1898 John H. Patterson said:

"The year has been unparalleled in the history of the United States. Great questions were to be solved, every industry was stagnant. Some closed down, some lost courage, while a few pushed ahead and worked harder than ever with confidence in the future. We did not let the hard times interfere with our work. When times got duller, we advertised the more and worked the harder."



When pig iron dropped 50% in 1907 Andrew Carnegie declared:

"This panic will soon run its course and pass away, leaving no impediment to the return of another period of wholesome, because needed, expansion of our resources. We have had the greatest expansion in modern times. Reaction had to come, will prove healthful. Nothing can stay the rapid progress of the Republic. She is all right."



When deep, dark gloom ruled in 1921 Thomas Fortune Ryan said:

"Our merchants have been buying only what they can sell quickly for cash. The consumer has had to listen to so much pessimistic talk that he buys only what is necessary. People have been scared. They are getting over that. Our people are the greatest consumers of food and manufactured articles in the world in normal times—and normal times are coming back."

"As the most nearly self-contained nation we have within our own boundaries the elemental factors for recovery."

AMERICA CAME THROUGH!

¶ In 1893 stark ruin stalked through the land. Four hundred and sixty-seven banks failed in a few months. Mills, furnaces and factories shut down everywhere. Bankruptcy was on every hand. America had twice as many unemployed per thousand population as she has today. But she put them all back to work.

¶ In 1907 panic broke loose. The production of pig iron dropped 50% in less than a year. All but the strongest men lost heart—"We are ruined," they declared, "recovery cannot come in our time." Yet in two years prosperity had returned.

¶ In 1921, when many honest and thoughtful people were predicting worse conditions, the country was already beginning to climb to the greatest era of prosperity it had ever experienced.

¶ History tells how America has fought and won 19 major depressions. Good times always follow hard times, as surely as day follows night. Prosperity always comes back. It is coming back *this* time, too.

¶ Above all things, let us have faith.

America has beaten 19 depressions—She will beat this one!

[AN ADVERTISEMENT OF THE NATIONAL PUBLISHERS ASSOCIATION CONTRIBUTED BY THIS PUBLICATION IN BEHALF OF UNEMPLOYMENT RELIEF]

[THEATRE RECEIPTS--CONT'D]

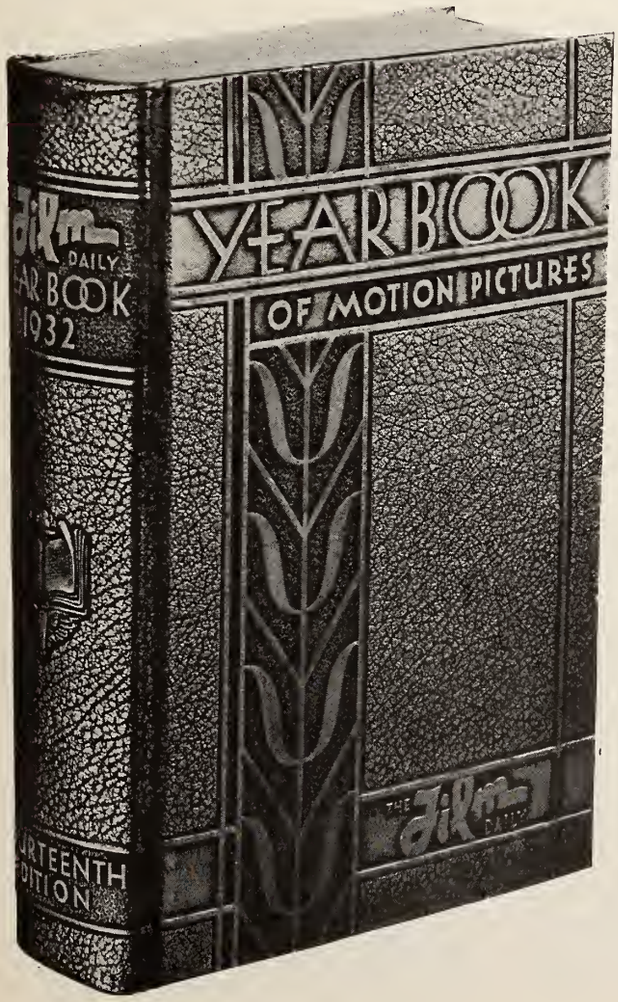
Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Age for Love" (U. A.) (6 days)	3,800	"Arrowsmith" (U. A.) (6 days)	6,500	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"The Struggle" (U. A.) (6 days)	8,500	"Cock of the Air" (U. A.) (6 days)	11,000	High 1-30-32 "Arrowsmith"	27,000
							Low 8-8 "Woman Between"	7,500
Mastbaum	4,800	35c-75c	"Tomorrow and Tomorrow" (Para.) (6 days)	37,500	"Two Kinds of Women" (Para.) (6 days)	44,000	High 1-2-32 "Her Majesty Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Hell Divers" (MGM) (6 days-2nd week)	16,000	"Hell Divers" (MGM) (6 days-1st week)	22,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Men in Her Life" (Col.) (5 days)	7,000	"Safe in Hell" (F. N.) (6 days-2nd week)	8,000	High 3-21 "Last Parade"	16,500
							Low 2-27-32 "Men In Her Life"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Freaks" (MGM) (6 days)	4,800	"Hell Divers" (MGM) (5 days-2nd week)	4,500	High 1-10 "Mirt and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Shanghai Express" (Para.)	12,800	"Charlie Chan's Chance" (Fox)	13,000	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"The Man Who Played God" (W. B.)	9,000	"The Hatchet Man" (F. N.)	5,000		
RKO Orpheum	1,700	25c-50c	"Murders in the Rue Morgue" (U.)	10,300	"Prestige" (Pathe)	10,000	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-60c	"Hell Divers" (MGM)	3,000	"Beast of the City" (MGM)	3,000	High 1-10 "Hell's Angels"	12,500
							Low 2-27-32 "Hell Divers"	3,000
Providence								
Fays	1,600	15c-50c	"The Gay Caballero" (Fox)	8,000	"Cheaters at Play" (Fox)	8,500		
Loew's State	3,800	15c-50c	"Freaks" (MGM)	16,000	"Greeks Had A Word for Them" (U. A.)	13,000	High 2-7 "Inspiration"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"The Man Who Played God" (W. B.)	9,500	"High Pressure" (W. B.) and "File 113" (Allied)	10,200	High 1-30-32 "Union Depot"	11,200
							Low 12-26 "Her Majesty Love" and "Under Eighteen"	5,100
Paramount	2,300	15c-50c	"Wayward" (Para.)	9,000	"Broken Lullaby" (Para.)	10,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	15c-75c	"Lady With A Past" (Pathe)	12,500	"Panama Flo" (Pathe)	14,100	High 2-20-32 "Panama Flo"	14,100
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"A Private Scandal" (Headline)	3,800	"Three Wise Girls" (Col.)	3,200	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Shanghai Express" (Para.)	8,000	"The Passionate Plumber" (MGM)	8,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Tomorrow and Tomorrow" (Para.)	5,000	"High Pressure" (W. B.)	6,000	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"The Man Who Played God" (W. B.)	12,500	"Murders in the Rue Morgue" (U.)	12,000	High 2-14 "Cimarron"	28,000
							Low 1-30-32 "Forbidden"	10,000
Tower	1,000	15c-25c	"The Unexpected Father" (U.)	2,500	"This Reckless Age" (Para.)	2,000	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Rainbow Trail" (Fox)	13,000	"Delicious" (Fox)	13,200	High 8-15 "Daddy Long Leggs"	16,750
							Low 12-19 "Susan Lenox"	12,000
Filmart Foreign Talkies	1,400	35c-50c	"Girl from the Rhine" (German)	4,700	"Two Souls" (German) (3rd week)	4,000		
Fox	4,600	35c-65c	"Two Kinds of Women" (Para.)	34,500	"The Guardsman" (MGM)	29,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	35c-65c	"The Big Shot" (Pathe)	18,000	"Unexpected Father" (U.)	14,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Ladies of the Jury" (Radio)	15,000	"Prestige" (Pathe)	5,000	High 12-12 "Frankenstein"	23,000
							Low 2-20-32 "Prestige"	5,000
Paramount	2,670	25c-60c	"Mata Hari" (MGM) (10 days-2nd week)	29,500	"Mata Hari" (MGM) (1st week)	24,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Arrowsmith" (U. A.) (3rd week)	9,500	"Arrowsmith" (U. A.) (2nd week)	12,000		
Warfield	2,700	25c-60c	"The Passionate Plumber" (MGM)	22,000	"Hell Divers" (MGM)	18,500	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warners	1,385	35c-50c	"The Expert" (W. B.)	8,500	"Taxi" (W. B.) (2nd week)	8,500	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c	"The Unexpected Father" (U.)	4,500	"Manhattan Parade" (W. B.)	4,000		
Fifth Avenue	2,750	35c-75c	"The Broken Lullaby" (Para.)	12,500	"Shanghai Express" (Para.)	14,000	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Liberty	2,000	10c-25c	"Pocatello Kid" (Tiff.)	6,000	"The Sky Spider" (Action)	5,500	High 1-10 "The Lash"	11,500
							Low 2-20-32 "The Sky Spider"	5,500
Music Box	950	25c-75c	"Arrowsmith" (U. A.) (2nd week)	6,500	"Arrowsmith" (U. A.) (1st week)	8,000	High 2-28 "City Lights"	14,000
							Low 2-6-32 "High Pressure"	5,500
Paramount	3,150	25c-50c	"Charlie Chan's Chance" (Fox)	9,000	"Two Kinds of Women" (Para.) and "The Passionate Plumber" (MGM)	8,500	High 1-10 "Paid"	18,000
							Low 2-13-32 "The Guardsman" and "This Reckless Age"	8,000
RKO Orpheum	2,650	25c-75c	"Lady With A Past" (Pathe)	14,000	"Murders in the Rue Morgue" (U.)	14,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"No One Man" (Para.) (6 days)	17,000	"High Pressure" (W. B.) (6 days)	18,800	High 9-19 "Merely Mary Ann"	22,000
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Emma" (MGM) (6 days-2nd week)	12,000	"Emma" (MGM) (6 days-1st week)	17,000	High 4-18 "City Lights"	22,000
							Low 12-19 "Ben Hur"	9,500
Shea's	2,600	30c-75c	"Heaven on Earth" (U.) (6 days)	12,500	"Compromised" (F. N.) (6 days)	13,500	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Silent Witness" (Fox) (6 days)	8,000	"Man of Mayfair" (Para.-British) (6 days)	12,000	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"This Reckless Age" (Para.) (6 days)	12,500	"Suicide Fleet" (Pathe) (6 days)	11,000	High 4-25 "Don't Bet On Women"	14,000
							Low 10-17 "Ten Nights in a Barroom"	8,300

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PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first a showman's evaluations of the oustanding pictures—second, reviews of information

"ARSENE LUPIN" possesses many unusually good selling slants for the showmen who know how to take full advantage of every medium to make a picture produce far above average receipts. The title is from an internationally famous story; it has the two Barrymores and it's a lot of very good entertainment. Add to these your own ability to sell this type of picture and you leave little to be desired.

The title, as mentioned, is very well known in most every spot in the country. If they don't know about it, you tell them. Add to the title the two stars and you should certainly have a b.o. magnet to pull them in with.

"Audience value" is far above average. It is interesting and absorbing entertainment of the better kind and probably will be well received in every theatre regardless of the type of patronage. John Barrymore emerges as a human, likable character and one can almost hear a sigh of relief when he makes his first appearance minus black tights. It should boost his personal following considerably. Lionel scores, as usual, a triumph with his remarkably fine acting and convincing dialogue. Others in the cast all help by contributing excellent performances, especially Karen Morley.

We can conceive no reason why this picture, plus good showmanship, should not enjoy very profitable grosses; most showmen will find it so themselves, but those who give this picture the type of campaign worthy of its stars and its entertaining values will more than rejoice in the highly satisfactory receipts.

Kids will get a great kick out of it and we can see little to draw objections from the Sabbath preservers, so spot it where you please and make it count for one of your profitable engagements of the season. Good show-selling on an attraction like this can more than turn the trick for you.

▽

"CHEATERS AT PLAY" is slightly above average as most program pictures are judged.

The title possesses many slants and suggestions for merchandising. How to select the ones best suited for your individual situation is what you are called a showman for. So pick the best angles and go to work. Perhaps you will do the job so well that your receipts will take a healthy jump exceeding your conservative estimates. You have a few names to sell along with it—Thomas Meighan, James Kirkwood and Charlotte Greenwood. Others include Barbara Weeks (very likable), Linda Watkins, and William Bakewell.

Its "audience value" is quite satisfactory. It should hold the average patron's interest and get at few laughs besides. Other than that they will not find themselves overtaxed following the plot or action of this story.

Most engagements are going to be either very good or very bad. But it will be chiefly a show-selling proposition. The live-wire manager can really take a picture like this and build it up to good proportions by giving it a real send-off campaign that the title and names permit. He can do this without any fear of a comeback because if he succeeds in getting them to the theatre they will never register a kick about the picture. The problem is to get them there and that should be comparatively easy for men who know their business.

Not very uplifting for the kids but since it will hardly make any decided impression on them you can spot it where you please. But regardless of where you finally decide to use it, try pushing it over with a real mystery campaign of the sort that piques the public's interest.

An Index to Showman's Evaluations

Following is a listing of pictures on which appeared comment in this department by Charles E. Lewis, an exhibitor and editor of the Managers Round Table department; the period covered including issues from November, 1931, through February 27, 1932:

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Prestige	2-13-32	34
Private Lives	12-26-31	27
The Rainbow Trail	2- 6-32	35
This Reckless Age	1-16-32	35
Rich Men's Folly	12- 5-31	54
The Silent Witness	2-13-32	34
Shanghai Express	2-27-32	35
She Wanted a Millionaire	2-27-32	35
Sin of Madeline Claudet	11- 7-31	50
Speckled Band	11-28-31	43
Stepping Sisters	1-16-32	35
Strictly Dishonorable	11-28-31	42
Suicide Fleet	12- 5-31	54
Surrender	12- 5-31	54
Tomorrow and Tomorrow	2- 6-32	35
Tonight or Never	1-16-32	35
Touchdown	11-21-31	47
Two Kinds of Women	1-23-32	44
Unholy Garden	11-14-31	37
Way Back Home	1-23-32	44
Wayward	2-20-32	33
Woman Between	11- 7-31	50
X Marks the Spot	12-19-31	46
Yellow Ticket	11- 7-31	50

"LAW AND ORDER" is probably one of the best pictures of its kind made in this or several seasons. But its selling possibilities present something of a problem for many reasons. First; it has no women in the cast other than one or two who are more background than anything else. Second; it is the type of picture that may easily be mistaken for "just another western" and it certainly deserves a darned sight better reputation than that. And then, the wholesale killings may not register any too strong in some communities.

The title holds very little "meat" other than what you inject into it yourself. But you have Walter Huston to sell along with it and by using extremely good judgment in the handling and treatment of that title you stand a good chance of making them curious enough to come out and buy a ticket. That's where your trouble ceases. They will find the picture itself excellent entertainment.

Its "audience value," as pointed out, is excellent, but that will be according to the type of audience you draw from. The average fans, and by average we mean those who never miss their Garbos', or Gaynors', will enjoy the picture as it unreels and feel that they have witnessed a fine piece of screen fare. But if they prefer the sophisticated kind they may feel a little different about it.

I suggest that every showman playing this attraction get a screening of it first. He will then be far better able to appreciate it than by our trying to tell him about it. Such screenings are always a great help to showmen who prefer to select their own selling angles and every theatre—with the possible exception of the subsequent or last runs—ought to make it a steady practice.

Kids always love this Huston characterization but there again you can judge whether you want to spot it on the kids days after you have a look at it. This much is certain: "Law and Order" is one fine picture and worthy of doing business everywhere.

—CHARLES E. LEWIS

▽

The Lost Squadron

(RKO Radio)

Air Spectacle

Stunt flying and a motion picture within a motion picture, in the taking of scenes of a battle between American bombers and German land forces in the World War, provide the highlights of this production, in which Erich von Stroheim, director, plays the role of a director. The picture, viewed in the projection room prior to Broadway showing, was made from the story by Dick Grace, flier, who participated in the actual flying with Art Goebel, Leo Nomis and Frank Clark.

Richard Dix, Robert Armstrong and Joel McCrea play the roles of fliers from the World War who, with Hugh Herbert, mechanic, find things different after the plaudits for returning heroes come to an end. Woody (Armstrong) goes to Hollywood to hunt up his sister (Dorothy Jordan), and when the three come out there Woody is finding flying "for the movies" so easy that he has no particular worries about mixing cocktails with stunting. The three others also join the air circus of von Furst (von Stroheim), who's willing to sacrifice anyone else's life for thrill shots.

Captain Gibson (Dix) was in love with Fol-

lette Marsh (Mary Astor) before the war but learns that her ambition has led her to become the bride of von Furst. The director applies acid to a strut of the plane in which Gibson is to fly in the next scene. Woody saved once from death by Gibson, decides to fly the plane. Red had detected von Furst's plot too late to prevent the takeoff. Gibson goes up to warn Woody but Woody plunges to his death. In the meantime Red has tied up von Furst in his room with the sworn intent to kill him if Woody loses his life. Gibson divines the plan. When the howling wind blows a shutter off the window in the hangar sleeping quarters. von Furst makes a break for the stairway and is shot by Red. The homicide squad, headed by Ralph Ince, arrives just after the body has been secreted in a corner. Woody's sister won by Red though Gibson had fallen in love with her, has seen this through a window and prevents the detectives from making the discovery. Gibson and Fritz carry the body into a plane, Gibson takes it up and drives it straight down to earth. The act costs Gibson his life but also clears Red.

George Archainbaud, the director, has made use of storm effects to add realism to the events of the night of tragedy.

Produced by RKO-Radio. Louis Sarecky, associate producer. Directed by George Archainbaud. Art director, Max Ree. Story by Dick Grace. Screen play by Wallace Smith with added dialogue by Herman Mankiewicz and Robert Presnell. Assistant director, James Anderson. Cameraman, Eddie Cronjager. Air cameramen, Rob Robison and Elmer Dyer. Sound recorder, Hugh McDowell. Film editor, William Hamilton. Running time, 79 minutes. Release date March 12, 1932.

CAST

Captain Gibson ..... Richard Dix
Follette Marsh ..... Mary Astor
Von Furst ..... Erich von Stroheim
The Pest ..... Dorothy Jordan
Red ..... Joel McCrea
Woody ..... Robert Armstrong
Fritz ..... Hugh Herbert
Detective ..... Ralph Ince
Flyers.....
Dick Grace, Art Goebel, Leo Nomis, Frank Clark

After Tomorrow

(Fox)

Drama

(Seen in Hollywood)

The Frank Borzage flair for making screen folk do little humdrum things in a very human natural way, and an acknowledged splendid performance by Marian Nixon, were seen responsible for the excellent reception accorded Fox's latest production, "After Tomorrow."

The film is another slice from the life of the underdog, the men and women, old and young, who slave long and earnestly, but never seem quite to make ends meet. Frank Borzage has always been at his best with this type of story, and there are millions in America who will thoroughly understand and appreciate the way he and Sonya Levien, who did the screen play, sketched these common characters.

The romance, so often interrupted by poverty or duty, is tenderly carried along by Miss Nixon and Charles Farrell, the latter in the pleasant, happy-go-lucky vein, and the former with a most agreeable balance between her happy moments and her tragic ones. Miss Nixon might easily have overdone either, but she sketched her character with strong, sure strokes which made of it a thoroughly human, real person, certain comment indicated.

Josephine Hull, in the role of Farrell's doting mother as a good-intentioned but weepy person was extremely well received. Miss Hull brings many a laugh, though never turns the mother into a burlesque character. Contributing notably also are William Collier, Sr. and Minna Gombell, the latter, unfortunately, in an unsympathetic part. Others who do briefer roles well are William Pawley, Greta Granstedt, Ferdinand Munier and Nora Lane.

The story, based upon a stage play by John Golden and Hugh S. Stange, concerns a young working couple trying to save enough to marry. The boy's mother presents him with a problem, and so do the girl's parents. Through six long years they are compelled to await fulfillment of their dreams, and it is their patience, their unselfishness and their indomitable courage through this trying period which makes the story. The dialogue is very extensive, and while it tends to slow down the action at times, it is so very human and at times deeply moving that audience interest was well sustained throughout.

Produced and distributed by Fox. Directed by Frank Borzage. Based on the stage play by John Golden and Hugh S. Stange. Screen play by Sonya Levien. Cameraman, James Howe. Sound, George Leverett. Release date, March 13, 1932.

CAST

Peter Piper ..... Charles Farrell
Sidney Taylor ..... Marian Nixon
Elsie Taylor ..... Minna Gombell
Willie Taylor ..... William Collier Sr.
Mrs. Piper ..... Josephine Hull
Malcolm Jarvis ..... William Pawley
Betty ..... Greta Granstedt
Mr. Beardsley ..... Ferdinand Munier
Florence Blandy ..... Nora Lane

Are You Listening?

(MGM)

Comedy Drama

(Seen in Hollywood)

Metro-Goldwyn-Mayer has hewed close to J. P. McEvoy's story of "backstage" life in a radio studio and in doing so, succeeds in bringing to the screen a piece of entertainment under the title of "Are You Listening?" which was well received.

By virtue of staying on the human side of life throughout, the bulk of the picture rests upon the players rather than the story. The players get beneath their characters. The theme is a mixture of "Sally, Irene and Mary" and a misunderstood husband. The latter is played by William Haines who was thought to have added another mark to his list of achievements. Haines departs from the usual wise cracking American sophisticate, and delivers a more sympathetic and serious portrayal of a young man who made only one mistake in life, that of becoming matrimonially obliged to serve and please a nagging wife played in a very heavy vein by Karen Morley. This brings Haines to Madge Evans for consolation who participates very effectively in a three pointed love affair. All of this is intermingled with a graphic description of the comedy and drama that goes on daily inside any large radio broadcasting station.

The three sister element, participated in by Madge Evans, Anita Page and Joan Marsh, is gradually worked into the story with such force that it becomes separated from the main thread but in the end, both are connected for the conclusion. From the audience reaction, it is felt that Joan Marsh dominates throughout by her delineation of the youngster sister determined to help herself to a slice of life against the wishes of her older sisters. Jean Hersholt and Neil Hamilton were applauded as playboys.

Produced and distributed by MGM. Directed by Harry Beaumont. Based on the novel by J. P. McEvoy. Adaptation by Dwight Taylor. Cameraman, Harold Rosson. Release date, March 19, 1932.

CAST

Bill Grimes ..... William Haines
Laura ..... Madge Evans
Sally ..... Anita Page
Alice ..... Karen Morley
Clayton ..... Neil Hamilton
Larry ..... Wallace Ford
George Wagner ..... Jean Hersholt
Honey ..... Joan Marsh
Russell ..... John Miljan
Carson ..... Murray Kinnell
Mrs. Peters ..... Ethel Griffies

The Expert

(Warners)

Comedy Drama

Warners present the picturization of the well known Edna Ferber novel, "Old Man Minick," with Charles "Chic" Sale as the garrulous old man who makes life rather miserable for his daughter-in-law, but finds a good deal of happiness for his lonely old age in the companionship of a group of elderly and equally garrulous inmates of a home for aged men, and the guardianship of a newsboy-orphan, played with delightful appeal by young Dickie Moore, one of the youngest Warner stars.

The picture is the vehicle of Sale and Dickie, almost to the exclusion of all else, but the reaction of an audience at the New York Strand gave every evidence that that was completely sufficient. Sale's characterization of the old man won an excellent reception, unquestionably partly due to his expert attention to detail in the matter of mannerism and speech, while young Moore was, so to speak, taken unreservedly to the collective heart of the audience.

Old Minick comes to the city to live with his son, Earle Foxe, and his daughter-in-law, Lois Wilson, at their home, where he proceeds to make life quite unbearable for Miss Wilson and quite enjoyable for the audience by fixing things to the point where the services of a mechanic are required, and by breaking up Miss Wilson's important club meeting by taking the floor with such vigor as to disrupt proceedings and send the offended assemblage home in a huff. Sale meets Dickie accidentally and learns that he is living with Ralf Harolde and Adrienne Dore, two crooks who have taught the lad to take what he desires without thought of the consequences of stealing. Sale shows the boy his error and the two become fast friends. Overhearing Miss Wilson in just complaint against his meddling, Sale determines to enter the old men's home, to which he had been invited. He finds his life savings of $2,000 gone from his trunk, and is forced to suspect Dickie, who had taken a golden buckle from a prized wrestling belt of the old man in order to have it repaired. The youngster, however, tells him of having seen Harolde with the money and the old man calls his ancient wrestling skill into play and subdues Harolde until the police take him in charge.

An effective scene shows "the pals" reunited and their entrance in triumph into the old men's home. The work of the supporting cast was termed satisfactory.

Produced and distributed by Warners. Directed by Archie Mayo. From the Edna Ferber novel, "Old Man Minick." Adaption and dialogue by Julian Josephson and Maude Howell. Editor, Jim Gibbon. Cameraman, Bob Kurrle. Art direction, Jack Okey. Release date, March 5, 1932. Running time, 69 minutes.

CAST

Old Man Minick..... Charles (Chic) Sale
Dickie ..... Dickie Moore
Nettie Minick ..... Lois Wilson
Fred Minick ..... Earle Foxe
Crowley ..... Ralf Harolde
Sadie ..... Adrienne Dore
Mrs. Smallbridge ..... May Boley
Annie ..... Dorothy Wolbert
Dietenhofer ..... Charles Evans
Al ..... Walter Catlett
Daisy ..... Noel Francis
Miss Crackenwald ..... Elizabeth Patterson

Ein Walzer vom Strauss (A Waltz by Strauss)

(Capital Film Exchange)

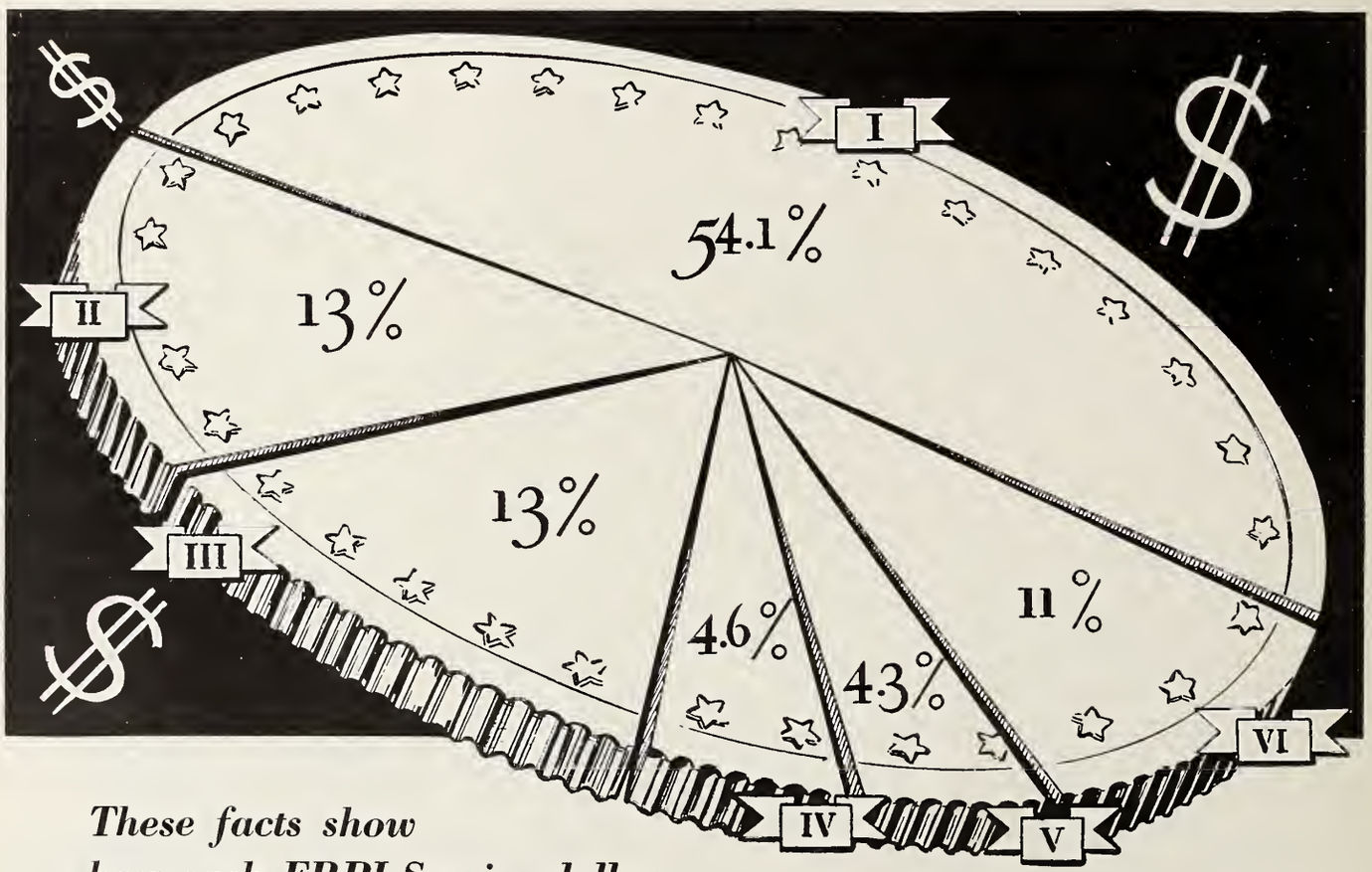
Waltz King Portrayed

At the Little Carnegie Playhouse in New York, one of the intimate cinemas, wherein are shown foreign films, for the most part in German or French, recently was opened "A Waltz by Strauss," produced in Germany by Splendid Film Company. Patrons whose knowledge of the German language is limited or lacking will find no difficulty following, since in the first place, action speaks well for itself, and second, English subtitles are here and there inserted, translating dialogue important to the sequence of the narrative.

At the performance resulting in this comment, a large, almost capacity group gave every indication of thorough enjoyment, deriving, apparently, particular pleasure from the good recording of the various waltzes which have made the name of Johann Strauss familiar the world over.

The narrative recounts the early development and startling success of young Strauss, played by Gustav Froelich. His father, the elder Strauss, is portrayed by Hans Junkermann, with what was conceded to be sincerity and appreciation of the role. The only other major parts are taken by Julia Serda as Johann's mother, and Maria Paudler as the boy's sweetheart. Junkermann, himself a composer of waltzes, has absolutely forbidden his son to think of music as a life-work, even re-

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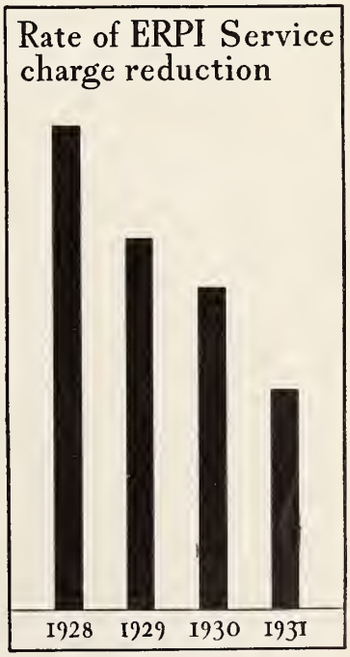
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fusing to permit him the study of the violin. Junkermann, caught in the spell of the youth of Vienna, shows himself sufficiently weak-willed to be drawn into an affair with a dancer of the day, for whom he eventually leaves wife and family. The mother permits Froelich to study music under the local padre, but the sacred music which is his lot drives him to rebellion, and waltzes.

Laughed at when he appears as conductor of his first composition, he plays his way to triumph. Miss Paudler persuades him to accept an offer to play at St. Petersburgh, where again he triumphs. Finally returning, he discovers that the girl is about to marry, realizing that his art and the world will permit no marriage for Johann. A final, most effective scene pictures the reconciliation of the dying father and the famous son, as the young master plays perhaps his most popular of all waltz compositions, "The Blue Danube." "Tales of the Vienna Woods" is also rendered with fine effect.

The work of the cast was generally acclaimed, while the production itself, comment indicated, was well mounted throughout.

Produced by Splendid Film Company. Distributed in the United States by Capital Film Exchanges. Directed by Conrad Wiene. Story by Paul Beyer. Cameraman, Carl Drews. Musical direction, Arthur Gutman. Original Johann Strauss music. Recording by Eugen Hrich. Release date, February 10, 1932. Running time, 89 minutes.

CAST

Johann Strauss.....Hans Junkermann
Mother Strauss.....Julia Serda
Johann Strauss, their son.....Gustav Froelich
Lisl Deisinger.....Maria Paudler

The Blonde Captive

(Capital Films)

Exploration

Dr. Paul Withington led an expedition into the wilds of Australia, in search, he tells us, of the last survivors of that ancient species of man, the Neanderthal. The record of that long, and in a measure interesting journey, is reproduced on the screen of the old Liberty theatre, on New York's 42nd street, which has just been leased by Max Rudnick as a sound motion picture house. This film is the opening attraction of the theatre.

An introductory sequence points out the fact of the intended expedition, its purpose, and a small lecture on the origin of the species, in particular, the Neanderthal Man, long a favorite of science.

There is much in the film which is not new, much which has been done in previous films recently of the exploration type. However, there is enough which is new and interesting to hold an audience, as was that at the Liberty. The title is derived from the unusual discovery reputed to have been made by the expedition, that of a white woman living with the natives of the Australian bush and married to one of them. She was discovered, it is recounted and pictured, when a small blonde-haired boy was noticed among the black children of the natives. The woman, his mother, was the wife of a ship captain, whose vessel was wrecked on the rocky coast many years before. She was the sole survivor, the child was by the native.

The expedition which Dr. Withington headed was known as the Northern Australia Expedition, the film having been produced by the Northern Australia Expedition Syndicate. Louis Pizor is handling its distribution. The accompanyng narrative and descriptive matter is rendered, and is understood to have been prepared by Lowell Thomas. It is clear, interesting, occasionally slightly amusing, and withall quite effective, it was definitely indicated by the reaction of the audience.

The natives are pictured engaged in the regular habits of their kind. The ancient Neanderthal Man was found closely paralleled in one specimen among the native warriors. The scenic effects are in many cases unusual, and the several close-ups of native animal life in intimate concerns were found of real interest by the audience.

Produced by the Northern Australia Expedition Syndicate, under the direction of Dr. Paul Withington. Distributed by Capital Films. Dialogue and narrative by Lowell Thomas. Release date, February 26, 1932. Running time, 58 minutes.

Police Court

(Monogram)

Melodrama

(Seen in Hollywood)

An audience at the Forum recently gave every indication of welcoming back to the screen some oldtimers, once featured players. The attraction was "Police Court," produced by I. E. Chadwick, for Monogram release.

The story deals with an old stage and screen star who has fallen from fame through drink, (played by Henry B. Walthall,) and his son (Leon Janney) who determines to bring his father back to the place he once held. The father does not succeed, but the son wins fame and glory.

The picture brought tears to the audience. It seemed to ring true to many who have been closely associated with life in Hollywood.

Walthall was thought to have given a sincere performance and young Janney was well received, while Aileen Pringle revived her old time charming performance. King Baggott, Al St. John, and Edmund Breese all made the best of their roles. Observers felt the carnival scenes are a bit long and it was said more comedy could have been employed since the background is naturally rather sombre.

Produced by I. E. Chadwick. Distributed by Monogram. Directed by Louis King. Photographed by Carl Pierson. Story, continuity and dialogue by Stuart Anthony. Release date, March 1, 1932. Running time, 65 minutes.

CAST

Nat Barry.....Henry B. Walthall
Diana McCormick.....Aileen Pringle
Judge Robert Webster.....Edmund Breese
Jr. Barry.....Leon Janney
Skid.....Al St. John
Harry Field.....King Baggott

File No. 113

(Allied Pictures)

Detective Mystery

M. H. Hoffman presents in this detective picture a cast which includes Lew Cody, Mary Nolan, Clara Kimball Young, George E. Stone, William Collier, Jr., June Clyde and others well known to the screen public.

It is a story of French criminals, extortion and thwarted love. Cody is the brilliant chief of Paris detectives, Gaston LeCoq, who nevertheless does not let his office duties interfere with his engagements with lady loves. William Collier, cashier for the banker, Fauvel, is planning to elope with Madeline Fauvel. Mme. Fauvel is blackmailed by her cousin, de Clameran. Fauvel, whose bank is in a shaky condition, learns of the elopement plans and discharges his cashier. Then the bank is robbed.

Collier confesses in order to shield the others. Mme. Fauvel confesses. LeCoq disbelieves both and finally gets from her the real story of how the blackmailers have forced her to get the keys and combination. And she admits that Madeline is not her daughter but that of de-Clameron, who forced the deception when her own daughter was killed in an auto accident.

LeCoq calls in Michele, suspected murderer, and gives him the keys and combination to plant in deClameran's room, then releases de-Clameran and his partner five minutes later. It works out as planned. Michele kills the pair, then in turn loses his life to the gendarmerie when he tries to escape with the bank money.

Produced by M. H. Hoffman. Story by Emile Gaboriau. Screen play by J. Francis Natteford. Directed by Chester M. Franklin. Assistant director: Wilbur McGaugh. Photographed by Harry Neumann and Tom Galligan. Settings by Mack d'Agostino. Recorded by L. E. Tope. Production manager: Sidney Algier. Associate producer: M. H. Hoffman, Jr. Running time, 63 minutes. Released February 19, 1932.

CAST

Monsieur LeCoq, chief of detectives.....Lew Cody
Mlle. Adoree, an actress.....Mary Nolan
Mme. Fauvel, a blackmailed mother
Clara Kimball Young
Verduret, LeCoq's assistant.....George E. Stone
Prosper Bartomy, bank cashier....William Collier, Jr.
Madeline, his employer's daughter.....June Clyde
Fauvel, the banker.....Herbert Bunston
deClameran, a well-bred crook.....Roy D'Arcy
Lagors, his partner.....Irving Bacon
Michele, the murderer.....Harry Cording
Ottman, the suitor.....Crauford Kent

The Beast of the City

(MGM)

Gangster Theme

Versatile Walter Huston here offers the role of the police officer of the large city whose success in cleaning out the underworld element of the municipality is accomplished only at the cost of his own life.

The story concerns two brothers, one Huston, the other enacted by Wallace Ford. Huston, a police sergeant, is demoted by reason of political intrigue, but is later reinstated by popular demand. Ford, a detective, starts along the wrong trail when he commences to frequent bad company and comes under the influence of Jean Harlow, "girl" of a gang leader, Jean Hersholt. He is persuaded into framing a fictitous hold-up.

When Huston, now promoted to the position of captain, is informed of his brother's intimate connection with the undesirable element, he demands an accounting in full. The accounting, and the climax of the picture, is enacted in a night club, where Hersholt and his gang settle matters with guns with Huston and his force. Both Huston and Hersholt are found killed when the smoke and noise fade. The audience sat erect on the edges of its seats during the sharply dramatic gun battle sequence.

Others beside the principals who were thought to have handled themselves with skill included Dorothy Peterson, Tully Marshall, John Miljan as the district attorney, Emmett Corrigan as the chief of police.

Produced and distributed by MGM. Directed by Charles Brabin. Story by W. R. Burnett. Dialogue continuity by John L. Mahin. Editor, Anne Bauchens. Cameraman, Norbert Brodine. Release date, February 13, 1932. Running time, 90 minutes.

CAST

Jim Fitzpatrick.....Walter Huston
Daisy.....Jean Harlow
Ed Fitzpatrick.....Wallace Ford
Sam Belmonte.....Jean Hersholt
Mary Fitzpatrick.....Dorothy Peterson
Michaels.....Tully Marshall
District Attorney.....John Miljan
Chief of Police.....Emmett Corrigan
Tom.....Warner Richmond
Mac.....Sandy Roth
Cholo.....J. Carrol Naish

SHORTS

Bosko at the Zoo

(Vitaphone)

Amusing Cartoon

When Bosko and his feminine friend wend their animated way to the animated zoo, they find excitement and entertainment. The audience should experience the latter emotion, at least. When the six tentacles of the octopus are used as the arms of the maypole, the patrons at a New York neighborhood house had an enjoyable few moments.—Running time, 7 minutes.

The Tabasco Kid

(MGM)

Fair Comedy

Charley Chase, in this Hal Roach effort, plays in double as an "almost-cowboy" and as a bandit. After the real bandit is neatly dispatched by Charley's feminine desire, the comedian attempts to pick up where the bandit left off abruptly. The result, involving a good deal of general excitement, has its amusing moments.—Running time, 21 minutes.

Hollywood Luck

(Educational)

Fast-Moving

This might be the answer to a film-struck maiden's prayer on breaking into pictures—but it's a comedy. It concerns a practical joke on a film aspirant, in fact, two of them. Of course, both are successful finally, but the two extras

who conspire to pull themselves through to regular jobs by financing one of the girls experience plenty of trials and tribulations before their strategy succeeds, though their "buddy" has won the leading man as her husband. Comedy bits that stood out were these: the upsetting of the girls by the gusts from the whirling propellor of a plane, the acquisition of a complete breakfast by high financing with a "borrowed" bottle of cream, and a steam roller's trip over a trunk in which was supposed to be one of the girls who was let down via bedsheet from the window. In the comedy, one of the Ideal series, are Rita Flynn, Virginia Brooks, Frances Dean, Clarence Nordstrom, Fern Emmett and Addie McPhail.—Running time, 22 minutes.

Fire, Fire
(MGM)
Animatedly Good

Flip the Frog offers a few laughs for almost any audience, when, as a fireman, he goes to the rescue of the fair and animated damsel trapped in a burning building. He succeeds in his rescue efforts by means of various ingenious stunts, on the part of the artist. Of course, the checker game which opens the short is amusingly interrupted by a "kibitzer."—Running time, 6 minutes.

Barnyard Broadcasts
(Columbia)
Delightful

Delightfully amusing is this Mickey Mouse animated cartoon, with Mickey as chief announcer for the Barnyard Broadcasting Station. The melodic program is rendered by assorted animals, and the schedule is seriously interrupted by the cat and innumerable kittens with no respect for the situation. Mickey has his troubles, and it is all delightful, nonsensical and amusing.—Running time, 7 minutes.

Alpine Echoes
(Fox Movietonews)
Engaging

Good yodling and unusual silhouettes provide the attractiveness in this scenic production, the picture opening with a view of a group of yodling singers appearing on their skis. The contrasts of light and shadow in the snow, with the singing figures moving through them, give "Alpine Echoes" a novel touch. Running time, 10 minutes.

Japanese Rome
(Capital)
Of Interest

Interesting, enlightening is this short depicting a cult of mendicants in Japan, who, dating the birth of their organization far back to a powerful cult of an earlier day in the country, still carry on, though in reduced circumstances. They wear strange headgear much resembling a basket, worn well down over the face, and they wander in groups playing odd music on simple instruments. The dole which they receive is apparently given in much the same manner as a religious offering by the donors.—Running time, 10 minutes.

Detectives
(Vitaphone)
Diverting

The youngsters do a little detective work in their own particular manner in this number of the Penrod and Sam series, taken from the famed boys' stories of Booth Tarkington. The lads track down two chicken thieves in a way that is always amusing. Bill Hayes and Dave Garcey respectively handle the roles of Penrod and Sam, while Jackie Kelk is the "mother's darling." Running time, 11 minutes.

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and	Old Rate	New Rate
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Chicago	5.00	1.25
Los Angeles	13.00	5.80

Between
SALT LAKE CITY

and	Old Rate	New Rate
Great Falls	$8.00	$1.50
Helena	8.00	1.30
New York	13.00	5.20

Between
BUTTE

and	Old Rate	New Rate
Los Angeles	$10.00	$3.10
San Francisco	10.00	3.20
New York	13.00	6.10

Between
MINNEAPOLIS-ST. PAUL

and	Old Rate	New Rate
New York	$10.00	$3.40
Los Angeles	13.00	6.00

Between
DALLAS

and	Old Rate	New Rate
Milwaukee	$10.00	$3.10
Kansas City, Mo.	8.00	1.60

Coast-to-coast Railway Express air service with connecting air express lines offers the most rapid form of transportation known. All Railway Express air rates include Special Delivery. This transportation service embodies every detail of the efficiency and reliability which characterize regular express operation.

Here is the ideal service for "Rush" shipments. Our nearest office will be glad to give you full information.

RAILWAY EXPRESS AGENCY, INC.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ALLIED PICTURES CORP.			
"Spirit of Jack Natteford"	Scenario by Jack Natteford. Director: Otto Brower.	Hoot Gibson, Doris Hill.	Shooting
ARTCLASS PICTURES			
"Border Devils"	Story by Harry Crist. Director: William Nigh.	Harry Carey	Shooting
FOX			
"The Trial of Vivienne Ware"	Story by Kenneth M. Ellis. Director: Wm. K. Howard.	Joan, Bennett, Donald Cook, L. Bond.	Shooting
"Young America"	From the play by John F. Ballard. Director: Frank Borzage.	Spencer Tracy, Doris Kenyon.	Shooting
"Woman in Room 13"	From the play by Max Marcin. Director: Henry King.	Elissa Landi, Gilbert Roland.	Shooting
METRO-GOLDWYN-MAYER			
"Mr. and Mistress"	Story by Ivor Novello. Director: Robert Z. Leonard.	Robert Montgomery	Shooting
"Strange Interlude"	From the stage play by Eugene O'Neill. Director: Robert Z. Leonard.	Norma Shearer, Clark Gable.	Shooting
"Limpy"	From the novel by William Johnson. Director: Harry Pollard.	Jackie Cooper, "Chic" Sale.	Shooting
"Huddle"	Story by Francis Wallace. Director: Sam Wood.	Ramon Navarro, Madge Evans.	Shooting
"The Night Court"	Mark Hellinger and Chas. Beahan. Director: W. S. Van Dyke.	Walter Huston, Phillips Holmes, Anita Page.	Shooting
"Letty Lynton"	Story by Marie Belloc Lowndes. Director: Clarence Brown.	Joan Crawford.	Shooting
MONOGRAM PICTURES			
"The Man From New Mexico"	Story by Frederick Ryter. Director: J. P. McGowan.	Tom Tyler, Caryl Lincoln.	Shooting
PARAMOUNT			
"On the Black Sea"	Original story by Philipp Zeska and Ernest Spitz. Director: John Cromwell.	George Bancroft, Miriam Hopkins	Shooting
"Sinners in the Sun"	From the original by Mildred Cram. Director: William C. DeMille.	Chester Morris, Carole Lombard, Adrienne Ames.	Shooting
"Thunder Below"	Story by Thomas Rourke. Director: Richard Wallace.	Tallulah Bankhead, Charles Bickford, Paul Lukas.	Shooting
"Clara Deane"	Story by Arthur M. Brilant. Directors: Louis Gasnier, Max Marcin.	Wynne Gibson, Pat O'Brien	Shooting
"Sky Bride"	Scenarists: Joseph Mankiewicz, Agnes Brand Leahy, Grover Jones. Director: Stephen Roberts.	Richard Arlen, Jack Oakie.	Shooting
RKO-PATHE			
"Westward Passage"	Novel by Margaret Ayer Barnes. Director: Robert Milton.	Ann Harding.	Shooting
"Ghost Valley"	Story by Adele Buffington. Director: Fred Allen.	Tom Keene.	Shooting
RKO-RADIO			
"Bird of Paradise"	Story by Richard Walton Tully. Director: King Vidor.	Dolores Del Rio, Joel McCrea.	Shooting
"States Attorney"	Story by Louis Stevens and Gene Fowler. Director: Geo. Archainbaud.	John Barrymore, Helen Twelvetrees, Mary Duncan.	Shooting
TIFFANY			
"Lena Rivers"	From the novel by Mary J. Holmes. Adapted by Stuart Anthony and Warren B. Duff.	Charlotte Henry, Morgan Galloway, Joyce Compton. Beryl Mercer.	Shooting
UNIVERSAL			
"Night Club"	Story by Allen Rivkin, Pincus J. Wolfson. Director: Hobart Henley.	Lew Ayres, Mae Clarke.	Shooting
"Mountains in Flame"	Screen play by Paul Perez. Director: Cyril Gardner.	Tala Birell, Victor Varconi, Henry Armetta.	Shooting
"The Information Kid"	Scenario by Earl Snell. Director: Kurt Neuman	Maureen O'Sullivan, Tom Browne.	Shooting
WARNER-FIRST NATIONAL			
"The Rich Are Always With Us"	Story by E. Pettit. Director: Alfred E. Green.	Ruth Chatterton.	Shooting
"Tinsel Girl"	Story by Maureen Watkins. Director: Michael Curtiz.	Ann Dvorak, Lee Tracy	Shooting
"Two Seconds"	Play by Lester Elliot Director: Anton Grot.	Edward G. Robinson, Vivienne Osborn.	Shooting
"The Tenderfoot"	Scenario by Arthur Ceasar, Monty Banks, Earl Baldwin. Director: Ray Enright.	Joe E. Brown	Shooting
WARNER BROTHERS			
"Crowd Roars"	Story by Howard Hawks and Seton I. Miller Director: Howard Hawks.	James Cagney, Joan Blondell	Shooting
"The Mouthpiece"	Story by Frank Collins. Directors: James Flood and Elliot Nugent.	Warren William, Sidney Fox.	Shooting
"Miss Pinkerton"	Story by Mary Roberts Rinehart. Director Lloyd Bacon.	Joan Blondell. George Brent.	Shooting

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

IS THE PRODUCT TO BLAME?

SINCE this writer started reviewing pictures for their box office and audience values he finds that to date over a hundred pictures were thus covered. Taking this list he divided it carefully into three box office classes as follows: pictures above par, ordinary and below par.

Here is what we find: twenty-five per cent of them were above par, twenty per cent below par and approximately fifty-five per cent average pictures. All of which may fit in with your own mental calculations about this season's product or on the other hand may be entirely contrary to your own personal or business views on the subject.

Taking these approximate percentages as a basis for discussion we are compelled to ask ourselves: "If only twenty per cent of the product thus far released has been below box office strength why hasn't business been holding up a lot better?"

There may be any number of logical reasons. Perhaps you have been slashing your budget for advertising and merchandising far too much. Possibly you have slowed up in your efforts and have been taking too much for granted and attributing the falling off in business to the much-discussed economic conditions now prevalent.

For our part we are willing to stand by our figures, and we further maintain that any theatre getting behind a fairly good picture and giving it the proper help along advertising and merchandising lines would not be affected by falling receipts. If, however, you have been just rolling along on the momentum of former good business, then it is reasonable for us to assume that the momentum has slowed up sufficiently to account for bad business.

Try the experiment yourself. Take the pictures you have played for the past five months and check them off carefully. See how many you would place within the three classifications outlined above. It may prove both interesting and educational. Possibly, too, it may prove that a curtailment of good showmanship can act as four-wheel brakes in your drive for business.

▽ ▽ ▽

LATELY a lot of criticism has sprung up from national advertising men in commercial fields against motion picture advertising. So long as they confined their wordy attacks towards the industry in general we let it go by as just so much wind, but when they level their guns at theatre advertising then we're johnny-on-the-spot to have our own little say.

It's alright for those national ad men to find fault with theatre advertising because they do not have to contend with the same problems that we must contend with. They have large organizations behind them to help take their individual ideas and build them up into gorgeous four-color ads sprinkled with flowery phrases plus good hokum and hooey all dressed up in swell clothes, but we would like to see how far they would get if they had to dope out a different ad three hundred and sixty-five days of the year without repeating themselves or their ideas too often.

And then in the midst of such a tough task to have one of the bosses pop in and tell them that the ad budget has been slashed umty-umph per cent and they must do as well with the limited space as they did before. Perhaps they would soon find out that theatre ad writers are really the miracle men and that commercial ad men are clucks by comparison.

▽ ▽ ▽

WHILE on the subject of advertising, we had a most interesting talk with several showmen from the middle west The question involved was: should an advertising bomb be set off without warning to make an effective campaign or should a long fuse be used before the bomb itself goes off?

This is no private argument so anybody can roll up their sleeves and jump right in. We'd like to get some reaction on the subject. Here's the question: Is it more advisable to lead up gradually to the opening smash of any big campaign or is it more effective to keep quiet and deliver it with a bang?

Put your own situation into the discussion and tell us how you would judge a question like that. Just remember the old-fashioned Fourth-of-July celebrations; whether you got a great kick out of watching the fuse splutter on that giant firecracker, or, whether you preferred to find out about that giant cracker after the explosion.

▽ ▽ ▽

ONE of the recipes for putting over a theatre, according to George A. Jones of the Loew Theatre in Wilmington, Delaware, is to get acquainted with your patrons. He always spends as much time as possible in sight of the customers. Now he feels that he knows pretty near half of the customers and they get a great kick out of meeting and greeting him.

Not a bad idea if a lot of other managers would try the same recipe. The idea of keeping out of sight is not so hot. You should not only be accessible, but visible too. Your patrons are your bread and butter, try warming up to them. It's a great practice and you'll get as big a kick out of it as they do.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



"Dumb Dora" is always sure of a hearty welcome in any man's theatre. Not that we object to her innocent requests, but they are generally so original that we feel as though they ought to be copyrighted. For this particular type—pictured by Dick—we ought to have special tickets printed. It would avoid so much trouble.

MAIZLISH ENLISTED AID FROM FIRE DEPT. TO SELL NEW PICTURE

As a forerunner of what all of you may expect in the way of stunts on "Fireman Save My Child," we're letting you in on how Harry Maizlish, Warner exploiteer in Hollywood, ushered in this exploitation "natural."



You might know that if Joe Brown could be found he'd be called upon to lend a hand and if you'll cast an eye on the larger photo you'll get an eyefull of this well known comedian sitting on the driver's seat of the old-time fire engine truck, with hands on the reins of three white horses. On this occasion the Los Angeles Fire Department made Joe an honorary captain and gave him permission to drive any truck in the department. After trying out some modern equipment, they dug up the old-timer for him. It was, of course, a strange coincidence that Joe's route led him directly to the theatre.

The small photo shows another piece of equipment from the local fire department and this time it was the hook and ladder that found its way to the theatre. Joe climbed up to the fifth rung, no more no less, and had his picture shot in that daring pose. Note the right hind foot nonchalantly tucked around the side of the ladder.



You'll be playing this picture soon, Round Tablers, so take a tip from your Club headquarters and tell the Chief to prepare for one of the grandest chances he ever had to publicize the local fire department, to say nothing of an opportunity to lend a hand to show-business. You'll no doubt recall that there's a chance to earn serious money for the best campaign on this picture, so we repeat, now's the time to think up some original ideas. We'll set them down as fast as the postman brings them in. Incidentally, don't neglect the baseball angle in this picture. Maizlish invited all the baseball writers and ex-league players to be present as guests on opening night.

RANDFORCE AIDED BY MacLEVY PROMOTED 18 TONS FOOD FOR POOR

The needy families of Brooklyn, N. Y. will not want for food if all institutions of that city render a share in proportion to that turned in recently by the Randforce Amusement Corp., headed by Samuel Rinzier and Louis Frisch, with Monty MacLevy in charge of publicity.

The entire forty houses in the circuit participated in the staging of Canned Goods Matinees for kiddies who brought along some article of food in lieu of admission charge, and the net result was 18 tons of non-perishable food, including potatoes, crackers, cans of fruit, beans, onions, etc.

The matinees were held with the cooperation of a Brooklyn newspaper which gave daily contributions of publicity two weeks in advance and the move was also fostered by schools, churches, and parents of the youngsters. In each section the food was turned over to local charitable institutions by Randforce house managers. Approximately 35,000 attended the matinees.

That was indeed a splendid piece of work and unless we're otherwise advised will have to give a large share of credit for its success to Monty MacLevy, publicity manager of the circuit. If there is any reason why we shouldn't pin a medal on Monty, let the man speak. In the meantime, we'll be looking for further news from Randforce.

PHILLIP ENGEL IS BUSY AS EVER WITH JOB OVER IN JERSEY

Among a number of successful campaigns recently waged by Phillip Engel, manager of the Strand Theatre, Perth Amboy, N. J., was one on "Sin of Madelon Claudet," in which he used a variety of exploitation and advertising.

Advance work included a special teaser campaign of small ads and a a preview for Civic Club leaders, school teachers and newspapermen, both one week in advance. Favorable comment, along with an endorsement from the theatre management, was incorporated in a newspaper ad.

Tie-ups were arranged with a department store and a book store, the former featuring a special one sheet display at the music counter and an easel announcement which read, "The heart of music—always the human heart turns to the harp to find its counterpart for expressing emotion!—As the Hands of Genius sweep the Golden Harp Strings—So does "The Sin of Madelon Claudet sweep the heart strings." Stills and playdates were conspicuously displayed. The book store ran a six inch co-op ad on opening date of picture.

Other efforts included distribution of 2,500 special roto heralds on opening day; placing of giant easel in vacant store window at prominent location; 300 special letters signed by manager and placed in all hotels; 'phoning of patrons by theatre cashier; placing of 20 one-sheets in vacant stores; complete set of 11x14's in selected store windows, and a special easel for main floor of theatre.

Engel's work is keeping the Strand on top in the face of the general tough sledding and we're sorry that we cannot devote more space to the activities of this enterprising member of our Club. Next time, however, or just as soon as we get a line on more recent campaigns made for the Strand, we'll tell you more.

MEDD CONTINUES TO PRODUCE EXCELLENT RESULTS AT CAROLINA

Once again we are able to report that E. R. Medd, general manager of the Carolina Theatre, Lumberton, N. C., is still hard at work down in his town, turning out his customary attractive foyer displays and effecting his usual contacts with local organizations.

We note from a newspaper clipping that Medd and the ladies of the American Legion auxiliary are all set to lure Mr. Will Rogers over to Lumberton when that famous personage makes his winter pilgrimage to Pinehurst. At any rate, the idea was good for the lead story on the society page and if Mr. Rogers escapes both ladies and Medd he'll be just as clever as rated.

Another recent activity concerning local affairs was the holding of a benefit show at the Carolina whereby half the proceeds of this show were turned over to the relief fund for the needy. The program included a screen address by the Governor of the state and appeals from local speakers. This was also good for a story in the paper, as were suggestions made by Medd for putting some of the unemployed at work cleaning up the streets and vacant lots of the town.

Still another little gag that Medd recently employed brought about a more cordial relationship between High School and theatre, when the entire local squad of football players were invited to be guests of the Carolina during a showing "Spirit of Notre Dame."



His displays are just as attractive as ever and we note that a 11 x 14 on "Free Soul" was surrounded by black and gold effect inset with two birds of paradise. He also used a very neat display frame of silver inlays in gold, silver, red, purple and green, with black foil paper. There is so much detail that reproductions would not at all do justice to the fine effect these must have created.

We're mighty glad to hear from Medd again, after a silence over the holiday season, and hope that his efforts during the new year will be productive of many ideas to pass along to fellow Round Table members.

Down In Carolina

Changes in the Carolina theatre line-up include the following:

Tague and Warren have taken over the Falls Theatre, Granite Falls, N. C., from Sherrill Brothers and have renamed it the Lyric.

W. A. Beckham is the new manager of the Cameo Theatre, Bellhaven, N. C., a house formerly under control of C. B. West.

C. B. Welch is now operating the Carthaginian Theatre, Carthage, N. C., formerly known as the Playhouse and managed by Dan Carter.

"The Showman's Calendar"

MARCH

9th	Monitor and Merrimac—1862
9th to 14th	National Sign Week
13th	Standard Time established in U. S.—1884
16th	Conrad Nagel's Birthday West Point Military Academy established—1802
17th	St. Patrick's Day British Evacuated Boston—1776
18th	Betty Compson's Birthday
19th	William Jenning's Birthday—1860
20th	Palm Sunday
21st	First Day of Spring
22nd	Emancipation Day (Porto Rico) Maryland Day Purim (Jewish Holiday)
25th	El Brendel's Birthday Maryland Day Good Friday
27th	Easter Sunday Gloria Swanson's Birthday
29th	Warner Baxter's Birthday John Tyler's Birthday—1790 (10th President)
30th	Alaska Purchased—1867 Seward Day (Alaska) Maryland Settled—1634

APRIL

1st	All Fool's Day Wallace Beery's Birthday Harry Greene's Birthday
2nd	Samuel Morse' Death (1872) (Perfected Radio)
3rd	Duncan Ronaldo's Birthday
5th	Elihu Yale Born 1649
6th	War Declared with Germany 1917 Peary Discovered North Pole 1909
8th	Battle of Appomattox 1865 Louisiana Admitted to Union 1812 Mary Pickford's Birthday

BIRTHDAY GREETINGS

A. Birk Binnard	Julius Lamm
Sol Blum	Morty Lighton
Austin C. Brey	J. Howell Luter
Fahnley Bridges	Fred Perry
Johnnie Burrell	Burton L. Prince
Joseph Dondis	C. Clifford Reed
R. W. Eberhart	Carl J. Rindcen
Stanley Foreman	J. P. Schnitzer
Emanuel Friedman	C. H. Simpson
Al Garten	Henry Spiegel
Harold Geigerman	J. E. Stribling
Edward Albert Husson	E. R. Toerp
R. T. Kemper	N. L. Tower
Phil Kielpinski	S. D. Weinberg
Raymond A. Kinery	Jack Wright

YOUNGSTERS HELPED 'BILL' RESNICK PUT OVER TWO MATINEES

Youngsters conspicuously figured in two stunts recently put over by William "Bill" Resnick, manager of the Old Colony Theatre, Plymouth, Mass., and both efforts materially aided in heavy matinee attendance.

When exploiting the arrival of a new serial, "Danger Island," he had thirty-odd kids from the neighborhood make their appearance at the theatre about nine o'clock in the morning, where they were made-up, arrayed in different colored garments and what-not. Two of the kids were handed Indian tom-toms.



About nine-thirty the kids left the theatre aboard a truck that carried "Danger Island" banners on each side. With the tom-toms going full blast and the kids making whoopee, it did not take the whole town long to find out what was going on. At a point about 1½ miles from the theatre the kids disembarked and lined up for a parade back to the theatre. En route they gave a "war dance" at points where traffic was not too thick and furnished plenty of amusement for the crowds that gathered. They arrived at the theatre about eleven o'clock, where the photo you see reproduced on this page was taken.



The other photo shows another group of youngsters who helped Resnick put over "Champ." A regulation boxing ring was constructed in front of the theatre and about two dozen kiddies fought it out for championship honors. Needless to state, a referee presided over the event. A herald, billing the boxing exhibition as a prologue to the feature, was given wide circulation about town.

Both the above stunts went over like a house on fire, we are reliably informed, and with Resnick's permission, are passing them along to his fellow Round Tablers.

FAIR PLAY—

If you work for a man, in Heaven's name, work for him. If he pays wages that supply you your bread and butter, work for him, speak well of him, think well of him, stand by him, and stand by the institution he represents. I think if I worked for a man, I would work for him. I would not work for him a part of the time, but all the time. I would give him an undivided service or none. If put to a pinch, an ounce of loyalty is worth a pound of cleverness.

If you must vilify, condemn and eternally disparage; resign your position, and, when you are outside, damn to your heart's content. But, I pray you, as long as you are part of an institution do not condemn it. Not that you will injure the institution, not that—but when you disparage the concern of which you are a part, you disparage yourself.

ELBERT HUBBARD

MANY MERCHANTS IN BOOSTING CAMPAIGN PUT ON BY MOFFETT

Fifty merchants participated in a business boosting campaign recently engineered by Irvin A. Moffett, city manager for Publix at Gardner, Mass., and while this stunt was used as a "Carnival Campaign" over the holidays, the idea is one that could be made practical at any time of the year.



Irvin A. Moffett

Deluxe articles, including a medium priced automobile, were promoted for this event, any one of them capable of exciting interest from the average patron. The cost of same was taken care of by the merchants as a group, each contributing to the general fund through purchase of special sales tickets for use over a period of six weeks. These were used only in cases where purchases of over one dollar were made and it was estimated that each lot of 1,000 tickets, which cost six dollars, set the storekeeper back one-half of one per cent of his cash receipts during the campaign. No tickets of this sort were issued at the theatre box office, the whole issue being confined to the several stores.

The automobile was displayed in the theatre lobby and the event was advertised locally and in nearby towns by operating the car with large banners attached to either side. Each merchant participating in the campaign carried a card in his window advertising that "This Is An Official Carnival Store."

In addition to an extensive newspaper advertising campaign laid out by the merchants and the Chamber of Commerce, all ads carrying theatre copy, the auto dealer furnished 15,000 heralds which also gave mention to the theatre. The only cost to the theatre was $4 for a small trailer, $3 for slogan cards in lobby and $3 for a banner to use on auto. As an added attraction on certain days, it was arranged to offer guest tickets with a view to exciting further interest in the campaign and as a means of boosting patronage.

The above campaign has been outlined as far as circumstances will permit and if there are any details lacking we feel sure that your imagination will provide the necessary pointers. Give-aways of all descriptions have been dwelt upon from time to time in this department and complete plans of same should be familiar to all our readers. One of the main points we'd like to stress here is that Moffett and his crew promoted a most extensive affair at practically no cost to the theatre.

If local conditions warrant an undertaking of this sort, we cheerfully subscribe to his method of conducting such a move. When Moffett pulls a give-away he apparently believes in going about it on a scale large enough to arouse community-wide interest. And we rather think he has the right idea. At any rate, both merchants and theatre shared a most profitable turnover of trade during the period.

Davison In Merger

Don W. Davison, former manager of the Varsity Theatre, Manhattan, Kas., can no longer be classed as an independent. Not long ago he married Miss Jean Ferguson, cashier at the Varsity during Davison's reign. The couple's new address is 1026 Kearney street, Manhattan. Incidentally, Davison is now conducting his own film publicity agency.

Breakfast On Stage

Gardner Wilson, publicity director of the new RKO Orpheum Theatre, Denver, recently pulled the stunt of inviting a local "breakfast club" to eat their weekly fare on the stage of the theatre.

HART REVIVED OLD CHAIN LETTER GAG WITH NEW WRINKLE

The old chain letter gag, somewhat revamped to suit the occasion, was recently used by E. M. Hart, manager of the Stanley Theatre, Utica, N. Y., to plug two attractions at his house. It reads as follows:

Dear Friend:

— DO NOT BREAK THE CHAIN —

This letter was *not* started in France during the World War—nor in the wilds of Alaska during a fierce blizzard—but it was started here in Utica—at the Stanley Theatre just before the showing of two *great* pictures.

February 4th, 5th and 6th: William Powell in "High Pressure"—the 1932 type of screen thrill. A great star shines with even more brilliance in this his greatest picture. And on the same bill—on the stage—Frank Richardson, "The Golden-Voiced Tenor," in Person. Late star of "Sunny Side Up," with *Five* other big Vaudeville Acts and the Stanley "Kings of Rhythm" Orchestra.

And then February 7th, 8th, 9th and 10th: Edward G. Robinson, in "The Hatchet Man" . . . Thrilling! powerful! breath-taking! with the screen's most versatile character actor scaling the highest peak of emotional portrayal. On The Stage—6 Acts of Big-Time Vaudeville in a "Naughtycal" Cruise among the Islands of Gaiety, Dancing and Songland.

The greatest shows in Utica—in the greatest show-house in Central New York.

And so we say—Don't Break the Chain. If you copy this letter nine times and send it to nine of your friends—we hope you will have Good Luck. If you don't copy it—we still hope you will have good luck.

But we *know* you will count yourself lucky—as will nine of your friends—if you bring them to the Stanley Theatre to see "High Pressure" and "The Hatchet Man"—and the finest vaudeville ever shown in Utica.

And You—If You Bring Nine Friends—and Buy Their Tickets All at One Time—*Will* Be Lucky—because we'll *give* you one ticket for yourself.

Yours in Good Luck,
E. M. Hart, Manager,
The Stanley Theatre.

There is such similarity in a chain letter credited to Joseph Feldman, advertising and publicity director of Warner theatres in the Albany, N. Y. district, that we cannot set this down without bringing his name up along with Ed Hart's. However, there's no evidence at hand that the latter claimed originality, so we hope we're being fair to all concerned and that others will benefit through reproduction of the letter.

HOW THEY DRESS 'EM DOWN IN DIXIE!



It will be just too bad if the above photo will not show the novel front engineered for the Warner Theatre, Memphis, Tenn., by Manager Howard Waugh, a showman who is always on the alert, does the right thing at the right time and who is now internationally recognized as the "Voice of the South." At any rate, a peppermint candy motif was faithfully carried out by the artist when constructing compo board enclosure for box office and on all panels.

WAKE UP!

Easy Money's Calling You



$100 1st Prize

$50 2nd Prize

$25 3rd Prize

$5 4th to 8th Prizes

Showmen everywhere are shooting their smartest Ad and exploitation ideas on Joe Brown's greatest comedy, in the race to win

WARNER BROS.' $200 CASH PRIZES

For Best All-Around Advertising and Publicity Campaigns on

JOE E. BROWN

IN

"Fireman, Save My Child"

A First National Picture

A picture that will double every dollar you put into advertising and promotion. Show your stuff . . . . then show us what you've done! There'll be 8 winners — you can be one of them! You'll collect 3 ways—the Prize — Publicity — Extra Profits on the Picture! Get going today . . . . The Merchandising Plan is packed with ideas for you!

VITAGRAPH, INC., DISTRIBUTORS

HERE ARE THE EASY RULES...READ THEM AND REAP!

Prizes will be awarded by Warner Bros. Pictures, Inc., to the Theatre Managers or Owners submitting the best *all around* promotion campaigns on Joe E. Brown in "Fireman, Save My Child." All phases of the campaign, including newspaper advertising, newspaper publicity, lobby display, exploitation stunts, etc., will be considered in determining the awards.

Proofs of advertising, tear sheets of publicity, photographs of the lobby, and photographs or samples of exploitation stunts should be submitted by each contestant.

These should be accompanied by a brief typewritten description of the campaign as a whole.

All entries must be received not later than Midnight, Saturday, April 2nd.

The judges will be S. Charles Einfeld, Director of Advertising and Publicity of Warner Bros. Pictures, Inc.; Frank Wilstach of the Motion Picture Producers & Distributors of America; and Charles E. Lewis, Manager of the Round Table Club of the Motion Picture Herald. Their decision will be final.

This contest is open to everyone except employees of Warner Bros. Pictures, Inc., and members of their families.

Campaigns based on Warner Bros.' Merchandising Plan for this picture are as eligible for the awards as are original ideas.

Warner Bros. cannot be responsible for the return of any material submitted.

In case of a tie, each contestant will receive the full amount of the prize tied for.

Address all entries to "Fireman, Save My Child" Advertising Contest, Warner Bros. Pictures, Inc., 321 West 44th Street, New York City.

HELP YOUR THEATRE TO EXTRA PROFITS VIA A FASHION SHOW!

Here's the Real Lowdown On Planning and Putting Over An Outstanding Show For Any Live-wire Showman!

THE increasing popularity of the Fashion Show, or Revue as it is often styled by some folks, is easily traced. Its first, and naturally greatest appeal, is in its tremendous box-office return. Few, if any, merchant tie-ups can compare in actual b. o. results to the Fashion Show.

Its second appeal is in the class of merchants attracted to the theatre through this co-operative attraction.

Third, is the many avenues to marvelous publicity and free advertising in which the theatre, over all others, gains the most in the long run.

There are numerous other fine slants, all tending to substantiate our statement that the Fashion Revue has few equals in advantageous stunts for the theatre.

Suggestions For Planning

For any individual to sit down and try to set forth, detail by detail or point by point the procedure to be followed in arranging a Fashion Show would be sheer folly. The reason is simple enough. Each and every town requires a different sort of approach, depending on the merchants and organizations to be tied into the Show. But it is not amiss to try and make suggestions which, with slight alterations, can be used as a basis on which you can decide on staging one of these b. o. smashes.

Newspaper First

Your first best bet should be the advertising manager and fashion editor (if the newspaper boasts of such a rarity as the latter). The advertising manager will be the easiest to get behind you because it is going to mean many extra thousands of lineage to his credit. Between you, you should be able to map out your next approach by selecting the most likely (and naturally the most representative) shops and merchants. Double truck dummies should be prepared in advance as well as stories. These will help convince the skeptical merchants that he's going to be in for some great publicity and, of course, that is one of the things every progressive merchant desires. If he cannot see how such a show will stimulate interest in his shop or recognize the advantages he will have in displaying his spring styles before a large audience or prospective buyers, then it's a waste of time to bother with that particular merchant.

What the Shop Gains

Briefly, here is what a merchant gains through working with the theatre and newspaper on such a Fashion Show:

a—Valuable newspaper space in advertising and readers.
b—Much valuable publicity and advertising through the theatre's screen and lobby.
c—Attention being directed to his shop through all mediums employed.
d—Announcement of his latest styles by utilization of his own and the theatre's large mailing list and through the newspaper.
e—Added interest in his general line of merchandise.
f—Emphasis of new models for spring.
g—Increased business and many new customers.

Avoid any "gags" in connection with this type of co-operative tie-up. On the contrary, surround your Show with all possible dignity. Any attempt to inject "hokum" will detract from the entire idea. Use good judgment at all times.

The requests for reprints of this article which was originally published on the Club pages about a year ago, was so great that we decided to publish it again for the benefit of those who did not receive reprints while they were still available and for those who might be considering one of these profitable tie-ups for their theatres.

In order that we may continue to improve on the suggestions contained in these special articles it would be a good idea for all showmen who engineer one of these shows to send us all the dope including tear-sheets and photos so that we can add whatever angles that would make them still more useful and valuable to readers of the Club pages.

Don't keep your best efforts a secret. Swap ideas with other live-wire showmen through the medium of the Club pages. Everyone gains by your doing so. Don't hide your light under a bushel.

Changing conditions always inject new ideas into these great box office stimulants and some merchant or newspaper man may offer an entirely new slant that would further enhance the great value of these Fashion Shows and Revues. We are confident that several thousand profitable Spring Revues will be staged between now and the first warm weather. Are you going to be one of the smart showmen to cash in on this great bet?

What the Theatre Gains

a—Unlimited extra patronage due to widespread interest in the Fashion Show.
b—Free advertising and publicity through merchants' ads and stories in the papers.
c—Fine window displays, all carrying institutional plugs for the theatre by reason of the Show.
d—Word-of-mouth publicity among the women-folks of the town.
e—Spreading of further publicity via special announcements, etc., from all of the merchants and stores participating in the Show.
f—Extra names for the mailing list.
g—New patrons from outlying communities.
h—Increased receipts for duration of Show.

The First Gun

We will assume for the moment that you have worked out your newspaper arrangements and tied up with the necessary merchants. Now we'll plan the actual start-off of the campaign.

The opening shot should be fired by all parties concerned. A special quarter, half or full page by the newspaper. Dignified copy and livened up with fashion mats to give it the necessary atmosphere. Theatre should announce it via a special trailer, lobby announcements and program. Merchants should carry it prominently in all their ads, through cards placed in the windows of their shops, and also at good spots throughout their stores.

In every announcement the theatre's name and dates of the Show should be displayed in good sized type.

Theatre should carry a large announcement card in the lobby and smaller ones in the ladies' lounge rooms, giving dates of the Fashion Show and the names of all merchants participating.

The follow-up to the opening shots should be in the form of interesting mailing pieces showing, if possible, some of the latest fashions which will be exhibited at the Show. These should be sent out by the merchants to their own mailing lists and can be included in the theatre's mailing list as well. In the meantime, the newspaper can be carrying many items of interest to the women-folks dealing with the styles, the various new modes, the materials being featured by the manufacturers and merchants. Interest can also be built up around a "masked model" who will be used in the exhibition of the latest in negligee and lingerie. (This for the male appeal.)

If the theatre's layout permits, several dummy models can be spotted in the lobby, foyer and mezzanine with several of the dresses, etc., which will be exhibited by live models during the Show. Credit cards, of course, must be carried all the time.

Revamp These Suggestions To Suit Local Conditions and Get Set For One of the Best Stunts of the Present Season!

Co-operative Advertising

One of the most important shots of the entire campaign will be the double truck of Fashion Show supplement of your newspaper. This will be just as impressive as your paper's advertising man is progressive. It's his part of the bargain and if he is a good promoter, stands in well with the merchants, and knows how to inject good angles, then the Fashion Show edition ought to be a fine piece of work.

At any rate, the theatre manager should be working with him all the time and can possibly influence the layout of the section. He must also make sure that the theatre's name and Fashion Show dates are given prominence.

Part of the newspaper's deal must be to give the theatre a certain definite amount of space gratis. See that you get your share for the theatre and that the copy is planned and laid out in accordance with your wishes.

The most important angles for your part of the section is the theatre name, the dates of the Show and the time it will be presented each day. Just getting one single performance out of a Fashion Show is old-fashioned. You should be able to run it for two, three or four days. If the entire event has been properly handled this should not be difficult at all.

Why shouldn't a Fashion Show stand up the same as an outstanding picture? It certainly should and if tackled from the right angles you will find that through this sort of co-operative tie-up you can round out two or more smashing days.

But you must lay your preliminary plans so that every point has been thoroughly covered. If you go about it in a haphazard way you can never tell when some unexpected development will pop up for which you will not be prepared.

As the publicity and public-interest campaign

(*Continued on next page*)

The opening performance of your Fashion Show should feature invitations to the leading women folks of the community, heads of various women's organizations, committees from the Chamber of Commerce and the wives of the various civic leaders.

NEWSPAPERS AND MERCHANTS ARE ALWAYS GLAD TO CO-OPERATE!

A Great Medium to Create Both Good Will and Profits Via Unusual Store, Paper and Theatre Co-operation!

(*Continued from preceding page*)

gets well underway, you should get together frequently with the merchants and newspaper and work out new angles to building up the Show in the public's opinion so that the climax will be reached when the opening day of the Fashion Show rolls around.

Staging the Show

This is where you must do the lion's share of the work and worrying. Up to this point you have been the guy who has been pulling the strings and lending a hidden helping hand. Now you're the whole works. On your shoulders rests the responsibility for staging the Fashion Show with every ounce of showmanship you possess.

We will assume, for the present, that your theatre is equipped with a full stage. By full stage we mean a house built, and formerly operated, for stage attractions.

If such is the case you will find plenty of material to work with. Drops, backings, lighting effects, etc., etc. Try to arrange your stage so that the models are given every chance to make an impressive entrance. So much depends on this that you should plan it carefully.

A tabloid effect on a back-drop against a proper background, is one suggestion. A picture frame idea, is another. In any event, see that they make their entrance from a raised platform, down a flight of stairs. Sufficient space should be provided on the raised platform for the models to walk around a bit to display the gowns, etc., under proper lighting before the booth spot picks them for their walk down the stairs to the stage floor.

Travelers in front of the entrance frame or the dropping of the tabloid curtains will be necessary and a traveler in one.

Maintaining Interest

An important part of your staging arrangement should include a tie-up with a well-known local dancing school for some good talent. So important is this phase of your Show that if no such talent is available then you must figure on spending a few dollars for outside talent.

The dancing school angle is generally available so we will continue on the assumption that you will make the necessary arrangements.

You will need such a tie-up for the purpose of securing several neatly costumed girls for pages, a possible line-up of eight or more girls for a few precision numbers, and several specialties. The purpose of this talent is quite easily understood. You must break up the monotony of the constant parade of models in order to sustain interest and you will need a little time for the models to get a breathing spell and a chance to arrange for costume changes.

If possible, divide your Show into four parts. In the past other showmen have worked it out so that the first part of the Show consisted of lounging pajamas, morning wear, etc. Second part: luncheon and afternoon frocks, sport wear, etc. Third part: dinner dresses, formal evening gowns, etc. Fourth part, negligee, "undies," etc. Then for a finale, they staged an elaborate wedding scene which assumed the appearance of a gala parade of all the models from page girls right through to the bride, groom and attendants. This generally makes a corking finish for any Fashion Show or Revue.

Each part is broken up by the introduction of the talent from the dancing school. These dance numbers can be further improved by some of the models standing on the grand staircase as a sort of dressing for the scene.

It is advisable to print a special Fashion Show program carrying a complete description of each gown, who furnished it and such other credits that those co-operating are entitled to. If the dealers so agree, the price of each garment can be noted.

DON'T make promises you cannot keep. Remember, when tying up with the merchants and newspaper, the theatre has a certain part to play in the arrangements. Have everything clearly understood, both for your protection and to cover you in case of later misunderstandings.

If you must make foolish promises in order to get certain merchants, you will be better off without them. This applies all the way down the line.

What is expected of each and every one participating, should be put in the form of a friendly agreement or letter. Not that it is necessary to make it binding, but it will give all parties a sense of responsibility and insure better accord throughout.

The good-will you secure must endure long after the Fashion Show has been forgotten, and this will only be possible when each and every one have gone through with what they agreed to do. But you, as the theatre's representative, must show the way if you expect the others to do likewise.

Orchestra

In these days of all-sound theatre operation, the question of a pit orchestra for the Fashion Show is an important one. If you are a particularly good promoter you may be able to get the merchants to share some of the cost for the musicians. Or perhaps you can get a local orchestra to donate their services. This is so much of an individual situation that it is best left in the hands of the manager to work out.

But regardless of where, or how, you secure your pit music, be certain that the Show is properly cued. Appropriate numbers played for each individual entrance is as important as the lighting. They can work up great enthusiasm if they are competent and know their music.

Then again, they must be qualified to play for the dancing numbers. If not they may queer your entire Show and make a farce out of it. So pay attention to this part of your job. Under no circumstances do we recommend the use of non-sync. records for an elaborate Fashion Revue.

Credits

The page girls, in addition to be used for the opening of the travelers, should also carry the proper credit and description cards for each model. These cards should state where the gown is from and what it is called. Copy must be worked out in co-operation with the merchants.

They can also carry cards to announce the dance numbers. Carry the trains of the more elaborate evening gowns (if there are such things) and make themselves generally useful throughout your staging of the Show.

Be absolutely sure that your screen show for this event is an excellent one. Don't make the mistake that many have made in the past by assuming that because you are going to be sure of good crowds you can spot in a cheap picture. Keep in mind that you will be playing to many hundreds of, perhaps, new patrons. People will probably attend who have never been to your theatre before. You should make every effort to keep them as steady patrons by reason of the show you offer on your screen and the manner in which you conduct your theatre. It's a marvelous opportunity to cash in on this extra patronage and so we recommend an outstanding screen show. This combined with a fine Fashion Show ought to be the magnet to bring them back again.

Many Profitable Angles Are Presented to Those Who Know How to Take a Good Idea and See It Through

A Mailing List Slant

Here is a suggestion which may be worth trying: Hand out either plain printed cards or government postcards, self addressed to the theatre, asking for patron reaction and opinion about the entire Show. This should carry space for name and address. No matter which form you decide on, it will add many new names for your valuable mailing list.

Any other idea which suggests itself to you in this connection is worth working out. If you can pick up a few hundred names from outlying residents you stand a fair chance to eventually line them up as steady patrons. Besides, you can get their opinions about the show. If they are enthusiastic then you will feel all the more satisfied that your efforts have not been in vain. After all, whether you are staging a Fashion Show or anything else, the box-office receipts are not always the official barometer of your audience's satisfaction. If they leave the theatre with a displeased feeling then you are not paving the way for their future patronage or another event of a similar nature.

In Conclusion

Before you can ever hope to follow out any kind of a suggestion, whether it be Fashion Show or any other kind of business promotion, you must be broadminded in the sense of the word that you can take a suggestion and revamp it to fit your own particular requirements and conditions. Many a manager, with no more of a stage than a narrow apron, has staged these Fashion Revues every spring and fall. But they are showmen and know how to cope with a situation.

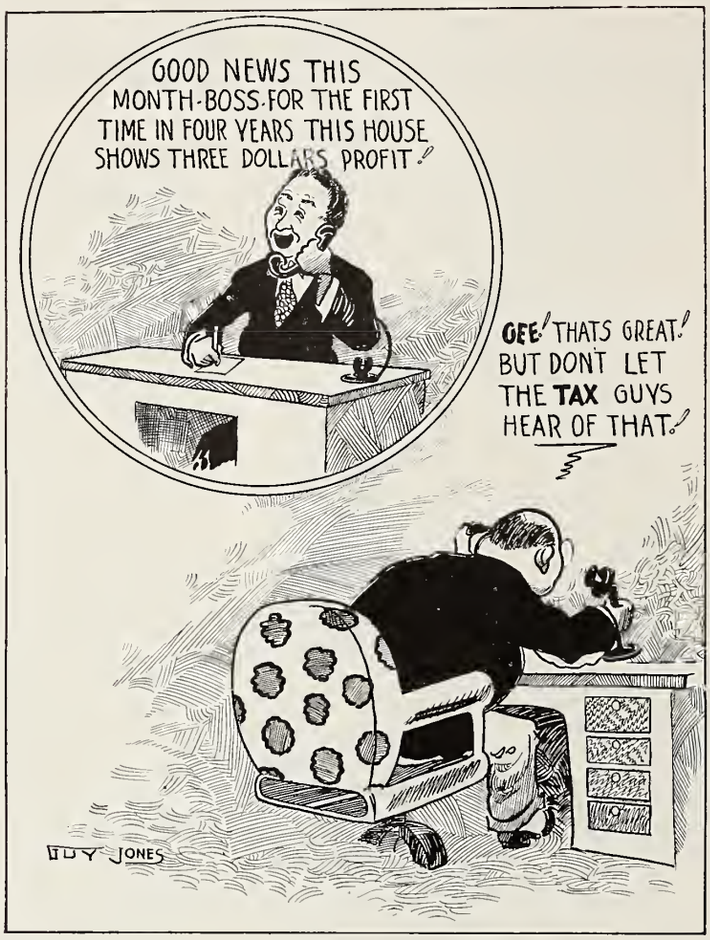
Every suggestion contained in this story can be modified or elaborated on to fit any theatre. If the spirit is willing the solution to every problem will be found. If you are willing to put in many extra hours of work and worry because you feel the results will warrant it, then a Fashion Show is going to click at your house. If, on the other hand, you hate the idea of extra work and worry, then nothing short of a bombshell will move you to action.

The Round Table Club pages of MOTION PICTURE HERALD have carried many fine details of successfully conducted Fashion Shows. We suggest you read them.

Simultaneously with the opening of your Fashion Show all merchants co-operating should feature Fashion Show Days in their shops. In this connection the theatre name can be worked in as part of the event. Window displays of Spring styles should also be featured.

Keeping Up With The Times!

By GUY JONES



The big moment in the life of a theatre manager!

After years of hard work he is able to phone the boss and tell him that the house is finally out of the red. "Only three dollars," you say? Well, it's better than being out the three.

But the boss' advice is good. Don't shout your profits from the house-tops, it may attract some of the tax-addicts and provide them with good ammunition to use against you.

BIG CROWD GREETED JULIUS LAMM WHEN STAGING DANCE ACT

The photo showing the group of kids lined up on the stage does not by any means do justice to an occasion when Julius Lamm, manager of the Variety Theatre, Cleveland, Ohio, entertained his Kiddies-Club Free Dancing School, which was recently opened and attended by 90 per cent of the members.

The large crowd attracted by the event was lined up for three blocks waiting for the doors to open at 12.30 P.M., and at that time admitted to the theatre for the regular childrens' admission. They received their dancing instruction in groups until 2 P.M., when the afternoon show started, and those who wished to were allowed to sit through the balance of the show.

Through a tie-up with a local dancing school, which is one of the best in the city, these lessons are being put on without any cost to the theatre as a special Saturday afternoon feature. If you could look down into the pit you'd be able to see your fellow member Julius Lamm pounding the piano keys.

Lamm is enthusiastic over the success of his free dancing club and this is by no means the first occasion we've had for mentioning a stunt of this kind. From our observations clubs of this kind have been instrumental in obtaining a large amount of publicity and good will, to say nothing of off-shoots in the way of securing services of extra talent that develops.

The subject of organizing Kiddie Club Revues, etc., has often been brought up for discussion in this department. If others have worked, or are working, along similar lines, we would like to hear about their reactions.



BROWN ENTERTAINED PATRONS WITH LIVE MONK IN THE LOBBY

In search of something original in the way of a lobby display for "Monkey Business," William "Bill" Brown, manager of the Marboro Theatre, Brooklyn, N. Y., saw a live monkey in the window of a neighborhood pet shop and decided that the animal could supply the necessary atmosphere.

So "Bill" went into the store and sold the proprietor the idea of loaning the monk for one and one half weeks in advance of playdates and then set about constructing a cage of wood, chicken wire and screening. The sign shop turned out a large card about "Monkey Business," showing heads of the Marx Brothers, and this was placed at the bottom of the cage.

Well, you know the usual public reaction to viewing a monkey. From the time the animal was placed in the lobby there was a gathering of people in front of the cage, watching its antics and at the same time getting an eyeful of the card advertising the coming attraction. All the little stunt cost the house, including construction of the cage and painting cards, was $4.50. All the pet shop proprietor received for his share was a small credit card.

This is the first time we've heard from Brown in several weeks and it's gratifying to again have him on the active list. That the monk attracted attention there's no reason to doubt.

ROUND TABLE BIOGRAPHIES

John J. McKenzie has followed showbusiness for 22 years and seen a lot of the game during this span of time, both in legit and pictures.

He was born and brought up in New York City and received his education in public and business schools. When it came time to engage in work he picked out showbusiness because of its attraction and has been in it ever since. He started in at the box-office at the Lincoln Theatre, Broadway and 66th street, New York, when that house first opened, and since then has been connected with K. & E., the Strand Theatre Company and other firms. He has managed the Strand Theatre, Indianapolis, Ind., the Duquesne Theatre, Pittsburgh, Pa., the Strand Theatre, Chicago, and his present house, the Fox Valley Stream, Valley Stream, N. Y.



John McKenzie

Other executive positions held by McKenzie include an assistant treasurership at the Lincoln Square Theatre, New York City; secretary to the firm of Cohan & Harris; secretary in the Klaw & Erlanger office; five years' service as treasurer for John Cort; four years as booker for J. J. McCarthy on roadshows; an assistant managership at the Fox Glen Cove, Glen Cove, L. I., and then to his present position.

McKenzie is a married man, a member of the Elks and a Mason. He is very much interested in his chosen profession and tells us he's in it for the rest of his life.

JUST CUT OUT YOUR ADVERTISING— THEN YOU CAN TAKE IN WASHING!

Here Is Some Sound Advice From a House Manager Who Knows from Experience the Great Value of Advertising!

By EARLE HOLDEN
City Manager, Sparks Theatres
Ocala, Fla.



Earle Holden

After the two installments of the Jack Hess article on advertising we resume the series on "Is Advertising Necessary?" We have passed along the viewpoints of major company advertising managers, circuit publicity directors and other experts in this field. Now we let you peek into the thoughts of the typical house manager on a subject of such vital importance.

Earle Holden is already well-known to members and readers of the Club pages by reason of his many interesting and valuable contributions. He certainly knows what he's talking about and no doubt you will get a real kick out of the attitude he was in when he wrote this article. "CHICK"

WHEN I received a letter asking for my thought on this subject the first thing I did was to look at the calendar. I just wanted to be sure that it was not April 1. Even as I try and set forth just a few things that will come into my mind along these lines, I cannot help but think that there's a nigger in the woodpile, and that Chick is trying to play some sort of a nasty trick on me.

If I had gone through the horrors of war like those poor chaps in "The Last Flight" did, then my answer to this very funny question would be, "I'll take vanilla." And like Charlotte Greenwood who in "Flying High" went to the city to become a mother, if I thought that exploitation and advertising was not necessary, regardless of the picture, then I would go to the country and raise rabbits.

The last few words of the above paragraph will therefore express my views as to whether or not I think exploitation and advertising is necessary for pictures; yes, even if a theatre would run all hits all the time, provided they could get them.

Advertising Pays!

Should not the thought of the thousands of dollars spent each year by national advertisers on their produce, prove that advertising pays? A Lincoln car is much better than a Ford; that we all know; but does the Ford Motor Company let down in their advertising about their hit car, the Lincoln? Hundreds of other examples such as the above could be given.

Chick has stated in his letter that in answering the above question the idea was based on the thought, that would advertising and exploitation be necessary if a theatre would run all hits.

What makes a picture a hit in the first place? Just because Greta Crawford or Joan Garbo are in a picture, does that mean that picture is a hit? To my way of thinking, it does not.

Is it not a fact that those brilliant world premieres in Hollywood and New York, plus smash newspaper campaigns, have put more than one attraction in the hit class. Yet hundreds of dollars were spent in the exploitation and advertising of these pictures, to start them on their way to become hits. Put one of these pictures on Broadway cold and see what would happen. Put one of them in one of the smaller towns cold and see what would happen.

But Chick has not asked me to talk pro or con in regards to world premieres and the like. He wanted to know, was advertising and exploitation necessary to the average theatre, even should that theatre run all hits.

This Proved It!

Right here I can turn the pages of history a few months when I was located at the Fairfax in Miami. "The Vagabond King" came along. No one knew much about the cast. Dennis King had made a success on the New York stage, but not many people outside of New York had ever heard of him. This picture was certainly classed as a hit if ever there was one. We were expected to sell this picture and sell it in a big way. To this extent I put on one of the greatest campaigns in my career and succeeded, so they tell me, in setting a nation-wide record with this picture, seating capacity of the theatre and population of the city, of course, being used in making this comparison, and nothing in God's world put that picture across but hard work, plenty of exploitation and smash newspaper advertising. Yet in many places "The Vagabond King" was a flop. Was it because those particular managers were in the class that did not believe exploitation and advertising was necessary, because they had in their possession a hit?

Pictures and Cigarettes!

And that's just one example in my very short time that I have spent in the theatre field, about five and one-half years. Yet from the time I entered, until the present time, I have always had it drilled into me that advertising and exploitation was necessary, and naturally after seeing from results over this period of time, that it is necessary, I am in no mood to change my mind.

And as I keep writing and smoking my Chesterfields, I still believe that some one is trying to kid me in taking up my time in answering such a question. I mentioned Chesterfields because I smoke them. To me and to hundreds of others they're a hit cigarette and yet in every newspaper and magazine you read you see smash ads on Chesterfields. If a hit, therefore, doesn't need advertising and exploiting, why don't the cigarette manufacturers save money and stop running these ads? Competition did you say is the answer? All right. Then if I run four pictures a week and only one of them is a hit, and I plug the three and let the hit ride am I not almost saying that the hit picture is no hit at all—merely another picture? After all, like cigarettes, pictures are competition with each other, regardless of whose product it is. Those four pictures to be played that week are in competition with each other. And hit or no hit, they all have to be sold in some manner or other, and just because I have one hit out of the four is no reason why I should take a gambling chance and let it come in cold.

Experiment Proved Beyond All Doubt That Aggressive Showselling Could Make Doubtful Pictures Produce at the B.O.!

I heard one of our executives say the other day: "Any manager who does not believe that through due effort and constant work in the securing of advertising and exploitation of the product will not increase business, then I will make the remark that such a man as this should not be with this organization."

In making the above statement this executive, who knows more about the show business than I'll ever know, did not draw a class distinction. He did not mention anything about easing up on hits. His statement included each and every picture booked, regardless of whether it was in the hit class or not.

Doesn't Click Everywhere!

Right at this time it is very hard for me to set forth the facts that I would like. The question asked seems to appear so very unusual, because it is hard to designate just what exhibitors would class as a hit. Some pictures that go big in New York and other large cities are hailed and sent forth on their way as hits, but when shown in the smaller towns are complete flops. And the other way around, many flops from the big centers have proved good money pictures in the smaller towns, and naturally to the exhibitor running these they would be classed as hits.

I'd hate very much to have to operate a theatre, showing what would be termed all hits and not be allowed to advertise and exploit and have as competition down the street some exhibitor who was a live wire and knew how to advertise and exploit. And regardless of the product he would show, he could do me plenty of harm.

Hit or no hit, this is an age of advertising. The finest things are being advertised and exploited just as much as the smaller things. These are too numerous to mention. Pictures are no different from automobiles when it comes to the selling of them. The big car has to be sold just as much as the smaller one, and I believe this same thought applies to pictures, be they hit or no hit.

He Still Wants Vanilla!

As stated in the beginning of this brain storm, I'll still take vanilla. But tell me, please, where these so-called hit theatres are going to be able to get all hits to run, so they will not have to advertise and exploit. Is some miracle to happen? They tell me that motion pictures are twenty-five years old. Yet name me any one producing company that has ever put out a block of pictures, that each and every one could be classed as a hit. It would, of course, be a Godsend if all pictures put out could be hits, and then we'd really have something to shout about and advertise and exploit—yes, sir, a brand new angle. And when that time comes, the pages this article is printed on will be faded with the age, and Chick will be playing his round of golf with St. Peter or some one else.

They tell me that bread is the staff of life, and so is advertising and exploitation to the theatre. If you don't think so, try getting along without it and then go take in washing.

BOSTON'S NEW PARAMOUNT DEDICATED



A luncheon was tendered newspaper men and women of Boston by executives of the new Paramount Theatre, Boston, Mass., on the occasion of the dedication of this latest deluxe addition to that city's amusement district. Starting at the left, those in charge of the event were, Floyd L. Bell, publicity director of the Metropolitan Theatre; George Laby, managing director of the New Paramount; Edward A. Zorn, District Manager for Paramount Publix in Boston and Harry Brown, Jr., publicity director of the Paramount.

BINSTOCK AND HIGH SCHOOL AUTHORITIES ON EXCELLENT TERMS

Although the football season ended some time ago it's not too late to record that business was increased and good will fostered between school and theatre through a stunt engineered by Paul Binstock, manager of the Fortway Theatre, Brooklyn, N. Y.

Out in this Round Tabler's neighborhood is one of the city's largest High Schools, New Utrecht, and with the consent of the principal the entire football squad and executives were entertained at an "Official Football Night," the first ever sponsored by this school. The affair was in the nature of a rally and the team was accompanied by a forty-five piece field band in full uniform. The cheering squad also appeared in complete regalia.

The New Utrecht School gets out a full-size newspaper once a week and we note that on two occasions the above affair was accorded prominent mention on the front page. Pictures shown on "Football Night" included "Spirit of Notre Dame."

There can be no doubt that Binstock's move will greatly add to a better understanding between school executives, students and the theatre and will pave the way for future promotional activities. On the above occasion it also proved a means of boosting attendance 'way over the normal mark. Judging from the success of this affair and many others we've had occasion to note this past year, managers will not neglect to make connect with their schools in advance.

TOWN ALL STEAMED UP BY STUNT "OLEY" OLSON PERPETRATED

There was great excitement out in Peru, Ill., not long ago as the result of a hoax perpetrated by "Oley" Olson, manager of Alger's Peru Theatre and one of the charter members of this organization. At least we judge that there was excitement, according to a tear sheet of the local front page with banner head reading "Suicide Hoax Is Solved By Reporters."

Briefly, "Oley" was the instigator of a bang-up mystery that baffled police, citizens and reporters for several hours. Under cover of darkness he and his confederates smuggled certain articles of clothing past the gatekeeper of the river bridge and left them near the middle span. The clothing was in a bedraggled condition, of a cheap quality and was accompanied by the following note: "Lover come back, but you won't see me as you saw me last. If you don't want me, the devil does. Goodbye, C. C."

After the "levee district" and other questionable neighborhoods had been investigated and the whole town in general mystified, observing reporters noted a similarity between the note and some of "Oley's" copy advertising "Lover Come Back." Questioned over the telephone, E. E. Alger, head of the circuit, admitted that "there might be something to the idea" but would not elaborate. "Oley," however, when finally located, freely confessed that the stunt was the result of an idea formed in his fertile brain.

So there you are boys, if you want to pull something sensational in your home town. Take a leaf from Olsen's book if you have a good line on public reaction to a stunt of this nature. If it doesn't boomerang around and pick up some reverse English, you'll certainly reap a whale of a lot of front page copy, we venture. What else have you got up the sleeve, "Oley"?

ONE COLUMN ADVERTISING CREATED BY NAT HOLT & D. S. LAWLOR

(Fox Wichita Theatres, Wichita, Kansas)

This attractive group of small space ads are the product of two showmen with a real understanding of the type of advertising that not only attracts but creates the desire to see the picture too. A close study of each ad will reveal the fact that there is something in each of them to draw the eye. Maybe it's the art work; or perhaps the sensible use of a dark rule or circle; of some line of text or title. Proving that it is quite possible to make theatrical advertising worth while even where very little space is used to accomplish it.

Another group of one-column ads from Holt and Lawlor will be reproduced next week. Other showmen who are using small single column material should send it along for use on these pages.





POSTER ART WORK FOR THE THEATRE!

Here is the beginning of a new contributor's art work to the series.

Sid Smith is the Publix Art Chief down in Miami, Fla. (what a break for some guys) and from the first batch of material received we are quite certain that the many managers and artists who are following this series will find much food for thought and ideas.

Sid's art work is a little different from the general run because he does not seem to go in for the high-light style in his posters. This is rather unusual and we have only seen a few examples of art work not done in just that fashion.

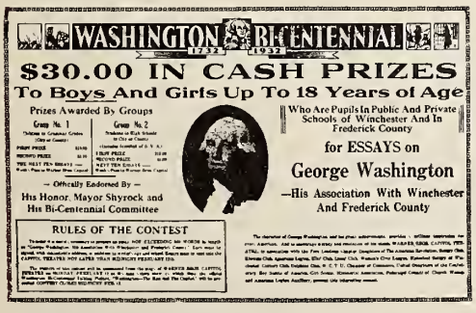
As a contrast between this method and the other we suggest you place alongside of this work the two reproductions which will appear in next week's issue from the brush of Herb Simpson. You will then gain a much better idea as to which style you favor. Some artists claim that this straight art work is far more difficult than the high-light method. But since we are not artists we'll remain neutral.

We are in receipt of several contributions to this series without the name or address of the contributors. If those who were kind enough to send them will please divulge their identity we will gladly publish them. In the meantime we must withhold them pending the information we require.



BOUCHER CAPITALIZED ON LOCAL OBSERVANCE OF THE BI-CENTENNIAL

The big Washington Bi-Centennial push is on. From the city of Winchester, Va., seat of the Capitol Theatre, headquarters of well known showman Frank Boucher and fertile territory for Washingtoniana, comes first word to us of a wedge in a campaign that will get under way in all parts of the country during the next several months. It concerns the picture, "Washington—The Man and The Capitol," and possibilities for tie-ups with all leading civic and fraternal organizations.


WASHINGTON BI-CENTENNIAL
1732 1932

$30.00 IN CASH PRIZES
To Boys And Girls Up To 18 Years of Age

Prizes Awarded By Groups

Group No. 1

Group No. 2

Who Are Pupils In Public And Private Schools of Winchester And In Frederick County

for ESSAYS on

George Washington

—His Association With Winchester And Frederick County

— Officially Endorsed By —

His Honor, Mayor Shyrock and His Bi-Centennial Committee

RULES OF THE CONTEST

First, take a glance at the half page ad announcing the Washington essay contest among students of local schools. Note that it was endorsed by the Mayor and the Bi-Centennial Committee. It called for essays not to exceed 500 words on Washington and his association with Winchester and Frederick County. A time limit was set and notice given that winners would be announced when the picture was presented. Next, consider the local organizations tied-up with the affair, fraternal and otherwise. They're all there, from Elks to W. C. T. U's.

That your newspapers will stand behind you when you do your advance work on this picture there can be no doubt, judging from the number of stories that Boucher secured in the leading local papers, or for that matter, on any other move made by the theatre in observance of the Bi-Centennial celebration. The ad we mentioned in the preceding paragraph was paid for by the Committee, as well as another quarter page ad. Both mentioned the theatre.

For the live, energetic showman there appears much to be gained by closely following developments of this Bi-Centennial, such as sponsoring Kiddie shows, etc., in connection with the local celebration. The essay gag, as used above, will always go well with the local D. A. R. Schools, and kindred organizations, and there are many other ideas which will occur to the resourceful showman. We understand there will be several pictures available on the subject and these, together with the various festivities to be observed in all sections, should provide fertile material for the average theatre man to draw upon. Heads and mats, such as you see in the reproduction on this page, may be secured gratis by writing the Bi-Centennial Committee, Washington, D. C. It is quite fitting that the first contribution on the Bi-Centennial should come from Winchester, Va., since territory and state had so much in common with our country's first president. And we are obliged to Frank Boucher for sending it along.

Page Herb Brenon, Jr.!

Just a little reminder to Herbert Brenon, Jr., manager of the Joie Theatre, Fort Smith, Ark., that he is still holding out on that "Whiz-Bang" stunt he told us he had up his sleeve. He stated that it took a little nerve to handle the proposition, so maybe he's scared to send it along. Try us out, Herb.

WEILER USING RADIO OPPORTUNITY NITE TO GOOD RESULTS ON L. I.

A Radio opportunity stunt is being employed to excellent results by Fred Weiler, managing director of the Victory Theatre, Bayside, L. I., N. Y., and as far as we know the idea is original as far as method of handling and policy is concerned.

Based on the premise of giving local talent a chance to be heard, auditions are heard each Tuesday night after regular performance and proper "mike" tests made of those thought eligible to participate. On Thursday night the chosen ones are taken to a studio especially rigged for the occasion and there do their bit unseen by the audience. After their performance they are brought on the stage and the audience acclaims the winner of a cash award by applause. To keep up interest the winner is then presented over a local radio station.

As an instance of the success of these broadcasts, a sixteen year old youngster who was the winner of a second event staged, happened to be heard by some vaudeville man and was signed for a 46 vaudeville tour at $40 per week.

Weiler's stunt appears to have all the earmarks of being an interesting attraction for theatre audiences, with the addition of possessing the local interest angle for young performers, their families and friends. It should be a comparatively simple matter for the projectionist to hook up the necessary "studio" connections for a house broadcast and then all you have to do is to sell the idea that there is an opportunity awaiting home talent. If this stunt is tried out by others and goes over as well for them as it did for Fred Weiler, we'd like to hear further on the subject.

HAVE YOU PLANNED THAT FLOWER SHOW? HERE'S HAUSCHILD'S

Lend us your ears for a few minutes, you Club members who may be thinking of putting on a flower show this Spring, for here's some dope on one held a short time ago by Thor Hauschild, manager of the Paramount Theatre, Steubenville, Ohio. Easter is just in the offing and some florist in your town may be right in line for a tie-up.



In Hauschild's case he heard that a local florist, the largest shop in town, was about to celebrate with a Flower Festival. He immediately got in touch with the proprietor and sold him the idea of climaxing the affair with a festival on the stage of the theatre on the final night.

Then he went out and contacted several leading merchants to tie in with the idea of promoting an amateur stage show in connection with the event. A department store, a men's shop, a bank, a furniture store, a jeweler, shoe store, an electric company, the American Legion and a School of Dancing all got aboard the band wagon to put over the big show.

The florist distributed and paid for 5,000 cards that found their way into cars about town and a herald announcement of the stage show was given every person who visited the florist's shop and greenhouse during the festival. These heralds also pointed out that it would be well to save them in connection with the award of gifts donated by each firm represented in the tie-up. One of the participating firms, a clothing store, furnished girls, gowns, etc., to model the wedding and sport wear and to present the correct usage of flowers with dress clothes. The same outfit also donated a ladies' sport sweater, and like others, took space in the full page co-operative ad promoted by Hauschild for the occasion.

Other gifts included a suit of pajamas, a $5 gold piece from the bank, a console mirror, an expensive silver vase, shoes, an electric iron, talent from the dancing school, and a squad of men in uniform from the Legion.

The show started off with a bridal scene in which the last word in gowns for the bride, bridesmaid and flower girls were shown amid an appropriate setting of flowers. Attire of the moment in sports, dinner and dance wear, was also displayed by the clothing store models, all of whom wore corsages supplied by the florist.

The next scene brought out the "40 and 8" drum corps of the Legion, followed by juvenile dancers from the School of Dancing and music between numbers by a well known orchestra. Incidentally, this orchestra was furnished gratis to the theatre by the florist. Other little acts by the students, such as poses, singing numbers, etc., rounded out the program.

To sum up attractions furnished the theatre without cost, Hauschild had a fine orchestra in the pit; a stage attractively set with flowers; a military quartette, with squad of Legionaires; a style show with 10 good-looking girls and many modish gowns; four acts from the dancing school, and three professional singers for solo work between stage settings. The only cost to theatre was for extra stage hands, a very small amount of newspaper advertising and the cost of an advance trailer. It is also well to mention that all newspaper advertising done by merchants, aside from the cooperative, carried boxed notices of the theatre attraction. The newspapers also came across with many splendid stories.



Although the above show was staged in the late fall of the year, the general scheme appears to be one that can be put in effect at any time. Easter is the season for an opening drive on both flowers and spring styles in clothing and we therefore think Hauschild's plan of campaign both timely and adaptable to the average theatre. Certainly, he put on a corking show at negligible cost to theatre, to say nothing of institutional value.

THE LOCAL FLOWER SHOW!

A "natural" for some time around Easter is the local flower show sponsored by the theatre, local paper and citizens who go in for flower raising on a big scale.

In the past this idea was instrumental in promoting plenty of good-will and extra business for those theatres with space enough to put it over. A large lobby, mezzanine or foyer will answer the purpose and the show can be divided into two classes. One for the wholesale growers and florists while the other is restricted to amateurs.

Space can be allotted according to the individual's requirements and the type of flowers to be displayed. Judges can be selected from nearby towns in order to avoid any favoritism among the locals.

Give this slant some serious consideration. A little investigation may reveal its immense possibilities right for your house. Get busy now and see what you can find out about it. If at all possible start the ball rolling and line up everyone in town for a Gala Flower Show.

LARRY WOODIN HAS PLAN FOR PUTTING ON CHARITY SHOWS

If any of our readers haven't pulled that charity show it may be timely to record the method used by Larry Woodin, manager of the Arcadia Theatre Co., operators of the Arcadia and Bache Theatres, Wellsboro, Pa.

When putting on one of his annual affairs of this sort Woodin enlists support from every local organization for a midnight show and then finds out from patrons what show already played would be acceptable for the occasion. The result is that there is always a house packed with satisfied customers who come to see a picture they've seen before but which they've asked to see again. And furthermore, Charity has the additional chance of getting an old picture free of charge from the distributor. What do you think Woodin's patrons asked for this year? No less than "Fox Movietone Follies of '29."

We don't think anybody can pick a flaw in Woodin's diplomatic way of handling a charity show. By contacting all local organizations, he eliminates the chance of hurting anyone's feelings and with his straw vote on choice of picture, satisfies the audience in that respect.

MEGAPHONES ISSUED BY ROSENBERG WHEN PLUGGING A PICTURE

When the occasion of some sporting event rolls around and circulation of a message is desired at the field, etc., this might be accomplished through a medium such as used by Jack Rosenberg, manager of the Palace Theatre, Long Beach, Calif.

He arranged for the construction of a cheap, practical megaphone of cardboard, ready to be folded to the shape of a cone, and saw that these were handed out to all ticket purchasers. The outside portion carried a photo of a featured player, name of current attraction, theatre and playdates.

Just to satisfy himself that the megaphones were being used, Jack paid a visit to the stadium and saw waves of his yellow cardboard in every direction. The stunt was used in connection with "Local Boy Makes Good" and results at the box office were highly gratifying.

The above appears to be a simple and effective means of getting out a message and one that can be used for any outdoor event. At any rate, it secured results for Rosenberg and we're passing the idea along for others to use if they see fit. Remember, it was just an ordinary piece of cardboard, cut to be rolled into conical form.

Back With Publix

Richard "Dick" Older, formerly with Publix, has returned to the Utah-Idaho division in the capacity of manager of the Orpheum Theatre at Twin Falls, Idaho, it was recently announced in Salt Lake City.

INJECT SOME BOX OFFICE APPEAL INTO YOUR STYLE OF NEWSPAPER ADVERTISING

WORLD
The House that Built OF HITS

25¢ Till 6:30

TOMORROW!
Before Their First Kiss!
Her Wedding Night, a Thing of Horror! Torn from Her Husband's Arms! Both Sentenced to Die!

"LADIES OF THE BIG HOUSE"
with
SYLVIA SIDNEY
(The "Street Scene" Girl)
GENE RAYMOND
WYNNE GIBSON
A Punch-Packed Paramount Drama

2 TWO GREAT PICTURES

Six Big Stars — Songs and Rhythm — Ziegfeld's three Aces — A WOW!
Marilyn MILLER
"HER MAJESTY LOVE"
With
BEN LYON
W. C. FIELDS — FORD STERLING
LEON ERROL — CHESTER CONKLIN

Ends Tonight!
JAMES DUNN
SALLY EILERS
in
"Over the Hill"
Added Feature
DOLORES COSTELLO
in
"EXPENSIVE WOMEN"

PARAMOUNT
The Home of Paramount Pictures
Cont. 1¢ to 11:45

Starts Tomorrow!
Laughs . . . Howls . . . Screams. There's No End of Fun When the King of Fun Cuts Loose.
Joe E. BROWN
in
"FIREMAN SAVE MY CHILD"
with
Evalyn Knapp
Guy Kibbee
Lillian Bond
Little Dickie Moore

Ends Today
James DUNN
Sally EILERS
in
"Dance Team"
Big Vaudeville Show

Vaudeville
Featuring
Those Famous Stage and Screen Stars
BLOCK and SULLY
in "Squirrel Food"
JOSEPH E. HOWARD
Composer of "Chinatown" and Other Hits
in "Memory Lane"
Other Big Acts
AL MOREY and His Band
BILLY MUTH at the ORGAN

ON THE STAGE

It's Gorgeous! It's Humorous!
And it's a bit "that way!"
TWO KINDS OF WOMEN
with
MIRIAM HOPKINS
PHILLIPS HOLMES
Wynne Gibson . . Josephine Dunn
William Boyd . . . Irving Pichel
On the Stage HARRY BARRIS and his "Tycoons of Rhythm" and a great array of talent
Also on the Screen George Dewey Washington in "River Rhythm"
35¢ Till 6
Greater Paramount

NOW PARAMOUNT
The Home of Paramount Pictures
THEY CAME! THEY SAW! THEY CHEERED!
Greta GARBO
Men Were Her Business . . .
The Most Accomplished Temptress the World Has Ever Known!
Never More Glittering . . . Never More Fascinating!
Supported by
RAMON NOVARRO
LIONEL BARRYMORE
LEWIS STONE
in
"MATA HARI"
Added Enjoyment!
BOSWELL SISTERS
Famous Radio Singers, in "CLOSE HARMONY"
AT THE MIGHTY WURLITZER
ADOLPH
YESTERDAY'S AUDIENCES WERE UNANIMOUS IN THEIR PRAISE OF THE FIRST OF THE BIG HIT PICTURES!
25¢ Till One

TODAY—TOMORROW
IMPERIAL THEATRE
SLIM SUMMERVILLE
LOUISE FAZENDA
in
"RACING YOUTH"
with
FRANK ALBERTSON—JUNE CLYDE
Laughs piling upon laughs!...Racing thrills and spills tumbling one upon the other!...Youth ablaze with the spirit of conquest.
—Selected Shorts—
Nick Harris
"SWIFT JUSTICE"
News Events—Cartoon
Next Wed-Thurs. 'BIG PARADE' in Sound
NEW LOW PRICES!
Mat. 33c Night 39c
Children Under 14, 10c
At the Saturday Morning Matinee
Chapter I "DANGER ISLAND" And LAUREL & HARDY "PARDON US"
COLUMBUS

BIGGER AND BETTER EVERY SHOW!
LAST TWO DAYS
Stanley
A WARNER THEATRE
LAST TWO DAYS
THE GREATEST SHOW VALUE UTICA EVER SAW!
IT'S ALL OF LIFE! IT'S IMPORTANT!
"UNION DEPOT"
15c 12:30-1:20
25c 1:30-6:00
35c 50c EVES.
6 GREAT VAUDEVILLE ACTS 6
MANNY KING AND COMPANY OF FIVE
KAYE AND SAYRE in "JUST FUN"
WALTER WALTERS in A Surprise
ROBBINS FAMILY in "Just Tricks"
BOYD AND WALLIN in "ON THE WIRE"
KAY HAMILTON in "CLASSIC BITS"
STARTING MONDAY GREATER THAN SHE WAS IN "NIGHT NURSE"
BARBARA STANWYCK
IN THE COLUMBIA HIT
FORBIDDEN
A Love Story That Dared Be Real
ON THE STAGE 6 BIG VAUDEVILLE ACTS 6
UTICA

PREVIEW
Tonight at 11:30
MIDWEST
JOE E. BROWN
"FIREMAN, SAVE MY CHILD"
OKLAHOMA CITY

Rough, ready, romantic! Fightingest, lovingest red-head that ever skipped a "stop" light! Speed, thrills, excitement every second of the way!
HOLD TIGHT!
Today & Saturday
ALSO ADDED!
Pictorial News Events
Comedy
"THAT RASCAL"
"Fast-moving thriller, liberally spiked with the hundred proof kick-comedy in which Cagney excels. "Taxi!" takes the entertainment hill in high."
—N. Y. American
JAMES CAGNEY
Will take you off the beaten track of amusement for the most breathless thrill-ride of your life
—in—
TAXI!
A Warner Bros. Picture
Loretta Young & Geo. E. Stone
State
SIOUX FALLS

WHY PUT IT OFF ANY LONGER!

HENRY W. BEUTTEL is the assistant manager of the Alpine Theatre, a Loew house in Brooklyn, N. Y., managed by A. A. Cantor. Henry is 24 years of age and prior to his five-months' stay with the Alpine, was chief of staff at the Valencia Theatre, Jamaica, and therefore was promoted to his present position. His boss states that he is "clean cut, has a good personality and a pleasant disposition," so with all these qualiifications and Cantor's hand to guide him, it probably won't be long before Beuttal will be branching out for himself. In the meantime, we'll be glad to hear what this new Club member is doing to help the good work along at the Alpine.

———*Wear Your Club Pin! ! !*———

MORRIS HATOFF manages the State Theatre, a Skouras house over in Jersey City, N. J., operating on a first-run, straight picture policy. He, also, has been following Club pages and now comes across with his application for membership in the fastest growing organization of theatre managers in the world. Glad to have you with us, Morris, and now that you have been introduced to the whole gang, let's hear something about your work at the State. Just shoot along some show-dope and we'll see that it's broadcast.

———*Wear Your Club Pin! ! !*———

CARL H. MEEKER was recently transferred from the management of the Rockland Theatre, Nyack, N. Y., to a similar post at the Rialto Theatre, Jersey City, N. J., and while en route found time to fill out his application for membership in the Club. Right now he's operating on a policy of four changes per week and that's enough to keep any manager stepping along. Still, he promises to become a regular contributor to this department and we hope he'll find time to tip off his brother Round Tablers to some of the stunts he's using to increase attendance.

———*Wear Your Club Pin! ! !*———

Z. W. SCHNEIDER is another assistant manager to send along his application for membership in this organization and he comes recommended by Round Tabler "Milt" C. M. Wight, manager of the Liberty Theatre, Pasco, Wash. We are glad to have Schneider with us and know that he will continue to do his utmost to help Wight put the Liberty over the top. This new member has been in show-business for the past two years and has spent all that time at this one house. We wish him lots of success in his climb up the ladder.

———*Wear Your Club Pin! ! !*———

EDWARD F. SILHA manages the Ritz Theatre out in Berwyn, Ill., and we are also in receipt of his membership application. Silha is in charge of an 1800-seat house on the Lasker Circuit and we're very glad to include his name among his several thousand fellow showmen. The next time you write, Ed, tell us about what's going on in show-business out your way, so that we can pass along some information to the other boys in this outfit.

———*Wear Your Club Pin! ! !*———

SIDNEY SECKLER is a member of the A. H. Schwartz group of managers operating in Brooklyn and Queens, New York City, and this new Round Table member holds forth at the Rialto Theatre, Flatbush ave., Brooklyn, a section where competition in show-business can keep any man stepping to get his share of the trade. There are theatres on all sides of Sidney's house and we'd like to know more about what he's doing to lure shekels to the box office of the Rialto.

RALPH C. YALE sends us his application from Waterloo, N. Y., where he manages the Waterloo Theatre, one of the B. B. Guttstadt's houses. Prior to taking his present post Yale put in three years as assistant manager at the Fox Capitol Theatre in Newark, N. Y., and recently gained his promotion. We also hear that he knows how to work one of those big organs. At any rate, we're glad to list his name among the new Club members and will look forward to hearing what he is doing to sell shows in Waterloo.

———*Wear Your Club Pin! ! !*———

TAN BOON BEE manages the Majestic Theatre at Penang, Strait Settlements, at least so his recent letter stated, and there's every reason to believe he's still there unless he's joined the Chinese army at Shanghai in the meantime. Tan is another showman from across the seas to become a member of this organization and we'd like to have all the boys give him a big hand. He sent along some data relative to show-selling in his section of the globe and we'll see that it makes its appearance in this department in due time. 'Till then, here's hoping that he doesn't get into any trouble with the Japs.

———*Wear Your Club Pin! ! !*———

TAZWELL L. ANDERSON, 3rd, no more no less, is the skipper of the Tenth Street Theatre, Atlanta, Ga., a house located on the well-known Peachtree street in this live Southern city. Tazwell is also a full fledged member of this Club at this writing and it is a pleasure to include his name on the roster. All he has to do now in order to keep in good standing is to let us know from time to time just what he is doing to bring patrons into his theatre. We'll be looking forward to his next letter.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

E. C. AREHART is the owner manager of the Gem Theatre in Woonsocket, S. Dak., and some of the boys who are groaning about existing business conditions in their towns ought to get a slant on some of the difficulties a showman has to contend with out in the Dakotas. What with heavy snow, bad roads, grasshoppers and small crops last summer and general conditions all around, sledding hasn't been very pleasant. This new Club member has the only theatre operating in two counties, but in face of everything, he states, a good picture will bring out patrons. We'll be looking for further news from Woonsocket.

———*Wear Your Club Pin! ! !*———

A. R. SHOEMAKER is in charge of the Grand Theatre, a Manning and Wink house in Cartersville, Ga. The official Club welcome is also cordially extended this new member and we hope that he will contribute his share of the stories that appear in this department from week to week. Just shoot along an account of that last show-selling gag you used, A. R., and we'll see that it's passed along to the rest of the boys.

———*Wear Your Club Pin! ! !*———

HARRY HIMES is the assistant manager of the State Theatre, Sandusky, Ohio, and has the job of helping his boss, Walter Morris, sell shows The Club welcome is also cordially extended this new member and with the State now covered 100 per cent by Round Tablers, we should not lack information as to what is going on in show business at that house. When you write again, Harry, let us know what you, Walter and Shuler, if the latter is still there, are doing to keep seats filled.

———*Wear Your Club Pin! ! !*———

HANK LOWRY is in charge of the Rockland and Broadway Theatres in Nyack, N. Y., a matter of some 3,100 seats now being operated under the Skouras banner. The Rockland plays vaudeville and pictures and the Broadway dramatic stock and pictures. That ought to be enough to keep any one man up to his neck in work but we hope that Hank will find time to keep his Club fully informed on all interesting goings-on in show-business in his town.

———*Wear Your Club Pin! ! !*———

TED CRAFT manages the West Bend Theatre out in West Bend, Wis., and we're also mighty glad to list this gentleman as one of the Club's newly elected members. This organization has many representatives in his state and all of them are live showmen. We hope that Craft will help keep up the high standard set by his fellow Round Tablers out his way and regularly send along news of what's doing in show-business in West Bend. Can we count on you, Ted?

———*Wear Your Club Pin! ! !*———

TOM POULOS is in charge of the Paonia Theatre in Paonia, Colo., and he is another showman in line for introduction to this ever-increasing army of managers. He, like every other man in this business today, has to step on the gas to keep trade up to the proper notch. We will be looking forward to further communications from this new member and hope that he will be a regular contributor to these columns.

———*Wear Your Club Pin! ! !*———

LAWRENCE ROBICZEK hails from the big town of Brooklyn, N. Y., where he manages the Avenue U Theatre, and with his application at hand there's another Brooklynite in this army of showmen. He operates in a section where a manager can still put over exploitation, hence we'll be expecting to hear just what brand of showmanship is being used by this new Club member.

PERSONALITIES

L. D. CRANE, manager of the Isis Theatre, Onaga, Kansas, has installed new sound equipment.

▽

E. J. "DUCKY" MYERS, independent exhibitor at Chillicothe, Ohio, and operator of the Majestic Theatre in that city, recently visited Club headquarters in New York City.

▽

ERNEST L. MILLER, manager of the Lark Theatre, Brazil, Ind., recently made a business call in New York City and stopped in the Club office to say hello.

▽

HOWELL A. PARKER has replaced Cecil Gray as manager of the Dickinson Theatre, Hiawatha, Kansas. Gray has been instructed to report in Kansas City relative to taking another position.

▽

JESS and L. A. JONES have taken over operation of a 950-seat motion picture theatre at Whittier, Calif.

▽

L. ENSIGN has opened up the Iris Theatre, Hutchinson, Kas., and will show westerns and second-runs at a ten-cent admission charge. Ensign formerly operated a show at Burton, Kas.

▽

GEORGE A. NESCHER has succeeded J. G. Weigand as manager of the Cozy and Uptown, Dickinson Theatres in Junction City, Kansas. Weigand has been transferred to Lawrence where he will take charge of a theatre and act as exploitation man for other Dickinson houses.

▽

OTIS LANSON, of Des Moines, has taken over operation of the Iowa Theatre, Ogden, Iowa.

▽

SAM AARON, according a recent information obtained concerning this showman, is now holding forth as manager of the Warner-American Theatre, Troy, N. Y. Round Tabler Garry Lasman is one of his nearby neighbors.

▽

W. L. CRULL, manager of Loew's Strand Theatre, Memphis, Tenn., some time ago, is now in charge of the New Majestic Theatre, another Loew house in Evansville, Ind. We are indebted to Manager Thomas of the Memphis Strand for this information.

▽

ALBERT SINDLINGER, formerly manager of the Holme Theatre, Philadelphia, Pa., is now in charge of the Forum, a Warner house in the Frankford section of that city.

▽

CARL MEEKER, recently transferred from the Rockland Theatre, Nyack, N. Y., to the Rialto Theatre, Jersey City, where he is operating on a four-change weekly policy, tells us that he has pinned his ears back to cut down wind resistance to his movements.

▽

LEW PRESTON, well known manager of the Skouras Academy of Music, New York City, is vacationing in the West Indies as a means of recuperating from a recent attack of la grippe. Clay Corum is at the helm of the Academy during Preston's absence.

RONALD DOUGLAS has replaced Richard Zeller, resigned, as manager of the Orpheum Theatre, Sioux City, Iowa. Douglas was former publicity director of the Orpheum Theatre in Omaha, Neb.

▽

LEONARD ANDERSON has been appointed manager of the Roxy Theatre, Twin Falls, Idaho, a house recently purchased by T. F. Willms from C. L. Bond. Anderson was formerly in charge of the Idaho, another local house.

▽

JAMES R. PATTERSON has taken over management of the State Theatre, Blooming Prairie, Minn.

▽

R. O. STEVENSON has succeeded R. J. Monaghan as manager of the Ives-Empire Theatre, Anacortes, Wash.

▽

WILLIAM KREISLE has announced construction of a new theatre at Morgan City, La.

▽

HENRY KUENZEL has succeeded O. S. Edwards as manager of the Cinderella Theatre, Detroit, Mich. Edwards has gone to Algonac.

△

J. B. WALLACE is now the sole owner of the Capitol Theatre, Auburn, N. Y.

▽

CHARLES REINER has succeeded James Boyer as assistant manager of the Ritz Theatre, York, Pa. Boyer has been transferred to the Capitol.

▽

GLEN KLOCK has replaced John Irwin as manager of the Neosho Theatre, Neosho, Kansas.

▽

WILL COHEN has taken over the World Theatre, Girard ave., Philadelphia, Pa., and will operate it as an independent house.

▽

FRED MAUSERT, veteran theatre operator of Glens Falls, N. Y., has been forced into second-run, double feature policy due to changes in the theatre map in that city.

▽

T. J. MASTERS has taken over lease of the Dome Theatre, New Castle, Pa., from Marousis and Freeman. New equipment will be installed.

▽

ORVILLE STEWART has been made manager of the Paddy Mountain Theatre, West Jefferson, N. Y.

▽

V. S. GOLDEN recently announced opening of the Dixie Theatre, Cartersville, Ga. New sound equipment has been installed.

▽

NAT BLANK, manager of the Fox Fon du Lac and Retlaw Theatres, Fond du Lac, Wis., recently announced that both houses would be renovated and re-decorated.

▽

J. H. BEGGS has taken over operation of the Palace Theatre, Crane, Texas.

▽

RAY T. MOORE has purchased the Dayton Theatre, Dayton, Texas, from Martin Cole.

WHO WANTS THE DOUGH?

What a question to ask a bunch of live-wire showmen who can always use some extra dough-ra-me!

HERE'S THE DOPE—

Warner Bros. will award $200 in cash to the showmen turning in the best all-around campaigns on

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First Prize	$100.00
Second Prize	50.00
Third Prize	25.00
Fourth to Eighth	5.00

YOU WIN DOUBLE!

Because if you really put over a prize winning campaign your theatre will pack 'em in for the run of the picture; and you pocket some of the prize money.

EVERYBODY'S ELIGIBLE!

INCLUDING ALL WARNER THEATRES

So grab the campaign book at your nearest exchange, put on the old thinking cap and get to work doping out the greatest money-making ideas to put this picture over and win some of the prize money.

CONTEST CLOSES AT MIDNIGHT, APRIL 2ND

JENKINS' COLYUM

Hollywood

DEAR HERALD:

We've got a bran' new tire cover for April Shower all painted up and lettered in colors that cost us five bucks and looks a million, and now listen, brethren, if we catch a tire thief trying to purloin that cover he's going to have the liveliest five minutes of his entire existence, if he lasts that long, which we doubt. We'd sooner hit a tire cover thief on the snout than have the prettiest star in Hollywood kiss us on suspicion.

▽

Cunningham in "Asides & Interludes" says that last year the amateur song writers submitted 5,000 song compositions to a music publisher and only three were accepted. The public owes that publisher a vote of thanks although the percentage of acceptances was entirely too high.

If the publishers will guard the public as well against jazz music writers we will try and worry along until we get a Democratic administration if it takes a hundred years.

▽

Harold B. Franklin is reported to have said that what the picture business needs to bring about a revival of business is "Fewer theatres and better pictures." The producer-owned chains of theatres have evidently been working to bring about fewer theatres and less competition, and according to a recent article in MOTION PICTURE HERALD there were 5,339 houses closed, which is 339 more than we predicted some two years ago.

Mr. Franklin is to be commended for the stand he has taken for better pictures. His knowledge as to what constitutes better pictures is so well recognized and so well known that his statement should have some weight with the producers, notwithstanding thousands of theatremen have been clamoring for this for years.

▽

The boy who is driving us puts in his evening working crossword puzzles. He says there is nothing that will broaden one's mind like working puzzles. It's too bad, he seems like a boy with good sense. We know it isn't hereditary for we are well acquainted with his family history.

▽

Can anyone give us a remedy for orangitus? If not, can anyone tell us if it will be harmful for us to eat fifteen before going to bed and eleven before breakfast? There is something wrong with us and we can't tell whether it is our stomach or our appetite. We have found just one thing in Hollywood that is cheap, and that's oranges.

▽

There's considerable agitation in this country for a law requiring a voter to pass an intelligence test before he can vote. If Congress would adopt that rule—but then, will they? It seems that anything can vote down there.

▽

And there's another thing we wouldn't do, we wouldn't divide time with another guy with our girl. We tried it once and lost out.

▽

Out here in Hollywood when you go to bed at night you wonder how hard it will freeze before morning. In the morning you wonder if it will quit raining before day after tomorrow, which it most likely won't. We like this town in a lot of ways, but somehow . . . .

We want to get back on the highways
To feel the throb of the motor again,
We want to get back on the byways
Where the theatre boys are real men.
We long to get out where the zephyrs
Are laden with clover bloom sweet,
Away from traffic street jams
Caused by auto-crazed hams,
Then our happiness would sure be complete.

We want to get back down in Texas
Where the longhorns are fat in the pens,
From Brownville clear up to Collexus
And the roosters are in soft with the hens.
We want to go back to Nebraska
Where the sun melts the dew on the lawn.
Yes, we want to go back
To that Spanish type shack
When the snow and the blizzards are gone.

▽

There has got to be something done to protect Reno. Mexico is granting divorces by mail, and that isn't fair. All you have to do is make application by mail and enclose a check to cover the fee, and the decree comes right back on the next mail. Time was when they had to give some valid reason for a divorce, but then that was back in the old fogy days when people went to church and had some regard for their sacred covenants, but today the contestants break into print and eulogize one another for their excellent qualities when, if the truth were known, there was most likely another man and another woman in the case.

▽

AN OPEN NOTE (Not promissory) TO G. K. RUDULPH, RCA PHOTOPHONE. Dear G. K. You ask us to call up Ann Harding, Gloria Swanson, Marion Davies, Joan Crawford, et al, and invite ourself out to their homes to hear your Photophone equipment. You are asking too much, G.K. You should remember that this is Monday and it's washday with the girls, and besides that they have their baking to do, not to mention darning their socks and other household duties. No, sir, we are not going to do it. We're going to take it for granted that if they have your equipment installed in their homes it MUST be right. And then here's another thing. If YOU say it is good that cinches it with us. What will you charge us for one of your contraptions? We might install one in OUR home.

▽

We were driving down Hollywood boulevard the other day and stopped at a light signal. There was a newsboy standing there with a bundle of papers under his arm and he saw our Nebraska license plate and he yelled, "Forty-five people frozen in a Nebraska blizzard." We leaned out of the window and said, "Say son, where is Nebraska?" And he grinned and said "Damfino."

▽

Ernie, if you don't hear anything more from us, call up the police station and come out and bail us out.

J. C. JENKINS,
The HERALD Man

THE EMBLEM OF PERFECT SOUND
RCA PHOTOPHONE INC
SOUND EQUIPMENT

MR. J. C. JENKINS,
MOTION PICTURE HERALD,
SOMEWHERE EN ROUTE.

My Dear "J. C.":

Any exhibitor who is trying to meet competition with inferior sound reproducing equipment is heading in only one direction, and when he arrives at his destination he will find he has been expending his efforts in behalf of that well known, but unreliable firm of "Failure & Company." That is as sure as fate and I'll tell you why. I know, because I can cite a number of specific instances. A short time ago I had occasion to visit a certain city. As is my custom, I visited several theatres for the express purpose of studying the sound reproduction. In one certain house, having seen the name of one of Hollywood's foremost stars prominently emblazoned upon the marquee, and having previously seen the picture in New York, I found this magnificent production practically ruined by inferior reproducing equipment. It was absolutely terrible. Now, in my opinion, "J. C.", the exhibitor who was operating that theatre was not giving his patrons a fair break and most certainly he wasn't giving the producer of the picture any the best of it. It was a good picture, had been well recorded, and had received the acclaim of New York's leading motion picture critics. Well, what happened? That exhibitor, who, by the way, was operating a subsequent run house, after a period of constantly-waning patronage, did something that probably salvaged his property and his own peace of mind. He took some sound advice. He scrapped the equipment that was driving away his patrons and installed one of the new RCA Photophone Standard Size units. And then what? Why, his old patrons came back and along with them came flocks of new ones. The best recorded picture sent out from the great studios of Hollywood is doomed to dismal failure in the theatre that has poor sound reproducing equipment.

Yours truly,
G. K. RUDULPH.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 118.—(A) What is the candlepower per square millimeter of the ordinary arc crater floor? (B) How may the total light-giving power of the crater floor of an ordinary arc be computed? (C) May the square millimeter light-giving power of a crater floor be decreased appreciably by using an oversized positive carbon?

Answer to Question No. 114

Bluebook School Question No. 114 *was*: "(A) *Just why does a crater form only one carbon tip with a d.c. arc, and on both sides with an a.c. arc? (B) Just why are the craters smaller with an a.c. arc than with a d.c. arc? (C) Electric current will not travel through the air except in flashes at very high voltages. So far as has to do with a projection arc, it will not leap from one carbon tip to the other even across an air gap of one sixty-fourth of an inch, yet when the carbons actually contact and are again separated, current will flow, even though the separation be increased to as much as one-fourth of an inch or more. Explain this matter fully.*"

The number answering this question was the largest of any in the entire series. It was a hard task to get through them all but it was finally accomplished. Those answering acceptably were C. Rau and S. Evans (examine your answer to A, please), Lester Borst*, Lewis A. Goldman (see comment to Rau and Evans), Herman Billings*, John Griffiths*, G. E. Doe*, C. E. Campbell*, James J. Hobdell*, Barney Devietti*, Roy J. Arntson, Bill Doe*, P. L. Dunning, Dave Peterson and R. D. Frinck, H. D. Tyler, William Broadbent*, Andrew Davis, H. B. Billings*, T. Van Vaulkenburg, S. Evans, William Bogert, Alex Tiptone, A. Gibson*, Alonzo Zerach, Larry Tipton, Henry Edwards*, R. L. Little, Frank Burker and Richard Michaels, James Devoy*, Pat O'Brien*, P. F. Daniels, Nic Cranby, John Ladd, D. N. Bryan, H. D. Weiner, Tom and James Lee, Harold Sanford, John Williams, Frank Olliver, H. D. Horan, George Baker*, Dave Bitdoll, Seymour Carroll*, Andy Rangor, George Thompson*, Canby and Post*, James Traxler, Richard Felt, Will Peck, Robert Davis, Dave Anderson, F. G. Garison, T. L. Knight and Jack Salter, D. Goldberg, Ben Coates*, James Devoy*, Tom Foster, Don Taberson, D. L. Little, P. L. Toeping, Dan Roxbury, Frank Harold, Tom Pearlstein and John Honan, S. May*, D. Samuels, Tom Wignath*, John C. Davidson, H. G. Tonlin, Robert Banning, Bob Howard, John Wentworth, Henry Sicmann, T. L. Danvol, Jack Billings*, S. Emmerson, John G. Farmann, A. Dexter, S. T. Jones, Tom Hazleton, C. T. Davis*, Charles Tamper, J. G. Horan, H. T. Daniels, Richard Singleton, Mike McGuire*, B. Becker, Sam and Andrew Wells*, N. D. Garling, Thomas McGruder*, Dan L. Simmons, Phent Davis, D. A. Beaver, Chick Peters*, Dave Andrews, P. H. Bondom, James Ledbetter, Ralph Armstrong and Frank Dalbey. (Asterisks indicate the better replies.)

A goodly list, you will observe. Also, you may have made note of the fact that once a man really gets going in the "School" he seldom drops out. I shall use the answer of different ones for each section, no one having made the best response to them all. Everything considered, I believe Section A is answered best by G. E. Doe, who says:

"The electronic flow is from negative to positive. When direct current is employed at the arc, the flow is always in one direction, hence one carbon—the upper one in case of the straight projection arc, the horizontal one in the case of the straight high intensity projection arc, and the one whose tip faces the mirror in the case of the reflector arc is always positive. The crater always forms on the positive carbon for the reason that the electronic action is always toward positive. Further than this I have been unable to obtain reliable information.

"A crater forms on both carbon tips when a.c. is used at the arc for the reason that each carbon is positive for one-half of each current cycle."

I do not myself know of any very satisfactory scientific reason that has been advanced to account for the crater formation. We know it forms on positive. If the engineers of the National Carbon Company, or any one else, really can explain convincingly just why a saucer-shaped crater is formed, I would be indeed indebted to them for the setting of it forth.

We will hear from James Devoy on Section B. He says:

"For the simple reason that the electronic stream is not directed continuously upon the positive carbon tip, as in the case of the d.c. arc, but instead is divided equally between both carbon tips. Whatever the electronic effect may be which operates to dig the saucer-shaped depression in the positive carbon tip when d.c. is used at the arc, that effect is of course divided in half in the case of the a.c. arc, with the result that a crater is formed on both carbons. We may assume that the total force exerted by the a.c. electronic stream is the same as is exerted when an equal amperage of d.c. is used, but I do not believe the two craters of a 50-ampere a.c. arc would quite equal the area of a 50-ampere d.c. arc, all other conditions being equal. This, I believe, is for the reason that whereas the d.c. crater floor remains at constant temperature, the a.c. crater floors are constantly heating and cooling, which should, and I think, does, tend to decrease the total combined crater area somewhat."

This sounds like a good argument to me. The alternating cooling effect should, it seems to me, decrease the combined areas of the two a.c. craters as compared with the constant temperature d.c. crater.

And now on Section C, we will hear from our old friend, John Griffiths—though concerning the correctness of his theory I make no comment. Brother Griffiths says:

"When the electrodes are brought into physical contact with each other, the circuit is of course completed, whereupon a stream of electrons race around the circuit at enormous speed. The movement is in a direction which carries them from negative to positive. If the contact between the carbons were perfect, so that the contact or joint offered no more resistance than the rest of the carbon, the carbon tips would remain comparatively cool, and when separation occurred only a spark would occur due to the break of the electronic stream. [Don't think I agree with John on this, but anyhow the argument is of interest, and I shall ask carbon engineers to pass upon the point—F.H.R.]

"Due, however, to the high resistance of the contact, the carbon tip is heated to high incandescence, and upon separation an arc of hot gases forms between the tips, and this is advanced as the reason why the current is able to flow across the gap.

"But is that the correct analysis? I do

not believe so! The stream of hot gas is only an *effect*, and *not* the *cause*. The real answer, in my opinion, is the excitement of the overloaded cathode atoms. In the normal atom, electrons circulate without interference with each other, but in the excited atom, the natural rhythm is upset, the collision occurs.

"I will attempt to prove that the gas stream is not a necessary factor in the matter of the electron stream completing its circuit between the separated carbon tips. We all are by now familiar with the action involved in photoelectric cells, I think. In it we have an example in which merely by permitting light to shine upon the cathode. the electric stream is enabled to cross a very considerable air gap without the presence of either a hot gas stream, or very high voltage.

"Experts tell us the cathodes absorb energy from the light rays, which enable them to throw off electrons that reach the anode, but according to their own figures and formulas, it would require several hundred days for the cathode atoms to absorb sufficient energy to throw off a single electron—if they consider light to be composed of electromagnetic waves. In other words, they either must change their theory of electron emission, or else the electromagnetic wave theory of light, which incidentally does not mean they are necessarily right in either theory. Whether it is a case of the anode and cathode of an electric arc, or the same elements of a p.e. cell, when a difference of potential exists between anode and cathode, the cathode atoms always carry an excess of electrons. This is erroneously attributed to the drift of free electrons to the negative end of a line.

"According to my own view, free electrons do not exist. Even though they did exist, it would be contrary to accepted laws for negative electrons to seek the negative end of a line. The excess of electrons at the cathode end of the line is due to the electrons gravitating to the lower energy levels, they being the most dense of all matter. Moreover, analysis of photoelectric electrons indicate that they come from the orbits of atoms, and not from the intervening spaces between the atoms. [Phew! And this comes from a working projectionist!] Excess electrons in the cathode atoms cause critical distribution. A sudden change in temperature or contact with other excited atoms, such as those of a light beam, for example, is sufficient to cause collisions, so that they change from a state of steady absorbing energy to a state where they are alternately absorbing and radiating energy.

"During the periods when they are radiating energy, they become more positive than the anode atoms and throw off electrons, but they are thrown only along the lines which reach the anode. In other words, they gravitate toward the anode, and this causes a vacancy in the cathode, which is instantly filled from the anode via the internal circuit, so that every time the cathode enters its period of radiation, electrons are permitted to gravitate through a complete circuit, with the cathode atoms acting as a valve to regulate the flow. We thus see why photoelectric current depends upon the frequency of the light beam, and undoubtedly the same action is involved in the flow of electrons across the gap between the carbon tips of an electric arc."

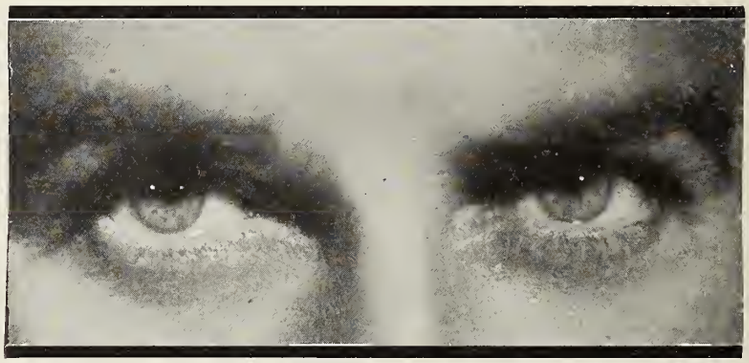
As to the theory advanced, I must admit it is beyond me, but I do know that John Griffiths has made an intensive study of the atom and has issued a treatise upon that subject which has received serious consideration by scientists.

In this matter I find, somewhat to my surprise, several theories advanced. Here is one by C. E. Campbell. I am unable to agree with it, either, but it is interesting. He says:

"Air, especially dry air, is a good resistor to electricity. The arc does not have a very high pressure, or as commonly called, voltage. Current cannot flow without a pressure forcing it. If pressure were applied to the current in a large quantity, it would break down the resistance of the air and flow through the gap. When the carbons are brought together and drawn apart, the air does not rush back into the gap. because the path of the electrons is strong enough to resist the air pressure. If the carbons are drawn apart farther and farther, the electron path, due to lack of pressure to force the electrons, will become weaker and weaker until the air will push through the path, therefore causing the electrons to stop flowing, which, of course, breaks the arc."

Here is the answer of Messrs. Rau and Evans to Section C, which I believe to be the correct answer. They say:

"The reason that current will continue flowing after the carbons have been brought into contact with each other and then separated, is that at the instant of separating the carbons the action of the current heats the carbon particles to the point of volatilization, and in the process of volatilization a gas is formed which is a conductor of electricity. This gas will form a conductor for the current until the carbons are separated so far that the resistance of the gas stream is too high to allow the impressed electromotive force to compel the current across the gap."



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MUSIC AND TALENT

STAGE SHOWS

New York Paramount

Week ending March 3

The stage show, "As Time Goes By," devised and produced by Boris Petroff, proved to be very enjoyable, at least from the entertainment angle. The show opened with a winter scene of the "gay 90's" in which the 10 Moffie Boys and Girls offered a simplified version of the "Floradora" number. This got the show off to a good start, and served as an opener for York and King, the originators of tintypes, and a man and woman (especially Miss King) who are great entertainers. Their routine consisted of rapid fire chatter, songs and many laughable gags. The Moffie Dancers followed with a quadrille and an old fashioned waltz, both of which were nicely performed.

Chic York served as master of ceremonies in this show and introduced Warren Boden, a young fellow who proved to be a wizard with his banjo. He not only played a number of popular tunes but also the difficult Rachmaninoff "Prelude in C Sharp Minor." He justly deserved the fine reception given him.

The Reilly Kids, two young girls and a boy, presented a great routine of songs and dances, which made them great hits. The remainder of the show was typically musical comedy, both in setting and performances and it was very good, from both standpoints. In it, Madelene Killeen was featured singing a popular number and doing a very good high-kick dance, using as a background the Moffie boys and girls. Madelene has everything to make her a good bet for musical shows and she did very well at the performance caught.

The outstanding personality of the show, Alexander Gray, closed with a routine of numbers he has sung in operettas and motion pictures. The setting and background were built up to the usual proportions for a "big" show and left the audience with the feeling that they had witnessed a great show.

The feature picture was "Broken Lullaby," featuring Nancy Carroll and Lionel Barrymore. The show caught was the first on Friday evening.

Jimmy Ellard Back in Dallas As M.C. at RKO Majestic

One of the most popular masters of ceremonies ever to appear in Dallas returned to stop the show at the RKO Majestic this week. Jimmy Ellard earned his place in the esteem of Dallas patrons while appearing for eighty weeks at the Palace, holding sway for 53 consecutive weeks on his longest stay at this Publix theatre. When stage shows were discontinued at the Palace last summer Ellard went to the Metropolitan theatre, Boston and the Paramount theatre, Brooklyn.

The popular Jimmy will conduct overtures and be special soloist for an indefinite stay.

NBC Network Gets KTBS

Station KTBS, Shreveport, La., has been added to the Southwest group of the National Broadcasting Company networks on February 28. The new addition brings the total of NBC network stations to 88.

CHARLIE AGNEW



is one of Chicago's most popular orchestra leaders. Charlie has been at the famous Edgewater Beach Hotel since the first of the year and getting more popular all the time. Besides being a good conductor, Charlie is also a musician and composer of note. He was one of the popular masters of ceremonies for Publix and Balaban & Katz for over a year and just before he came to the "Beach" he conducted his orchestra, nightly, in the Terrace Garden. Charlie is a personable and likeable chap who is stepping up the ladder of success very rapidly.

Warfield Theatre Gets New M. C.

Paul Ash, who has held forth for several months as m. c. and musical director at Loew's Warfield theatre, San Francisco, has concluded his engagement and has joined Charles E. Kurtzman, former theatre executive of this city and New York, in reopening Tait's-at-the-Beach, a famous old cafe and cabaret. Hermie King, who set a record for continuous service at the Fox Oakland, succeeds Ash at the Warfield. The same type of intimate stage show will be continued.

Theatre Installs Orchestra

The Alhambra theatre in Milwaukee is featuring an 18-piece orchestra as part of its regular program. The orchestra is under the direction of Sol Shapiro, and guest conductors will appear occasionally.

Roxy on Fair Music Committee

S. L. Rothafel (Roxy) has been appointed a member of the music committee of the coming Chicago World's Fair. The appointment was made by Herbert Witherspoon, chairman of the commission.

STAGE SHOWS

Salt Lake City Orpheum

Week ending February 20

The Salt Lake RKO Orpheum theatre this week is offering as a stage attraction a headliner in the Hilton Sisters appearance here for the first time in many years. The Hilton sisters are Siamese twins who not only possess pleasing voices, which is proved in their selection of several songs, but also give an exhibition of fox-trotting, each with her partner. They next gave instrumental numbers on various instruments and were well received. They have packed the house throughout the week, a goodly number of the crowd being children. The Havana Rumba orchestra, with its typical instruments, offers a program of Cuban music interspersed with its version of American jazz, under the direction of the Rimacs, and two young women dancers round out the entertainment.

The show is opened with the Allison sisters in a speedy tumbling act which is very well done but scarcely appreciated, as is the rule with acrobatics. The Scotch comedian, Dick Henderson and Kramer and Boyle, comedians a la carte, provide an exceptional amount of hilarity and laughter with their original varieties of nonsense and a portion enjoyable music.

The picture presentation is Helen Twelvetrees in "Panama Flo."

Philadelphia Mastbaum

Week ending February 19

The stage show at the Mastbaum this week is a one-man affair, or rather a one-man and boy show, with Ted Lewis and His Band of joymakers doing their best to "make everybody happy." The stage setting consists of a huge facsimile of Lewis' famous hat, with the stage band grouped around the brim. Following Lewis' singing of "Dream a Little Dream of Me," the Mastbaum Ballet, dressed in imitation of him, dances on to the stage and revolves around him as he sits in a big chair. He also sings "Music is Magic" and "Sugar." The show is also supported by The Dixie Four, a colored quartet who know how to use not only their voices but their feet. They sing "How Come You Treat Me Like You Do" and "Heaven" very delightfully.

Threatening Lewis' supremacy is a little colored boy about five years old who is introduced as Ted Lewis, Jr., and who almost stops the show. Dressed like the band in buff and brown silk, this little pickaninny tap dances, sings and talks to the audience like a veteran, all with the utmost naturalness and lack of self consciousness. As the band plays "Aloha," the chorus in Hawaiian costumes stages a South Sea Island dance. In the finale the crown of the huge hat is lifted, disclosing the chorus in ballet dresses with large silver hats.

A feature of the stage show this week is Gounod's "Faust," played by the orchestra under the leadership of David Ross, with a supporting choral ensemble of sixteen.

Damrosch Awarded High Honor

Dr. Walter Damrosch, dean of American conductors, was decorated with the order of Commander of the White Lion of Czecho-Slovakia during his symphonic hour over an NBC-WJZ network on February 28.

UP AND DOWN THE ALLEY

HELLO EVERYBODY

Eddie Paul, maestro at the Brooklyn Paramount is finally getting the recognition he so greatly deserves. . . . His name is on all three marquees this week. . . . Eddie has been a valuable asset to **Publix** for a long time. . . . He is one of the few leaders who can make a small orchestra sound like a large one and I for one am glad to see him get a break at last. . . .

▽

Feist's have "honeys" in their numbers, "Wooden Soldier and the China Doll," and "Snuggled on Your Shoulder." They are both comparatively new tunes and they're right up in the best seller class already. . . . **Dave Kent,** formerly of **Robbins** and **Witmarks** is now in charge of special service for **Donaldson, Douglas** and **Gumble.** . . . **Mack Goldman,** formerly of **Remicks** is now in charge of the radio department of the same firm. . . . They're both plugging away on 'Good Night Moon," **Walter Donaldson's** newest effort. . . .

▽

The fellow doing the impersonation of **Paul Whiteman** on the **Loew** circuit is going by the name of **Paul Small.** . . . He is not the **Paul Small** who is the popular radio artist . . . he is just another of those people who try to cash in on someone else's popularity. . . . **Andy Sannella NBC** conductor of the **Sampler Orchestra,** which plays over an **NBC-WEAF** network, has been doing a little sampling of his own recently. . . . The versatile band leader is getting a taste of aviation as the pilot of his own plane. . . . **Ray Knight,** leader of the **Blue Moon Cuckoos,** which is broadcast over the same network, turned serious, recently, long enough to address the C. of C. in his old home town of Salem, Mass. . . . **Harry Tondra** is piano-organist at **Loews** in Yonkers. . . . **Murray Austrian** is the new band leader in the same house. . . .

▽

Here's a little news from music men of dear old Chi. . . . **Erwin Barge** who has been with **Milton Weil** for the past number of years and who just started work for **Forrester Music,** was, together with his wife and baby, seriously injured in an auto accident. . . . **Chick Castle** one of the best liked and without a doubt the best known of Chicago's many music men, has just resigned from the **Oleman Music Company.** . . . Chick has a number of "irons in the fire" but as yet hasn't told which one he is going to take. . . . Hard-working **Bob Cole,** manager of the Chi office of **Con Conrad,** they tell me, is "Keeping out of Mischief Now," apparently by working on that number. . . . Bob is from the west coast, but has acclimated himself plenty fast and made himself a lot of new friends . . . and getting the plugs. . . . That "Kiss Me Good-night" tune of **DeSylva's** has not only a darned pretty melody but plenty sentiment in the words. . . . **Horatio Nicholls** wrote the music and **Archie Gottler** the words. . . . **Paul Jones,** busy pro. manager for **E. B. Marks Music,** finds time to write me that he is simply engulfed by a deluge of great new songs . . . and that picking the firm's new spring catalogue is as difficult as a girl choosing a new hat at a bargain sale. . . . Their new novelty song, "Mama Don't Want No Peas an' Rice an' Cocoanut Oil," which has loads of extra choruses, should be pie for organists looking for something a little different. . . . **Paul Whiteman** now signs his name **Colonel Paul Whiteman.** During his recent visit to Louisville, Kentucky, Paul was dubbed a colonel on the staff of **Gov. Ruby Laffoon.**

ED DAWSON

STAGE SHOWS

New Orleans Saenger

Week ending February 24

The Saenger show is divided into two parts this week. Cliff (Ukulele Ike) Edwards holds a spot to himself. Edwards opens with "Singing in the Rain," gags a bit, sings a sentimental ballad, gags some more to the audience's delight, and sings a suggestive closing song on what goes on in revival camps.

"Memoirs of Washington" was the title of a beautifully staged presentation which followed. It introduced the Strakova girls in a minuet; then followed a trio of harp, cello and piano which played the Pavane of Louis XIII. The Hilda-Muarray dance team did an acrobatic waltz, and the finale was an applause getter, a tableau of Washington mounted on a white horse, accepting Cornwallis' sword. The stage was skilfully lighted by Tony Alloy. Et Fontana conducted the pit orchestra.

San Antonio Aztec

Week ending February 17

Signa Serene, mind reader supreme, and her male assistant clicked as an extra added stage presentation. She answered many serious questions on business, love, travel and also located several missing persons. Miss Serene has a wonderful personality and at the same time delivers her material in a way that is bound to please.

Show seen Tuesday afternoon. Feature picture was Buster Keaton in "The Passionate Plumber."

Baltimore Keith's

Week ending March 4

The vaudeville program of three acts opens with the dancing act of Bernice and Emily, with songs by Lee Murray and eccentric dances by Wally Crisham. Murray sings a song, then Bernice and Emily enter dancing and join and the three go into high kicking and a soft shoe dance. Crisham does a "drunk" eccentric dance, carrying a lantern, finishing with a bouncing dance to "Am I Blue." Then comes Murray in an eccentric dance joined by Bernice and Emily in an athletic dance while Crisham does soft shoe work.

Charles King is next, in vocal numbers, "Singing in the Rain," "Sitting in the Movies," "Wedding of the Painted Dolls," "Happy Days are Here Again," "Broadway Melody," "I'm Happy When I'm With You," and "On Old Broadway." Toto, the clown, follows in pantomime clowning which got some applause from the kids but not much from the adults.

Philadelphia Fox

Week ending February 12

Reri, beautiful South Sea Island star of "Tabu," created a sensation in her personal appearance on the Fox stage this week. In addition, Fanchon and Marco offered one of their latest creations, the "Hacienda" Idea.

The stage show opened with the Fox stage band in gay Spanish costumes seen through a scrim and seated in a courtyard. As the stage became illuminated, the band played a lively dance while Adriana, Spanish dancer and mistress of ceremonies, danced a gay tango to the accompaniment of castanets.

Next on were the Five Juggling Gems, in glittering cloth of gold with metallic gold wigs, who amazed the audience by their rapid juggling, first of silver tennis rackets and later of rainbow colored dumbbells.

Adriana, in a dress of rainbow hues, then announced she would present the national dance of Mexico. This number was exceedingly well done and included throwing her large sombrero on the stage and dancing around the brim. She then introduced two caballeros, Doyle and Donnelly, who, after some preliminary banter, gave impressions of celebrities of stage and screen.

The scene shifted to the South Sea Islands, with a band of ten Tahitians in native dress, who sang native songs in a chorus of well blended voices, accompanied, of course, by their ukuleles. Four of the boys advanced to the footlights and juggled some wicked-looking machetes to the beat of an island drum.

Reri in white, with a white flower in her black hair, was the personification of exotic beauty and charm. She sang a Tahitian love song in a sweet voice, then danced a genuine hula.

Sue Russell, Hinky and Dinky have a riotous comedy act. The 7-foot Hinky and the pint-size Dinky danced, sang, burlesqued and did some clever acrobatic stunts. Their burlesque of a ballet dance and an aesthetic dance evoked shouts of merriment. In response to a curtain call, Dinky did a realistic imitation of a monkey.

The Six Gordonians are a troupe of expert gymnasts of excellent agility, skill and speed.

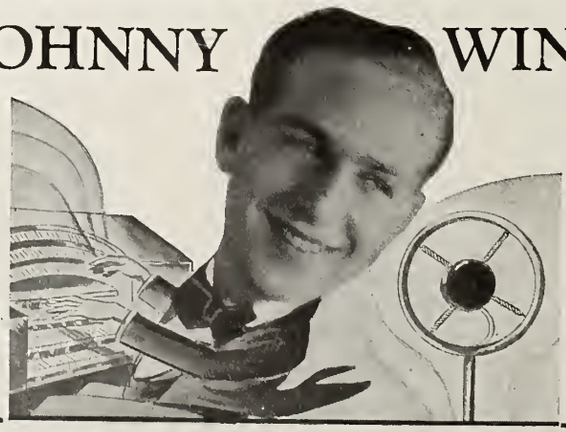
Buck Jones to Tour East

Buck Jones, Columbia western star, has been signed for stage appearances in the East following similar engagements in the Southwest. The bookings, which will carry him through part of March, will be followed by a return to the Coast to work in "High Speed."

"THE CROONING PRINCE OF THE ORGAN"

• JOHNNY WINTERS

SOLO ORGANIST PUBLIX PARA-MOUNT NASHVILLE, TENN.



SHOW-MANSHIP

YOUTH

PERSON-ALITY

ORGAN SOLOS

WILD OSCAR (New York 175th) is back in the house which he opened two years ago and from all indications the audiences are very happy about it. "Oscar" again is featuring his entertainingly different organ novelty called "Wild Oscar's School of Broadcasting."

This novelty is really a burlesque on broadcasting, with Oscar taking the part of an announcer and the audience being the vocalists. This type solo does not fare so well in vaudeville houses, due to the short length of time in which the organist has to work, but it is great stuff for a straight picture house and Oscar is proving it by the good reaction on the patrons' parts. Oscar calls his station LOEW and announces that the voices of the "mixed chorus" (audience) would be broadcast. The subtle gags and suave manner of talking by Oscar have the audience in a jovial mood. He really sells them the idea that their voices are being broadcast. He is in the right spot here.

HERBIE (New Orleans Saenger) offers a special organ arrangement of "Rhapsody in Blue" as a solo, putting it over to a big hand, even though the arrangement is not so well done, taking liberties not only with notes, but with division. The organ is lit with neon tubes shedding a ghostly blue on console, while the rest of the house is dark. This outlines Herbie's figure and centralizes the audience's attention on the organ. At the close, the orchestra joins in.

ROBERT G. CLARKE (Detroit Hollywood) mingled sacred, patriotic and popular organ solo melodies on a background of lyric slides characterized by a Washington birthday atmosphere. Clark's performance was marked by restraint that was pleasing after the usual business of "throwing everything open." "Glory, Glory Hallelujah," which introduced the series, ran through a simple transition into "Columbia, The Gem of the Ocean," then smoothly into "The Blue Ridge Mountains of Virginia"—all with parody lyrics. "Kiss by Kiss" and "Now Is the Time to Fall in Love" sounded a note foreign to the occasion, but "America," "They Cut Down the Old Pine Tree" (a Cherry Tree at the moment), "Yankee Doodle" and "Home" returned the program to its original spirit. Audience response was good despite noticeable absence of persuasion slides.

VERNON GEYER (San Antonio Palace) had them all singing with his song slides at this Sunday afternoon show. Vernon rendered four up-to-date pieces and made a big hit with each one. His first ballad was the ever popular "Goodnight Sweetheart," next came "I Don't Know Why, I Love You as I Do," then "One of Us Was Wrong," and as an encore his own composition, "Scheming."

AL FOREST (Danbury Palace), recently imported to introduce community singing at this spot, has established the reputation of being the only organist to get results with this audience. Using his own material, a novelty entitled "Funning and Fooling" clicked with a capacity house. Judging from the laughs and response it's easily understood why organists of this type are an asset to the theatre. Full of syncopation, exceptionally pleasing in combination, this organist opened his solo with a cleverly written verse to "Hail the Gang's all Here," then addressed them with a few well chosen words. It appears that Al's personality and good showmanship are a stimulus to this audience, for they sure do sing. A cleverly composed tongue twister, a puzzle chorus, and a whistle, hum, sing, and count chorus were the laugh getters, and judging from the laughter Al certainly eliminated the blues from this spot. Numbers used were "Lies," "What Am I Going to Do When Your're Gone," "Sycamore Tree," and a final chorus of "Try Somebody Else." More organists like this and more organs would be returned to use.

MILTON CHARLES (Philadelphia Mastbaum) gave a new version of his specialty, "Crosby, Columbo, Vallee," and his impersonation of these well-known radio stars made a great hit. He concluded with a song accompanied by eight of the chorus who were grouped around the console.

OVERTURES

EDWARD PAUL (Brooklyn Paramount) and his orchestra presented an orchestral production overture this week that is outstanding from both the musical and production ends. The title is "Schubert Melodies," with the program opening with the "Mosamonde Ballet," played by the orchestra as 16 dancers perform on the stage. Following this with Schubert's German Dance, the dancers go into a different routine. The "Moment Musicale" is next offered and is followed by a violin number, with a background of strings and woodwinds of Schubert's famous "Serenade." The "March Militaire" with a grandioso finale closes this fine presentation.

Witmarks-Hitmarks
"WAS THAT THE HUMAN THING TO DO?"
"TOO MANY TEARS"
"PUT THAT SUN BACK IN THE SKY"
"BY A RIPPLING STREAM"
"YOU'RE DANCING ON MY HEART"
M. WITMARK & SONS
1657 BROADWAY, NEW YORK

RUBINOFF (New York Paramount) conducted the Paramount Concert Orchestra in his own symphonic interpretation of the popular hit number, "Home," as the feature of the orchestral overture this week. Prominently displayed in the program was the playing by orchestra members in the styles of Rachmoninoff, Paderewski, Gershwin, Kreisler and Sousa. As a feature, the program was of value, but from a musical standpoint it was merely the playing of the theme of "Home," with interpolations of the composer's individual styles. Rubinoff's obvious attempt to parallel Kreisler's playing was not a ten-strike with this reviewer, though from the audience standpoint the overture was highly successful due to the great showmanship the leader possesses, together with the good musicianship of the orchestra members.

CHARLES B. STONE (Cincinnati RKO Albee) features Victor Herbert's "American Fantasy," which appropriate to Washington birthday week, includes several well known sentimental and patriotic airs, such as "Old Folks At Home," "Columbia" and "Washington Post March," which, in both the ensemble and individual renditions, are played with such enthusiastic dash and fervor as to awaken renewed patriotism in the heart of even the most blase patron. Stone continues to grow in popularity as the weeks go by, and never fails to receive a tremendous hand. His showmanly musicianship finds ready reflection on the part of his 15 men, each of whom is constantly putting over melody and rhythm of the highest order.

LOU FORBES (New Orleans Saenger) presented a three part overture which opened with jazz arrangements of "Meditation" from "Thais," "Serenade" of Drdla, and a Chopin nocturne, which did not meet with much response. The second part, two snappy numbers with vocal chorus done in the Forbes style, pulled a hand, while the closer, "Crosby, Columbo and Vallee," sung by Gordon Kirst, with vocal imitations of the three aircasters by a crooner, took the house. Johnny DeDeroit did a chorus, Tony Papalia likewise, while Et Fontana got over his lines to loud laugher.

Remick Hits
"CAN'T WE TALK IT OVER?"
"WHERE THE LILIES OF THE VALLEY GROW"
"FROM ONE PAIR OF ARMS TO ANOTHER"
"WHISTLE AND BLOW YOUR BLUES AWAY"
"THE MORE YOU HURT ME"
REMICK MUSIC CORP.
1657 BROADWAY, NEW YORK

NEWS PICTURES

FOX MOVIETONE NEWS—No. 45—John D. leads singing on golf links at 92—Mussolini calls on the Pope—Retail Millinery Association shows new spring styles—Pictures of attack on Shanghai—President Hoover lauds Washington before Congress—Navy's sky queen torn loose by wind.

FOX MOVIETONE NEWS—No. 46—Charles M. Schwab is optimist at 70—"Literary Digest" polls United States again on prohibition question—Japanese bombs create havoc in Shanghai—Aase Clausen of Denmark is prettiest girl in Europe.

HEARST METROTONE NEWS—No. 244—Speedboats race for Lipton trophy in Florida—Eamon de Valera wins in Ireland—Waiters do hurry as proved in Los Angeles race—Europe crowns Aasa Clausen of Denmark beauty queen—Films of war havoc in Shanghai.

PARAMOUNT SOUND NEWS—No. 61—Young Ben Hurs race their dogs in Canadian sled derby—Gale cripples Akron at Lakehurst—President Hoover opens Washington Bicentennial with address to Congress—Walter Widegren wins outboard race for Lipton Trophy at Florida—Boston youngsters learn rudiments of buck and wing—Powers rush aid to nationals in embattled Shanghai area.

PARAMOUNT SOUND NEWS—No. 62—Bob Eastman, star of Dick Pope's Water Circus, introduces "wave" skiing at Winter Haven, Fla.—Eamon de Valera, winner in Ireland, gives election day talk—Reichswehr troops climb Bavarian Alps with guns for artillery practice—Columbia University coeds rehearse for musical show—Sir Malcolm Campbell sets five auto speed records in three days at Daytona Beach—Cameraman films Japanese air raid at Shanghai.

UNIVERSAL NEWSPAPER NEWSREEL—No. 18—Campbell sets new auto speed mark at Daytona Beach—Lack of partners forces mat star to wrestle elephant—Startling egg separating invention excites egg industry—Cops curb rioters as De Valera wins turbulent Irish election—Spills thrill crowd in Lipton Cup outboard motorboat classic in Florida—Heavy shells wreak havoc as Shanghai defenders withstand Japanese attack.

UNIVERSAL NEWSPAPER NEWSREEL—No. 19—St. Goddard, sets new record in Canadian dog-sled race—New plane parachute does the trick—John D. Rockefeller attends tree planting at Ormond Beach, Cal.—Coast Guard smashes ice barrier to open channel at Bangor, Maine—Municipal government of Aurora, Ill., is turned over to women for a day—Coolie drivers push boats on frozen canals at Tientsin, China—Disastrous floods kill seven at Edgewick, Wash.—Ice stars clash at charity event in Chicago.

Famous Poems in Famous Classics, New One-Reelers

Ben Holmes, of Famous Classics, in Hollywood, announces plans for the production of a series of 12 one-reel subjects in which, he says, important stars will render famous poems. The subjects will be distributed in non-theatrical and theatrical fields, according to Holmes who says that Chic Sale, Hobart Bosworth, Lew Cody, Mary Carr, James Gleason, Louise Fazenda and Zasu Pitts already have been signed for the series in which classics of Longfellow, Whittier, Poe, Burns and others will be depicted in screen form.

Named Association Treasurer

G. L. Johnson, Aladdin theatre, Kansas City, has been named treasurer of the Independent Theatre Owners Association of Greater Kansas City, succeeding Jay Means, recently elected president.

Named Art Department Head

Hans Dreier has been named head of the art department at the Paramount Coast studio. Roland Anderson, unit art director, has been appointed assistant to Dreier.

Rosenquest on Tour

Harry Rosenquest, Vitaphone assistant sales manager, is on a tour of company exchanges. He is expected to return to the home office in about 10 days.

SHORTS NOW SHOWING ON BROADWAY

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CAPITOL
- London, City of Tradition. Fitzpatrick-MGM
- Dive In. . . . . MGM

MAYFAIR
- Bob White. . . . . RKO Pathe
- Fly Frolics. . . . . RKO Pathe
- Laughing With Medbury in Voodoo Land. . . . . Columbia

PARAMOUNT
- A Hunting We Did Go. Paramount
- Paramount Pictorial No. 6. Paramount
- Meet the Winner. . . . . Paramount

RIALTO
- Wait Till the Sun Shines, Nellie . . . . . Paramount
- Babbling Book, The. . . . . Paramount
- Old Songs for New. . . . . Paramount

RIVOLI
- Dream House. . . . . Educational
- Arabian Shrieks, The. . . . Paramount

ROXY
- Tragedy of Mt. Everest. Capital Films

STRAND
- Cigars—Cigarettes . . . . . Vitaphone
- His Honor—Penrod. . . . . Vitaphone

WARNER
- Washington — The Man and the Capital. . . . . Vitaphone
- Remember When. . . . . Vitaphone
- Dancing Around the World . . . . . Vitaphone

WINTER GARDEN
- The Imperfect Lover. . . . Vitaphone
- Sport Slants No. 4. . . . . Vitaphone
- Pagan Moon. . . . . Vitaphone

WABASH AVENUE

CHICAGO

Wabash avenue will continue to be Film Row. This is the inference drawn from the fact that Universal has signed a long term lease on its present location at 845 South Wabash. But some of the folk who congregate in and around the "U" office are due for a shock. The old place isn't going to be what it was. The decorators are going to take it over and turn it into one of the classiest exchanges in Laemmle's string.

▽

Steve Montgomery, formerly with Tiffany and the Daily News Screen Service, has gone to Minneapolis, where he is attached to the Columbia branch.

▽

Leroy Alexander, local distributor of British International Pictures, spent several days in New York conferring with executives of the parent company who were there from London.

▽

Ben Judell has appointed Fred Good as manager of the company's office in Milwaukee.

▽

Al Dezel has opened his own exchange at 808 South Wabash avenue and will handle a series of independent productions.

▽

Gene Cour, head of the Cameraman's association, is back in town after a trip to the West Coast.

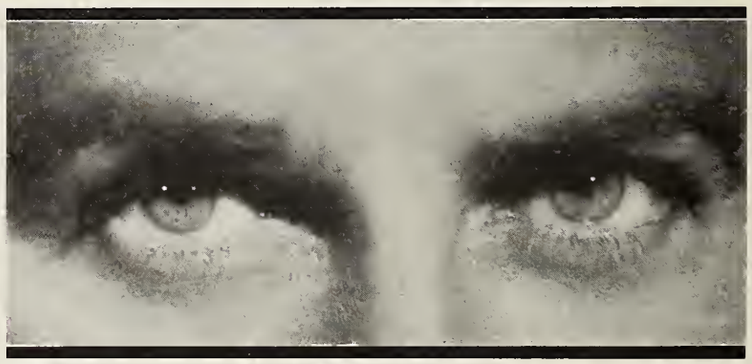
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Ed De Lang of Essaness is now managing the company's Elston theatre.

▽

Tom Gilliam of Warners-First National is back from an extended trip to theatres in the down state area.

HOLQUIST



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VOICE OF THE INDUSTRY

Good Pictures, Good Business

THIS BUSINESS RESOLVES INTO ONE thing that if you have the pictures, you can get some business even as hard as times are, but these pictures this year have been too far between and too many are very poor quality.

This has the tendency to hold the patrons away until something outstanding comes along. Then they get the habit back, but after one or two poor pictures you don't see them again.

If the producers are wise next year, they will not try to corral the market, and will stress quality instead of quantity. This is the crying need today as it never has been before. The public wants action and less dialogue.

The purchasing power of the theatre going public has been curtailed to a certain extent, but they are still buying amusement when that amusement is worth their money, but we exhibitors know that many of the pictures that we are forced to show them are not worth what they paid, and the producers have their full share of blame for this condition.—A. E. HANCOCK, Columbia theatre, Columbia City, Indiana.

On "Horror" Pictures

I WOULD LIKE TO ADD MY VOICE IN protest to that of other exhibitors, who foresee a prolonged cycle of "horror" pictures.

One company already has announced a forthcoming "horror" picture. The only hope for this industry lies in getting away from the rubber stamp "cycle" film executive. I say film executive advisedly, as they are in no sense producers.

Universal is to be congratulated; it has originality, it brought out "horror" pictures when the other rubber stamps were still making crook and third-rate sex pictures by the hundreds. It will know when to quit "horror" pictures, too.—HERMAN J. BROWN, manager, Inland Amusement Company, Nampa, Idaho.

Monarch to Produce Eight Westerns With New Player

Monarch Productions, independent company, plans a series of eight feature-length westerns, starring Roger Carr, for the 1932-33 season. Carr is a newcomer to the screen. Clifford S. Elfelt will personally supervise the productions.

The first western will be from Jackson Gregory's "Redwood and Gold." Others of the series will be adaptations of published western stories by well known authors, it is indicated.

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1790 Broadway, New York

OFFER EXPIRES MAY 15, 1932

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Revier-Edna Murphy	Oct. 30	59	Nov. 14
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar. 15,'32		
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	59	Oct. 31
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec. 15	59	Jan. 9,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Feb. 1,'32	60	Jan. 30,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb. 10,'32	60	Feb. 6,'32
Night Beat	Jack Mulhall-Patsy R. Miller	Nov. 30	62	Dec. 26
Sally of the Subway	J. Mulhall-D. Revier	Jan. 1,'32	60	Jan. 23,'32
Sin's Pay Day	D. Revier-Forrest Stanley	Mar. 1,'32		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
File 13	Lew Cody-Mary Nolan			
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Hard Hombre	Hoot Gibson-L. Basquette			Aug. 22
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of Jack Natteford	Hoot Gibson-Doris Hill			
Vanity Fair	Myrna Loy-Conway Tearle			

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Sept. 1	63	Oct. 3
Cross Examination	H. B. Warner-Sally Blane-Natalie Moorhead		72	Feb. 13,'32
Maid to Order	Julien Eltinge-Geo. Stone	Oct. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Nov. 1	72	Aug. 8
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Sept. 1	66	
Unmasked	Robert Warwick	Oct. 1	62	
White Renegade		Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32	66	Jan. 16,'32

Coming Feature Attractions

Across the Line — Harry Carey
Auctioned Off
Border Devils — Harry Carey
Bridesmaid
Confidential
Double Sixes — Harry Carey
Foolish Girls
Horsehoofs — Harry Carey
Hurricane Rider, The — Harry Carey
I Accuse
Loneliness
Trusty Triggers — Harry Carey
Where Are Your Children?

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 26
Flying Lariats	Wally Wales	Aug. 25	60	
Headin' for Trouble	Bob Custer	Sept. 22	60	
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of tha Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 15,'32		
Quick Trigger Lee	Bob Custer	Nov. 24	60	

Coming Feature Attractions

Dance Hall Kisses — 6 reels
Blazed Trails — 6 reels
Bull Dog Edition
Driving Demons
Fighting Gloves
Gambling Sex
Guns and Saddles — 6 reels
Highway Ridars — 6 reels
Lura af the Range — 6 reals
Rip Roaring Broncs — 6 raels
Rio Grande Raiders — 6 reels
Scarlet Brand — Apr. 10,'32
Tangled Fortunes — Buzz Barton — Mar. 10,'32

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Rel. Data	Running Time Minutes	Reviewed
Air Eagles	Lloyd Hughes-Norman Kerry		6 reels	

Coming Feature Attractions

Hellion's Last Cruise — 6 reels
Rose of Chinatown — 6 reels
Streets of Shadows — 6 reels

B. I. P. AMERICA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan. 15,'32	65	Jan. 30,'32
Carman	Marguerite Namara-Tom Burke	Feb.	15,'32 70	Jan. 16,'32
Fascination	Madeleine Carroll	Jan.	15,'32 66	
Flying Fool, The	Henry Kendall-Banita Huma	Feb.	1,'32 72	
Gables Mystery, Tha	Lester Matthews-Anna Grey	Feb	10,'32 72	
Many Waters	Lillian Hall-Davies	Mar.	1,'32 70	
My Wife's Family	Gene Gerrard	Feb.	10,'32 63	
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	Mar.	15,'32 68	Sept. 19
Trapped in a Submarine	John Batten-Sydney Seaward	Jan.	15,32 45	Feb. 6,'32

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blanc	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3	68	Jan. 30,'32
Deceiver, Tha	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 26
Fighting Fool, The	Tim McCoy	Jan. 20,'32		
Fighting Marshal, The	Tim McCoy	Dec. 18	58	
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32	66	Feb. 27,'32
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	82	Nov. 26
Maker of Men	Jack Holt-Richard Cromwell-John Wayne	Dec. 25	67	Dec. 26
Menace, Tha	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec. 10	75	Dec. 5
Miracle Woman, The	Barbara Stanwyck	July 20	87	Aug. 22
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
One Way Trail	Tim McCoy	Oct. 15	56	Oct. 31
Pagan Lady	Evelyn Brent-C Bickford-C. C. Nagel	Sept. 6	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	90	
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan. 16,'32
Secret Witness (Reviewed under title "Terror by Night")	Wm. Collier, Jr.-Una Merkel	Dec. 12	66	Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Shot Gun Pass	Tim McCoy	Nov. 1	59	
Three Wise Girls	Jean Harlow-Mae Clarke-Walter Byron-M. Prevost	Jan. 11,'32	66	Feb. 13,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Mask (Reviewed under the title "The Man Who Dared")	Jack Holt-C. Cummings	Feb. 25,'32		Feb. 6,'32
Big Timer, The	Ben Lyon-C. Cummings			
High Speed	Buck Jones-Loretta Sayers			
Love Affair	Dorothy Mackaill-Humphrey Bogart			
Shopworn	Barbara Stanwyck-R. Toomey			
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Substitute Wife, The				
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Vanity Street				
Zelda Marsh				

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bargain, The (Reviewed under title "You and I")	Lewis Stone-Doris Kenyon	Sept. 5	70	Apr. 16
Compromised (Reviewed under the title "Wa Three")	Ben Lyon-Rose Hobart	Dec. 5	65	Sept. 12
Fireman, Sava My Child	Joe E. Brown	Feb. 27,'32	67	Feb. 27,'32
Five Star Final	Edw. G. Robinson	Sept. 28	89	June 27
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
Her Majestry, Lova	Marilyn Miller-Ban Lyon	Dec. 15	76	Nov. 14
Honor of tha Family	Beba Daniels	Oct. 17	66	Oct. 24
I Like Your Narva	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Last Flight	Richard Barthelmess	Aug. 29	77	Sept. 12
Local Boy Makas Good	Joe E. Brown	Nov. 28	68	Oct. 8
Penrod and Sam	Laon Janney	Oct. 3	71	Aug. 29
Ruling Voice, The	Huston-Young-Kanyon	Oct. 31	76	Nov. 14
Safe in Hell	Dorothy Mackaill	Dec. 12	75	Dec. 26
Woman from Monte Carlo, The	Lil Dagover-Walter Huston	Jan. 9,'32	58	Jan. 9,'32
Union Depot	D. Fairbanks, Jr.-J. Blondell	Jan. 30,'32		Dec. 26

Coming Feature Attractions

Alias the Doctor — R. Bathelmess-M. Marsh — Mar. 26,'32
Famous Ferguson Case, The — Joan Blondell
It's Tough to Be Famous — Douglas Fairbanks, Jr. — Apr. 2,'32
Love Is a Racket — Douglas Fairbanks, Jr.
Rich Are Always With Us — Ruth Chatterton
Tenderfoot, The — Joe E. Brown
Tinsel Girl, The — Lee Tracy-Ann Dvorak
Two Seconds — Edward G. Robinson
Week-end Marriage
Winner Take All — James Cagney-M. Nixon

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ambassador Bill	Will Rogers	Nov. 22	70	Oct. 24
Bad Girl	James Dunn-Sally Eilars	Sept. 13	88	July 18
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Charlie Chan's Chance	Warnar Oland-L. Watkins-M. Nixon-Raloh Morgan-H. B. Warner-A. Kirkland	Jan. 24,'32	71	Jan. 9,'32
Cheaters at Play	Thomas Meighan-L. Watkins	Feb. 14,'32	57	Jan. 23,'32
Cisco Kid, The	Baxter-Lowa-Montenagro	Nov. 1	61	Oct. 10
Dance Team	James Dunn-Sally Eilars	Jan. 17,'32	57	Jan. 2,'32
Delicious	Gaynor-Farrell	Dec. 27	106	Dec. 12
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb. 28,'32	60	
Good Sport	Linda Watkins-John Boles	Dea. 13	68	Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8	59	Oct. 10
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Over tha Hill	Dunn-Ellers-Marsh-Crandall-Kirkwood-Lana	Nov. 29	89	Oct. 31

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32	60	Dec. 5
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
She Wanted a Millionaire	J. Bennett-S. Tracy	Feb. 21,'32	74	Feb. 27,'32
Silent Witness, The	Lionel Atwill-Greta Nissen	Feb. 7,'32	73	Feb. 13,'32
Skyline	T. Meighan-H. Albright-Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn-Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Stepping Sisters	Louise Dresser-Wm. Collier, Sr.-Minna Gombell	Jan. 10,'32	59	Dec. 12
Surrender	Warner Baxter-Leila Hyams	Dec. 8	69	Dec. 5
Transatlantic	Edmund Lowe-Lois Moran	Aug. 80	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov. 15	76	Oct. 17

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon	Mar. 13,'32		
Almost Married	Violet Heming-Ralph Bellamy-Alexander Kirkland			
Careless Lady	Joan Bennett-John Boles	Apr. 10,'32		
Devil's Lottery	Elissa Landi-Alexander Kirkland-Vic. McLaglen	Apr. 3,'32		
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32		
Rebecca of Sunnybrook Farm	Gaynor-Farrell	Apr. 24,'32		
Scotch Valley (Tent.)	Warner Baxter-Marian Nixon	Apr. 17,'32		
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond			
While Paris Sleeps	McLaglen-Helen Mack	Mar. 27,'32		
Woman in Room 13	Elissa Landi-Gilbert Roland			
Young America	Tracy-Kenyon-Bellamy	May 1,'32		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Mar. 5,'32	84	Mar. 7,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb. 13,'32	90	
Ben Hur	Ramon Navarro-May McAvey. (Re-Issue-Synchronized)	Jan. 2,'32	128	Dec. 12
Big Parade	John Gilbert (Re-Issue-Sound)	Dec. 19	125	
Champ, The	Wallace Beery-Jackie Cooper	Dec. 5	86	Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31	86	Oct. 24
Emma	Marie Dressler	Jan. 2,'32	73	Jan. 2,'32
Flying High	Bert Lahr-C. Greenwood	Nov. 14	61	Oct. 24
Freaks	Wallace Ford-Leila Hyams	Feb. 20,'32	64	Jan. 23,'32
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov. 7	81	Aug. 8
Hell Divers	Beery-Gable	Jan. 16,'32	113	Dec. 26
Lovers Courageous	Rbt. Young-Madge Evans	Jan. 23,'32	77	Feb. 27,'32
Mata Hari	Garbo-R. Navarro	Dec. 26	91	Jan. 9,'32
New Adventure of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3	94	Sept. 19
Passionate Plumber	Buster Keaton	Feb. 6,'32	74	
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	Nov. 21
Polly of the Circus	Marian Davies-C. Gable	Feb. 27,'32	70	
Possessed	Joan Crawford-Clark Gable	Nov. 21	76	Oct. 31
Private Lives	N. Shearer-R. Montgomery	Dec. 12	85	Dec. 26
Sidewalks of New York	Buster Keaton	Sept. 26	71	Aug. 15
Sin of Madelon Claudet, The	Helen Hayes-Lewis Stone (Reviewed under title "The Lullaby")	Oct. 24	74	Oct. 3
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov. 28	66	Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are You Listening?	William Haines	Mar. 19,'32		
As You Desire Me				
China Seas				
Downstairs	John Gilbert			
Family Affair, A	Robert Montgomery			
Footlights	Buster Keaton			
Grand Hotel	Garbo-John Barrymore			
Huddle	Ramon Novarro-M. Evans			
Letty Lynton	Jean Crawford			
Limpy	Jackie Cooper-"Chic" Sale			
Mr. and Mistress	Rob't Montgomery-Gregor			
Night Court, The	W. Huston-P. Holmes-A. Page			
Prosperity	Dressler-Moran			
Sky Scraper	M. Evans			
Smilin' Through	Norma Shearer			
Strange Interlude	Shearer-Gable			
Tarzan, the Ape Man	Johnny Weismuller-Maureen O'Sullivan	Mar. 12,'32		Feb. 20,'32
Wet Parade	Walter Huston-Dorothy Jordan-Nell Hamilton	Mar. 26,'32		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	67	Dec. 12
Galloping Thru	Tom Tyler	Dec. 5	58	
Ghost City	Cody-Shuford	Dec. 20	60	
In Line of Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Law of the Sea	All Star	Dec. 15	61	
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Oklahoma Jim	Bill Cody	Oct. 10	60	Jan. 23,'32
Police Court	Leon Janney-H. B. Walthall	Feb. 15,'32	65	
Single Handed Sanders	Tom Tyler	Feb. 1,'32	59	
Texas Pioneers	Bill Cody-Andy Shuford	Feb. 15,'32	58	
Two-Fisted Justice	Tom Tyler	Oct. 20	83	Feb. 6,'32

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	All Star	Mar. 15,'32	7 reels	
County Fair	All Star	Mar. 1,'32	7 reels	
Man from New Mexico	Tom Tyler			
Midnight Patrol	All Star	Feb. 28,'32	7 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22	95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24	74	Oct. 3
Broken Lullaby	L. Barrymore-N. Carroll-P. Holmes (Reviewed under the title "The Man I Killed")	Feb. 26,'32	94	Jan. 16,'32
Cheat, The	T. Bankhead	Nov. 28	70	Dec. 19
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5	79	Aug. 8
Dr. Jekyll and Mr. Hyde	Fredric March-M. Hopkins	Jan. 2,'32	98	Dec. 26
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5	68	Nov. 28
Girls About Town	Kay Francis-L. Tashman	Oct. 31	80	Oct. 17
His Woman	G. Cooper-C. Colbert	Oct. 3	79	Dec. 12
Husband's Holiday	Clive Brook-V. Osborne	Dec. 19	68	Jan. 2,'32
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 26	77	Dec. 19
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
My Sin	Tallulah Bankhead-March	Sept. 26	78	Sept. 19
No One Man	Carole Lombard-Ricardo Cortez-Paul Lukas	Jan. 30,'32	73	Jan. 30,'32
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Rich Man's Folly	G. Bancroft-Frances Dee	Nov. 14	80	Dec. 5
Road to Reno	Charles Rogers	Oct. 17	73	Sept. 5
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Shanghai Express	Marlene Dietrich-C. Brook	Feb. 12,'32	84	Feb. 27,'32
Sooky	Jackie Cooper-Robt. Coogan-J. Searl	Dec. 26	80	Dec. 12
Strangers in Love	Frederic March-Kay Francis	Mar. 4,'32		Feb. 20,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan. 9,'32	76	Jan. 16,'32
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb. 5,'32	80	Feb. 6,'32
Touchdown	R. Arlen-C. Starrett-J. Dakle	Nov. 14	77	Dec. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 16,'32	73	Jan. 23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb. 19,'32	74	Feb. 20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar. 18,'32		
Working Girls	Paul Lukas-Judith Wood-Buddy Rogers	Dec. 12	77	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar. 25,32		
Clara Dean	Wynne Gibson			
Dancers in the Dark	Miriam Hopkins-Jack Dakie	Mar. 11,'32		
Jerry and Joan	S. Sidney-Frederic March			
Lives of a Bengal Lancer, The	Clive Brook-Phillips Holmes			
Miracle Man, The	S. Sidney-C. Morris	Apr. 1,'32		
On the Black Sea	G. Bancroft-M. Hopkins	Apr. 22,'32		
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar. 25,'32		
Sensation (Tent.)	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr. 8,'32		
Sinners in the Sun	Carole Lombard-C. Morris	Apr. 29,'32		
Sky Bride	Virginia Bruce-Frances Dee-Rich'd Arlen-J. Dakle	Apr. 8,'32		
This Is the Night	Lily Damita-Chas. Ruggles	Apr. 15,'32		
Through the Window	G. Bancroft-E. Boardman			
Thunder Below	T. Bankhead-C. Bickford-P. Lukas			

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Rey D'Arcy	Mar. 1,'32		
Reckoning, The	Jas Murray-Sally Blaine	Feb. 15,'32	63	
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1	64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 26
Big Shot, The	Eddie Quillan	Dec. 18	66	Dec. 12
Devotion	Ann Harding	Sept. 25	64	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Lady with a Past	C. Bennett-B. Lyon	Feb. 19,'32	80	Feb. 13,'32
Panama Flo	Helen Twelvetrees	Jan. 29,'32	74	Jan. 23,'32
Partners	Tom Keene	Jan. 8,'32	58	
Prestige	Ann Harding	Jan. 22,'32	71	Jan. 16,'32
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20	87	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16	75	Oct. 31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar. 19,'32	62	
Free Lady	Constance Bennett			
Ghost Valley	Tom Keene			
Saddle Buster, The	Tom Keene	Mar. 19,'32	60	
Veneer (Tent.)	Helen Twelvetrees			
Westward Passage	Ann Harding			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered	Wheeler-Woolsey-D. Lee (Reviewed under the title "Full of Notions")	Sept. 5	68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7	81	Sept. -
Fanny Foley Herself	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Menjou-Erle Von Strohelm	Oct. 8	86	Aug. 15
Gay Diplomat, The	G. Tobin-B. Compson-I. Lebedeff (Reviewed under the title "Woman Pursued")	Sept. 19	67	Aug. 1
Girl of the Rio, The	Dolores Del Rio-Leo Carillo	Jan. 15,'32	69	Jan. 16,'32
Ladies of the Jury	Edna May Oliver	Feb. 5,'32	64	Dec. 19
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8	67	Dec. 19
Men of Chance	Mary Astor-Ricardo Cortez	Jan. 8,'32	63	Nov. 14
Peach O' Reno	Woolsey-Wheeler	Dec. 25	70	
Public Defender, The	Richard Dix	Aug. 1	66	May 9
Runaround, The	Kerr, Provost, Brian, Hines (Reviewed under the title "Waiting at the Church")	Aug. 22	72	
Secret Service	Dix-Shirley Grey	Nov. 14	68	Oct. 10
Smart Woman	Mary Astor-Rob't Ames	Sept. 26	68	Aug. 1
Way Back Home	Phillips "Seth Parker" Lord (Reviewed under the title "Other People's Business")	Nov. 13	81	Dec. 5
Woman Commands, A	Pola Negri	Jan. 1,'32	84	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bird of Paradise	D. Del Rio-Joel McCrea			
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar. 25,'32		
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates			
Lost Squadron	Richard Dix-Mary Astor	Mar. 12,'32	79	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
March of a Nation	Dix-Dunne			
Roadhouse Murder, The	Eric Linden-Arline Judge			
Roar of the Dragon	Richard Dix-Irene Dunne			
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan			
Symphony of Six Million	Irene Dunne-Ricardo Cortez			

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb.	7,'32 83	
Devil on Deck	Reed Howes-Molly O'Day	Jan.	1,'32 62	
First Aid	G. Withers-Marjorie Boebo	July	25 65	
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct.	4 82	Oct. 3
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec.	1 65	Jan 9,'32
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov.	4 63	Nov. 7
South of Santo Fe	Bob Steele	Jan.	8,'32 61	
U. S. C.-Notre Dame	Football Game	Jan.	17,'32 50	Jan. 30,'32

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardour Films	Dec. 4	76	Dec. 12
Black Coffee	Austin Trevor	Twickenham Films, Ltd.		70	Sept. 12
Blue Danube	Joseph Schildkraut	W. & F. Film Service		72	Feb. 8,'32
Cain	Thomy Bourdelle	Talking Pic. Epics	Jan. 15,'32	78	Feb. 20,'32
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Des Cabinet Des Dr. Larl Farl		Georgo Schneider			
Das Rheinlandmaodel	Greti Berndt	Capital	Sept. 17	70	Sept. 28
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Die Foerster Christi	Irene Elsinger	Trans-Ocean Film		94	July 5
Discarded Lovers	N. Moorehead	Tower Prod't'ns	Jan. 20,'32	59	Jan. 30,'32
Emil and the Detectives	Fritz Rasp	Ufa	Dec. 18	75	Jan. 9,'32
Express 13	Heinz Koenecke	Ufa	Aug. 7	65	Aug. 22
Explorers of the World		Raspin Prod't'ns		82	Dec. 19
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 18	82	Oct. 24
Frail Women	Mary Newcomb	Radio-British		71	Feb. 8,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 18,'32
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara	British Int'n't'l		91	Dec. 5
Glamour	Seymour Hicks	Wardour Films		73	July 4
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hell's House	J. Durkin-Pat O'Brien Bette Davis	B. F. Zeidman.	Feb. 10,'32	75	Feb. 20,'32
Heroes All		Imperial Films	Nov. 11	58	Dec. 5
Hindle Wakes	Bello Chrystall	Gaumont-Gainsborough		80	Oct 10
His Grounds for Divorce	Lien Deyers	Ufa	Feb. 19,'32	79	Feb. 27,'32
Hobson's Choice	Viola Lyel	British Int'n't'l.		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of Amer.	Sept. 23	90	Oct. 17
Karamazov	Fritz Kertner	Tobis Forenfilm.	Sept. 18	81	Dec. 10
Killing to Live		Amkino			Dec. 19
Law of the Tong	Phyllis Barrington	Willis Kent	Dec. 15	58	Jan. 9,'32
Lightnin' Smith Returns	Buddy Roosevelt	Standard	Aug. 15	59	Aug. 22
Love Storm, The	Fay Compton	British Int'n't'l.	Oct. 18	62	Oct. 24
Love Waltz, The	Willy Fritsch	Ufa Film	May 15		
Maciste In Hell	Bartolomeo Pagano	Excelsior Pictures Corp.			July 11
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Merry Wives of Vienna	Willy Forst	Super Films	July 9	95	July 18
Money for Nothing	Seymour Hicks	British Int'n't'l.		73	Feb. 13,'32
Naples and Sorrento		Italian Star Film Prod.		78	
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
Nur Am Rhein	Daisy D'Ore	Foreign Talking Pictures	Oct. 1	85	
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Pic.		72	Nov. 14
Puppet, The	Max Hansen			8 reels	
Queen of Sparta, The		Italafilm		9 reels	
Queen's Necklace		Protex		9 reels	
Riders of Golden Gulch	Buffalo Bill, Jr.	West Coast Studios		52	Jan. 23,'32
Road to Hell		Pub. Wel. Films			July 4
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Sally In Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Service for Ladies	Leslie Howard	Paramount-British		90	Feb. 6,'32
Speckled Band, The	Lynn aHrding	First Division	Dec. 6	67	Nov 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Sunshine Susie	Renate Muller	Gainsborough		88	Jan. 9,'32
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Ten Nights in a Barroom		Goetz		8 reels	
These Charming People	Cyril Maude	Para. Film Service, Ltd.		85	Aug. 8
Thirty Days	M. D'Sullivan-Betty Compson	Patrician Pic.			Nov. 14
Two Souls	Gustav Froelich	Capital Films	Dec. 22	100	Feb. 6,'32
Up for the Cup	John W Entwhistle	Gaumont-British			Oct. 10
Women Men Marry	Harlan-Blaine	Headline Pic.		69	Mar. 7

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	Oct. 1	88	Aug. 15
Arizona Terror	Ken Maynard	Sept. 13	64	Oct. 17
Branded Men	Ken Maynard	Nov. 8	70	Dec. 19
Hotel Continental	Peggy Shannon-Theodore Von Eltz			Feb. 6,'32
Leftover Ladies	Claudia Dell-M. Ramboau	Oct. 16	69	Oct. 3
Morals for Women	Bessie Love-Conway Tearle	Sept. 6	66	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton	Sept. 6	64	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20	55	
Nevada Buckaroo	Bob Steele	Sept. 27	64	Dec. 12
Pocatello Kid	Ken Maynard	Dec. 6	61	Jan. 9,'32
Rango Law	Ken Maynard	Oct. 11	63	Nov. 14
Sunset Trail	Ken Maynard	Jan. 3,'32	82	Jan. 30,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32	63	Feb. 20,'32
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29	72	Dec. 12

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The				
Law of the West	Bob Steele	Mar. 20,'32		
Lena Rivers	Charlette Henry-M. Galloway			
Luxury Girls				
Racetrack	Leo Carillo			
Riders of the West	Bob Steele			
Silent Thunder				
Strangers of the Evening		Apr. 17,'32		
Whistlin' Dan	Ken Maynard	Apr. 3,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 17	80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec. 12	80	Nov. 7
Arrowsmith	Ronald Colman	Dec. 28	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32	80	Jan. 30,'32
Corsair	Chester Morris	Dec. 19	75	Nov. 28
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32	80	Nov. 28
Palmy Days	Eddie Cantor	Oct. 3	80	Sept 5
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5	80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32		
Tonight or Never	Gloria Swanson	Dec. 28	82	Nov. 14
Unholy Garden, The	Ronald Colman	Oct. 10	75	Aug. 6

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ballyhoo	Eddie Cantor			
Cynara	Ronald Colman			
Happy Ending	Mary Pickford			
Scar on the Nation, The	Paul Muni	Mar. 26,'32		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas Bickford	Sept. 15	74	Oct. 8
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15	66	
Frankenstein	Colin Cline-Mae Clarke	Nov. 21	71	Nov. 14
Graft	Regis Toomey-Sue Carol	Sept. 21	54	Aug. 15
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12	78	Oct. 3
Homicide Squad	L.Carrillo-M.Brian-N.Beery	Sept. 29	69	Aug.
House Divided, A	W. Huston-H. Chandler	Dec. 5	70	Nov. 28
Impatient Maiden	Lew Ayres-Mae Clarke	Mar. 1,'32	80	Feb. 6,'32
Lasca of the Rio Grande	Leo Carrillo	Nov. 2	65	July 25
Last Ride	D. Revier-Frank Mayo	Dec. 28	63	
Law and Order	Walter Huston-Lois Wilson	Feb. 7,'32	73	
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	Feb. 20,'32
Mystery of Life	Clarence Darrow	Aug. 3	73	July
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	Feb. 27,'32
Racing Youth	Slim Summerville-Louise Fazenda	Feb.	14,'32 63	Dec. 12
Reckless Living	Mae Clarke-Norman Foster	Oct.	20 68	Sept. 12
Spirit of Notre Dame	(Reviewed under title "Twenty Grand") Lew Ayres		79	Sept. 28
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec.	28 91	Nov. 7
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan.	3,'32 62	
Up for Murder	Mae Clarke-Kent Douglass	June	18 70	
Waterloo Bridge	Ayres-Tobin	Sept.	1 81	Aug. 6

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Lady	Rose Hobart			
Ambition	Chas. Bickford-Rose Hobart			
Back Street	Rose Hobart			
Brown of Culver	Tom Brown			
Cohens & Kellys In Hollywood	G. Sidney-C. Murray			
Destry Rides Again	Tom Mix			
Fate				
Information Kid	M. O'Sullivan			
Mountains In Flame	Tala-Birell-Victor Varconi			
Night Club	Lew Ayres-Mae Clarke			
Radio Patrol				
Steady Company	Norman Foster-Juno Clyde	Mar.	14,'32	Jan. 30,'32

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept.	12 71	June 13
Blonde Crazy	James Cagney-J. Blondell	Nov.	14 75	Aug. 22
Boughti	(Reviewed under title "Larceny Lane") Constance Bennett-Ben Lyon	Aug.	22 83	July 18
Children of Dreams	Margaret Schilling	July	25 83	July 25
Expensive Women	Dolores Costello	Oct.	24 63	Nov. 21
Expert, The	Charles "Chic" Sale	Mar.	5,'32	
High Pressure	Wm. Powell-Evelyn Brent	Jan.	30,'32	Jan. 9,'32
Mad Genius, The	John Barrymore-M. Marsh	Nov.	7 81	Dec. 31
Manhattan Parade	W. Lightner-Butterworth	Jan.	18,'32 77	Jan. 2,'32
Man Who Played God	George Arliss	Feb.	20,'32	
Night Nurse	Barbara Stanwyck	Aug.	8 73	July 25
Public Enemy, The	Harlow-Cagney	May	15 98	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct.	10 70	Aug. 1
Side Show	Lightner-Butterworth	Sept.	19 86	July 4
Smart Money	Edw. G. Robinson	July	11 81	May 18
Star Witness, The	Walter Huston	Aug.	22 68	July 25
Taxi!	Jas. Cagney-Loretta Young	Jan.	23,'32 68	Jan. 16,'32
Under Eighteen	Marian Marsh-Warron William	Jan.	2,'32 81	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Mar.	19,'32	Feb. 27,'32
Crowd Roars	Cagney-Blendell	Apr.	16,'32	
Dangerous Brunette, A	Kay Francis	Apr.	23,'32	
Heart of New York, The	Smith & Dale	Apr.	9,'32	
Miss Pinkerton	Joan Blendell			
Mouthpiece, The	Sidney Fox-Warren William			
Play Girl	Loretta Young-Norman Foster-Lightner-Butterworth	Mar.	12,'32	Feb. 27,'32
So Big	Barbara Stanwyck	Apr.	30,'32	Jan. 30,'32
Successful Calamity, A	George Arliss			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 226	Sept. 4	1 reel	
C 227	Sept. 60	1 reel	
C 228	Sept. 30	1 reel	
C 230	Jan. 7,'32	1 reel	
EDDIE BUZZELL SPECIALTIES			
Blond Pressure	Oct. 16	1 reel	
Gall of the North		1 reel	
Chris Crossed	Aug. 3	1 reel	
Love, Honor and He Pays	Jan. 14,'32	1 reel	
Red Man Tell No Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Love Krazy			
Piano Mover	Jan. 4,'32		
Restless Sax, The			
Svengarlic	Aug. 3	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
MEDBURY SERIES			
Laughing with Medbury in Africa	Dec. 16	1 reel	
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury in Turkey	Sept. 7	9	Dec. 5
Laughing with Medbury in Voodoo Land	Jan. 28,'32	1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9	1 reel	
Beach Party, The	Nov. 4		Feb. 13,'32
Delivery Boy	June 15	10	Oct. 24
Duck Hunt	Jan. 28,'32	1 reel	
Fishin' Around	Sept. 14	1 reel	
Grocery Boy, The		1 reel	
Mickey Cuts Up		1 reel	
Mickey's Orphans	Dec. 9	7	Dec. 19
Mickey Steps Out	July 16	7	Oct. 3
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16	1 reel	
Cursesl Cursesl Cursesl	Aug. 20	1 reel	
Jazzbo Singer	Nov. 9	9	Jan. 23,'32
Monkeydoodles	Oct. 12	1 reel	
Sez Yeu	Jan. 30,'32	1 reel	
RAMBLING REPORTER			
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Cather, The	Oct. 15	1 reel	
Chinatown Mystery	Jan. 4,'32	1 reel	
Little Pest, The	Aug. 15	8	
Scrappy Minds the Baby	Nov. 16	1 reel	
Showing Off	Nov. 16	1 reel	
Sunday Clothes	Sept. 15	1 reel	
SILLY SYMPHONIES			
Bird Store			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 8
Egyptian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1 reel	
Spider a nd the Fly	Oct. 16	1 reel	Dec. 19
Ugly Duckling, The	Dec. 16	1 reel	

EDUCATIONAL

Title	Rel. Date	Minutes Running Time	Reviewed
ANDY CLYDE COMEDIES			
Cannonball, The	Sept. 16	19	Aug. 29
Clyde			
Half Holiday	Dec. 13	22	Dec. 5
Shopping With Wife	Feb. 7,'32	20	Jan. 9,'32
Taxi Troubles	Oct. 18	19	Oct. 24
Clyde			
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
He-Man Hockey	Dec. 20	10	Jan. 9,'32
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
Slides and Glides	Feb. 21,'32	9	
Speedway	Jan. 24,'32	9	Jan. 23,'32
BURNS, WM. J., DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2	11	
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	Dec. 5
Mead Trial, The	June 21	10	
Starbrite Diamond, The	June 7	11	Oct. 3
Trap, The	May 24	11	Aug. 29
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Bridge Wives	Feb. 21,'32	16	Feb. 27,'32
Honeymon Trio	Aug. 30	9	Sept. 26
Idle Roomers	Nov. 29	9	Oct. 24
Mother's Holiday	Mar. 20,'32		
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	Jan. 9,'32
That's My Meat	Oct. 4	11	
CANNIBALS OF THE DEEP			
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 6	8	
GAYETY COMEDIES			
Foolish Forties	June 26	21	June 6
Ford Sterling-June McCloy			
HODGE-PODGE			
All Around the Town	Feb. 21,'32	9	
Highlights of Traval	Sept. 12	10	
Vagabond Melodies	Aug. 16	10	
Voldt, The	Dec. 20	10	Dec. 19
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Hollywood Luck	Mar. 13,'32	21	
Brooks-Flynn-Dean			
Moonlight and Castus	Jan. 10,'32	21	Dec. 26
Queenie of Hollywood	Nov. 6	21	
Flynn-Brooks			
Tamale Vender, The	Sept. 6	20	Aug. 20
Patricia-DeMontez			
MACK SENNET BREVITIES			
Who's Who in the Zoo	Oct. 11	10	
World Filer, The	Sept. 13	9	Sept. 26
MACK SENNETT COMEDIES			
Albany Branch, The	Aug. 2	6	July 4
P. Kelton-T. Dugan			
All American Kickback	Nov. 29	20	Dec. 12
Clyde-Gribbon-Beebe			
Fainting Lover	Aug. 16	18	
Clyde-Boteler-Dent			
Flirty Sleepwalker	Mar. 27,'32	19	
Stone-Granger			
Girl in the Tonneau	Jan. 31,'32	20	
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Hold 'Er, Sheriff	June 7	21	
Beebe-Murray			
Ladyl Pleasel	Feb. 28,'32	20	Jan. 30,'32
Poker Widows	Sept. 13	19	
Pottsville Palooka, The	Dec. 27	21	Jan. 16,'32
Gribbon-Granger			
Too Many Husbands	Aug. 30	21	
Clyde-Boteler			
MACK SENNETT FEATURETTES			
Billboard Girl	Mar. 20,'32	21	
Bing Crosby			
Dream House	Jan. 17,'32	17	Jan. 9,'32
I Surrender Dear	Sept. 13	22	
Bing Crosby			
One More Chance	Nov. 15	21	
Bing Crosby			
MERMAID COMEDIES			
It's a Cinch	Mar. 27,'32		
Collins-Crane			
Keep Laughing	Jan. 24,'32	20	Feb. 20,'32
Once a Hero	Nov. 22	19	Nov. 26
Up Pops the Duke	Sept. 20	20	
Chandler-Bolton			
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Harem Secrets	Oct. 4	10	Dec. 5
Lost Race, The	Mar. 13,'32		
Outposts of the Foreign Legion	Oct. 18	10	Nov. 21
Pensant'a Paradise	Nov. 15	10	Dec. 12
Road to Romance	Jan. 17,'32	10	Jan. 2,'32
TERRY-TOONS			
Aladdin's Lamp	Dec. 27	8	Dec. 12
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Oct. 31
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Fried Chicken		7	Oct. 3
Jazz Mad	Aug. 8	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 16	6	Oct. 24
Lorelei, The		8	Dec. 12
Noah's Outing	Jan. 24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb. 21,'32	6	Jan. 30,'32
Play Ball	Mar. 6,'32	6	
Spider Talks, The	Feb. 7,'32	6	
Summer Time	Dec. 13	6	
Villain's Curse, The	Jan. 10,'32	6	
Ye Olde Songs	Mar. 20,'32	6	
TORCHY			
Torchy	Oct. 4	22	Oct. 3
Ray Cooke-Dorothy Dix			
Torchy Passes the Buck	Dec. 8	22	Nov. 14
Torchy Turns the Trick	Feb. 7,'32	21	Feb. 20,'32
VANITY COMEDIES			
For the Love of Fanny	Dec. 27	27	Jan. 9,'32
Freshman's Finish, The	Sept. 20	22	
Girl Rush, The	Oct. 25	21	Oct. 17
That Rascal	Feb. 21,'32	21	

FOX FILMS

Title	Rel. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds in the Rough	Aug. 18		
3 Wandering Through China	Aug. 23		
4 Down te Damascus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
6 The Wild West of Teday	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wilde Life on the Veldt	Sept. 27	6	May 9
9 Over the Viking Trail	Oct. 4		
10 India Teday	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Dec. 6		
19 Happy Days in Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	Feb. 6,'32
22 Stamboul to Bagdad	Jan. 3,'32	8	
23 With the Foreign Legion	Jan. 10,'32	10	Feb. 8,'32
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	Feb. 8,'32
28 The World at Prayer	Jan. 31,'32	8	May 9

METRO-GOLDWYN-MAYER

Title	Rel. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Dec. 5
Let's Do Things	June 6	27	
Love Pains			
Mama Loves Pape	Oct. 24	17	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	Dec. 12
In Walked Charley			
Nickel Nurser		21	Feb. 13,'32
Panis Is On, The	Aug. 14	20	Aug. 15
Skip The Maloo	Sept. 26	21	
Tobasco Kid, The	Jan. 30,'32	21	
What a Bozo	Nov. 7	21	
DOGVILLE			
Love Tails of Morocco	Sept. 5	16	Aug. 15
Trader Hound	Nov. 28	15	Jan. 9,'32
Two Barks Brothers	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Picatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec. 5	10	Dec. 5
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jaipur	Mar. 19,'32	10	Dec. 5
Cradles of Creed	Feb. 6,'32		
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32	10	
Land of the			
Maharajahs, The	Aug. 22	10	
Madeira, a Garden in the Sea	Sept. 26	8	Oct. 3
Melody Isle, The		9	Jan. 9,'32
Tropical Ceylon	Feb. 27,'32	10	Dec. 12
FLIP THE FROG			
Africa Squeaks	Oct. 17	8	Jan. 9,'32
Jailbirds	Sept. 26	9	Nov. 21
Milkman, The			
Movie Mad	Aug. 29	9	
Ragtime Romeo	July 25	6	Sept. 12
Spooks			
Stormy Seas	Aug. 22	9	
Village Specialist, The	Sept. 12	6	Dec. 12
HARRY LAUDER			
I Love a Lassie	Dec. 19	8	Jan. 9,'32
Nanny	Nov. 14	8	Dec. 19
Reamin' in the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21	Feb. 13,'32
Beau Hunks	Dec. 12	40	Sept. 5
Come Clean	Sept. 19	21	Nov. 26
Helpmates	Jan. 23,32	20	Dec. 12
Music Box		29	
One Good Turn	Oct. 31	21	Nov. 21
NOVELTIES			
Desert Regatta			Jan. 9,'32
Duck Hunter's Paradise			Feb. 6,'32
Jack Cooper's Christmas Party		9	Jan. 2,'32
OUR GANG			
Big Ears	Aug. 29	21	
Dogs is Dogs	Nov. 21	21	
Free Eats		20	Feb. 13,'32
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TODD			
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Red Noses		21	
Seal Skins	Feb. 6,'32	21	
War Mamas	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Daze	Mar. 26,'32	10	
Dive in	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson in Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32	9	
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT PUBLIX

Title	Rel. Date	Minutes Running Time	Reviewed
ONE REEL ACTS			
Babbling Book, The	Mar. 11,'32		
Coffee and Aspirin	Apr. 6,'32		
Backyard Follies	Dec. 12		
Haig Trio			
Beach Nut, The	Oct. 3		
Herb Williams			
Beyond the Blue Horizon	April 1,'32		
Vincent Lopez			
Cheaper to Rent	Sept. 19		
Willie West & McGinty			
Close Farmony	Jan. 9,'32		
Boswell Sisters			
Coffee and Aspirin	Apr. 8,'32		
Solly Ward			
Fair Ways & Square Ways	May 2		
Eddie Miller			
Finn and Caddle	Oct. 17		
Borrah Minnevitch			
Jazz Reporters	Nov. 21		
Charlie Davis & Gang			
Knewmore College	Apr. 15,'32		
Rudy Vallee			
Lesson in Love, A	Sept. 26	11	Sept. 19
Helen Kane			
Lester Allen in Paris	Aug. 8		
Lester Allen			
More Gas	Oct. 24		
Solly Ward			
M'Lady	Mar. 26		
Irene Bordoni			
Musical Justice	Dec. 26	10	Dec. 26
Rudy Vallee			
My Wife's Jewelry	Aug. 22	11	Sept. 12
Tom Howard			
Naughty-Cal	Feb. 19,'32		
Lillian Roth			
No More Hookey	Aug. 29		
Haig Trio			
Oh My Operation	Jan. 16,'32		
Burns and Allen			
Old Man Blues	Mar. 18,'32		
Ethel Merman			
Old Songs for New	Mar. 4,'32	10	Feb. 20,'32
Technicolor			
Once Over, Light	May 23		May 18
Burns and Allen			
One Hundred Percent Service	Aug. 1	10	Sept. 5
Burns and Allen			
Out of Tune	Feb. 12,'32		
Herb Williams			
Pair of French Heels, A	Nov. 14		
Mitchell & Durant			
Pest, The	Mar. 14		
Tom Howard			
Puff Your Blues Away	Oct. 31	10	Nov. 28
Lillian Roth			
Quit Your Kickin'	Jan. 23,'32		
Red Donahue			
Rhythm in the River	Feb. 5,'32	11	Feb. 6,'32
Geo. Dewey Washington			
Roaming	Nov. 28		
Ethel Merman			
Switzerland	Apr. 29,'32		
Lester Allen			
Taxi Tanple	Dec. 19		
Jack Benny			
Ten Dollars or Ten Days			
Eddie Younper and His Mountaineers			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Two A. M. — Tom Howard	May	2	
Via Express — Tom Howard	July	4	10 Oct. 10
PARAMOUNT PICTORIAL			
No. 9—Harmonies of the Harp; Facts and Fancies in sports—Lowell Thomas.	May	16	1 reel
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air.	June	6	1 reel
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27	1 reel
No. 12—Michael Fokine — Africa, U. S. A. — Jesse Crawford	July	18	1 reel
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug.	22	1 reel
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ	Sept.	26	1 reel
No. 2—Lowell Thomas — Something New in Dishes —Behind the Microphone.	Oct.	24	1 reel
No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Nov.	28	1 reel
No. 5—A Drink for Six Million—Educated Toes— The Pony College	Dec.	26	7 Feb. 20,'32
No. 6—Vincent Lopez— Jewels—Lowell Thomas.	Jan.	30,'32	1 reel
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32	1 reel
No. 8—	Mar.	25,'32	1 reel
No. 9—	Apr.	29,'32	1 reel
SCREEN SONGS			
Alexander's Rag Time Band.	May	9	1 reel
And the Green Grass Grew All Around	May	30	1 reel
Bety Co-Ed	Aug.	1	1 reel
By the Light of the Silvery Moon	Nov.	14	7 Dec. 19
Gallagher & Shean	Aug.	29	1 reel
Just One More Chance	Apr.	1,'32	
Kitty from Kansas City — Rudy Vallee	Oct.	31	1 reel
Little Annie Rooney	Oct.	10	1 reel
My Baby Just Cares for Me.	Dec.	5	1 reel
My Wife's Gone to the Country	June	13	6 Sept. 26
Oh, How I Hate to Get Up in the Morning	Apr.	22,'32	1 reel
Russian Lullaby	Dec.	26	1 reel
Show Me the Way to Go Home	Jan.	30,'32	1 reel
Sweet Jenny Lee	Jan.	9,'32	1 reel
That Old Gang of Mine	July	11	1 reel
You're Driving Me Crazy.	Sept.	19	1 reel
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel
Walt Till the Sun Shines, Nellie	Mar.	4,'32	1 reel
SCREEN SOUVENIRS			
No. 3—Old Time Novelty.	Oct.	10	1 reel
No. 4—Old Time Novelty.	Nov.	7	1 reel
No. 5—Old Time Novelty.	Dec.	5	10 Jan. 23,'32
No. 6—Old Time Novelty.	Jan.	2,'32	1 reel
No. 7—Old Time Novelty.	Jan.	30,'32	1 reel
No. 8—Old Time Novelty.	Feb.	26,'32	1 reel
No. 9—Old Time Novelty.	Mar.	25,'32	
No. 10—Old Time Novelty.	Apr.	22,'32	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags	Jan.	2,'32	7 Dec. 26
Bimbo's Express	Aug.	22	Sept. 12
Bimbo's Initiation	July	25	1 reel
Boop-Oop-A-Doop	Jan.	23,'32	1 reel
Bum Bandit, The	Apr.	4	1 reel
Crazy Town	Mar.	25,'32	
Dancing Fool	Apr.	8,'32	
Herring Murder Case, The.	June	27	1 reel
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Jack and the Beanstalk			1 reel
Mask-a-Raid	Nov.	7	1 reel
Minnie the Moocher — Cab Calloway	Feb.	26,'32	1 reel
Minding the Baby	Sept.	28	1 reel
Robot, The	Feb.	5,'32	1 reel
Swim or Sink	Mar.	11,'32	
Twenty Legs Under the Sea.	June	6	8 Oct. 3
What Fur	Apr.	29,'32	1 reel
TWO REEL COMEDIES			
All Sealed Up — Al St. John	Mar.	18,'32	
Arabian Shrieks, The — Smith & Dale	Mar.	4,'32	22 Feb. 13,'32
Auto Intoxication — Ferd Sterling	Oct.	17	
Big Splash, The — Weismuller-Kruger	Jan.	17,'32	
Bullmania — Billy House & Co.	Aug.	15	
Dunker, The — Billy House	Apr.	1,'32	
Elmer Takes the Air — Kruger-Assen Jordanoff	July	16	Sept. 12
Fur, Fur, Away — Smith & Dale	Oct.	3	Sept. 5
It Ought to Be a Crime.	Sept.	12	
Ford Sterling			
Lease Breakers, The — Dane & Arthur	Sept.	5	
Mlle. Iren, The Great.	Nov.	7	
Al St. John			
Mysterious Mystery, The.	Feb.	12,'32	
Johnny Burke			
Nothing to Declare — Lulu McConnell	Aug.	6	
Out of Bounds — Billy House	Nov.	14	
Pretty Puppies — Ford Sterling	Jan.	2,'32	
Put Up Job, A — Dane & Arthur	Jan.	23,'32	
Retira Inn — Billy House	Sept.	19	
Rookie, The — Tom Howard			
Shova Off — Dane & Arthur	Oct.	31	
Socially Correct — Lulu McConnell	Oct.	10	
Summer Daze — Dane-Arthur (Reviewed under the title "In the Good Old Summer Time.")	Apr.	15,'32	
13th Alarm, The — Chester Conklin	July	4	
Twenty Horses — Ford Sterling	Apr.	29,'32	
Unemployed Ghost, The. — Tom Howard	Dec.	19	
What Price Pants — Smith & Dale	Aug.	22	
Where East Meets Vest. — Smith & Dale	Nov.	28	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game	Aug.	3	7½
Cowboy Cabaret	Oct.	28	7 Dec. 28
Family Shoe, The	Sept.	14	7 Oct. 10
Fairyland Fellies	Sept.	28	8 Oct. 31
Fly Frolic	Mar.	5,'32	
Fly Hi	Aug.	31	9 Oct. 10
Fun on the Ice	July	19	8 Aug. 8
Horse Cops	Oct.	12	10 Jan. 23,'32
In Dutch	Nov.	9	7
Last Dance, The	Nov.	23	8
Love in a Pond	Aug.	17	8 Sept. 19
Romeo Monk, A	Feb.	20,'32	7
Toy Time	Jan.	27,'32	8 Jan. 30,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	19
Full Coverage	Nov.	9	18 Nov. 14
Guests Wanted	Jan.	18,'32	18 Dec. 12
Julius Sizzer	Sept.	7	20 Sept. 5
Promoter, The	May	30,'32	2 reels
FLOYD GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept.	14	11 Sept. 28
Woodrow Wilson's Great Decision	Aug.	17	11
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	19
Extra, Extra	Apr.	4,'32	2 reels
Hot Spot, The	Sept.	14	18 Oct. 10
News Hound, The	Jan.	25,'32	20
Pete Burke, Reporter	June	6,'32	
That's News to Me	July	8	20 May 30
GAY GIRL COMEDIES			
Beautiful and Dumb			
Ducks and Drakes	Dec.	14	
Easy to Get	Dec.	7	18 Dec. 19
Gay Girl, The	June	27,'32	
Gigolettes	Apr.	18,'32	2 reels
Niagara Falls	June	27,'32	2 reels
Only Men Wanted	Feb.	8,'32	20
Riders of Riley	Oct.	28	
Take 'Em and Shake 'Em.	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings	July	12	11 July 10
Blue Grass Kings	June	20	1 reel July 4
Bob White	Mar.	12,'32	
Canine Champions	Nov.	18	10 Dec. 12
College Grapplers	Jan.	27,'32	10 Feb. 20,'32
Diamond Experts	May	17	10 May 28
Ducks and Drakes	Dec.	14	10
Floating Fun	Sept.	7	10
Flying Leather	Feb.	27,'32	
Manhattan Mariners	Aug.	24	9 Oct. 24
Olympic Talent	Aug.	9	8 Sept. 12
Outboard Stunting	May	3	1 reel May 31
Pack and Saddle	Oct.	19	11
Pigskin Progress	Sept.	21	9 Oct. 10
Polsa	July	27	9 Aug. 6
Riders of Riley	Nov.	2	9
Slim Figuring	Feb.	6,'32	10
Tennis Topnotchers	Apr.	4	1 reel June 6
Timing	Dec.	5	10
Uncrowned Champions	Nov.	30	10
Younger Years	June	29	10 July 4
KNUTE ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	28	1 reel
Flying Feet	Sept.	28	1 reel
Hidden Ball, The	Sept.	28	1 reel
Last Yard, The	Sept.	28	1 reel
Touchdown	Sept.	28	1 reel
Two Minutes to Go	Sept.	28	1 reel
MANHATTAN COMEDIES			
Crashing Reno	Aug.	24	19 Aug. 8
Oh, Marry Me	Nov.	2	18 Nov. 21
She Snoops to Conquer	June	22	20 June 20
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct.	28	18 Oct. 17
Oh, Oh, Cleopatra	Aug.	17	22 Aug. 6
Rule 'Em and Weep	Mar.	7,'32	
Wide Open Spaces	Dec.	28	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	20
Camping Out	Dec.	14	20
Giggle Water	July	4,'32	
Lemon Meringue	Aug.	3	20 June 6
Mother-In-Law's Day	Apr.	25,'32	2 reels
Thanks Again	Oct.	5	20 Oct. 10
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Released once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	18
Doomed to Win	Dec.	21	19
High Hats and Low Brows.	May	2,'32	
Slow Poison	Oct.	19	21 Oct. 24
Stealing Home	July	11,'32	
Where Canaries Sing Bass.	Aug.	10	18 Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept.	21	20 Sept. 26
Blondes by Proxy	Apr.	11,'32	2 reels
Perfect 36	June	13,'32	2 reels
Selling Shorts	Nov.	30	17 Nov. 7
Stop That Run	Feb.	1,'32	19
VAGABOND ADVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24	10
Children of the Sun	Dec.	21	9
Door of Asia	Feb.	22,'32	8 Feb. 20,'32
Fallen Empire	July	27	10
Land of Ghandi	Jan.	18,'32	10 Feb. 6,'32
Song of the Voodoo	Oct.	19	9 Oct. 31
Through the Ages	Nov.	16	9 Dec. 19
Utmost Isle, The	Sept.	21	11 Dec. 3

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Cowslips	Sept.	19	18 Jan. 2,'32
Ex-Rooster	Jan.	30,'32	19 Jan. 30,'32
Murray Call, A			
Many a Slip	Dec.	19	19
Slip at the Switch, A			
HEADLINER SERIES			
Housa Dick, The — Jimmy Savo	Oct.	17	18
False Roomers — Clark & McCullough	Dec.	10	20
Scratch as Catch Can. — Clark & McCullough	Oct.	24	19
Mellon Drama, A — Clark & McCullough	Nov.	6	20 Dec. 19
Trouble from Abroad. — F. Sterling-L. Littlefield	Aug.	22	20 June 20
LIBERTY SHORT STORIES SERIES			
Double Decoy	Dec.	18	11
Endurance Flight	Feb.	13,'32	20
Ether Talks	Dec.	12	11
Feminine Touch, The			
Stung	Nov.	15	10 Dec. 5
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	15	21
MICKEY McGUIRE SERIES			
Mickey's Helping Hand.	Dec.	19	18
Mickey's Holiday	Mar.	5,'32	19
Mickey's Sideline	Dec.	26	19
Mickey's Thrill Hunters.	Sept.	19	18
Mickey's Travels	Feb.	20,'32	20
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting	Jan.	18,'32	20 Dec. 19
Strife of the Party, The.	Oct.	17	16½ Jan. 30,'32
Way of All Fish, The	Aug.	29	19 June 13
When Summons Comes.	Feb.	20,'32	18
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C.	Oct.	31	21
Swift Justice	Jan.	2,'32	21
Self Condemned	Feb.	27,'32	20
ROSCO ATES SERIES			
Clean Up on the Curb. The.	Sept.	12	20 June 13
Gland Parada, The	Sept.	26	20 Aug. 1
Lone Starved Ranger, The.	Aug.	8	20 July 25
Never the Twins Shall Meet	Feb.	13,'32	20
Use Your Noodle	Oct.	31	20
TOM AND JERRY SERIES			
Jungle Jam	Nov.	14	8
Polar Pals	Dec.	19	7
Rabid Hunters	Feb.	27,'32	7
Rocketeers	Jan.	30,'32	7
Swiss Trick, A	Dec.	19	7
Trouble	Oct.	10	7
Wot a Night	Aug.	1	8½

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
BRITISH INTERNAT'L			
Mystery of Marriage, The		20	
CAPITAL			
Land of the Shalimar		17	Nov. 21
CINES-PATTALUGA			
A Doll's Fantasy			Dec. 19
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Ba More Pelite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		8	
5—Lonely Soul		7	
6—Flying Fleet		9	
HAROLD AUSTIN			
Perils of the Desert			Feb. 27,'32
IDEAL			
Jerusalem—The Holy City		10	Sept. 26
Journey Through Germany, A		10	Jan. 9,'32
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy — Hymie Jacobsen		10	Sept. 26
LOUIS SIMON			
Palmy Daze		28	Oct. 24
B. M. POWELL			
Harem Scarem — Travelogue		9	Sept. 12
MARY WARNER			
Glimpses of Germany		8	
Mosel, The — Germany's River of Enchantment		8	
Springtime on the Rhine		7	
Trier, The Oldest City in Germany		8	
PICTURE CLASSICS			
Kiddie Genius		9	Nov. 26
Out Where the West Begins		8	Nov. 21
Sightseeing in New York		17	Dec. 19
STEELE, JOSEPH HENRY			
Gaunt			Jan. 9,'32
TOBIS FORENFILM			
Germany in 15 Minutes			Oct. 10
Melodie der Welt		30	Oct. 24
Songs of the Steppes		18	Oct. 10
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
WELSHAY			
Did Songs for New — Bob Welsh		9	Sept. 6
WILLIAM, J. D.			
Nomadic, The		17	Dec. 12

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept.	28	9 Sept. 5
2—Wedge Play	Oct.	5	9
3—Kicking Game	Oct.	10	11
4—Deception	Oct.	17	10 Dec. 24
5—Forward Pass	Oct.	24	9 Oct. 10
6—Penalties	Oct.	31	11 Dec. 31
TIFFANY CHIMP SERIES			
8—Aping Hollywood	Aug.	18	21
9—Cinnamon	Oct.	4	11
10—Skimpy	Nov.	8	18 Nov. 21
11—My Children	Dec.	28	18
12—Breadcasting	Jan.	31,'32	18 Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 5—Olson & Johnson	Aug.	30	10 Nov. 14
No. 6—John Boles & Helen Chandler	Oct.	11	9

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
No. 7—Roscoe Ates	Oct. 25	11	Dec. 5
No. 8—Monte Blue	Nov. 8	11	Nov. 21
No. 9—Pat O'Brien	Nov. 22	11	
No. 10—Andy Clyde	Dec. 6	11	Dec. 12
No. 11—Marjorie White	Dec. 20	10	Jan. 2,'32
No. 12—Franklyn Pangborn	Jan. 3,'32	9	Jan. 23,'32
No. 13—John Wayne	Jan. 17,'32	11	Jan. 30,'32

UNIVERSAL

OSWALD CARTOONS

Beau and Arrows	Mar. 28,'32	1 reel	
Clown, The	Dec. 21	6	Jan. 16,'32
Fisherman, The	Dec. 7	7	Jan. 9,'32
Foiled	Apr. 25,'32	1 reel	
Grandma's Pet	Jan. 18,'32	8	Jan. 23,'32
Great Guns	Feb. 29,'32	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hot Feet	Sept. 14	6	Oct. 10
Hunter, The	Oct. 12	6	Jan. 30,'32
In Wonderland	Jan. 4,'32	8	Dec. 5
Making Good	Apr. 11,'32		
Mechanical Cow	Jan. 4,'32		Jan. 30,'32
Mechanical Man	Feb. 15,'32	1 reel	
North Woods	June 29	1 reel	July 11
Oh, Teacher	Feb. 1,'32	1 reel	
Stone Age, The	Nov. 23	1 reel	
To the Rescue	May 23,'32		
Winged Horse	May 9,'32		
Wins Out	Mar. 14,'32		

SHADOW DETECTIVE SERIES

No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	23	Oct. 31
No. 3—Sealed Lips	Nov. 11	17	Nov. 21
No. 4—House of Mystery	Dec. 16	16	Jan. 2,'32
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
No. 6—Circus Showup	Feb. 17,'32	18	Feb. 6,'32

SIDNEY-MURRAY COMEDIES

Models and Wives	Nov. 25	20	

SPORTS REELS

Beckfield Plays Notre Dame Football	Sept. 28	1 reel	
Basket Ball Reel No. 1 Doc Meanwell	Dec. 21	1 reel	
Basket Ball Reel No. 2 Doc Meanwell	Dec. 28	1 reel	
Basket Ball Reel No. 8 Doc Meanwell	Jan. 4,'32	1 reel	
Carry On Notre Dame Football	Oct. 3	1 reel	
Developing a Football Team Pop Warner Football	Nov. 2	10	
Famous Plays Notre Dame Football	Sept. 21	1 reel	
Fancy Curves Babe Ruth No. 4	Mar. 7,'32	1 reel	
Football Forty Years Ago Pop Warner Football	Nov. 9	9	Oct. 24
Just Pals Babe Ruth No. 2	Feb. 22,'32	1 reel	
Offensive System Notre Dame Football	Sept. 14	1 reel	
Over the Fence Babe Ruth No. 5	Mar. 14,'32	1 reel	
Perfect Control Babe Ruth No. 3	Feb. 29,'32	1 reel	
Running With Paddock Chas. Paddock	April 11,'32		
Shifts Notre Dame Football	Sept. 7	1 reel	
Slide, Babe, Slide Babe Ruth No. 1	Feb. 15,'32	1 reel	
Soccer Pop Warner Football	Nov. 18	1 reel	
Trick Plays Pop Warner Football	Oct. 26	1 reel	
Victory Plays Tilden Tennis Reel	May 2,'32		

STRANGE AS IT SEEMS SERIES

No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
No. 15—Novelty	Nov. 18	1 reel	
No. 16—Novelty	Dec. 28	1 reel	
No. 17—Novelty	Feb. 22,'32	1 reel	
No. 18—Novelty	Mar. 21,'32		
No. 19—Novelty	Apr. 18,'32		

UNIVERSAL COMEDIES (1931-32 SEASON)

An Apple a Day Lloyd Hamilton	Sept. 30	2 reels	
Bless the Ladies Summerville	Dec. 9	2 reels	
Eyes Have It, The Slim Summerville	Mar. 9,'32	2 reels	
Fast and Furious Daphne Pollard	Oct. 14	19	Oct. 3
First to Fight Summerville	Sept. 2	4 reels	Aug. 8
Hollywood Halfbacks	Dec. 23	2 reels	
Hetter Than Heiti Summerville	Nov. 11	22	Dec. 5
In the Bag Summerville	Apr 5,'32	2 reels	
Marriage Wow, The	Apr. 20,'32		
Meet the Princess Summerville			
Models and Wives Sidney-Murray	Nov. 25	2 reels	
Monkeyshines Daphne Pollard	Mar. 23,'32	2 reels	
One Hundred Dollers Chas. Lawrence	Sept. 18	2 reels	Aug. 29
Out Stepping Don Bradie	Oct. 28	18	Nov. 7
Peekin' in Peking Summerville	Dec. 80	2 reels	
Robinson Crusoe & Son Lloyd Hamilton	Feb. 24,'32	2 reels	
Running Hollywood	Jan. 27,'32	19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb. 10,'32	2 reels	
Sold at Auction Daphne Pollard	Jan. 13,'32	18	Jan. 9,'32
Unshod Maiden, The	Mar. 14,'32		Feb. 20,'32

VITAPHONE SHORTS

ADVENTURES IN AFRICA

No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beast of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	

BELIEVE IT OR NOT—ROBERT L. RIPLEY

No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14

NEW SERIES

No. 1		8	Dec. 5
No. 2		8	Dec. 19
No. 3		8	
No. 4		8	
No. 5		8	
No. 6		1 reel	

BIG STAR COMEDIES

No. 1—Lucky 13 Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up Walter O'Keefe		2 reels	
No. 3—Of All People Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives Dr. Rockwell		18	Dec. 12
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson		18	Jan. 30,'32
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor Benny Rubin		2 reels	

BOOTH TARKINGTON SERIES

No. 1—Snakee Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		9	
No. 4—Detectives Billy Hayes-Dave Gorcey		9	
No. 6—His Honor, Penrod Billy Hayes-Dave Gorcey		9	
No. 7—Hot Dog Billy Hayes-Dave Gorcey		1 reel	

BROADWAY BREVITIES SERIES

No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music Ruth Etting		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover Jack Haley		19	Feb. 13,'32
No. 6—Subway Symphony		2 reels	

HOW I PLAY GOLF—BOBBY JONES

No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31

LOONEY TUNES SERIES SONG CARTOONS NEW SERIES

No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Doughboy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		1 reel	
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	

MELODY MASTER SERIES

No. 1—The "Big Housa" Party Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin' Rudy Weldoeft & Orch.		9	Dec. 19
No. 4—Horace Heidt and His Famous Californians		8	

MERRY MELODIES SONG CARTOONS

No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Beby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		1 reel	

THE NAGGERS SERIES MR AND MRS. JACK NDRWORTH

The Naggers at the Opera		10	Feb. 13,'32
The Naggers at the Races		1 reel	Aug. 15
The Neggers' Housewarming		8	Sept. 8
The Naggers in the Subwey		11	Aug. 6

NEW SERIES

The Naggers' Anniversery		1 reel	
The Naggers at the Opera		1 reel	
Spreading Sunshine		1 reel	

NOVELTIES

Bigger They Are, The Primo Carnero		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sende		2 reels	
Rhythms of e Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	

ONE REEL COMEDIES

Beby Face Victor More			
Bitter Half, The Ann Codde		9	Feb. 13,'32
Gold-Digging Gentlemen Al Klein-Joan Abbott			Aug 22
I'll Fix It Kent-Lake			May 28
Lodge Night Phillips-Cox			May 16
Military Post, The Roberto Guzmen			
No-Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Purely An Accident Brown-Kearns			May 16
Riding Master, The Poodles Hannaford		9	Dec. 26
Second Childhood		7	Dec. 26
Strong Arm, The Harrington-O'Neil			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28

DRGAN SONG-NATAS

For You Drgan-Vocal		1 reel	
Just a Gigolo Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me Drgan-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	

JDE PENNER COMEDIES

Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	

PEPPER POT SERIES

No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe			
No. 7—The Movie Album			
No. 8—The Wise Quacker Novelty with cast of ducks		8	
No. 9—Remember When		9	
No. 10—Cigars-Cigarettes Majorie Beebe		10	

SPORTSLANT SERIES—TED HUSING

No. 1		1 reel	Oct. 24
No. 2		9	Sept. 26
No. 3		1 reel	
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		1 reel	

S. S. VAN DINE MYSTERY SERIES

No. 1—The Clyde Mystery Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jane Winton		17	Dec. 19
No. 4—Symphony Murder Mystery, The Donald Meek-J. Hamilton		21	
No. 5—Studio Murder Mystery, The Donald Meek John Hamilton		18	Feb. 6,'32
No. 6—Skull Murder Mystery, The Donald Meek-John Hamilton		2 reels	

TWO REEL COMEDIES

Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents De Wolf Hoper			June 8
Freshman Love Ruth Etting			
Gigolo Racket, The Helen Morgan		20	Aug. 1
Good Mourning Eddie Foy-Dressler-White			Sept. 5
Meal Ticket, The Jack Pearl			June 13
Old Lace Ruth Etting			
Politics George Jessel		18	Jan. 30,'32
Silent Patrner, The Billy Gaxton			Aug. 15
Success Jack Haley		17	Sept. 5
23 Skidoo Lew Fields			May 2

WAYNE AND WHITE COMEDIES

Good Pie Forever Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero Billy Wayne		7	Dec. 5
Inventor, The Billy Wayne-Thelma White		1 reel	May 16

WORLD TRAVEL TALKS—E. M. NEWMAN

No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean By-ways		9	
No. 5—Javanese Journeys		8	
No. 6—Northern India		1 reel	
N. 7—Oberammergau		1 reel	

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Galloping Ghost, The Harold Red Grange	Sept. 15		
Lightning Warrier, The Rin Tin Tin	Dec. 1		
Shadow of the Eagle	Mar. 1,'32		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Air Mail Mystery James Flevin-Lucille Browne	Mar. 28,'32		
Battling with Buffalo Bill Tom Tyler-Rex Bell	Nov. 28		Oct. 3
Danger Island Ken Harlan-Lucille Brown	Aug. 24		Aug. 1
Detective Lloyd Jack Lloyd	Jan. 4,'32		Jan. 16,'32

A SIMPLE EXPEDIENT NOW BRINGS YOU BETTER PICTURES

A YEAR ago Eastman announced the first super-speed negative film—a medium that helped to set up new artistic standards in the motion picture industry. Now a simple expedient—a gray backing on the film base—gives you *even better* pictures. When you run a release that is truly exceptional in photographic quality, the chances are it was made on this perfected Eastman Super-sensitive Negative. Eastman Kodak Co. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative (*Gray-backed*)

. . **said a smart showman:**



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About Paramount Shorts is: No matter what kind of a booking requirement presents itself when I'm building up an entertaining show, it's no problem at all when I select my short features from Paramount's Quality line-up. No chasing around vainly trying to get a good "belly-laugh" two-reel comedy; a light single-reeler; a beautiful scenic garnished with high class musical accompaniment, a clever cartoon, or a novelty subject. They're all with Paramount. And they don't only fill my program either—they sell tickets—they fill seats. Sure I'm cheering!

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★ PARAMOUNT TALKARTOONS

★ PARAMOUNT PICTORIALS

★

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

NEWSREELS AND LINDBERGH

Calls motion picture, with 100 men assigned, most effective agency in hunt for kidnapers of baby

A RECORD IN CONCILIATION

Academy's arbitration machinery settles 232 cases of dispute without one appeal to the courts

CIVIC CLUBS AND BOX OFFICE

Two hundred newspapers now publish lists of pictures endorsed by organized public

TAXATION AND THE INDUSTRY

House bill calls for 10 per cent tax on admissions, 2¼ per cent on films and equipment

ALLIED'S EIGHT MAJOR PROBLEMS

Discussed by Martin Quigley

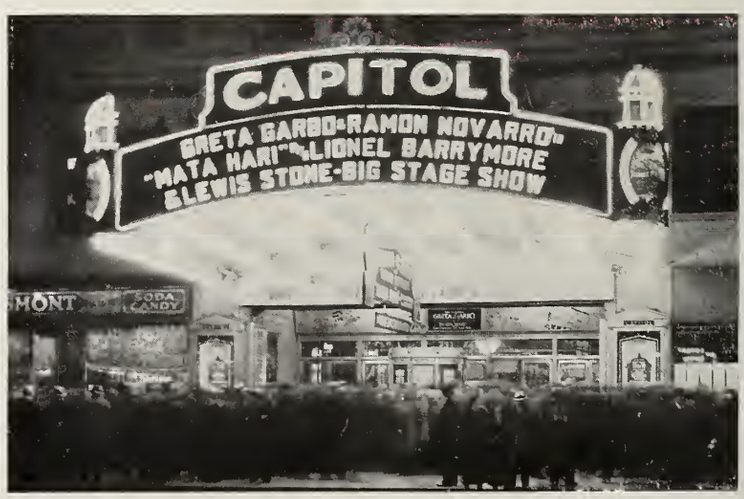
NEW PROTECTION PLAN BEFORE MPTOA CONVENTION

In Two Sections — Section One

Vol. 106, No. 11 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 5 cents* March 12, 1932

"What has been happening UNDER





The Capitol, N. Y. has 5300 seats. It takes Big Pictures to play here for Two Weeks!

YOUR NOSE

at the Capitol?" asks the



PICTURE AFTER PICTURE HOLDS OVER!

The Capitol's record for the past few months:

2 WEEKS—THIS MODERN AGE (Joan Crawford)
2 WEEKS—A FREE SOUL (Norma Shearer-Clark Gable)
2 WEEKS—SUSAN LENOX (Garbo-Clark Gable)
2 WEEKS—SIN OF MADELON CLAUDET (Helen Hayes)
2 WEEKS—POSSESSED (Joan Crawford-Clark Gable)
2 WEEKS—PRIVATE LIVES (Shearer-Montgomery)
3 WEEKS—MATA HARI (Garbo-Novarro)
2 WEEKS—THE CHAMP (Wallace Beery-Jackie Cooper)
2 WEEKS—EMMA (Marie Dressler)

And Currently John and Lionel Barrymore in "Arsene Lupin" are Held Over 2d Week!

GET READY FOR THESE:

TARZAN, THE APE MAN (The Trader Horn of 1932)
THE WET PARADE (M-G-M outsmarts the field again!)
JOAN CRAWFORD in "Letty Lynton", JACKIE COOPER and 'CHIC' SALE in "Limpy"—GRAND HOTEL (Garbo, John Barrymore, Joan Crawford, Wallace Beery, Lionel Barrymore)

MOTION PICTURE DAILY

March 2, 1932

The Pay-Off

WEEKLY change houses don't have to ring in new bills every seventh day when enough quality product comes their way.

There is the living, breathing example of the Capitol right on Broadway which, by one week from tomorrow, will have played five pictures in ten weeks. "Mata Hari" stuck it out for three weeks; "The Champ" played two; "Emma," two; "Lovers Courageous," one, and now "Arsene Lupin," two. Decision to hold over the brothers Barrymore was reached yesterday on the strength of the opening day's business, the barometer, as usual, in arriving at decisions of this kind.

▼

WHAT has been happening under your nose at the Capitol is potentially far more significant than the actual performance, although the money that has been passing through those busy ticket booths at Broadway and 51st cannot be ignored; it's that formidable.

It occurs to us that the episode, reasonably, might be construed as an indication of what exhibition at large may become when Hollywood supplies enough real attractions to make a system of two or more week runs possible.

Today, to narrow the matter down, there are many pictures that get one day in a theatre when easily they are worth more. Just why a specific engagement is limited to the one day. is something that has never been entirely clear to us, unless it represents a perfunctory kowtow in the direction of long-established trade custom.

If the argument holds for the daily change house, it should be applicable to the weekly change theatre, always bearing in mind, naturally enough, that pictures which are good for a second week come along entirely too infrequently.

The Extended Run Habit's a Cinch with

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TRADE SHOWING MARCH THIRTY ONE

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with Ann Dvorak
Eric Linden
Guy Kibbee

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NLT	NIGHT CABLE LETTER
WLT	WEEK END CABLE LETTER

8TH 1932 1122AM

U S A

AT HOME OFFICE STOP HAVE COME STRAIGHT

OF SURE MONEY HIT STOP HERES A BIG

WOULD DRAW CROWD ON DESERT ISLAND STOP

ROARS WILL BE TOO MUCH START THINKING

YOUVE GOT STOP GET SET FOR CROWD ROARS

HAWKS DIRECTION STOP MAKE A DATE FOR

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GOOD NEWS for YOU from FOX

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of the
M. P. HERALD *for*
important announcement

MAR 11 1932 ©CIB 147341

MOTION PICTURE HERALD

Vol. 106, No. 11 March 12, 1932

PUBLICITY—OR LESS

ON a sunny March morning one is in doubt whether the "Motion Picture National Preference Poll," announced by the Hays office, should be referred to the Oh Hum Department or to the office of the Editor of Annoyances.

It is solemnly set forth in official copy from the Motion Picture Producers and Distributors of America, Inc., that every city and town in the United States will be covered by a questionnaire to determine the entertainment preferences of the "individual classes that make up the mass audience for motion picture entertainment."

The Hays office has been in operation for ten years. The motion picture industry has been doing business with the public on a large scale for twenty-seven years. There are endless, elaborate and comprehensive accumulations of data, crystallized into box office figures, in the office of every important motion picture company. If the motion picture industry does not know the answer by this time it is most unlikely that it is going to get it right back by mail in response to a questionnaire form.

Maybe this great national poll is just intended for a nice publicity story for Monday morning release, something to keep the public's mind off its troubles and to supply a pretext for expression for that large array of Constant Improvers who so enjoy telling the industry just what to do.

The "poll" with its inevitable follow-up of returns from assorted classes, groups and centers, has those qualities of possibility which might prove fertile to a fabricator of press copy, more particularly if he should chance to be unhampered of a knowledge of the motion picture either within or external to him.

The poll's questions can be answered any week by turning to the exhibitor expression in the pages of Motion Picture Herald and the box office receipts reports which we so neatly tabulate for the information of all and sundry. It is clear enough that the great, important, paying majority of motion picture patrons want simple, sentimental and romantic emotional pabulum. It is equally clear that this majority, which should own the pictures because it pays for them, is not interested in Broadway smartchat, cute technique, the sophistication of the post-Arlen-Freud school or any other esoteric expressions in dramatic art. More particularly is the public not interested in the sort of pictures which ardent young men in Hollywood make to prove that they are producers of extreme cleverness.

Unfortunately the public does not want "Art." It wants emotional merchandise. Real art would consist in delivering that merchandise.

Mr. Will H. Hays is quoted as saying, in connection with the announcement of "the poll": "Instead of leveling entertainment to a fixed common denominator, the industry is stepping up its entertainment standards to meet the needs of every element of the potential motion picture audience."

It is to be feared that Mr. Hays is right and that that is just about what is the matter. Mr. Common Denominator, Mrs. Denominator and all the little Denominators are jolly well peevish about it, too. Right now a lot of specialized attention to the Common Denominator market, which created this industry, would be largely appreciated by the motion picture exhibitor. "The Motion Picture National Preference Poll" is over now, so far as the public and the exhibitor are concerned. The industry hardly needs to confess obtuseness by any such gesture.

△ △ △

REAL MONEY

IN this issue the very real value in box office dollars of clubwomen's cooperation with the exhibitor in the promotion of the more acceptable product is evidenced in an article by Mrs. Rita C. McGoldrick. A decidedly real and constructively useful force is demonstrated in several directions, importantly among them, valuable newspaper attention calculated to turn patronage into the box office.

△ △ △

THEY PASS

THIS week we record the passing of Mr. William J. Guard, for many years a figure on Broadway as the press representative of the Metropolitan Opera, and of Mr. John Philip Sousa, the bandmaster. The Sousa marches will ring down the corridors of history with memories of thrill for at least two generations of Americans, the generation of Mr. Sousa's rise to fame, and the generation which bravely marched away to war to the swing of his baton.

Mr. Guard, affectionately known to New Yorkers as "Billy," was a gentleman of Victorian age courtesy and manners, picturesquely given to the Windsor tie in merry colors and a certain dignity which well became the sober facade of the Metropolitan.

The writer of this editorial is happy to recall some of the whimsies of "Billy" and the days when he solemnly exchanged passes to the Metropolitan for seats in one of the first big picture theatres, home of the upstart art of 1915.

△ △ △

MISS HURST REMARKS

MISS FANNIE HURST, spectacularly successful in the purveying of fiction, made a speech the other evening remarking: "All the beauty, glamour and newspaper talk of Hollywood has to do with the people who make good there. Little, if any, concerns the thousands who never quite make the grade in that peculiar, fantastic civilization known as Hollywood." That, Miss Hurst, just chances to be true of everything else and every place else in the world, too. That is what not quite "making the grade" means.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating EXHIBITOR'S HERALD, founded 1915; MOTION PICTURE NEWS, founded 1913; MOVING PICTURE WORLD, founded 1907; MOTOGRAPHY, founded 1909; THE FILM INDEX, founded 1906. Published every Thursday by QUIGLEY PUBLISHING COMPANY, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovelstad*, Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific States Life Building, *Leo Meehan*, manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring*, representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt*, representative. *Member Audit Bureau of Circulations.* All contents copyright 1932 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. BETTER THEATRES (with which THE SHOWMAN is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of MOTION PICTURE HERALD. Other Quigley Publications: MOTION PICTURE DAILY, THE HOLLYWOOD HERALD, THE MOTION PICTURE ALMANAC, *published annually*, and THE CHICAGOAN.

WHAT THE PRESS SAYS

FOR THE LIVER

A contributor to the NEWS in SAN FRANCISCO, finds that a good motion picture comedy makes for a happy liver. In the "Pulse of the Public" column of that newspaper, he writes:

The movies or talkies wouldn't appeal to any of us unless we felt we were taking a chance. If we come away even moderately pleased we figure we're ahead. So many of life's investments turn out badly.

Some of us are better off for not being too critical. A good laugh, and perhaps a tear, within the space of a few seconds is something we don't often get at our own fireside, but it can happen to us in a quiet time at the talkies when nobody is there to snicker at us or notice us even. Marie Dressler can do more than that.

Be human. If you can miss a meal and take in a talkie once in a while you may kill that depression in your system, often caused by not assimilating your last three or four fillings. And the reaction of a good laugh may make your liver correspondingly happy.

▽

CENSORS

Censors should be curbed, says an editorial writer in the UNION at SACRAMENTO in CALIFORNIA, declaring that "these censors do not have to prove their mental or moral fitness to sit in judgment over the minds of the public":

Under pressure from over zealous reformers, the city council recently passed an ordinance which will cause no end of trouble to the people of Sacramento. It gives to a self-constituted board of censors the right to pass on and reject or approve the theatrical entertainment to be given in this city.

These censors do not have to prove their mental or moral fitness to sit in judgment over the minds of the public. There never lived a man in this world big enough to dictate to others how they should live.

To say that a play or a film is immoral is a good advertisement for it, becausc the public resents busybody interference with its rights. The local censor board does not appeal to The Union as a body having omnipotent wisdom, and The Union strongly objects to a censorship upon the press, the stage or upon public utterance.

Recently in the presence of the writer a Mrs. Josephine Haug, acting, according to her statement, for the censor board, agreed to permit the showing of a film called "No More Children," in a Sacramento theater. This was after a preview of the film on her part and on the part of perhaps 50 other persons.

There is nothing morally objectionable in the film and Mrs. Haug so agreed. Now comes this person and cancels her sanction after the picture has been billed. Whether or not the picture is shown, her action is inexcusable. If the council has given her power to suppress or delete films, the blame is upon the members of that body, but the least she could do to be consistent is to stick to her word.

The whole matter harks back to the passing of the Un-American and uncalled-for ordinance. Only one member had the bravery to stand out against the pressure exerted by these self-constituted moralists. Some of the rest, while expressing themselves privately as being against the ordinance, voted for it.

We need no reform here in America by force and violence. We need no board of busybodies to tell us what we shall see and hear. The American people are not a race of degenerates, mentally or morally. The council insulted the intelligence of every moral and sane person in Sacramento when they passed that ordinance and they should be compelled to repeal it.

We need no body of Stalins, Mussolinis or Hitlers here in America to dictate to us. Every man in this country should be given the privilege of minding his own business and those who are not content to do so should be forbidden the privilege of sticking their noses into the affairs of other people.

This Week

Allied meets to map reforms and names Brookhart "standard bearer" *Page 9*
Ticket tax bill reported to House includes films and equipment, as well as admissions *Page 11*
New protection system and "unfair" practices are featured in MPTOA convention program *Page 12*
Some letters anent Senator Brookhart *Page 13*
The Broadway Stage—from the Camera Eye—by Benjamin De Casseres *Page 20*
Academy conciliation machinery on Coast sets record in settling disputes *Page 21*
Newsreels set service record in case of Lindbergh baby kidnaping *Page 23*
Jersey City newspaper campaigning to correct "evils" of protection *Page 26*

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JUVENILES

A writer of editorials in the TIMES in NEW YORK comments upon so-called "horror pictures" and the child mind as follows:

An epidemic of horror pictures has been sweeping the cinema field. Perhaps the success of "Dracula" provoked the more recent shockers. "Frankenstein" has drawn protests from both English and American friends of children. One critic reported that there were few thrilling scenes in it, and that the laughter at some of the intended horrors and grotestqueries was not tinged with hysteria. Yet many grown people who may have failed to get the desired spinal shivers from Fu Manchu, Jekyll and Hyde or other terrifying characters are concerned about the effect they may have on young children.

It is natural for a man or woman of imagination to feel that an adult may find these things more absurd than moving, while still fearing the shock to young and tender sensibilities. The business men of the movies, who keep a careful finger on the public pulse, know that many parents and organizations of parents and educators are refusing to allow children in their care to go to wildly sensational films. Publications devoted to children's interests list such pictures under a ban. Recently Mr. St. John Ervine made an analysis in The London Observer of the reports of teachers and social workers on children's reactions to all kinds of movies. It seems plain to him that the children, encouraged to give their impressions, memories and dreams after seeing some of these melodramas, are made nervous and unstable emotionally.

▽

NOBLE

"A noble thing," a picture "which will restore courage to those who have lost it," is what the PRESS-SCIMITAR at MEMPHIS in TENNESSEE thinks of Warner Brothers' "The Man Who Played God," commenting as follows:

"If God did not exist, it would behoove man to invent him," said Voltaire. If a man cannot believe in God, the best thing he can do is to assume the responsibility which he thinks there is no God to assume. It is the way to bring order and beauty into life; it is the way to faith itself.

The pianist enacted by George Arliss in the current film at Warner's, who loses his faith when he loses his hearing, "plays God." He takes the part in the lives of others which a God would take.

Here is a picture play which will restore courage to those who have lost it.

Hollywood sometimes produces a noble thing. This is one of the times.

ALLIED MEETING TO MAP REFORMS; BROOKHART IS "STANDARD BEARER"

Allied's Eight Major Problems

By MARTIN QUIGLEY

The Allied States Exhibitors Association, now in convention in Detroit, has set up eight points as representing the objectives they are immediately interested in.

1. *Obnoxious, unreasonable protection foisted upon Independents by producers and circuits.*

2. *Unfair and unreasonable percentage policy and playing arrangements practiced by several major producing and distributing organizations.*

These two points are concerned with conditions growing out of various trade practices which have been indulged in in the industry for some time. Many of the most level-headed exhibitors in the country insist that the question of protection involves one of the most serious inequalities that obtain. They point out that in various instances a degree of protection is insisted upon which represents no real advantage to the beneficiary, yet imposes a serious disadvantage upon some other theatre situation, thereby finally resulting in an injury to one party with no compensating advantage being gained by the other.

The second point is concerned with another trade practice, but in this case it is distinctly a matter of barter and sale. Such a problem is not wholly susceptible to any solution that will be commonly satisfactory. There are involved the conflicting interests of seller and buyer. This question properly falls within the sphere of private negotiation.

3. *Poor quality of product now being delivered to theatre owners.*

The question of product is not only a problem for the Allied group but it is a problem for every group and every individual in the business. There is nothing to be gained in simply indicting the product as being of poor quality. No producer ever set out deliberately to make a poor picture. Exhibitors may best help in this matter by constructive criticism and by their realization that they share—by virtue of what they book—in the industry's responsibility for the kind of product produced.

4. *Elimination of producers from the exhibition end of the motion picture business, etc.*

The economics involved in the operation of theatres by producers will be, as it is now proving, the determining factor in bringing about whatever readjustment is needed in this connection. The problem does not need any attention from Allied and there is nothing that Allied can properly do which will materially affect the outcome. If producer-operation of theatres had proved uniformly advantageous over individual owner-operation, that course inevitably would have been the one followed. But the results, particularly during the past two years, in this connection leave this a problem which is attaining its own solution.

5. *Legislation. The industry is being threatened by various tax and other legislative measures. These can only be defeated through united effort. Allied is opposed to any taxation that will curtail profits of theatre owners.*

It is quite true that burdensome tax legislation can only be defeated through united effort. It may be questioned that certain recent moves of Allied leaders indicate an appropriate realization of this fact. Naturally, Allied is opposed to any taxation that will curtail profits of theatre owners. But basically, and in the long run, the welfare of the theatre owner can only be safeguarded not through passing on to some other branch of the business a burdensome tax, but rather through enabling any branch and all branches of the industry to avoid such a tax.

6. *Compulsory block booking should be completely eliminated, giving the individual the right to purchase pictures that he considers suitable for his own particular patronage.*

Obviously, this would be the ideal booking arrangement. There are, however, certain very practical considerations involved. The smaller theatre owner, under existing circumstances, might in no way be helped by the elimination of block booking. If income to the producer on weaker pictures is severely curtailed, the price that he would insist upon getting for the stronger pictures would be proportionately higher. In the case of the house of frequent change, this would result in a higher film bill. Such an arrangement would be advantageous to the larger theatres with fewer changes, which are not

(*Continued on next page*)

Detroit Convention Endorses Iowa Senator's Measures; Committees Report on Protection, Music Tax, Copyright

By TERRY RAMSAYE

By unanimous vote, the Allied States Association, in convention assembled at the Hotel Statler, in Detroit, on wintry Wednesday afternoon, set about a program of reforms and modifications of trade practices in the motion picture industry, by national legislative action and, by endorsement, made Senator Smith Wildman Brookhart, of Iowa, their banner bearer.

Outwardly, and avowedly, the convention session was in substance a declaration of the 388 exhibitor members in attendance, that they expected a remedy of most of the ills of the industry by the enactment of Federal statutes.

Foils in Fencing Match

Very much less vociferously and much more calmly, far from the convention floor, leaders admitted that the more real purpose was to bring effectively and forcefully to the attention of new factors of authority in the fluxing industry's production and distribution concerns, a state of affairs calling for remedy, reform and modification.

The assorted Brookhart measures, and Allied's endorsements thereof, become therefore, not ends in themselves, but instruments or foils in a fencing match. The background of motivating thought in the Allied organization does not appear to be as sweepingly spectacular in its concepts as the action scenes of the drama would indicate.

Rising Vote in Two Parts

The convention got its keynote speech from Abram F. Myers, chairman and general counsel, and presently got that keynote translated into resolutions presented by Mr. Myers, adopted by a rollicking, rising vote, in two parts, under the authoritative gavel of the robust and nonchalant W. A. Steffes, president. Presiding with elan and vigor, the only dissenting vote came with the startling bark of a dog, a black dog, who had followed his master, Sam Ackerman, a Detroit exhibitor, to the convention, and gave voice at the call for "those opposed!" The dog was ruled out of order and summarily ejected, when he was found to have neither badge nor credentials.

The convention is, in keeping with the shrewd policy of Allied, mostly extensively and vigorously committed to committees. There is a committee for everything and everybody is on at least one committee, while some members meet themselves in the corridors as they pass from meeting to meeting. Committees do everything and controversy is not permitted to get far on the convention floor. Anybody who starts anything finds himself snappily reformed

(*Continued on next page*)

ALLIED HEARS OF NEW RCA POLICIES

(*Continued from preceding page*)

to, placed upon or in chairmanship of a committee. The process was exemplified with celerity when ubiquitous Tommy Goldberg of Baltimore offered, with insistence, a resolution addressed to the business press "and other papers;" a resolution calling on them to publish no box-office receipts, no star salaries or other dollar statistics of the industry. Pete Harrison, at the speakers' table, was just about to begin a speech when this erupted, and took occasion to suggest that the matter not be acted upon with precipitation.

For a few merry moments there was a question about who had the floor, although both were in excellent voice. Mr. Steffes' gavel finally sent the matter to a committee and gave Mr. Harrison the audience.

There was applause and attention for E. O. Heyl, of R. C. A. Photophone, who was invited to the platform to announce new models, prices, forms and service charges on R. C. A. reproducing equipment.

Committees Start Functioning

Senate bills asking for a Congressional investigation of the industry and the abolition of block booking, both introduced recently by Senator Smith Wildman Brookhart, were endorsed by the convention as one of the highlights of the first business session on Wednesday afternoon.

Copies of resolutions, introduced by Chairman Abram F. Myers, are to be forwarded to Vice-President Curtis and to members of the senate.

One of the first committees to report was that headed by Fred Herrington, Pittsburgh, which condemned block booking in a resolution submitted to the floor. Herrington's resolution also embraced one drafted by Nate Wolf, of Illinois, which stated that the "only way out" was through the passage of the Brookhart block booking bill. The resolution was presented in language described as being "too complicated" and, following a suggestion by Myers, it was decided that it be returned to committee for redrafting.

The committee on double featuring was scheduled to meet Wednesday night to arrive at findings for presentation on Thursday.

When the floor was "cleared," the music tax and copyright situations were discussed by R. E. Myers, of Chillicothe, Ohio, chairman of that committee, who said his group indorsed the stand previously taken at Washington by Abram Myers, who appeared before the House committee on patents. Much has been said previously of Allied's stand in this connection, but basically, it seeks amendment of the copyright law from numerous angles, principally one which would change the present status of "holdovers" from being copyright violations to that of contractual violations.

Sidney Samuelson, who heads the New Jersey Allied division, and Herrington, were named a committee of two which was ordered to send a wire to Representative Sirovich at Washington, on behalf of all delegates, urging copyright changes asked by the association.

Frank Rembusch tried unsuccessfully at this point to get the floor. A "plan" which he said he wanted to "offer," was referred to a committee including Charles Metzger, Indiana; Abe Kaplan, Minnesota; Eddie Burnell, Illinois; Lester Martin, Nebraska, and Tommy Goldberg, of Baltimore.

Attacking film quality, as chairman of the committee on "Poor Pictures," Col. Cole of Texas said the current season's product was poor.

The convention disliked the report submitted by the trailer committee, and in which National Screen Service came in for prominent discussion, and so its report was turned over to another committee for reconsideration.

New RCA Equipment

Probably the most important definite commercial transaction affecting theatre owners which materialized at the first business session Wednesday afternoon was an announcement by Radio Corporation of America regarding the introduction of two new all AC operated sound equipments which have been designed for theatres up to 4,000 seats, a substantial reduction in the prices of three types of apparatus and a further reduction in srevice charges.

E. O. Heyl, manager of the Photophone division of RCA Victor, created quite some interest when he made the unexpected announcement from the floor. Complete details of the changes had only been worked out within recent days and Heyl did not arrive in Detroit until Wednesday noon. Heyl said he was transmitting to exhibitors the first "fruits of the economies" resulting from the recent consolidation of RCA Photophone with RCA Victor.

The two new all AC operated reproducing units, which Heyl referred to as the "Standard Large," for theatres having from 1,400 to 2,500 seats, and the "Standard Super," for theatres having from 2,500 to 4,000 seats, are said to be the only standard equipments operated by AC power that have been designed for theatres of the capacities mentioned. In addition to the elimination of batteries and generators, the prices of these two equipments have been materially reduced. Heretofore, the socalled "Super Size" equipment's price has been $8,000. The new price of the "Standard Super" AC apparatus is $5,000. The former price of the "Large Size" equipment was $6,000. The new price of the "Standard Large Size" is $3,750.

Heyl also announced that the seating capacity limitations of the new AC operated "Special Size" equipment had been increased to 600 seats; the "Standard Small Size" to 1,400 seats and the "Standard Large Size" to 2,500 seats. Service charge reductions from $32.50 to $25 a month on the "Special Size" equipment; from $65 to $32 on the "Standard Small Size" and a reduction from $130 for four contract calls to $65 for two calls monthly on the "Standard Super Size," and reduction in financing, interest and collection charges was announced.

Canon Chase Again

Chairman Abram F. Myers, who is also Allied's general counsel, indicated on Wednesday that Canon William Sheafe Chase a Brooklyn clergyman and for many years an antagonist of motion pictures, is preparing to sponsor the introduction of a federal censorship bill in Congress which will provide for control of the industry and its product by a commission of nine members, each to receive an annual salary of $8,000. In this connection, and further indicating that Allied strongly favors passage of Senator Smith Wildman Brookhart's bill aimed at the industry, Chairman Myers said that if producers and distributors think the proposed measure authorized by Brookhart is "dangerous," they may discover it far less innocuous than the one planned by Canon Chase.

Previously, H. M. Richey, Allied's business manager, had voiced as his opinion the belief that the Detroit convention would officially go on record endorsing the Brookhart resolution and a socalled "sweeping investigation" of the industry.

Canon Chase's bill would embrace the entire Hays Production Code as a basis for federal control of motion pictures, according to Myers, who said he understands that Chase believes the inclusion of the Code would eliminate objection of the MPPDA to his proposed statute. At this point Myers said that he and Allied

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Allied's Eight Major Problems

(*Continued from preceding page*)

now bound with the strictest provisions of the block booking system and would be heavily burdensome to the smaller theatres which need more product.

7. *The double feature evil.*

The double feature evil is an exhibitor's problem. The seriousness of the determination on the part of exhibitors to do what they can towards improving conditions now obtaining in the business could be graphically demonstrated by appropriate action on the double feature evil.

8. *Music tax and copyright protective bureau.*

We have heard of no complete satisfaction as to the present status of these questions expressed by anyone. They involve many complexities that are not easily adjusted. An appropriate attitude of concession and fair play on all sides would quickly eliminate all of the seriously objectionable features involved in these two questions.

CONVENTION LEADERS



ABRAM F. MYERS
General Counsel



W. A. STEFFES
President

TICKET TAX BILL REPORTED TO HOUSE INCLUDES FILMS AND EQUIPMENT

Proposal of the Committee Calls For 2¼ Per Cent Excise Levy on Imported Films Besides the Existing Duty

Taxes of 10 per cent on admissions of 25 cents and over to motion picture theatres and to all other places of amusement; a tax of 2¼ per cent on film rentals and on sound or other equipment, and a 2¼ per cent excise levy on imported films in addition to the existing import duty, are provided in a draft of the proposed revenue bill reported to the House of Representatives this week by its ways and means committee, which had been working for the past several weeks to prepare a measure to meet current and expected deficit of the Federal Government.

The industry will fight the bill in its present form and, it is expected, will seek an amendment to raise the exemption to 50 cents when the House considers the draft on Thursday. If unsuccessful, further attempts to obtain the 50-cent exemption are expected to be made during consideration of the bill next week by the Senate finance committee. Meanwhile, if current proposals to enact a tax on beer materialize, netting the government $350,000,000, the administration may lighten the industry's threatening burden of taxation.

Independents Least Affected

The committee completed its work last Saturday and on Monday reported the bill to the House. It was scheduled for consideration by the legislators on Thursday, and Speaker Garner is said to have predicted its passage by the end of next week. If and when passed, the increased admission tax, which in reality lowers the present exemption from $3 to above 25 cents, will become effective 15 days after enactment, and the other measures will become effective 30 days after enactment. The 2¼ per cent tax on films and equipment would expire on June 30, 1934.

Obviously, independents will suffer less from the admission tax measure than will circuits, inasmuch as the latter control the majority of theatres where admissions are above 50 cents. It is said that between 75 and 85 per cent of the members of Allied States Association, which numbers several hundreds of independents, would not be affected by the taxation starting at 25 cents admission.

Representative Crisp (Georgia, D.), acting chairman of the ways and means committee, introduced the measure before the House on Monday and Speaker Garner reported it back to the committee for formal report. That report, recommending passage, was voted unanimously and Crisp was authorized to file the committee's explanation of the bill on Wednesday and to call it up for consideration on Thursday.

C. C. Pettijohn, counsel for the MPPDA, and one of the industry's leaders in the battle to save motion pictures from current taxation, in commenting on the committee's action this week, said: "The bill, after a formal vote in the House, goes to the Senate Finance Committee. If we can meet this very serious situation there with a united front as it was met in New York State, I am hopeful."

Pettijohn is now at Washington.

Immediately upon introduction of the proposed bill at Washington, word came from Detroit, where Allied States is meeting in national convention, that Allied has already started preparing to fight the tax bill as presented. President Al Steffes said: "Well, it looks as if we are in for a fight." Steffes expressed concern over the outcome of the bill, with Allied executives figuring that the sales tax on films and equipment will be passed on to exhibitors by distributors of film and manufacturers and dealers of equipment and theatre supplies.

Provisions Materially Amended

The admission tax provisions of the present law are materially amended. The 25 per cent now levied upon prize fight admissions in excess of $5 is eliminated; the tax upon tickets sold at other than the box office at prices in excess of box office prices is increased from five to 10 per cent upon such excess, but the tax of 50 per cent where the excess is more than 75 cents is eliminated.

The admission tax provisions of the bill are as follows:

"Sec. 711. (a) Paragraph (1) of section 500 (a) of the Revenue Act of 1926, as amended, is amended to read as follows:

"'(1) A tax of one cent for each 10 cents or fraction thereof of the amount paid for admission to any place, including admission by season ticket or subscription, to be paid by the person paying for such admission; except that in case the amount paid for admission is less than 25 cents, no tax shall be imposed. An equivalent tax shall be collected on all free or complimentary tickets or admissions to a wrestling match, prize fight, or boxing, sparring, or other pugilistic match or exhibition and the tax shall be on the amount for which a similar seat or box is sold at the said match or exhibition. Amounts paid for admission by season ticket or subscription shall be exempt only if the amount which would be charged to the holder or subscriber for a single admission is less than 25 cents.

10 Per Cent Tax on Excess Price

"'(b) Paragraph (2) of section 500 (a) of the Revenue Act of 1926, as amended, is amended to read as follows:

"'(2) Upon tickets or cards of admission to the theatres, operas, and other places of amusement, sold at news stands, hotels, and places other than the ticket offices of such theatres, operas, or other places of amusement, at a price in excess of the sum of the established price therefor at such ticket offices plus the amount of any tax imposed under paragraph (1), a tax equivalent to 10 per centum of the amount of such excess; such tax to be returned and paid, in the manner and subject to the interest provided in section 502, by the person selling such tickets;'

"(c) Section 500 of the Revenue Act of 1926, as amended, is amended by adding at the end thereof the following subdivision:

"'(e) The exemption from tax provided by subdivision (b) (1) (A) shall not be allowed in the case of admissions to wrestling matches, prize fights, or boxing, sparring, or other pugilistic matches or exhibitions. The exemption from tax provided by subdivision (b) (1) shall not be allowed in the case of admissions to any athletic game or exhibition the proceeds of which inure wholly or partly to the benefit of any college or university (including any academy of the military or naval forces of the United States).'

"(d) Subsections (a) and (c) shall take effect on the fifteenth day after the date of the enactment of this act."

Manufacturers With Annual Sales Under $20,000 Exempt, Also Makers of Raw Film; Income, Corporation Levies Up

Manufacturers' Excise Tax

Taxes on film and equipment leases and rentals and on imports are provided for under the manufacturers' excise tax. Under these provisions a tax of 2¼ per cent is imposed upon the sale price on the sale of every article sold in the United States by the manufacturer or producer thereof, it being stipulated that the term "manufacturer" includes a producer of motion picture films. The measure provides that "if a licensed manufacturer leases an article or transfers the right of using the article, but not the title thereof, or imposes a royalty on the use of an article, each payment with respect to the article shall be treated as a sale and the tax shall be paid on the amount of such payment."

Sales of pictures or equipment are, of course, subject to the excise tax, but it is provided that manufacturers with annual sales of less than $20,000 shall be exempt and no tax shall apply upon sales by manufacturers or producers of products to other manufacturers for further manufacturing, which would include sales of raw films, etc., to producers.

Imports Taxed 2¼ Per Cent

In order to protect domestic manufacturers and producers from increased foreign competition by reason of the sales tax, the bill provides for a tax of 2¼ per cent on the imports of every article which is covered by the manufacturers' tax, to be based upon the dutiable value of the imported article plus any tariff duties which may be imposed. Imports are subject to the same provisions as domestic products as regards sales to manufacturers for further manufacture, but imports not so disposed of are taxable against the consignee.

The measure provides that on sales under contract made prior to March 1, 1932, the terms of which do not permit the addition of taxes to the amount to be paid thereunder, the tax shall be payable by the vendee but shall be collected and returned to the Government by the vendor.

Under the bill, the normal individual income tax rates are increased from 1½ to two per cent on the first $4,000 of net income, from three to four per cent on the next $4,000, and from five to six per cent on all in excess of $8,000. Surtaxes begin at $10,000, as at present, but the rates are

(Continued on next page)

NEW PROTECTION SYSTEM, "UNFAIR" PRACTICES ARE ON MPTOA PROGRAM

Van Hyning Will Urge Universal System of "Controlled" Protection, To Be Based Upon Zone and Admission Prices

The national headquarters of the Motion Picture Theatre Owners of America this week concluded final arrangements for its annual convention, to be held in Washington at the Mayflower hotel on Monday, Tuesday and Wednesday of next week.

Earle Van Hyning, president of the Kansas-Missouri unit of the MPTOA, who will discuss "Protection" at the convention, will submit a new plan for protection to the delegates assembled at Washington. He says he will urge a universal system of "controlled" protection similar to that in force in Kansas City, which was adopted about two years ago and which he says is working satisfactorily. The plan entails a minimum of protection and availability based on zones and admission prices.

"Regardless of the merits or demerits of protection," Van Hyning said, "we have always had some form of protection and it will always be with us. The question is whether we shall have protection controlled by a plan worked out by all concerned or whether we shall allow it to run rampant."

Grievances To Be Aired

The issue of socalled "unfair" trade practices will be a highlight, according to Fred Wehrenberg, president of the MPTO of St. Louis, eastern Missouri and southern Illinois, who is chairman of the board of the national association, of which M. A. Lightman of Memphis is president.

"If you have any grievances with any film company, this is the time and place to air them out," Wehrenberg told members, referring to the meeting.

"We want your reaction to the kind of pictures that you want the producers to make next season; the kind of pictures that are pleasing to the audience and at the same time good box office attractions. We want you to voice your opinions on unfair protection, service charges of Western Electric and RCA Photophone, the music tax, enforced 100 per cent block booking and numerous other unfair trade practices."

Wehrenberg on Community Work

As board chairman, Wehrenberg will have a leading part in the convention. He is scheduled to speak on the relation of exhibitors and community life, stressing the importance of theatre men's participation in civic affairs. Wehrenberg is urging exhibitors to attend, as, he says, "it will be a convention of education in showmanship."

Secretary M. J. O'Toole said this week in New York that "every vital problem in the industry will be covered at the convention."

Vice-president Curtis and 450 state and national senators and congressmen will be guests at the banquet, scheduled for Tuesday evening. For the first time in the annals of the industry, Mr. O'Toole said, Congress will be given an "inside, intimate view of the theatre, the screen and the leading personalities of both at the convention banquet, at which nearly the entire Congressional body will be present as the guests of the theatre owners in their respective states and districts. Headquarters officers expect about 1,500 at the banquet. There will be a few addresses, but the major portion of the time will be devoted to entertainment under the direction of Eddie Dowling, in which leading stage and screen stars will participate.

Several Speakers Scheduled

Conrad Nagel will be one of the principal speakers at the banquet. M. E. Comerford, national director of the MPTOA will preside. William James, president of the MPTO of Ohio will be toastmaster, and President Lightman of the national organization will speak for the exhibitors.

Nagel is scheduled to bring a definite message to the assembled national lawmakers on the inner elements of picture production and show the intimate association of the business generally with the life, customs and progress of America.

Lewis Wiley, business manager of the *New York Times*, will speak on "News and Pictures" at the banquet.

Other banquet speakers include Dr. McLeod, Presbyterian clergyman of North Carolina, and Jacob Tarshish of Ohio.

Among the exhibitors who will lead in the discussion at the convention are Ed Kuykendahl, Mississippi; E. G. Levy, Connecticut; Jack Miller, Chicago; Frank C. Walker, New York; Judge Roy L. Walker, Texas; Earle Van Hyning, Kansas; Jay Emanuel, Philadelphia; Walter Vincent, New York; Jules Michaels, Buffalo; P. J. Wood, Ohio; Fred Wehrenberg, Missouri; Charles L. O'Reilly, New York.

Addresses on Other Phases

Talks by those in other divisions will be delivered by Hal Horne, publicity and advertising manager of United Artists; George Schaeffer, general sales manager of Paramount; Dr. Goldsmith, Society of Motion Picture Engineers; Martin Quigley, Quigley Publications; former Governor Carl E. Milliken, and others.

United States Senator Dill, Washington, will discuss copyright legislation and Senator James J. Davis, Pennsylvania, will talk on "Motion Picture and Industry."

Congressman Sol Bloom, director of the United States Commission for the Celebration of the George Washington Bi-Centennial, will open the convention on Monday morning with a Washington tableau and unveiling.

There will be an open forum after each talk where, it is said, all may participate.

Kansas City will make a bid for the 1933 convention. This was decided at a meeting of the board of the MPTO of Kansas and western Missouri, held this week. Van Hyning was instructed to lay the invitation before the national board.

It was recalled that this year's convention was tentatively promised to Kansas City, but the national legislative situation involving a proposed admission tax and other matters, together with the Washington Bicentennial observance, influenced the MPTOA to decide on Washington.

Van Hyning has been nominated by his unit's board to serve on the board of the national body. This action is in line with the plan of the national organization to give regional units and independent owners greater representation.

Delegates will be asked to vote on a change of the MPTOA's national structure which is intended to give greater voice to independent members, though circuits would continue to supply the bulk of operating financial support, as they do at present.

Judge Roy Walker will ask for freedom of the screen guaranteed as is freedom of the press. This phase of discussion embraces the censorship issue, which will be brought upon the floor. Ed Levy will outline the legal hazards and handicaps of the theatre business. He is secretary of the Connecticut branch. Walter Vincent is slated to talk on "Overbuilding and Overseating." President Lightman will stress the exhibitor's place in the community.

Wehrenberg Asks Exhibitors to Bring Their Complaints of Unfair Practices; Kansas City To Bid for 1933 Convention

Admission Tax Measure Is Reported to the House

(*Continued from preceding page*)

increased in all brackets, the maximum being 40 per cent on income in excess of $100,000, against the present maximum of 20 per cent. Exemptions are reduced from $1,500 to $1,000 for single persons and from $3,500 to $2,500 for heads of families, and the allowance for earned income is reduced from 25 to 12½ per cent.

The corporation tax rate is increased from 12 to 13 per cent, with an allowable credit of $2,000 for corporations with net income not in excess of $10,000, against the present allowance of $3,000 for corporations with net income of $25,000 or less.

The changes in the income tax provisions will be effective next year against 1932 income.

The bill also carries taxes upon long-distance telephone calls and telegraph, cable and radio messages of five cents where the charge is from 30 to 50 cents, and 10 cents where the charge is 50 cents or more, effective 15 days after the enactment of the measure.

In the meantime, the fate of threatening taxation in New York State, likewise intended as an emergency measure, was unknown up to press time. The state legislation adjourns on Friday, and it was not expected that action would be taken at this time.

SOME LETTERS ANENT BROOKHART

The following letter has been received from Jacob Conn, exhibitor leader of Rhode Island:

Conn's Olympia Theatre,
Olneyville Square,
Providence, R. I.
March 2, 1932.

Mr. Martin Quigley,
1790 Broadway,
New York City.

My dear Mr. Quigley:

I have been an exhibitor for the past twenty-three years and have known you for almost as many years, and I have always believed that you were a square-shooter and also believed that filthy lucre could neither corrupt or influence your mind. Your unwarranted attack in MOTION PICTURE HERALD of February 27th, 1932 on Senator Brookhart, and his resolution which he introduced in the Senate, prompts me to write to you personally.

You, Mr. Quigley, better than anyone else in the industry, know how the producers' and the chain-owned producers' theatres are being conducted and that it will not be long before they will destroy the entire industry unless the Brookhart Bill becomes a law. Here in New England, 122 exhibitors, owning one or two theatres, are going to support Senator Brookhart and will use every ounce of influence to help push the Brookhart Bill through.

Your castigating attack on page 9 of your issue of February 27th is more a betrayal of the motion picture than good to the producer. A house-cleaning in the producers' ranks will do more than a world of good. When a group of giants have to combine to crush a pigmy operating a theatre in a town, by depriving him of the product, whereby he can operate his theatre, and when he pleads for a chance to exist and keep his doors open it is denied him.

Nature brings forth "The Man of the Hour" to lead the battle against oppression, and Senator Brookhart is the man.

Your article should have explained the destruction by the RKO of the Pathe Company. You have also forgotten the threat made by the RKO to the effect that they would dynamite all competition out of existence. You have forgotten the Paramount case, depriving a lonely widow in Vermont of making a livelihood in her own home town, not only depriving her of their product but of every other product in the industry, thereby driving her out of business entirely.

I, myself, have suffered the same way when I was in Concord, N. H. I was driven out by the Paramount Film Company because I could not get pictures to operate my theatre and I had to move to Providence, R. I. You have not used your publication in exposing the Metro Company and their double dealing with the Independent Exhibitors by the inter-change of products with the producer-owned theatres, thereby destroying the independent exhibitor, who has made the industry what it is today, and not the big moguls who are destroying it, like the barons of old, by any and all means, everyone and everything in their path.

The industry is in the hands of a worse type of man than the Chinese brigands. They are not only destroying the goose that laid the golden eggs for them but they are cheapening the theatres they operate and are weaning the people away from the motion picture houses. The motion picture has been the family entertainment, for the whole family, where the whole family could enjoy themselves.

With the salacious product, and the salacious advertising, no husband wants to take his wife and children to the theatre. Nor does the wife like to go with her husband, because it will cause them shame on account of the product that is shown in these theatres. As for the children attending the picture show, the films rather than being a source of amusement and education have proved to be a physical and moral detriment, due to the sexy product put out by the leading producing companies.

You, Mr. Quigley, could render a great service to the American people by supporting Senator Brookhart's Bill, and prove to the world, and to the American exhibitor, who is responsible in his community, that there is no collar around your neck labelled "Motion Picture Trust." You could render a greater service to your fellowman by influencing the producers to be more considerate to the great mass of individuals who have built up this great industry, allowing them to live and let live.

It should be plain to all clear thinking men that under the present condition there is no way out except the Brookhart Bill,

(*Continued on next page, column* 1)

Certain factors of interest in motion picture exhibition have seen fit to enlist Senator S. Wildman Brookhart and his militancy in behalf of a senatorial investigation of the industry as an instrument toward the attainment of a number of purposes, including the termination of some unsatisfactory elements of trade practise. MOTION PICTURE HERALD *has deemed this course unwise and fraught with many perils to all of the interests concerned. In consequence, in some quarters, this publication has been charged with a lack of sympathy for the constructive purposes which are held up as the real objectives.*

It appears necessary to point out that a difference of opinion, honestly held and based on long observation and experience, about the tools and instruments, cannot be fairly taken as opposition to the job to be done.

MOTION PICTURE HERALD *holds that it can be a constructive friend of every constructive element of this industry without having to approve of Senator Brookhart and his agitations.*

The subjoined correspondence, between Jacob Conn, exhibitor, and Martin Quigley, editor-in-chief of Quigley Publications, exemplifies, and clarifies, the situation.

THE EDITOR

The following letter in reply to the foregoing communication has been written to Mr. Conn by Martin Quigley:

Mr. Jacob Conn,
Conn's Olympia Theatre,
Olneyville Square,
Providence, R. I.

Dear Mr. Conn:—

From your letter of March 2, 1932 it would appear you assume MOTION PICTURE HERALD is not aware of the plight of the independent exhibitor and is not keenly interested in seeing immediate and thorough relief accorded to the independent exhibitor.

Such is not in accordance with the facts.

You assume that because MOTION PICTURE HERALD does not believe in Senator Smith Wildman Brookhart, because it is opposed to the type of political interference with an industry which the Brookhart scheme represents and because it believes that any such scheme will not improve the condition of the independent exhibitor that this publication is failing in its duty to the independent theatreman.

It is neither fair nor logical to place such a construction upon the policy we are following.

It is very properly within our province to approve or to oppose any movement which is calculated to have an influence upon the motion picture industry, as a whole or in any of its branches. We have opposed and shall continue to oppose the Brookhart scheme because in our judgment it will accomplish no good purpose but, on the contrary, if by any chance it should be successful, it would bring great harm to the whole industry.

We are not unmindful of abuses and injustices which have grown out of various trade practices which the industry has entered upon. In every industry, in one degree or another, similar problems cry insistently for adjustment and solution.

But it is folly to imagine that any genuine good can come out of political interference with the operations of the industry.

We have opposed and shall continue to oppose many of the practices and policies now being engaged in the industry. You refer to salacious product. In this connection may I remind you that we have taken no small part in the principal efforts which have been made to improve the moral character of motion picture entertainment. Consistently and loudly we have called upon the producer to eliminate the unfit subject. In this connection I would like to remark that the rate of progress in cleaning up the screen could be materially increased if fewer exhibitors were willing and anxious to play any kind of a subject offered for the immediate possible profit involved.

We make no denial that many exhibitors are the victims of unfair and unreasonable trade practices. In this trade as well as everywhere else the weak are, in one degree or another, being imposed upon by the strong. We consider it both our duty and our privilege to lend our support to every

(*Continued on next page column* 1)

ANENT BROOKHART

JACOB CONN'S LETTER TO MARTIN QUIGLEY

(Continued from preceding page)

as the brigands in command of the industry will not listen to reason. I know personally what this suffering means, from the instance when a chain-owned theatre opened in opposition to me in a suburb of Providence. I could not even get a news reel for my theatre.

I pleaded first with Mr. Pettijohn, then with Mr. Hays personally, and each one shifted me and referred my plea to someone else. I even went to Mr. Kent, of the Paramount Company, and he could no nothing for me. Even to this day I cannot obtain even third or fourth run pictures from the Metro Company. I had to appeal to the Department of Justice at Washington before I was allowed enough pictures to operate and keep the doors of my theatre open.

Now I have explained to you what the Independent Exhibitors have suffered, and will continue to suffer, until the Brookhart Bill is passed or the picture barons have a change of heart, like the Pharaohs of old.

In closing, dear Mr. Quigley, become the champion of the oppressed, do not be misled by false prophets. From your name, Quigley, you know the oppressions meted out by absentee landlords. So join the ranks of justice. If you falter, you are not willing to fight for the rights of man. Allow me to refer you to the Bible in "Judges," chapter 16, particularly verses 24 to 31; note them carefully, digest them well, and your name will be as everlasting as Samson's.

I do not expect that you will publish this letter in your next issue, but I believe that you could influence the picture barons to be more humane and treat their fellowmen as they would want to be treated themselves, and that you in turn should not criticize or condemn Senator Brookhart for what he is trying to accomplish.

Yours very truly,
(Signed) Jacob Conn.

MARTIN QUIGLEY'S REPLY TO JACOB CONN

(Continued from preceding page)

reasonable plan for the correction of such abuses.

But we would neither be pursuing a course of intelligence nor would we be rendering any service to the industry or any part of it were we to join in the chase after rainbows over a road strewn with many dangerous political pitfalls.

Very truly yours,
(Signed) Martin Quigley.

Court Decides Against Union

Judge Byrne of the New York supreme court has decided in favor of the Elton Operating Corporation operating the Elton theatre in Brooklyn, in its suit against Sam Kaplan, president of Local 306 of the projectionists' union, according to Lou Smith, manager of the Elton. The suit was with reference to picketing by union members in front of the house.

A "senseless tirade," is the way Brookhart's charges were characterized by Fred P. Hagemann of the Palace Theatre at Waverly, Iowa, in a letter to the Herald which follows:

Palace Theatre,
Waverly, Iowa,
March 4, 1932

Quigley Pub. Co., Inc.,
1790 Broadway,
New York, N. Y.
Gentlemen:—

I have just finished reading your editorial on Smith Wildman Brookhart, prompted by his senseless tirade against the moving picture industry.

You are unduly disturbed. Nobody takes his rantings seriously. Congress pays about as little attention to his squawks as it does to the prattle of a parrot. If the moving picture industry is investigated, it won't be because of any influence of Brookhart in Congress, for he has none.

For twelve years he has represented Iowa in the Senate and for twelve years we have hoped that he might do some little thing at least that would benefit Iowa and the Nation, but we have waited in vain. We expected too much.

He has worn out his silly ballyhoo against the iniquities of Wall Street, now his venom is directed against the moving picture industry, but don't worry, no one pays any attention to him. He's a false alarm. He sold himself to the Iowa farmers as their special representative, but they no longer have any faith in him. He has harmed them instead of helping them. He has brought shame and humiliation upon our whole state, but he still blows his horn and bellows on.

There are some abuses in the moving picture industry that ought to be and in time will be corrected. There are unethical trade practices; the hard-boiled block group selling plan is senseless; there is nothing fair in the zoning system; protection and preference given to chain houses is unjustifiable from any standpoint. All these evils will and must be corrected and if the heads of this industry haven't sense enough to do so, the Department of Justice and the Federal Trade Commission will do so.

Congress should keep its hands off. Our Government is already messed up too deeply in the business of the country. We need less governmental interference and more cooperation and a fairer attitude between the captains of industry and those who use the products of that industry. This doesn't apply to the moving picture business alone, but to every other industrial enterprise.

There will be no investigation by Congress of the moving picture industry and there should be none, the insane craving of Senator Brookhart for cheap publicity notwithstanding.

Very truly yours,
(Signed) Fred P. Hagemann.

Universal Declares Dividend

Universal Pictures Company, Inc., has declared a dividend on its preferred stock, payable April 1 to stockholders of record March 25, 1932.

Woolams, Banker, Named Assistant To Tinker at Fox

Leonard A. Woolams, New York banker, has been appointed by Edward R. Tinker, president of Fox, as an assistant to handle certain special work for him at the company home office. It is anticipated that Woolams will be named a vice-president at the next meeting of the Fox board of directors, to be held in the near future. The date has not as yet been set.

Woolams is a director of Bancamerica-Blair Corporation, California Packing Corporation, Simmons Bed Corporation, United Parcel Service of America and United Parcel Service of New York.

Glenn Griswold, vice-president in charge of public relations, returned to the home office on Tuesday, following conferences on next season's product at the Coast plant. Also arrived from Hollywood this week was D. E. McIntyre, studio business manager. He will remain for a few weeks before returning West. His arrival marks the operation of a policy of executive rotation instituted by President Tinker by which a studio executive always will be at the home office and a headquarters executive present at the plant. The move is designed to bring about closer cooperation and more immediate contact between New York and the Coast.

Prior to the departure of McIntyre from the Coast he handled a realignment of the production setup and supervised the consolidation of the Western Avenue plant and the Movietone City facilities. The last is understood to have resulted in a considerable saving in studio overhead.

Winfield Sheehan, in charge of production at the Coast, is in Florida, where he is completely recuperating from a recent illness. He is expected to return to Hollywood the latter part of this month, resuming his position at the Fox studio approximately April 1.

Ezell Circuit Acquires Four From Publix In The Southwest

The Duel Theatre Company, Dallas, Texas, which is headed by Claude Ezell, former Warner sales executive; W. G. Underwood and J. E. Lockett, has acquired the Criterion and Arcadia theatres in Enid, Oklahoma, from Publix. The Sugg and Rialto theatres in Chickasha, Oklahoma, have also been obtained.

Ezell negotiated the purchase of the four houses at the Publix home office in New York. Underwood has been in New York with reference to the purchase of five theatres in San Antonio.

Schulberg Named To Vacancy On Paramount Publix Board

At a meeting of the board of directors of Paramount Publix, B. P. Schulberg was elected a member of the board to fill a vacancy.

Schulberg first became associated with Famous Players, predecessor of Paramount, 20 years ago, and has been general manager of production at Paramount's West Coast studios since 1925.

THE CAMERA REPORTS



NOBLE VISITOR. Among recent lay observers of matters Hollywoodian was Lord Edward Montagu, son of the Duke of Manchester—En'land, y'know. And here he is as Ruth Chatterton suddenly found herself his host at the Warner-First National studio.



MEETING ROYALTY. Another rapprochement between the aristocracy of filmdom and one of the British Peerage's leading democrats, as Samuel Eckman, Jr., M-G-M representative in London, and Mrs. Eckman meet the Duke of York at a recent dinner.



BALLYHOO OF AN AIR-MINDED AGE. The sky's the limit these days, as exploitation stunts like this one attest. The plane shown high above New York's ragged skyline is an autogiro, and it trails a banner advertising United Artists' "Sky Devils," for its showing at the Rivoli theatre. The banner was 200 feet long and 20 feet wide.



PASTORAL. Pretty as a painting, as the saying goes. It's the old home as fewer and fewer of us can remember it, here reproduced as in the Fox production, "Young America." And here we see Tommy Conlon and Dawn O'Day lighting bashfully the little fire that is to flame up later on.



SOCK! Straight from the shoulder remarks, with you and us on the delivering, or safe, side of the issue. The jaw in the background is James Cagney's. In the other corner is Eric Linden, and it's all a bit of punch injected into Warner's "The Crowd Roars."



ON NEW SERIES. Maestro of the plains, authentic hero of days that cannot die, so long as there are Americans and motion picture screens. Yes, Ken Maynard. And having finished one series of Westerns for Tiffany, he has been re-signed for another. Ride 'em, cowboy!



REBELLION AT SEA. Believe it or not. Don't you observe all the activity? Neither do we, but our information is to the effect that this is how the lads are informed that the mutiny is on, in Paramount's new George Bancroft picture, "On the Black Sea."



SISTERS. Not only under the skin, but in the script. Otherwise, no relation. For (and doubtless you've recognized them already) they are, reading from Madge to Joan to Anita, the Misses Evans, Marsh and Page. Sisters they are in M-G-M's "Are You Listening."



DUNES AT SUNSET. We admit we thought it was snow. But it's sand—lots of it, sloping down to the sea. Perched thereon, and looking toward the East at the sun setting in the West (confusing but true), is Ruth Hall, whose star is rising at Warner-First National these days.



STUDIO SHADOWS. Deeper still because of the big set lamps, one of which here sheds a bit of grateful light upon Polly Walters. This corner is in the RKO Radio studio, where Miss Walters is now studying her future—lately forecast in "Young Bride."



CONSTELLATION. A radiant share, at any rate, of that extraordinarily brilliant cast of M-G-M's picturization of the Vicki Baum novel and stage play, "Grand Hotel." Here, in a scene from the production, are Greta Garbo and John Barrymore. Which is to leave out many other electric names.

ALLIED CHARGES ZONING IS "UNFAIR"

(Continued from page 10)

have no interest in the Chase bill, and they do not want it, but the only reason he points it out is to "demonstrate" that the Brookhart bill may have to be considered as a compromise by industry factors in order to "lick" the extremities proposed by Chase.

Comparing the old and new Brookhart measures, Myers in an analysis said the phraseology in the current proposal had been changed to permit of no interference with an exhibitor buying in block if he so elects. The old bill, Myers said, would have made this impossible. Also, in place of the clause providing that each picture must be shown to an exhibitor before he purchases, is a new clause which says a distributor must provide the owner with a 1,000-word synopsis of each subject of 4,000 feet, or more. The latter change has been made, Myers said, because there has been a realization of the impracticability of screening each picture before booking.

According to Myers, a third new clause in Brookhart's measure would eliminate socalled "unfair protection" by placing final adjustment of protection disputes and hearings in the hands of the Federal Trade Commission.

Myers Outlines Problems

In an opening address of approximately 4,000 words, Abram F. Myers outlined to delegates "the problems which immediately confront" them, after which he ventured a "forecast of the outcome of our endeavors."

Generally, Myers' address had to do with a denunciation of "enemies of independent theatre owners" and of producers and distributors for socalled "unfair trade practices." He urged members to support their organization and national leaders in the fight against "the inroads of the opposition," so that Allied may lead "the entire industry out of existing chaos."

Myers reiterated Allied's demands that "the producers get out of the exhibition field and devote themselves to the all-important whole-time task of turning out good pictures." He said that "judicial and legislative definitions of right" are necessary to alleviate the protection situation.

He further discussed Allied's stand, made known upon numerous occasions, on copyright and music taxation, the current admission tax situation at Washington, block booking, etc. With reference to a congressional "investigation" of the industry, Myers told the delegates assembled at the Statler hotel that "if the conditions and practices set out in this (senatorial) resolution are as vital to you as you say they are, and you conclude that this inquiry would be in your interest, as most of your leaders have asserted it will, I suggest that you make your plans here and now to campaign for the adoption of this resolution and for cooperating in the investigation."

Protection Fight to Public

On Wednesday, Fred McWilliams, president of Wisconsin Allied, reported on protection. In a resolution which was later adopted, Allied scored the present system as being "unfair." Further, an opinion was expressed that it was illegal. Passed unanimously, copies of the resolution were ordered forwarded to all distributors.

McWilliams, of Wisconsin; Horwitz, Ohio, and Martin of Iowa, explained the alleged inequities of protection. Each outlined the situation in his respective territory.

At this point, the convention appointed a committee, headed by Aaron Saperstein, of Chicago, to raise a national fund to bring various protection court cases to a successful conclusion, and to fight others which may develop.

Following a national board of directors' meeting Tuesday, Allied leaders let it be known that they intend carrying the fight against protection to the public. It is planned to use public speakers "everywhere" in order to bring the situation before the public.

In connection with the launching of its fight against protection, Allied invited to the convention W. N. Youngclaus, who operates the Capitol theatre at Nebraska, and who is suing the Omaha Film Board and Omaha exchanges, except Columbia and Educational.

MGM Policy on Protection Discussed

The committee assigned to draft a resolution on percentages and "unfair" sales policies was not ready when called upon on Wednesday, but was scheduled to complete its business Wednesday evening and report Thursday morning.

In the meantime, Fred Herrington, of Pittsburgh, asked the convention to act against Metro, charging that company with making it compulsory for exhibitors to take reissues of old pictures in order to get new product. At this point, Tommy Goldberg, Baltimore, requested that Metro's name be stricken out and the resolution be framed to carry no company name.

MGM's percentage plan is said to be keenly resented by Allied leaders, who on Tuesday promised to "explode fireworks under Leo's nose" before the convention ends.

Will Fight Tax Bill

It was decided late on Tuesday to cooperate directly with the Hays organization in the current fight against the tax bill on admissions and on films and equipment, which was reported to the House of representatives on Monday by the ways and means committee. Allied leaders, in announcing this decision, said that the fight against a 10 per cent levy on admissions of 25 cents and over is for a "common cause."

Following adoption of resolutions favoring both Brookhart bills, a report by a committee headed by Nathan Yamins, was adopted, in opposition to any admission taxes on tickets below fifty cents, on the grounds such a tax would reduce theatre patronage, and would probably cause innumerable theatres to close. Action in the tax fight will be taken immediately.

In various quarters in and about the convention hall there was some talk of reviving negotiations, which existed many months ago, pointing toward a merger of Allied with the MPTOA.

Eleven Committees Chosen

On the opening day, 11 committees were named to act as the clearing houses for general convention business.

The convention named a "Question Box" committee and empowered it to handle all queries from the convention floor. Its members are:

C. R. Metzger, chairman, Indianapolis; A. J. Bethancourt, vice-chairman, Houma, La.; Harry Vonderschmitt, Indiana theatre at Bloomington, Ind.; Manuel Marcus, Alamo, Indianapolis; E. R. Kelly, Empress, Solida, Col.; W. Peterson, Palace, Johnsonburg, Pa.; G. C. Wilson, El Patio, Tyronne, Pa.; Robert Gumbier, Chicago; G. F. Bromley, Los Angeles; Joseph Diener, Capitol, Dubuque, Ia.; C. W. Beckler, Electric, Burwell, Neb.; R. J. Hiehle, Hiehle, Parkersburg, W. Va.; E. L. Staup, Capital, Delphos, O.; E. J. Callahan, Auditorium, Crockett, Tex.; Max Torodor, Ritz, Minneapolis; Sam Zuckman, Mounds, St. Paul; G. Lee, Eufaula, Ga.; E. F. Maertz, Zenith, Milwaukee; W. Burr, Orpheum, Lancaster, Wis.; Allen Johnson, Our, Grand Rapids, Wis.; Custer Carland, Garden, Frankford, Wis.; Tom Goldberg, Baltimore; C. L. Robinson, Mt. Prospect, Newark; A. Gottesman, New York.

Grievance Committee Named

Executives next drafted a second group of members to serve on a "Grievance" committee, the exact purpose of which was not made known. On that committee are the following:

Otto N. Raths, chairman, St. Paul; V. S. McCarthy, vice-chairman, Eagle theatre at Montevideo, Minn.; H. T. Reynolds, Family, Grand Rapids, Mich.; C. R. Beechler, Eaton, Charlotte, Mich.; C. L. Hyde, Minneapolis; Harry Shiller, Island, Grand Island, Neb.; Ben Harding, Liberty, Council Bluffs, Ia.; Simon Myers, Criterion, Moorestown, N. J.; Ben Amsterdam, Philadelphia; I. A. Roth, Lyons, Morristown, N. J.; Geo. Huebner, Crystal, Oconomowoc, Wis.; R. H. Dickson, Colonial, Wabash, Ind.; A. M. Howard, New Strand, Monon, Ind.; H. E. Hammond, Lyric, Erie, Pa.; M. Winograd, Oriental, Rochester, Pa.; A. L. Sanborn, Los Angeles; F. E. Price, Strand, Marysville, O.; C. C. Bowling, Harlan, Harlan, Ky.; R. N. Smith, Mission, Mission, Tex.; Sam Borisky, Chattanooga, Tenn.; Geo. Gussen, Ideal, Bloomer, Wis.; L. K. Brin, Garden, Milwaukee.

Plan to Fight New Tax Measure

The bill now before the House at Washington, which provides for a 10 per cent admission tax on tickets priced at 25 cents and over, and which also levies a 2¼ per cent tax on film rentals and on sound and other equipment, will be opposed by Allied States Association before final action by congress late next week. Allied will seek a 50-cent minimum, instead of the present 25 as rec-

ACTIVE IN ALLIED



H. M. RICHEY
Michigan



COL. H. A. COLE
Texas

ELEVEN GROUPS HANDLE PROGRAM

(*Continued from preceding page*)

ommended by the ways and means committee, and named the following at the Detroit session to take over the legislative activities as they affect Allied members:

Nathan Yamins, chairman, Boston; H. E. Huffman, vice-chairman, Denver; A. J. Hamilton, Hiawatha, theatre at Denver; O. V. Kelly, Badger, Reedsburg, Wis.; Paul Hoover, Trumble, Mt. Sterling, Ky.; C. H. Robinson, Pastime, Williamsburg, O.; R. C. Wilby, Atlanta; Senator Charles L. Hyde, Grand, Pierre, S. D.; Hiller Hoffman, Bluebird, St. Paul; H. T. Hall, Russell, Detroit; Ray Branch, Strand, Hastings, Mich.; E. O. Ellsworth, Iowa Falls, Ia.; Tom Arthur, Mason City, Ia.; A. V. Wade, Majestic, Gainsville, Tex.; H. Goldberg, Brighton, Brighton, Pa.; Wm. Lipsie, Indiana County, Blairsville, Pa.; Paul Meloy, Strand, Shelbyville, Ind.; E. L. Miller, Lark, Brazil, Ind.; J. Levine, Irvington, Baltimore; L. W. Newbury, Ocean, Asbury Park, N. J.

On Divestment of Circuit Holdings

One of the more important committees, members of which are listed herewith, has to do with the "Elimination of Producers from the Exhibition Field":

Sidney E. Samuelson, chairman, Newton theatre at Newton, N. J.; H. A. Blum, vice-chairman, Baltimore; Henry Lazarus, Wonderland, New Orleans; L. L. Lewis, Lyric, Rolla, Mo.; J. C. Ritter, Rialto, Detroit; D. W. Thompson, Deluxe, Detroit; H. Perlewitz, Parkway, Milwaukee; Samuel Soltz, Howard, Baltimore; F. W. Zimmerman, Palace, San Marcos, Tex.; Sam Zuckman, Mounds, St. Paul; Geo. Settos, Rialto, Plymouth, Ind.; P. L. Werner, Clarendon, Morocco, Ind.; W. N. Youngclaus, Capitol, Madison, Neb.; G. T. Woodlaw, Columbia, Portland, Ore.; A. E. Wilcox, Unique, Bricyler, Minn.; Fred Streif, Cincinnati; Edwin Sonz, New Roxy, Cincinnati; Sidney Selig, Chicago; C. E. Nolte, Baltimore.

Committee on Protection

Establishment of zoning and protection regulations which are favorable to independent owners has been asked frequently of distributors and circuits. A committee to handle this situation includes:

F. J. McWilliams, chairman, Milwaukee; M. B. Harowitz, vice-chairman, Washington Circuit, Cleveland; W. A. Steffes, Minneapolis, Minn.; Glen A. Cross, Rex theatre at Battle Creek, Mich.; R. E. Myers, Chillicothe, O.; W. F. Easley, Greensburg, Ind.; D. J. Selznick, McKees Rocks, Pa.; C. L. Niles, Anamosa, Ia.; W. H. Osterberg, Scottsbluff, Neb.; Nathan Yamins, Fall River, Mass.; A. J. Bethancourt, Houma, La.; Sidney Samuelson, Newton, Newton, N. J.; N. W. Williams, Thomasville, Ga.; H. E. Huffman, Denver, Aaron Saperstein, Chicago; G. A. Metzger, Los Angeles; W. B. Littlefield, Egleston, Boston; Bert Fischer, Alamo, Milwaukee; W. W. Whitson, Fairyland, Los Angeles.

Committee on Trailers

Allied States Association seeks lower rental prices on trailers and tentative plans had been made quite some time ago pointing toward the possible creation of the association's own trailer firm. Members named to the committee to handle the trailer problem include:

Bennie Berger, chairman, Sioux Falls, S.; D. Thornton, Kelly, vice-chairman, Grant-Lee, theatre at Palisade, N. J.; Charles Komer, Piccadilly, Detroit; Art Robinson, Medbury, Detroit; E. J. Schults, Casper, Wyo.; Sol Best, Chicago; A. Alperstein, Los Angeles; Ernest Langermack, Colonial, Milwaukee; Geo. Bishop, Stacey, Trenton, N. J. Frank Henry, Stacey, Trenton, N. J.; O. E. Panknen, Strand, Marengo, Ia.; Tom Brown, Strand, Iowa City, Ia.; R. R. Livingston, Strand, Lincoln, Neb.; Walter Baughman, Grand, Circleville, O.; J. L. Hatcher, New Lex, New Lexington, O.; S. W. Neall, Indiana, Kokomo, Ind.; Harry Markhum, Talbott, Indianapolis; E. T. Beedle, Alhambra, Canonsburg, Pa.; Wm. Gray, Anton, Monongahela, Pa.; Leaman Marshall, Iris, Terrell, Tex.; Geo. Granstrom, Hamline, St. Paul; H. P. Greene, Minneapolis; W. C. Patterson, Atlanta; W. Barr, Orpheum, Lancaster, Wis.

Music Tax, Copyright in Committee

During the recent congressional hearings on revision of the tax on music and copyright, which also embraces holdovers, Allied presented the opinion of the association with regards changes which would benefit independent members. At the Detroit convention, one of the 11 general committees appointed was asked to handle the music tax and copyright problems. On this committee are:

R. E. Myers, chairman, Chillicothe, O.; M. A. Rosenberg, vice-chairman, Rialto theatre at Pittsburgh; Bert Fischer, Lincoln, Milwaukee; A. Berkholtz, Mermac, West Bend, Wis.; W. C. Hunt, Casino, Wildwood, N. J.; A. Dollinger, Plaza, Linden, N. J.; Ludy Bosten, Uptown, Muscatine, Ia.; Don Thornburg, Family, Marshalltown, Ia.; L. C. Ehlers, Nunden, Nunden, Neb.; L. Burns, Champion, Columbus, O.; P. Semelrath, Dayton, O.; Benjamin Beck, Avalon, Baltimore; T. D. Goldberg, Hartford, Baltimore; Maurice Rubin, Uptown, Michigan City, Ind.; Geo. Heliotes, Rialto, Fort Wayne, Ind.; Peter Antonaphas, Frederick, East Pittsburgh; Frank Panaplos, Capitol, McKeesport, Pa.; Holmer Mulkey, Pastime, Clarendon, Tex.; H. J. Peterson, Opera House, Jamestown, S. D.; Hiller Hoffman, Bluebird, St. Paul; E. D. Boyd. Odel, Georgia; Elmer G. Huhnke, Peerless, Milwaukee; Neil Duffy, Elite. Appleton, Wis.; Nathan Wolf, Lane Court, Chicago.

Committee on Poor Pictures

Duties of the committee on "Poor Pictures" are general. Its membership was listed as follows:

H. A. Cole, chairman, Dallas; E. E. Kirchner, vice-chairman, Family theatre at Detroit; Anthony P. Jim, Drake, Oil City, Pa.; Israel Rath, Pittsburgh; John Bancs, Strand, Rawlins, Wyo.; Jack Rose, Chicago; Saul M. Meltzer, Chicago; C. A. Ferry, Los Angeles; W. F. Smith, Colonial, Clarion, Ia.; C. C. Porter, Sun, Holdridge, Neb.; J. C. Shanklin, Greenbrier, Charleston, W. Va.; Leo Dwyer, Celina Amus. Co., Celina, O.; Oscar Fine, Alhambra, Evansville, Ind.; Joe Brokaw, Opera House, Angola, Ind.; Henry Hall, Rialto, Beeville, Tex.; C. F. Schnee, Unique, Litchfield, Minn.; H. J. Ludcke, Ludcke, St. Peter, Minn.; Mitchell Walfson, Miami, Fla.; C. W. Doctor, May, Maysville, Wis.; Jack Hickey, Grand, New London. Wis.

Another Governs Sales and Percentage

Lester Martin of Iowa is chairman of a committee governing sales policies and percentage playing. Allied has objected to percentage bookings and to other sales activities by national distributors. Assisting Martin on this committee are the following:

Emmett Thurman, vice-chairman, Denver; V. E. Guilfoile, Virginia theatre at Wellston, O.; R. E. Wells, Grand, Dayton, O.; Maurice Rubin, Uptown, Michigan City, Ind.; Oscar Fine, Alhambra, Evansville, Ind.; Wm. R. Wheat, Sewickley, Sewickley, Pa.; A. S. Moore, Hilltop, 804 Warrington Ave., Pittsburgh; Leaman Marshall, Iris, Terrell, Tex.; Chas. Dunsmoor, Capitol, Marshalltown, Ia.; John Piller, Piller, Valley City, S. D.; F. A. Wetsman, Avalon, Detroit; E. E. Kirchner, Family, Detroit; L. B. Harrell, Atlanta; Max Torodor, Ritz, Minneapolis; N. C. Rice, Algona, Ia.; E. M. Loew, Boston; Jack Silliman, Avalon, Milwaukee.

In view of the organization's vigorous opposition to block booking, it was decided to name a committee to handle this phase of exhibitor operation. The committee:

Fred J. Herrington, chairman, Pittsburgh W. H. Osterberg, vice-chairman, Midwest Amus. Co., Scottsbluff, Neb.; John Maclay, Strand theatre at Dubuque, Ia.; A. W. Lilly, Rialto, Greenville, Tex.; J. C. Peck, Rowena, Fenton, Mich.; R. P. Leahy, Washington, Bay City, Mich.; C. A. Pape, Shiloh, Pittsburgh; Geo. Panagotacos, State, Johnstown, Pa.; S. J. Smith, Unique, Sisseton, S. D.; Geo. Johnson, Red Wing, Minn.; H. A. Scheidker, Orpheum, Hannibal, Mo.; G. G. Sharrer, Premier, Valparaiso, Ind.; E. J. Schulte, Rialto, Casper, Wyo.; Tom Sullivan, Sullivan, Englewood, Cal.; Sol Best, Chicago; Saul N. Meltzer, Chicago; L. L. Bard, Los Angeles; R. E. Wells, Grand, Dayton; F. J. Ferguson, Avondale, Columbus; Joeeph Brodie, Brodie, Baltimore; L. Garman, Pimlico, Baltimore; L. H. Gold, Treat, Newark.

Unit for Double Features

The current problem of double features is in the hands of a group headed by Joe Pastor of Chicago, who will be assisted by:

Fred Guilford, vice-chairman; Century theatre at Chicago; A. Guttenberg, Hollywood, Milwaukee; Harry Hecht, Rialto, Passaic, N. J.; G. H. Brennen, Orpheum, Jersey City; H. T. Waxmann, Astor, Atlantic City; Nathan Dax, Hipp, Sioux City; Tom Brown, Strand, Iowa City; L. Burns, Champion, Columbus; E. E. Finch, C. & M. Amus., Marietta, O.; H. H. Johnson, Madison, Madison; A. E. Hancock, Columbia, Columbia City, Ind.; Archie Fineman, Pittsburgh; Wm. Finkle, Pittsburgh; Dave Young, Dittman, Brownsville, Tex.; Paul Scott, Varsity, Dallas; Abe Kaplan, Dale, St. Paul; E. S. Noreen, Rex, Hutchinson, Minn.; O. C. Lam, Rome, Ga.; J. Turner, Rex, Beloit, Wis.; O. L. Meister, Whitehouse, Milwaukee; Everett Cole, Rialto, Alamosa, Col.; Samuel Halper, Chicago.

Open Letter Issued

Purposes of the committee, headed by Samuelson of New Jersey, for the "Elimination of Producers from the Exhibition Field," may be gleaned from an open letter, forwarded directly from national headquarters at Washington, and addressed to "the owners of motion picture stocks and bonds." The "letter" said:

"Your dividends have been stopped—now your investment is in jeopardy.

"This has been brought about through the mismanagement of most of the larger producing and distributing companies. First, they have gone in competition with their customers who knew how to operate theatres financially successfully and who made it possible for the producers to accumulate millions to build expensive monuments that they knew nothing about operating, and are now costing you, Mr. Security Holder, millions in the way of passed dividends and shrinkage in original investments.

"Second, through their unreasonable sales methods they have forced thousands of their former customers to close their doors, thereby reducing their possibilities to a point where it is difficult for any producing company to make a profit and countless other theatres will close in the next 60 days unless these arbitrary methods are discontinued."

Allied's "appeal" to "stockholders" also contained an invitation to attend the convention, and it further urged holders to wire the president of the company whose securities they hold, insisting "that he be there."

NATIONAL OFFICERS



SID. SAMUELSON
Vice President



HERMAN BLUM
Treasurer

Allied Seeks Deal With Independent Film Distributors

Allied States Association is at work on a reciprocal deal with Monogram Pictures and Peerless Productions, independent distributors headed by Ray Johnston and Adolph Pollack, respectively.

BROADWAY STAGE—FROM CAMERA EYE

Benjamin DeCasseres, Famous Critic and Essayist, Comments On the Stories of the Hits

By BENJAMIN DE CASSERES

Following is the first of a series of discussions of drama by the famous Benjamin DeCasseres, who from time to time will survey the plays of Broadway with a motion picture eye. Internationally known as poet, essayist, satirist and epigrammatist, Mr. DeCasseres has been a contributor to the New York Times, Sun, World, Globe, Tribune, Herald, World-Telegram, American Mercury, Cosmopolitan, Arts and Decoration, Screenland, Mercure de France (Paris), Judge, Life, Shadowland, Philistine, Thinker, and others. In this first article he discusses several plays of the Broadway stage and their screen possibilities.

"WHISTLING IN THE DARK"

"Whistling in the Dark," by Lawrence Gross and Edwards Childs Carpenter, clicks like a runaway taxi down Pike's Peak. From the rise to the drop of the curtain the audience is breathless.

It's a comedy-drama of crooks and a famous writer of detective stories who, with his girl, strays into their nest at Spuyten Duyvil. These crooks are about to knock off a high State official. When they find they have a Van Dine among them they force him to show them how to do it—just as if he were writing the story.

The detective-story writer has got to concoct the perfect crime for these knock-off birds. The official is to be killed while on a night train between New York and Buffalo. How this writer saves this man by turning a radio into a telephone right under the crooks' noses and the terrific climax are the big smashes of this perfect story, with as many laughs in it as nerve-shredders.

Ernest Truex, that curious, infantile, glib-tongued, snappy-brained midget of a comedian, rings one hundred at every shot out of his mouth. He is Peter Pan in crookdom.

"Whistling in the Dark" yelps to be screened. It's director-proof. I made the picture as I sat in my seat. That race between Death and Life on the train between New York and Buffalo! If the victim cleans his teeth in the morning he's lost—for there's cyanide of potassium in his toothpaste tube. And that's only one of twenty clutches at your windpipe. Frank Craven directed.

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"RIDDLE ME THIS"

Talking about Frank Craven, brings me natunrally to the show in which he and Thomas Mitchell have staged a clean knock-out, "Riddle Me This!" Craven plays an easy-going, raggedy, bottle-swizzling newspaper man to Mitchell's blustering, half-boozy chief of detectives of a Mid-Western city. They are great stage pals and pound out the laughs in a fascinating and somewhat high-toned murder story.



BENJAMIN DeCASSERES has been writing on the drama for more than thirty years, both as critic and essayist. He was with Paramount Publix in Long Island City for four years as title writer and rebuilder of foreign and domestic pictures; he was head of the title department of Universal in 1924-25. Besides being contributor to a number of publications he is author of "The Shadow-Eater," "Chameleon," "James Gibbons Huneker," "Forty Immortals," "Mencken and Shaw," "The Superman in America," "Anathema!" "The Mirrors of New York," "The Love-Letters of a Living Poet" and other works.

The play is by Daniel N. Rubin. As the curtain rises we see a fashionable doctor (played impeccably by Charles Richman) over the corpse of his wife, whom he has just murdered because she has a lover. We see him carefully arrange his alibi and make his clean up and getaway.

He has contrived in the cleverest way possible to fasten the crime on the lover, who arrived after the murder and tip-toed out. The lover is going to the electric chair.

Then Craven and Mitchell begin rapidly to unwind the evidence, and as the lover is saved from the chair the doctor, who is present most of the time on the stage, takes poison. So cleverly is this play contrived that the audience itself doubts the doctor's guilt, although it actually sees him commit the crime.

There are no thrills in this play, but the brain follows it breathlessly, absorbingly. It is all in perfect balance—the melodrama, the comedy and the tragedy. Another corking picture with a whirlwind finish.

Frank Craven directed this also. John Golden comes across with his first hit of the season.

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"CYNARA"

This play, by H. M. Harwood and R. F. Gore-Browne, is one of the finest plays of the season, and one of the best of many seasons. Romanticism, comedy and tragedy are mixed perfectly.

The setting of the play is English upper middle-class. He is a barrister. He loves his wife. He leads a humdrum, everyday life. He is kind-hearted, unimaginative, settled. His wife goes to the Continent with her sister on a vacation. In a trip to a restaurant with a friend who is a sort of kindly mephistopheles (played superbly with full epigrammatic accompaniment by Henry Stephenson), he casually meets a shop-girl. His foot slips—she is desperately in love with him. He is not—but he's just common clay.

The wife returns. The man tells the girl they must part. She commits suicide. But both he and his wife, who is forgiving, must go through life with the shadow of this girl's death between them.

There is a beautiful scene—the high-spot in the story—in a courtroom. The man, the soul of honor, will not reveal at this coroner's inquest whether he was or was not the first lover of the girl. He hangs his head.

This is not a mawkish play. It is terrible, bitter satire sheathed in our common human failings.

Philip Merivale was perfect as the barrister. Phoebe Foster and Adrianne Allen—the latter a genuine new find—are excellent. The dialogue is brilliant. I'd go again to see this in picture-form.

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"CHILD OF MANHATTAN"

I do not like many plays on the stage that I like immensely when they are screened. One of them was "Street Scene." The average of story-telling ability is far higher, generally speaking, in the pictures than on the stage. This is because the pictures tell more, tell it more vividly and

(Continued on page 22)

ACADEMY CONCILIATION MACHINERY SETS RECORD IN SETTLING DISPUTES

Total of 232 Cases Handled And in Not One Has Either Party Found It Necessary to Carry Cause to the Courts

By LEO MEEHAN

A record possibly unparalleled in the history of American business in the matter of settling disputes between employer and employee has been established within the motion picture industry in Hollywood, through the conciliation machinery set up and perfected by the Academy of Motion Picture Arts and Sciences. As a result of the system established and quietly developed during the past four years, every individual and every corporation concerned with the production of motion pictures in Hollywood has at instant command, and without expense, an institution which has not yet failed to successfully settle any dispute which has been submitted to it.

All Cases Settled Outside Courts

By that I mean that of the 232 cases handled by the Academy, in not one single instance has either party found it necessary to go into court to secure satisfaction. And more remarkable still is the fact that of all these cases, only twelve per cent of them have ever reached the stage of formal arbitration. The others have all been amicably decided by mediation and conciliation, and without resort to formal hearing and decision. A very substantial percentage of them have been settled in conferences between the parties concerned with Academy officials, at which the latter have been able to bring the points at issue to a head and arrive at an immediate settlement.

The Academy's conciliation machinery is available to anyone employed in making motion pictures. It matters not whether a producing company is a member of the Academy's producer branch. It matters not whether the individual is a member of the Academy. It makes no difference whether he is a high priced star or director, or whether he is a carpenter or a cameraman. If he wishes to appeal his case to the Academy he gets a hearing instantly, and the machinery of conciliation moves with promptness and dispatch toward a just settlement of the matters in dispute.

Each Case on Its Own Merits

It must not be inferred, however, that through its conciliation and arbitration facilities, the Academy is assuming any extra-legal functions, that it is trying to supersede the courts or the legal profession. In fact, everything possible is done to keep away from the establishment of hard and fast rules. Each case is handled as an individual case, settled upon its own merits, and not in accordance with precedents, rules or regulations.

There have been many instances wherein there has been grave doubt as to an appellant's legal ability to collect. Yet, when it has seemed that an injustice has arisen, the employer has been asked to forget rights he may have had under a contract with the appellant, and to make a reasonable adjustment in the interests of goodwill and amicable relationship between employer and employee. And, without exception to date, this has been done to the mutual satisfaction of all parties concerned.

Involve Special Talent

Students of arbitration believe the results obtained are the more remarkable, due to the character of the disputes and the disputants. For, in large majority, they involve talent of a special and peculiar ability and earning power. Writers, directors, actors, expert technicians, all persons of relatively high individual earning capacity, are involved. They are creative artists or technicians in most cases. Their value to the employers, and their value to themselves, the highly complicated questions, in comparison to a mill worker, a machinist, a public utility employee or other whose work is in a fixed, well established routine and worth, according to definitely predetermined experience, a certain sum. Again, on the side of the employer, the refusal or inability of an artist-employee to perform his duties properly and satisfactorily, may result in the ruination of a motion picture, upon which a small fortune has been or is about to be expended. The services of the disputing employee may be of such a special character as to jeopardize the employer's entire business unless properly performed. And, on the other hand, the reputation of the employee as an artist may be such that his earning capacity and standing in the industry may be seriously impaired should the employer require unreasonable services. Distinctly, it is not always a matter of money involved; more often it is a matter of ethics or principles, with the actual cash a secondary matter.

Mediation, Conciliation, Arbitration

The normal procedure in the settlement of disputes and controversies falls naturally into three major classifications: mediation, conciliation, arbitration. Upon the filing of a complaint, officers of the Academy immediately get in touch with the employer, advising him that the complaint has been made, and asking for the employer's version of the dispute. Very often it is possible, by reference to past experiences in similar or parallel cases already settled, to advise the disputants of what has happened in cases like the one at hand, with the result that the disputant parties get together and immediately reach a settlement. This is mediation, and is successful in a large number of instances. Many times it develops that the dispute has been caused by mutual misunderstanding, which can quickly be corrected.

If such a mediation by an Academy official fails, formal conciliation is the next step. The complaint, which must always be in writing and signed, is referred to the executive committee of the branch under which it properly comes—actor, technician, writer, director, or what not. Members of this executive committee then discuss the case. They may call for additional evidence. They may vote that there is no merit, that it does not warrant further consideration. They may vote a decision, which is then submitted to the disputants as an opinion by experts and which may or may not be accepted by the disputants. Or, the committee may be authorized to bring the disputants together and attempt a settlement. But in no case do the operations of these branch executive committees approach the nature of a formal hearing. The conferences and their findings are still informal and have not the character of a binding decision.

Only 12 Per Cent Reached Stage of Formal Arbitration; Names of Disputants and Charges Never Made Public

Committee Findings Final

If all these efforts have failed, the case may then be referred to the Academy conciliation committee for formal arbitration. This committee is made up of fifteen representatives, three from each of the five major branches of the Academy: actors, directors, producers, writers and technicians. Members of this commiteee serve for three years. It is the five senior members who form the committee at the hearing. In the event a senior member of the committee from a given branch is not available and cannot attend, then the first alternate—the member serving his second year—takes his place. If he, also, cannot be present, the first year member, or second alternate, sits in. But it is seldom the first year man is required to act. He is urged and encouraged to attend hearings so that he may become familiar with procedure, and he is always kept fully informed of the acts and decisions of his superiors, so that when his time comes to serve as senior member of his branch, he will have become fully qualified.

After due notice, a formal hearing is held before this conciliation committee, which thereafter renders its decision. Both complainants and respondents are entitled to appear personally, or be represented by attorneys. But when this committee records its findings, they are final, and both parties are so notified. Under the laws of the state of California, these decisions, when they result from properly conducted hearings, have the same effect as a court decision. In fact, they may be registered in the superior court and by this formality have the same force and effect as a judgment of the court. The only recourse a disputant then would have would be his inalienable right of appeal to a higher court of law.

One other phase of this important function should not be overlooked. Disputes within the industry are not aired in the courts or tried in the newspapers. Never are the names of the disputants made public, nor the charges made.

BRITISH RENTERS RE-ELECT ECKMAN; REFLECTS STAND FOR FIRM POLICY

Exhibitors Protest KRS Opposition to Reducing Rentals; Association Talks of Holding Off Summer Bookings

By W. H. MOORING, London

Sam Eckman, Jr., chief of Metro-Goldwyn-Mayer in this country, has been re-elected as president of the Kinematograph Renters Society for a second year.

The object of the conferring of this honor is doubtless to insure continuity of the present KRS policy: it is acknowledged that the society has never had so Mussolini-like a president. He has guided the society through a difficult year, with the hand of a first rate statesman, and his fellow members, seeing that the next year is to be by no means free of political strife, have expressed their confidence in Eckman by leaving him in office to deal with it.

Exhibitors Protest Policy

In Cinematograph Exhibitor circles, Eckman's re-election has aroused critical comment, not on personal grounds, but because of the unbending policy of the KRS on the question of general reduction in rentals. The CEA, commenting on the reappointment, suggests that it has taken place to avoid the election of a British president for the KRS. "The KRS, not under American domination vide its last report," says the CEA statement, "gets over the difficulty of a British president by inviting Mr. Sam Eckman to continue as president and Mr. Arthur Dent as vice-president."

Arthur Dent, who is the managing director of Wardour Films, affiliate of British International, is at present in New York: he had left for the States only a week before the KRS Council decided not to ask him to go automatically into the presidency of their society, as had been expected. But in the absence of any statement by Dent, it cannot be assumed that he had not reached an understanding on the matter with his colleagues of the KRS. However that may be, it is of special interest to note the present rental question policy of the CEA, which changes its president on March 9, when Randolph Richards succeeds R. V. Crow, and that of the KRS.

Renters Oppose Revision

While the exhibitors are being urged by their association to hold off bookings for the summer period, in order that in the event of box-office slump they may close more easily, the KRS stands firm against any general revision of rentals. Meanwhile, though the head office of the CEA seems to have missed the point, one of its most lively branches has pointed out that if there is to be a reduction in film rentals, the British distributors must lead the way, since they are not suffering, as are their American-controlled competitors, the substantial loss arising through the fall in the pound sterling.

Perhaps that branch has dropped a brick: in any case it will be interesting to see whether the CEA General Council acts on the tip, or whether the permanent officials of the Exhibitors Association, who are engaged on a pro-British campaign, decide to pick up that brick and hide it.

Doubtless conciliatory steps will have to be taken before the rental quarrel is straightened out,

Pastor Fights Screen Censors

The name of the Rev. Thomas Tiplady has suddenly leaped from the obscurity of Lambeth, one of the poorest quarters in London, where he runs the Ideal Mission, into the national news headlines.

For he has not merely dared to start a cinema service in connection with his mission, but he has booked such subjects as Tallulah Bankhead's "Tarnished Lady," Evelyne Laye in "One Heavenly Night" and John Boles in "Seed" . . . The *Methodist Times*, nonconformist weekly, is shocked, particularly since the Rev. Tiplady splashes his Mission front with posters announcing these forthcoming attractions.

Tiplady answers his critics with this: "The cinema is the greatest invention since the printing press, and the Church must put aside all moral, intellectual and artistic snobbery, and either directly or indirectly bring this invention into the service of Christ." One can hear the "tarnished lady" herself commenting brightly on that. Even she never thought she'd be a living sermon.

Broadway Stage From Camera Eye

(*Continued from page 20*)

play up certain vital incidents that are sometimes almost neglected on the stage.

This is the case with Preston Sturges' new play, "Child of Manhattan." As a play, to me, it is tawdry, old-fashioned, sordid and without an ounce of inspiration or imagination, although plentifully sprinkled with wisecracks. It contains one scene between two sisters which smells like rotten fish.

There was life in "Strictly Dishonorable," but in "Child of Manhattan" there is only duff and guff. But it will, I believe, in the hands of a brainy and not too sentimental director, make an entertaining "document" picture.

It is already a near-picture, for it is in nineteen scenes. It's all about a nice little gal who is picked out of a cabaret by a rich old-family New Yorker. This gal is unbelievably stupid and illiterate (please varnish her in the picture a little, Herr Direktor). Well, there's a baby, born dead; a marriage, a Mexican divorce, and other matters that are inconsequential. You've seen it before many times.

Dorothy Hall and Reginald Owen are the high spots in this old ten-twenty-thirty, and they do well. But Owen, a corking actor, must g-nash his teeth silently at such a part.

"Child of Manhattan" should have been done directly for the screen. And Uncle Will Hays will have to get out his curry-comb and manicure-set on this play.

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"BLESSED EVENT"

Haw! Haw! Pfft! Pfft!—and what-not, with Walter Winchell as the star.

It was only a question of time when someone would hand our great keyhole artist a sock on the coco. But this sock, "Blessed Event," by Manuel Seff and Forrest Wilson, is padded. They have strained the quality of bitterness. It was intended as a serious "Five-Star-Final" thrust; but why not Haw! Haw it?—and they did.

All of Winchell's winchellings are in this fast, furious, blatant, humorous play. It simmers with hot situations and crazy knockabout stuff.

We see Winchell (done too noisily, I think, by the overzealous Roger Pryor) at work in his office loading up his column with all kinds of innuendoes, insinuations and Blessed Eventings. Around one of these Eventings hangs the story. He has named an unmarried girl. Tears, threats, ha! ha's!

Then a gunman comes in to put Walter on spot. But the gunny finds there is a dictaphone running in the room. He goes over to Walter's side and winchells for him.

Then Walter is put on spot in a night club where he was forbidden to trespass. Of course, they don't get him. But here is a wild scene—volcanic. He is somewhat ashamed about the girl, and all ends well (what else did you expect? Mocking-boids?). Nize Colyum boy!

This show lays somewhere between "The Front Page" and "Five-Star Final." It will make a fast and cocky picture. It fairly howls for Jim Cagney.

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"THE LEFT BANK"

"The Left Bank," by Elmer Rice, is in its twenty-second week in New York. In this play Rice has a firmer grip on character and psychological sex-fencing than he has had in any of his plays. There is none of that looseness of construction which I found in some of his other operas. It beats "Street Scene" all around the bush.

It ought to make what Mordaunt Hall would call "a thoughtful picture," tempered by same brilliant cracks at America and France (who don't seem to neck one another as affectionately as they did in 1917).

It might be described as American sex ideas modified by Gallic naughtiness. All these people live *en Bohême*—the mattress is never turned, the bath is upstairs, the wardrobe hangs behind a curtain. And then there's Art. But there is one Yankee (and how he'll glow and jell in a picture!) who declares that Pittsburgh soot is superior to Matisse and Victor Hugo and the rest of the bunch.

Katherine Alexander, Horace Braham, and Donald Macdonald are the main teases, with a male Franch chambermaid whose name escapes me but who frisks the giggles out of you.

NEWSREELS SET A SERVICE RECORD IN KIDNAPING OF LINDBERGH BABY

More Than 100 Men, 50 Cameras and 35 Sound Trucks Used On Greatest Human Interest Story; Win Tribute from Lindy

Shortly before midnight of Tuesday, March 1, the news wires of the nation began to hum with the startling information of the kidnaping of the 20 months-old son of Charles and Anne Lindbergh, from the family home at Hopewell, New Jersey. Simultaneously with receipt of the news in the editorial rooms of countless newspapers, the teletypes of the two principal wire services were spelling out the story in the New York headquarters of five newsreels.

The newsreels, like the great metropolitan dailies, went into action immediately. Editors and general managers of the reels were summoned from home and sound sleep to take charge of the pictorial reporting of what is called the greatest human interest story in the history of newsreels. Within a matter of minutes, emergency organizations had been created and were functioning; sound trucks, cameramen, technicians were speeding out of New York to the scene of the abduction, and by 2:30 in the morning the first of the news cameramen—a Universal Newsreel representative—was in Hopewell, interrogating police and principals. Between that hour and dawn, more than 50 newsreel representatives, and a dozen sound trucks had moved into the vicinity of the Lindbergh home and were ready to "shoot" with the coming of daylight.

Negatives on Way After Daylight

Newspapers and news services with international ramifications, and the agencies of radio broadcasting, did not move more quickly. Shortly after daylight on Wednesday, the morning after the kidnaping, negatives were on their way to developing laboratories, and a few hours later Broadway picture audiences were viewing them.

The first pictures of the Lindbergh baby were exhibited in 49 RKO theatres in the vicinity of New York on the day following the kidnapping. The pictures were made a part of one of three special releases made that day by Pathe newsreel. They were obtained from 300 feet of 16 mm. negative taken by the child's parents a few weeks earlier and made available to all newsreels by Lindbergh in the hope that the pictures would lead to the early identification of the child by making it easily recognizable to the public. The making of 35 mm. prints from the Lindberghs' 16 mm. negative for distribution to the newsreels fell to Pathe, which may or may not explain how that reel happened to be first into New York theatres with the baby's pictures.

Clips from this family reel were also supplied to news services and newspapers. Many were used with credit to the newsreels supplying them as they comprised the most recent pictures of the baby. Moreover, there were but eight photographs of the child in existence, as compared with the 300 feet of motion picture film.

The credit for overcoming Lindbergh's reticence and aversion to publicity, which resulted in his release of the films of the child, is being given to a Pathe News representative. This same gentleman tested his persuasive powers further by attempting to induce the parents of the child to make a direct plea to the kidnapers, through the agency of the sound newsreels, for the return of the child. His arguments were based on the greater appeal that a personal message spoken by the child's parents would possess, as compared with any formal newspaper statement which the two could make.

Lindbergh Pays Tribute

In making his own pictures of the child available to the newsreels Lindbergh paid one of the highest tributes to the reels ever paid them as public service agencies. His act was a testimonial to his belief that the making public of these pictures of the child would do more to bring about its return than any other publicity medium.

The tremendous and almost insatiable public interest in the kidnaping, which resulted in the sale of increased millions of newspapers throughout the world, was also reflected in the demand of theatre-goers for pictures of the baby, the scene of the kidnaping and the ensuing search for an investigation of clues. Approximately 1,000 extra prints of newsreels containing footage of the Lindbergh kidnaping were made and distributed by the five reels in the days immediately following the abduction. The demand for this footage from exhibitors throughout the world reflects the importance of the newsreel as a major agency of public information and education.

100 Men, 50 Cameras

In gathering their pictorial records of the famous case the five newsreels utilized more than 100 men, 50 cameras and 35 sound trucks. In addition, every resource of entire organizations was held in reserve ready to be called into service if a "break" in the story developed anywhere in the country. The story was covered by the newsreels exactly as it was covered by the newspapers. The newsreel editors did not hold their staffs in New York awaiting news "breaks" before sending them out for pictures. Cameras and editorial men followed the police and detectives in charge of the investigation exactly as did reporters for the newspapers. Investigators employed by the reels sifted "tips" and clues and followed each to its conclusion. In addition to men and equipment stationed at Hopewell, other staffs were assigned to centers farther away, wherever there was a likelihood of a development. Even feature angles were not lost sight of by the newsreels. There was considerable footage of state troopers searching cars, quizzing suspects, investigating leads. There was footage of the four or five hundred newspaper and radio representatives at work, and there was footage of the crowds of curiosity seekers who jammed the highways about Hopewell for a sight of the Lindbergh home.

Planes Chartered

Of the 15 sound trucks assigned by Fox Movietone and Metrotone News to the New York territory, not one was left unused on some angle of the story during the week following the abduction. The Fox reels spread their staffs in a far-flung network to encompass all the territory in which a news development was likely to occur. Two trucks were assigned to Hopewell; two at Trenton, the headquarters of the Jersey state police; one at Jersey City; one at Hartford, Conn., and others at secret outlying locations determined by editors and executives of the newsreels.

Planes were chartered by the reels to shoot scenes from the air and were held in readiness to transport cameras and men from one location to another in the event of widely separated developments. Some of the reels also used planes in delivering prints and in investigating private clues and each new police lead.

Restrictions against flying over the

The Newsreel As a Reporter

Glimpses of the activities of the newsreels in the hunt for those who kidnaped the Lindbergh baby from his home are given in these reproductions from Fox Movietone News film.



A NEWSREEL TRIUMPH

(Continued from preceding page)

Lindbergh domain were attempted by Hopewell police on the day after the abduction, and a police air patrol, maintained to enforce the regulation, almost brought disaster to a Pathe Newsreel erew which had taken to the air in defiance of thc order. The Pathe crew contended that a permit to fly had been issued the Associated Press crew by the Hopewell police, who subsequently refused a permit to Pathe. The newsreel contacted various state officials and the office of Governor A. Harry Moore of New Jersey without obtaining satisfaction, and then, as daylight was waning, issued instructions to its flyers and cameramen to take to the air, regardless. The police ship pursued the newsreel men and, in attempting to force them out of the air, narrowly averted a tragedy, Pathe executives charge.

The right of the local constabulary to exercise authority over the air above a sparsely populated locality is now under protest at the Jersey State Capitol by Pathe.

How Crews Were Stationed

Pathe utilized approximately ten trucks and 22 men on various angles of the story. In order to accomplish this, men and equipment were brought in from outlying offices, and skeleton and emergency crews only were left unused. Pathe stationed two crews at Trenton, two crews at Hartford, three at Hopewell, and three were retained in readiness in New York. Staff men at Hopewell and in the home office worked without relief or rest for 48 hours. Field men were required to report to editors in New York once every hour.

Paramount employed ten trucks, 15 cameras and 36 men on the story. A minimum of two trucks were maintained at Hopewell; two were in New York on police developments, one was in Newark, N. J.; one in Englewood, N. J.; one in Philadelphia and one in Trenton. Boston and Washington staffs were moved in closer to the scene of the abduction and held in readiness for emergencies. Two trucks were maintained at secret locations on advice of informants of the newsreel.

Paramount even drew on its Chicago staff to facilitate eoverage of the story. Chicago men were drawn in to cover for staffs farther east which were called into reserve on the story. The entire resources of the organization were held on tap in what Paramount editors described as the greatest concentration of men and equipment on newsreel coverage since the war. Double shifts were maintained to complete 24-hour coverage.

In Los Angeles Saturday

Paramount, apparently, was first into distant sections with its pictures. Its Wednesday release was shown to Chicago theatre goers Friday, and to Los Angeles audiences Saturday. The Associated Press distributed 14 Paramount "shots" to 800 newspapers. Some excellent feature and atmospheric footage was caught by Paramount eameramen and included sound "shots" of the hundreds of newspaper and radio representatives at work, play and "Just waiting." A battery of reporters at phones relaying information, pleading for money from their offiees, or interrogating poliee and investigators made a "shot" of interest to thousands of motion picture patrons. News-gatherers cooking a meal of wieners in an ash can fireplace, sleeping in automobiles, "shooting craps" on frozen earth, all went into the Paramount record. There was even the take-off in the darkness of night of two planes chartered by newspapers to follow Lindy in the event he took to his plane for any destination. The pilot of one plane hearing the motor of the other being warmed up, mistook it for Lindbergh's ship and started his own. Both newspaper planes took off at once, dogged each other to Hartford, Conn., and there discovered their mistake in time to return to Hopewell by dawn.

Universal Newsreel had four cameras at Hopewell, several in New York, and one at Trenton, one at Hartford, and one in Pennsylvania following clues. Universal followed the story exactly as would a newspaper. Editorial cameramen followed police and state troopers on their searches of woods and highways and witnessed the finding of clues, questioning and arrest of suspects and numerous other developments, all of which were recorded in celluloid. Universal also maintained its own staff of investigators to sift and run down tips and clues as they developed, some of which took men into Philadelphia and as far West as Chicago. The reel maintained its own plane in Chicago in the event developments in the story occurred there or farther west. Universal, too, used more men and equipment on the story than on any other single event since the inception of the reel.

Pictures in Library

Universal was the only reel which had pictures of the baby on hand in its library. They were taken at the Lindbergh home last summer.

This greatest (from the standpoint of human interest) story in the history of newsreels was not an exceptionally expensive one to cover. Its proximity to home offices, to concentrated equipment and distribution facilities was largely responsible for holding costs to a minimum. Moreover, the very nature of the story made it possible for newsreels to get their essentials without encountering any very great difficulties. The story of the kidnaping could be told in pictures with a few hundred feet of film. Little additional footage was required, or was possible to obtain, thereafter.

"Shots" of the baby's room, the crib, the window, the ladder, the house and grounds, the parents, and the pictures of the baby supplied by the family comprised the essentials.

Whereas during the first week following the baby's disappearance the five newsreels "shot" more than 60,000 feet of film on the story, the average release was about 500 feet per company.

Paramount Sells Half Interest In Columbia System

Paramount Publix has sold its half-interest in Columbia Broadcasting System, Inc., to William S. Paley and associates for $5,200,000, and has repurchased all of the common stock which it was obligated to take by the terms of the agreement under which it acquired the half-interest in the broadcasting concern.

The obligation which has been met, was due on Thursday of this week and involved the payment of $4,036,000. Paramount, it is officially announced, "has no further obligations under this or any other transaction to repurehase any more of its stock."

The company's financial situation is generally considered greatly strengthened, since after payment of the maturing obligation, a surplus of approximately $1,000,000 is available.

The Paley interests, which are now in complete control of Columbia Broadcasting System, include several banking houses, among them Brown Brothers, Harriman & Company, Dillon, Read & Company, Field, Glore & Company. Herbert Bayard Swope, former executive editor of the New York *World,* is included among several important individuals concerned in the repurchase of the Paramount 50 per cent interest. Columbia Broadcasting System, it is understood, will remain a closed corporation, no plans now being contemplated for the offering of securities to the public.

Directors who have represented Paramount on the board have resigned and their places will be filled at the next meeting of Columbia Broadcasting System stockholders within a month.

Milliken Stresses Public's Place in Raising Standards

Any community in the country may now have the kind of motion picture entertainment it desires if it will take advantage of the privilege of selectivity now being exercised in 3,000 localities, Carl E. Milliken, secretary of the Hays organization told the Cincinnati Motion Picture Council last week.

"Where sincere local groups work in cooperation with local theatre management, the result is almost 100 per cent complete satisfaction," Milliken told the group. Speaking of the part the public plays in the making of production schedules, he said, "Great product can come only with enlightened demand and support for the best."

In a second address during the past week, before the Bates College Alumnae Association at Boston, Milliken spoke on "Raising Standards of Taste." He noted the necessity of inculcating in the vast motion picture audience a taste for the better type of motion pictures, and pointed out that the industry must have "the support of the minister, of the parent, and of the teacher in the great task of stimulating a discriminatory faculty on thc part of audiences."

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

CLAUDE MacGowan, Mayfair's vice president, is the unhappy discoverer of one of the evils which he says is blocking the wheels of progress in the field of what he terms "legitimate" independent producers.

It appears that certain unnamed concerns unfairly tie up bookings in the early selling months by promising to make from 20 to 40 features, of which only four to six are delivered. This is done, among other reasons, in order to line up sufficient contracts to favorably impress financiers whose monetary aid is sought for production. In the meantime, the legitimate producer—who promises and delivers—has no way of definitely gauging market needs for the new season. Furthermore, bookings are tied up until late in the season at theatres which contract for the mythical group. The legitimate producer is shut out of hundreds of these situations and as a result produces a limited supply of features, not knowing that the market will open widely for his wares during the last half of the year.

"All this," concludes MacGowan, "is pretty loose business."

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When ordinary comedians are assigned to a production, press agents mention the fact in just so many words. Not so with the Marx Brothers, however. Paramount Publix's publicity purveyor announces they will "cavort on a college campus."

Oh, yes, the title is "Horse Feathers."

▽

As mentioned some few weeks ago in this pillar, several movie flyers in and about Hollywood received offers to join the Chinese air fleet in its defense of Shanghai. China and its 400,000,000 inhabitants, it appears, are unable to man a handful of flying ships. We now learn the details of the attractive offers, which embrace a sizeable salary weekly, six months' pay deposited in advance and a round-trip ticket to Shanghai. No mention is made of the manner in which the return ticket will be disposed of—in case.

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Some few weeks ago, Columbia Pictures undertook the task of exploiting its star, Buck Jones, by means of a nationwide movement to create a series of "Buck Jones Rangers" clubs for boys between the ages of 4 and 14. Already 300,000 have been enrolled and new members are coming in at the rate of 1,000 a day. All of which creates invaluable publicity and interest in the Buck Jones series of Westerns, but the rapidity and the extent to which the movement is gaining momentum presents a problem revolving around costs of enrolling these enthused youngsters. Already, Columbia has appropriated $20,000 to care for the printing and mailing of two booklets and the manufacture of membership pins for members.

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Jack Skirball, who recently joined Educational as special representative for President E. W. Hammons, is revered as a rabbi in Cincinnati, having secured an indefinite leave of absence from the rabbinate to perform some special work for the Educational chief. He is not Stanley Hatch's successor, nor will he remain permanently at that corporation, his deal with Hammons permitting him to rejoin his rabbinical post at any time.

Skirball is a member of the well-known family of film Skirbolls, although he spells his name differently from his brothers.

In the meantime, Hatch's duties have been divided between Reggie Wilson and Harvey Day, who is in charge of circuit sales and field work.

EVERY manager and each member of the staff of one of the largest circuits is in receipt of a communication from a company executive in which they are told that instant dismissal, without even a hearing, will follow the discovery of any employe, or group, participating in bicycling pictures.

Managers of two of this circuit's theatres in New York were caught bicycling current releases. In defending their highly questionable activities, they explained that they were attempting to reduce overhead in keeping with a general economy movement which had previously been ordered by the home office.

▽

The total gross of the recent New York Motion Picture Club ball is $22,000, of which slightly less than $4,000 is net profit. Tickets cost $12.50 per person and the club paid the Waldorf the unusually high price of $5.50 for each of 800 dinners, or $4,400. The remaining $13,200 was paid to three orchestras, and other expenses, although a unique feature of the event is the fact that an elaborate promotional and advertising-publicity campaign cost only $250. Free space was given by many publications, and billboards, stands, paper and other ballyhoo material were all donated.

In the meantime, arrangements and a date have already been set for a similar affair in 1933.

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The screen comeback of Harry Langdon promises to be considerably more pretentious than was at first planned. Initially announced as a two-reeler, Langdon launched production with three reels as his goal and $16,000 the cost. To date, $40,000 have been expended and the film, "Show Goat," has already reached four reels with the end not yet in sight.

Acted, directed and co-authored by Harry, the venture is being backed by Albert and John Breslin, who are reputed to be wealthy lumber merchants of Long Island and are supposed to be interested in an important savings bank in Brooklyn.

▽

At Boston, one finds the newest and the best motion pictures in the Charles Street jailhouse, where once in every three weeks pictures are presented for the entire jail population. In view of the obvious fact that it is not a competitive enterprise, first-run exhibitors do not complain when exchanges forward, without charge, prints of the very latest films to the jail, pictures which have not yet been shown in Boston houses.

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Ten years ago this very week, Canon Chase was active in denouncing the industry, and who remembers when Sydney S. Cohen was president of the MPTOA? . . . Headlines during the week ended March 11, 1922, told of preparations being made for the annual convention of Cohen's organization, now headed by M. A. Lightman, which, oddly enough, was staged in the very town, at Washington, where the forthcoming yearly meeting of the association will be held. One of the executives of the MPTOA, who was also on the committee in charge of preparations, was none other than Al Steffes, now president of Allied States, a competitor of the MPTOA!

Scanning further the headlines of ten years ago, we find a now-forgotten industry executive predicting, of all things, that "PROSPERITY BEGINS ON MARCH 16!" A post-war depression had been making itself felt at that time.

Operators were on the receiving end of salary cuts then, too. And the industry was bending every effort to counteract "yellow newspaper scandal propaganda."

SELDOM do strike battles between exhibitor and operators reach the stage of bitterness which marks the antics of principals involved in the current tilt now raging in New York between Sam Kaplan's Local 306 and theatres controlled by the Springer-Cocalis circuit in Manhattan and the Bronx.

The union provides free bus transportation to competitive theatres where union members are employed. Free movies are given nightly on property adjacent, in competition to the striking houses, and women relatives of the strikers have been enlisted in a door-to-door appeal to housewives asking them to refrain from patronizing these theatres. Printed appeals have been disposed of by carloads and the union has enlisted the support of members of the Retail Dairy and Grocery Clerks' Union, the American Federation of Labor, New York State Federation, Central Trades and Labor Council, Central Union Labor Council, United Hebrew Trades, Hebrew Butcher Workers' Union and Bronx Superintendents' Union.

Trucks with banners announcing the strike are dispatched daily into the various territories where striking houses are located and meetings are held on street corners at which wives and friends of the strikers discuss the situation.

Violence has not been resorted to, nor has there been any indication of physical encounters and stench bombing, which usually creep into such situations.

▽

Unlike most executives in the industry, M. E. Comerford, circuit president, is a most pronounced antagonist of insurance salesmen, having successfully gone through his 60-odd years without capitulating even once to the entreaties of the insurance salesman.

The Artie Stebbinses and the Al Rubins should not lose hope, however, because Comerford once had a similar pet aversion against having his picture taken for publicity purposes, which reluctance has long since passed away. "Mike" now orders personal photos in lots of 50.

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In line with a general economy movement now current in national circuit operation, theatres of the Warner organization have been placed on a summer advertising budget basis.

▽

Wonder if the bankers ever will permit the creation of "a million dollar epic" or two, as sort of a replica of the old days when nearly every other feature picture was billed as being in the million-dollar class, although in reality only a comparative few did cost that much to produce?

In any event, even press agents avoid mentioning costs in this era, but maybe this is because of the presence of bankers in picture ranks, or because the publicity writers are of a newer school, members of which realize that Mr. and Mrs. Public no longer swallow as much bunk as they did in the olden days.

▽

Jeffrey Bernard, of Wardour Films of London, has been here to arrange for distribution. This was his 16th trip to the States and, he said, the most interesting if for no other reason than the fact that it has afforded him the opportunity to witness at first hand the rapidity with which we Americans do things.

For instance, Bernard made innumerable appointments, on various mornings, with executives of our leading film companies only to find upon arriving at their offices a few hours later that these executives had resigned and their successors had already been appointed.

JERSEY NEWSPAPER CAMPAIGNS TO CORRECT "EVILS" OF PROTECTION

Journal Launches Drive With 1,500-Word Editorial; Paper's Expert Writer Assigned to Study the Film Situation

A campaign against protection which is unique in industry annals was launched the other day in Jersey City on behalf of the city's welfare and independent theatre owners, when the *Jersey Journal* fired the opening gun in what appears to be a vigorous denunciation of the practice, which, it is claimed, keeps pictures from Jersey theatres from one to six weeks after their appearance in New York. A score or more fair sized battles against the socalled "evil" to independents and subsequent runs are fought year-in-and-year-out with distributors and the circuit interests, but the campaign undertaken the other day is one of the few—if any—where a newspaper has so definitely and so strongly taken up the cudgels on behalf of theatre owners and where it has been made a part of a newspaper's editorial "platform" for the correction of municipal "ills." Elimination of the New York protection clause is demanded.

Fifteen hundred words were used to launch the campaign, in an opening editorial which will be followed frequently by further outbursts in print and in endeavors to enlist the aid of Mayor Frank Hague and the city commissioners, private citizens and theatre owners, the local Chamber of Commerce, service clubs, merchants and their organizations. All will be duly asked to "band together to correct this 'evil'" and "when and if it is corrected, a great service will have been done for Jersey City."

Assigns Expert Writer

The publication assigned its expert writer, A. D. Mackie, to make a study of the situation and the campaign is the result. Mackie, in a phone conversation, stressed the fact that Jersey City's theatre owners had absolutely nothing to do with bringing about the attack. They merely supplied the basic data concerning the situation and the practice, when asked for it by the newspaper. Mackie intimated that "fireworks" are ahead and said that the publication would follow through in regulation campaign form.

In the opening attack, the *Jersey Journal* describes the situation quite completely:

"The motion picture industry, as it affects Jersey City, needs a new dress. Too long has it been garbed in somewhat worn-out apparel. Clothes oft bespeak the person. And so it is with the theatre. The playhouses in themselves are modern, but the product which they offer, come, literally speaking, from a second-hand store.

Sees Loss in Spending

"Films, with very rare exceptions, are not shown on local screens until after they have been shown in New York. Frequently, when the film does arrive in Jersey City for presentation on the screen here, this same film will have been shown on the screens in Newark, Asbury Park, Camden, Perth Amboy, Passaic, and practically every other section of the country.

"New York demands protection of its films against showing of the product in Jersey City at the same time or before it is offered on Jersey City screens. As a result thousands of dollars weekly that might be spent here are being spent in New York. Many people in this city and surrounding territory see the first-run film in New York or other cities with the result that when the film arrives here the local theatre loses patronage of these people. The theatres, however, are not the sole losers. The transportation service loses, especially the busses, which carry patrons to and from the theatres; the merchants lose prospective customers who would be attracted to the theatre zone if the newest pictures were offered.

"It should be understood that the theatre managers here are not to blame for the conditions as they exist. It is the New York 'protection' clause that must be removed.

"For a Better Jersey City"

"Loew's Stanley, State and the Central are regarded as 'first-run' picture houses in this city. They are 'first-run' in the sense that the films they offer have not been shown in any other playhouse here. But to the film going public Jersey City is regarded somewhat as a 'hick town' in the matter of films.

"For a better Jersey City and for a greater business all around—to the theatres, the film companies, transportation and merchants—the local Chamber of Commerce, service clubs, merchants organizations, Mayor Frank Hague and the city commissioners and citizens in general should band together to correct this 'evil.' When, and if, it is corrected a great service will have been done for Jersey City.

"Some theatre managers contend that they would prefer to play films at their playhouse after they have been shown in New York rather than previous on day-and-date. Their argument is that they 'cash in' on the publicity given to the film across the Hudson. Experiment, however, has proven their contention to be wrong.

Sees Business Helped

"Theatre managers, if their houses played a film day-and-date with New York, would be forced to exploit their product more than is now customary. They would be spending more money here, but they would make this increased expenditure up by far in greater patronage at their playhouse. More, they would help business all along the line.

"Theatres here in the east have prevailed upon merchants to co-operate with them in the conducting of contests, primarily for the exploitation of a film or a stage show. The merchants benefited but little. Now the theatre has an apparent opportunity to turn around and aid the merchant by insisting on real 'first-run films' which would be the means of drawing increased customers to the theatrical zone.

"It is useless to expect that the theatre managers here can swing the deal alone. They need the cooperation of the various organizations and the citizens in general. The Chamber of Commerce should take the initiative, after a meeting with the theatre managers. The plea must be sent to the film buyer. Other organizations, like the service clubs and the merchants, might also pass resolutions calling for day-and-date film product with New York theatres. If such should fail then the citizens in general should make known their desires.

"Naturally in getting quicker film releases for 'ace' playhouses here it means that the neighborhood houses would be able to book second-run pictures also at a much earlier date."

RCA Victor Shifts Sales Executives

E. A. Nichols, vice-president in charge of sales for RCA Victor, has completed a realignment of executive sales personnel following the unification of the company's export and domestic sales activities, and the consolidation of RCA Victor with RCA Photophone at new headquarters in Camden, N. J.

E. O. Heyl, formerly in charge of RCA Photophone sales, has been named manager of the Photophone division of the company. L. W. Yule has been named assistant manager to Heyl, and is in charge of portable projectors, centralized radio and custom built equipment sales.

Other changes include: F. R. Deakins, manager engineering products division; J. M. Sawyer, assistant manager; Ernest H. Vogel, manager of the radio and phonograph division. is in charge of all foreign and domestic sales activities; A. R. Beyer, assistant manager; C. Lloyd Egner, manager of the record and recording division, is in charge of all domestic and foreign record sales work; W. W. Early, assistant; W. A. Graham, formerly with Photophone, is assistant manager in charge of recording equipment sales. In addition, E. M. Hartley is in charge of the service and installation requirements of RCA Victor, including Photophone; J. E. Francis has been named assistant. Pierre Boucheron, manager of the advertising and sales promotion division, is in charge of all foreign and domestic advertising, sales promotion and publicity for RCA Victor and the Photophone division.

Bailey Resigns From RKO

G. Rex Bailey, former casting director for RKO Radio studios and more recently department business manager, has resigned. Bailey has affiliated himself with the Coast office of Lyons, artists' representatives of New York, as executive assistant and office manager. No successor to Bailey has been appointed as yet.

Maloy Reelected In Chicago

Tom Maloy has been re-elected business manager of the projectionists' union of Chicago, a position he has held for the past 15 years. There was no opposition to Maloy and the balance of his ticket, including: Thomas J. Reynolds, president; James Sloneker, vice president; Hal Johnston, secretary-treasurer.

Named RKO Division Head

Isaac Libson, who originally built and operated the de luxe houses in the downtown section of Cincinnati, subsequently acquired by RKO, has been named division manager for the circuit in southern Ohio. His headquarters will be in Cincinnati.

CANADIAN COMBINES INDICTMENTS ARE DISMISSED BY TORONTO COURT

Decision Regarded as Marking End of Government's Combines Case; All Defendants Are Cleared on All Counts

Justice Garrow in the court of criminal assizes at Toronto has dismissed charges of conspiracy and unlawful combination which were brought by the provincial government against Famous Players Canadian Corporation, its former managing director, N. L. Nathanson, 10 distributors and the Motion Picture Distributors and Exhibitors of Canada.

The decision is generally regarded in Toronto as marking the close of the long-pending combines case, which has been an issue in Canadian motion picture circles since the dominion government instituted its investigation of the Canadian motion picture industry on September 23, 1930. Commissioner of Labor Peter White has been in charge of the government inquiry since its inception. Commissioner White found that a combination existed in violation of the combines act, which cleared the way for the institution of suits by the various provincial governments, which were immediately prepared. The Toronto action, in the nature of a test case, was in the form of indictments, which were dismissed.

The decision gives the major Canadian circuit as well as the other defendants a clean bill of health. Justice Garrow, in his decision, declared that the crown had failed to prove charges that operations of the defendants were in violation of the combines act, investigation act or criminal code. He held also that no price fixing or lessening of competition in supply of films had been established by the prosecution. Protection was found by the court to be inherent in the industry and not in violation of law. The standard exhibition contract and the arbitration clause were found lawful by Justice Garrow, who held that American decisions were not applicable in Canada.

In addition, the Motion Picture Distributors and Exhibitors Association was found not to be dominated by Famous Players Canadian Corporation, as charged in the indictments; distributing companies were held not to be acting in combination.

Defenders in the action were: Famous Players Canadian Corporation, B. & F. Theatres, Theatre Holding Corporation, Premier Operating Company, N. L. Nathanson, Motion Picture Distributors and Exhibitors of Canada, Famous Lasky Films, Regal Films, Canadian subsidiaries of Educational, Universal, Fox, RKO, Columbia, United Artists, Vitagraph, Tiffany.

Justice Garrow further declared the evidence indicated that independent exhibitors had been lenintly dealt with. He said he found no evidence of serious delays for independents in getting product, and in no case were the delays of sufficient duration to cause suffering to exhibitors to any appreciable extent. Independents are given the same protection as others and delinquents who fail to live up to their contracts are treated fairly, the court declared. The evidence given by witnesses on the stand indicated that there was no combine or conspiracy whatsoever. "That there existed any combine I am unable to find," the court concluded.

True bills had been found against the defendants in the case last November by a grand jury. The trial occupied three weeks in February with 50 witnesses having been called by the Ontario government's prosecutors. Justice Garrow probably will issue a written opinion in the near future, he intimated. The prosecuting attorneys made no motion to appeal the decision, which was rendered in a crowded and hushed courtroom. The tension was broken as the court concluded reading of the decision, as numerous friends of the accused rushed forward to congratulate the defendants, despite vigorous calls for order.

MYSTERIOUS

Activities involving the recent arrival and current presence in New York of Mary Pickford are most unusual. Arriving here from California unheralded and completely unknown to the United Artists' home office, Miss Pickford has already changed her hotel residence at least three times in a few days. Registering at first at the Essex House, she checked out after a stay of but two days for a second and unnamed hotel and from there she again moved to the Sherry Netherlands.

Calls Independent Productions Scarce

A scarcity of completed independent product for distribution is reported by E. H. Goldstein, who recently opened an office in New York for the purchase and distribution of independent product. Goldstein said he may be obliged to enter production himself in order to carry out his independent distribution plans.

"There are plenty of offers of pictures not yet made," Goldstein said. "But completion and availability of these depends on the sort of territories and deals which can be guaranteed the producer in advance. There are few pictures available at this time awaiting a distributor."

Foreign productions were cited as exceptions to this situation. Goldstein said that numbers of offers from foreign producers had been received for distribution and sale of pictures.

An important phase of Goldstein's activities, he said, would be the purchase of what he described as "orphan" short subjects for distribution in a series of variety shorts.

200 Publix Houses Close Temporarily; 1,000 Operating

Approximately 200 Publix theatres throughout the country have been closed over a period of recent months in fulfillment of an operating economy program, which calls for temporary closing of all houses whose operating loss exceeds the cost to the circuit of maintaining a darkened theatre.

No estimate of the financial benefit to the circuit of the closing policy would be made by Publix executives, who said that the policy was less a matter of saving than of economical operation, inasmuch as significant items of overhead, such as rent, were not discontinued with the closing of a house which had been running consistently at a loss. However, it was explained by Sam Dembow, if rental is $300 on a house which is losing $500, the circuit is better off with that theatre closed, as the loss thus is reduced by $200.

As a result of the policy, Publix is now operating fewer than 1,000 theatres, as compared with approximately 1,200 one year ago, according to Sam Katz, vice-president of Paramount Publix. An even fewer number will be in operation this summer, it was said.

Denial was made by Dembow that any of the closings were impelled by shortage of product or that they presaged any wholesale disposition of theatres.

"The closings are purely temporary," he said, "and all those affected by the policy will be reopened just as soon as circumstances warrant. Nor is any plan to dispose of large numbers of theatres involved. Large city theatres are not likely to be affected. Those in smaller cities, particularly where Publix operates additional houses, will not be permitted to remain open where economies can be effected by their closing. In such cases, better selection of product will be available to the houses remaining open with consequent improvement in their prospects."

The policy is understood to have the endorsement of John Hertz, chairman of the Paramount Publix finance committee.

Financial Straits Cause Tax Increase in Swiss Industry

The increased taxation levied upon the Swiss film industry is the result of financial difficulties encountered by the government and municipalities, according to George R. Canty, trade commissioner of the United States department of commerce at Paris.

Exhibitors, in order to meet the increased burden, plan either the cutting of staffs, the presentation of inferior and cheaper films, or a rise in admission prices.

RKO Reports a Net Loss But Gains in Theatre Operation

Radio-Keith-Orpheum Corporation and subsidiaries report a net loss of $5,660,770 for 1931. This compares with a net profit of $3,385,628, or $1.40 a share on the company's old Class A stock, in 1930, and net profit of $1,669,564, equivalent to 92 cents per share, in 1929.

RKO showed a theatre operating profit for the year ended December 31, 1931, of $5,966,107.82, as compared with a profit of $5,642,207.31 for the preceding year. Net loss on production operations during 1931 amounted to $3,716,865.75, as compared with net profit of $3,241,219.86 the preceding year. The two years, however, are not entirely comparable for in January, 1931, RKO acquired Pathe which is charged with an additional operating loss of $1,500,000 for the year.

Gross revenue of the company showed a gain, totaling $79,232,392 for 1931 against $71,357,831 the preceding year. Expenses increased from $62,474,604 in 1930 to $76,993,140 in 1931. The principal items of expense were $29,394,016 paid in salaries to actors and employees, and $28,102,270.12 for combined costs of film selling and service expenses.

Current and working assets of $26,878,694.03 and liabilities of $9,527,875.82 are shown in the consolidated balance sheet for 1931 as compared with $15,200,615 and $5,702,481 respectively in 1930.

In a letter to stockholders accompanying the corporation's financial report Hiram S. Brown, president of RKO, calls attention to "numerous economies which have been and are being effected throughout the different departments of the corporation and its subsidiaries. The operation of RKO Radio and Pathe Pictures," he says, "has been combined with very substantial savings in costs of operation. A general reduction in all salaries of officers and employees of the corporation has been made, and as a result of these and other economies the operating expenses have been substantially reduced.

"As stated in the letter mailed to stockholders on February 23 last," Brown continues, "a proposal will be placed before the extraordinary meeting of stockholders on March 23 next to reduce the capital of the corporation by reducing the capital represented by each share of common stock now outstanding from $19.94 to $10. It is proposed to set up a reserve equal to the capital surplus so to be created, and to charge against such reserve such amounts as the board of directors may determine in connection with a revision of book values of properties of the corporation and its subsidiaries."

Keith-Albee-Orpheum and subsidiaries report a profit of $1,620.33 for the year ended December 31, compared with a net profit of $452,381 in 1930, and a loss of $527,397 in 1929. Orpheum Circuit reports a net loss for the year ended December 31, of $798,621.50, compared with a net profit of $402,479 in 1930, and $142,830 in 1929. B. F. Keith Corporation and subsidiaries report net profit for the year ended December, 1931, of $545,777.96, as compared with net profit of $656,372 in 1930.

RKO Consolidated Statement of Profit and Loss for the Calendar Year Ended December 31, 1931

INCOME:		
Theatre admissions	$50,383,169.77	
Film Rentals and sales	24,385,404.37	
Rents, concessions and other income	4,463,818.31	$79,232,392.45
EXPENSES:		
Artists' salaries, other salaries and film service	$29,394,016.37	
Cost of film sales and service	22,139,398.05	
Film selling and general expenses	5,962,872.07	
Other operating and general expenses	19,486,853.79	76,983,140.28
		2,249,252.17
Add—Other income:		
Profits of foreign subsidiary companies not consolidated	$253,389.66	
Dividends received on investments in other companies	231,967.90	
Commission from outside theatres	40,000.00	
Interest earned	342,366.41	
Profit on sales of investment and capital assets	28,061.24	
Forfeited deposits	201,294.48	
Sundry other income and credits	116,015.99	1,213,095.68
		$3,462,347.85
Deduct—Other charges:		
Interest and discount	3,096,953.63	
Depreciation of capital assets and amortization of leaseholds	3,992,306.09	
Loss on sale of investments and capital assets	72,921.24	
Provision for losses of affiliated companies	260,000.00	
Provision for loss on investment in subsidiary company not consolidated	137,965.27	
Sundry other charges	23,664.28	7,583,810.51
Loss before following items		$4,121,462.66
Less—Initial loss of subsidiary company charged to reserve set up through goodwill		1,500,000.00
		$2,621,462.66
EXTRAORDINARY CHARGES:		
Charges in respect of unabsorbed salaries of artists, abandoned picture productions, amortization of organization, development and experimental expenses, and provisions for deposits and loss on foreign exchange	$1,386,898.64	
Additional amortization of costs of pictures released prior to December 27, 1930, occasioned by adjustment of write-off based upon conditions obtaining subsequent to that date	1,190,936.14	2,577,834.78
Net loss before dividends		$5,199,297.44
Dividends paid to public on preferred stocks of subsidiary companies		461,473.25
Net loss for the year		$5,660,770.69

STATEMENT OF DEFICIT

Balance in surplus account at January 1, 1931	$5,055,192.66
Net loss for the year ending December 31, 1931, as above	5,660,770.69
	$605,578.03
Provision for contingencies and write-offs in respect of organization, development and experimental expenses and deposits	739,169.79
Deficit at December 31, 1931	$1,344,747.82

Changes Made in RKO and Columbia Executive Forces

Columbia, RKO and the organization headed by Amedee J. Van Beuren, this week continued to build up new manpower. Jerome Safron resigned as Radio's eastern sales manager to join Columbia Pictures in an executive capacity for the promotion of sales. Rube Jackter remains as assistant sales manager of Columbia and both will work under Charles Rosenzweig, who recently joined that organization, in charge of sales, and likewise coming from RKO. Safron worked with Rosenzweig in the Radio distribution division. His successor at RKO has not been announced.

Phil Reisman, formerly sales director at Universal, left for Florida this week for a vacation without making any announcement as to his future. His name had previously been linked with RKO.

Fred J. McConnell resigned as short subject sales manager of Columbia to join the Van Beuren Company in an executive capacity. RKO distributes Van Beuren shorts.

William Holman resigned from Metropolitan Studios in Hollywood, to become business manager of the Columbia studios on the Coast.

In the meantime no decision has been made by Sidney R. Kent with regard to his future. One of Kent's spokesmen, at his office in Wall Street, said that the "situation with regard to Mr. Kent is unchanged." He has left on a trip, the nature and destination of which Kent's office refused to divulge.

Home office executives and members of the sales force representing the New York branch and eight Eastern exchanges will be present at a regional meeting to be held by Columbia at the Park Central Hotel, New York, starting Saturday, March 12. This is the first of two regional meetings at which Charles Rosenzweig will officially meet his force and discuss matters pertaining to sales.

Jack Cohn, vice president of the company, will open both meetings, which will feature addresses by Cohn and Rosenzweig. Exchanges to be represented at the Eastern meeting are: New York, Buffalo, Boston, New Haven, Albany, Washington, Pittsburgh and Philadelphia.


THE LION AGAIN
IS LOOSE
ON
BROADWAY!



at the **NEW YORK**
B'way & 44th St.
featuring
LAUREL & HARDY *in their new Hal Roach-M-G-M comedy scream*
"CHICKENS COME HOME"



at the **STATE**
B'way & 45th St.
featuring
THE BARRYMORES
John and Lionel *in*
"ARSENE LUPIN"
(Direct from 2 Big weeks at the Capitol)



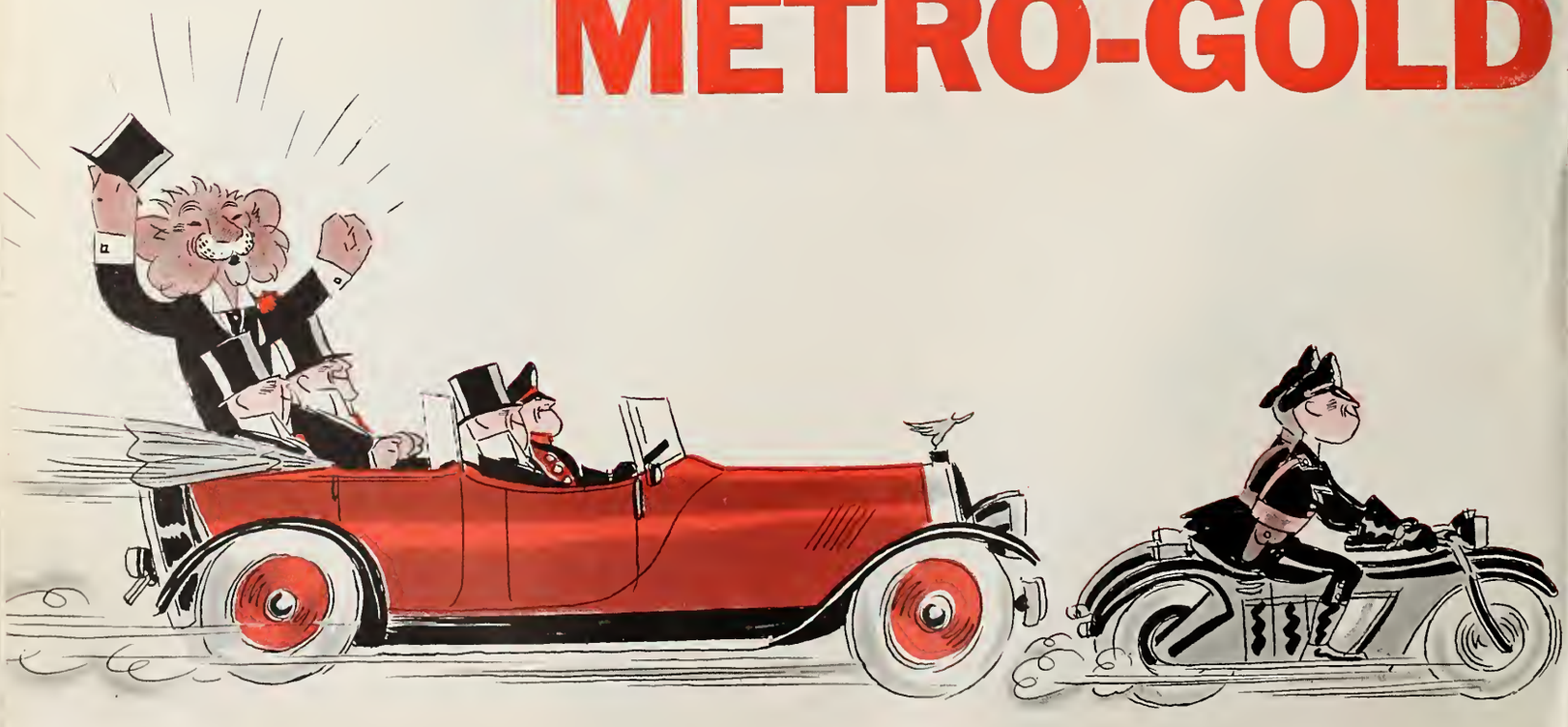
at the **ASTOR, B'way & 45th St.**

HELL DIVERS

with **Wallace BEERY**
Clark GABLE

4th MONTH AT $2

BROADWAY METRO-GOLD





at the **ROXY, 7th Ave. & 50th**

THE BEAST OF THE CITY

WALTER HUSTON
JEAN HARLOW

Backed by great nationwide Cosmopolitan campaign.



at the **NEWSREEL THEATRE B'way & 46th St.**

HEARST METRO-TONE NEWS

Scooping the field on Chinese-Japanese war pictures.



at the **CAPITOL Theatre B'way & 51st St.**

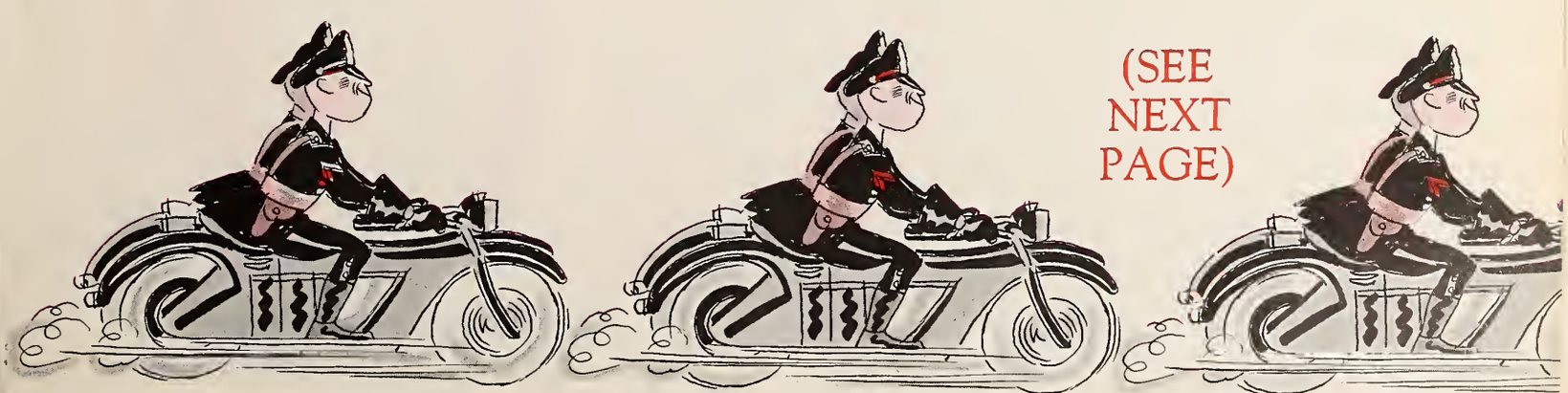
Buster Keaton—Jimmy Durante—Polly Moran

in **THE PASSIONATE PLUMBER**

A Laugh a Minute!

HAS BECOME WYN-MAYER WAY!

—and it's the same sweet story on every Main Stem!



(SEE NEXT PAGE)





The New York MAYOR and the Metro-Goldwyn-MAYER agree!

Good pictures make happy citizens. Broadway is humming with business as M-G-M attractions flash in the Bright Lights up and down the Great White Way. What a run of hits so far for M-G-M. *And 1932 is still in its infancy.*



The Lights Spell it out for M-G-M on Mazda Lane!

MPPDA SEEKS TO LEARN THE FILM PREFERENCES OF ENTIRE NATION

Hays' Office Conducting National Poll; Hays Says Industry Is Stepping Up Standards to Needs of All Elements

The industry has begun a nation-wide survey to determine the entertainment preferences of the individual classes which make up the mass audience for motion picture entertainment in the United States. This was revealed this week, with the distribution of voting forms addressed to leaders in all strata of American life. A virtually new entertainment era has been inaugurated by the industry, it was pointed out, by the production within recent months of pictures that have stepped up the entertainment appeal of the screen to cover the widest possible cross-section of entertainment requirements. The survey, which takes the form of a "Motion Picture National Preference Poll," is being conducted by the Motion Picture Producers and Distributors of America, of which Will H. Hays is president. Every city and town in the United States will be covered by the vote, it is said. The survey is designed:

1. *To widen the scope of the screen in its service of universal entertainment, by determining the entertainment preferences of the specific classes that make up the vast popular audience for motion pictures;*
2. *To increase the flow and variety of dramatic material for the screen by indicating to writers, authors and dramatists, the dramatic themes preferred by the American public;*
3. *To answer moot questions as to distinctions of entertainment appeal as between various classes of the population.*

The movement was crystallized in a statement made by Mr. Hays in Hollywood, in which he pointed out that pictures of a dramatic and intellectual caliber that would not have been successful in popular entertainment a few years ago, now are not only being received with enthusiastic approval by the regular motion picture audiences, but are tapping new strata of attendance for theatres throughout the world.

Stepping Up Standards

"Instead of leveling entertainment to a fixed common denominator," Hays declared, "the industry is stepping up its entertainment standards to meet the needs of every element of the potential motion picture audience." This was evident, it was pointed out, from the reception given to pictures based on Theatre Guild plays, works of exceptional literary merit and the offerings of leading dramatists whose works hitherto had been confined to the selective audiences of the legitimate stage.

The national "poll" to determine the specific entertainment preferences of every class of the population is addressed to representative leaders in every walk of American life, including educators, bankers, social leaders, ministers, sportsmen, scientists, welfare workers, novelists, poets, dramatists, business men, housewives, editors, teachers and others.

The poll lists 34 specific classifications of entertainment now being given by the screen and includes: (1) Comedy: animated cartoon, domestic, farce, musical, satirical and slapstick. (2) Drama: classical, crime exposure, melodrama, political intrigue, romance, social and sex problems, society, spiritual struggle and tragedy. (3) Adventure: air, exploration, sea, war, westerns, and wild life. (4) Mystery: detective, intrigue, and weird. (5) Current Social Problems: civic corruption, marriage and home, organized crime, social reform, and war and peace. (6) Historical-Inspirational: biographical, exploration, patriotic, religious and scenic. The ballot sheet further requests the listing of such additional themes as might be added to the entertainment service now being rendered through motion pictures.

Many Other Questions

Among the questions expected to be answered by the national poll are: What differences, if any, exist in the entertainment preferences of Broadway and Main Street?; whether realism or romance is preferred on the screen; the extent to which themes treating various phases of current life are preferred in picture entertainment; the extent to which the production of classic drama on the screen might receive popular support; the differences, if any, between the picture entertainment requirements of the debutante and the shop girl—"or whether the Colonel's Lady and Judy O'Grady are sisters under the skin, in their choice of films."

Questionnaires will accompany the voting forms to determine other questions of special interest to the industry, such as: Who dictates the choice of entertainment fare for the family—husband or wife?; the type of pictures that parents prefer as entertainment for their children; other questions of importance to the production heads of the industry.

Results of the poll are not expected to be complete for some time, due to the large number of people participating in the poll and the necessary detailed tabulation of preferences.

Roland Making Two Jewish Talkers for Empire Productions

"Joseph and His Brethren," based on the biblical episode, done as a Jewish talkie, is now in the course of production at an eastern studio, under supervision and direction of George Roland. It is being done as a Jewish talker, and prominent among the cast will be Ben Adler, the Jewish actor.

Immediately upon completion, "The Jewish King Lear," which is now under preparation, will into production. Empire State Pictures, New York, will distribute.

Will Keep Plant Open for Summer, Says Jack Warner

The Warner-First National Coast plant will not close during the coming summer, it was declared by Jack L. Warner, vice-president in charge of production, at present in New York for production conferences. He also indicated that production will be maintained at a rapid pace and that from four to six pictures will be simultaneously in work at all times.

"The demand of the public and of exhibitors for more and better features, as well as the requirements of our production schedules for this season and the season to come, are the reasons for our decision to maintain continuous production," said Warner. "There will be no lay-offs, no letting up in the activities of our plant, where five pictures are now under way and six more are preparing to start in April. The five in production are 'A Successful Calamity,' with George Arliss; 'Winner Take All,' with James Cagney; 'Miss Pinkerton,' from the Mary Roberts Rinehart novel, with Joan Blondell; 'The Tenderfoot,' with Joe E. Brown, and 'Two Seconds,' with Edward G. Robinson.

"In April we will be producing 'Street of Women' with Kay Francis; 'Love Is a Racket,' with Douglas Fairbanks, Jr.; 'Week End Marriage,' with Loretta Young and David Manners; 'The Dark Horse,' with Warren William; 'The Jewel Robbery,' with William Powell; and 'Central Park,' with an all-star cast. Six more pictures will start in May. There will be absolutely no break, so far as our activities at the studio go, between our production for the present season and that for the season of 1932-33.

"Good pictures will make money. That has been demonstrated during even the hardest of hard times," Warner concluded.

Educational Has Shanghai Special

Intimate shots of the battle at Shanghai, which were made under a special permit by Claude Britton, have been acquired for release by Educational, which will rush through immediately a three-reel subject on the conflict.

Britton had been a producer at Shanghai until the battle interrupted and he immediately commenced shooting first-hand episodes in the battle, working under guard of British soldiers until officially stopped a few weeks ago.

Britton and H. V. Kaltenborn, of the *Brooklyn Eagle*, now are editing and the latter will describe the fray in dubbed dialogue.

SWEEPING POLITICAL QUIZ FACED BY INDUSTRY IN NEW SOUTH WALES

Fox Movietone News Center Established in Australia; British Pictures Increase Competition With the American

By HARRY LAWRENSON
Fox Movietonews

I have just returned from Sydney, Australia, where I spent the better part of the past 12 months opening-up the latest of the international Fox Movietone News centers. As it was my privilege to participate in the creation of several of our European capital centers, this latter experience has given me a particularly complete picture of the American newsreel industry seen, as it were, through foreign eyes. And it's an eye-filling picture!

While silent newsreels had been produced in the Antipodes by Australians and, more lately, imported sound reels had established a firm place for themselves in Australian theatres, there had not been up to the time of my arrival any such thing as an Australian-produced sound newsreel depicting Australian events and personages. Proof of the fact that the Australian moviegoer is as progressive and as human as film-goers of any other nationality was the immediate popularity and success of Fox Australian Movietone News. Movietone newsreels which up to that time had been imported ready-made from the U. S. were already the feature item of many programs.

To distinguish the all-Australian reel from the reels which we began to assemble and edit on the spot devoted to "foreign" subject matter and already known, a new main-title leader was evolved.

To those who have never traveled into the southern hemisphere a sojourn in Australia and New Zealand proves at once interesting and vastly enlightening and if motion pictures be your business you will quickly discover that the men and women of the "trade" down under are as wide-awake and progressive as any you are likely to meet anywhere. Modern, palatial theatres of the "Roxy" type are the rule in Sydney, Melbourne and all the large cities and the entertainment provided in them for the Australian picture-goer is fully up to the standard of any large American city. The Australian, perhaps because of the very isolation of his vast country, is by instinct a pioneer and by nature an individualist. While his heritage, loyalty and tradition are essentially British, he is inherently free-minded and wants the best no matter where it comes from. If one clearly understands this surprise is lessened at the apparent Americanization of such cities as Sydney where American motion pictures predominate.

As elsewhere, American motion pictures have almost monopolized Australian screens during the past decade, but there are definite indications today that American pictures will from now on have to compete for this pride of place with products from British studios and even from Australia itself.



Harry Lawrenson, a newsreel veteran, is of the staff of Truman Talley, general manager of Movietonews, Inc. He has just returned from Australia to New York, having been assigned to the Antipodes from Paris, and previous to that assignment he had been foreign editor for Fox Movietonews in New York.

British pictures are becoming more and more frequent on Australian screens and some of these shown recently have been fully up to the Hollywood standard. And just recently two Australian concerns have launched their own Australian feature films produced and acted by Australians.

For Fox Australian News, Australians have been recruited to produce the reel. Editors, cameramen, soundmen, cutters and others were engaged on the spot and trained along American lines with due regard to the exigences and characteristics of an Australian enterprise.

With this fifth international production and distribution center now in active operation, the Fox Movietone News world wide network becomes even more complete and yet another source of supply of news and feature pictures becomes available to the general system. With New York, London, Paris, Rome, Berlin and Sydney continually producing subject matter, and with the interchange system by means of which each center regularly receives news pictures from each of the other five centers, and each center likewise regularly sending its own news material to the other five, it can be seen that the phrase "world coverage" means just that and nothing less. This foreign organization of news-reels can be compared today to the worldwide press associations that supply international news to our newspapers for it is every bit as complete and highly organized as are these associations.

Select Committee of Parliament Would Study Contracts, Censorship, Quota and Distributors' Assn.; Follows Lobbying

By CLIFF HOLT, Sydney

A political inquiry into the operations of the motion picture industry of New South Wales is imminent with special attention to film hiring agreements, matters affecting film distribution and the activities of the Motion Picture Distributors' Association. Prior to the adjournment of the NSW Parliament, notice was given that a motion would be introduced for the appointment of a select committee to inquire into the affairs of the film business there, and immediately the House resumes, it is regarded as certain that the motion will be carried.

In giving notice of this intention it was stated that the proposed committee would endeavor to devise ways and means of assisting the Australian producers of films on the one hand, and the exhibitor of foreign-produced films on the other. "The recent Act," the statement continued, "which extended the period of payment on the rent of talking picture equipment has been of great value to many exhibitors, but other sections of the industry, particularly, it is considered, the film exchanges, are taking far too great a proportion of the gross takings. A remedy must be found if exhibitors are to continue at a profit."

Points of the inquiry will be:

All film hire agreements, and all matters affecting film distribution.

Film censorship.

The desirability of establishment of a quota for Australian-made films.

The operations of the Motion Picture Distributors Association.

Although categorically denied, the proposed select committee is undoubtedly an outcome of persistent agitation by exhibitor interests. It is known that for some time somebody has been lobbying hard for an official inquiry into contracts, with the idea of creating one standard contract, with a liberal rejection clause; and out of that lobbying has arisen this plan for a wholesale inquiry, it is believed.

It is said also that the personnel of the committee, as already proposed, is impressed by sundry exhibitors' declarations that the MPDA is a monopoly directly opposed to the Australian theatre owner's interests, and also by allegations that it is an association setting itself up as a union with control over its members, or with no control over its members, purely to satisfy its own ends. Interesting facts are likely to be unearthed during this inquiry into the MPDA —if it ever comes about—but they may not all be to the detriment of that organization.

After going into the censorship problem, it is thought likely that the committee will advocate the investment of power in one supreme body, rather than in autonomies scattered in all parts of the country as is the case at present.

HE'S ON HIS WAY!



MAURICE CHEVALIER

"ONE HOUR WITH YOU"

WITH JEANETTE MACDONALD

GENEVIEVE TOBIN • CHARLIE RUGGLES • ROLAND YOUNG

AN ERNST

LUBITSCH

PRODUCTION . . .



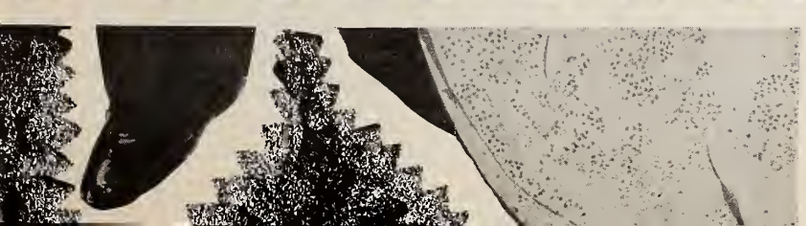






CHEVALIER'S on his way! That means big money is on the way! You know what Chevalier means at the box office—but this is Chevalier *plus!* All-star supporting cast; Lubitsch direction; tuneful, catchy songs that are already big hits—and the raciest, funniest story that ever sent an audience into stitches! Preview audiences predict "One Hour With You" will hang up all-time records everywhere! Boudoirs and beautiful girls—love and real "belly" laughs—irresistible songs and irresistible sirens—and *Chevalier!* "One Hour With You" will say it with grosses.

PARAMOUNT



200 NEWSPAPERS NOW PUBLISH CIVIC CLUBS' LISTS OF PICTURES

Organized Public Rapidly Becoming Best Box Office Help, Says Rita McGoldrick; Cites Publicity

By RITA C. McGOLDRICK

Your organized public is rapidly becoming your best box office help. It is not so many years ago that the women's organizations, with feeble notions about improving motion pictures, were a good deal of nuisance to the industry. In finding their way there were blunders, tactical errors, bad misunderstandings, and frequently more harm than good was accomplished. But gradually, and with growing assurance, these groups have become vocal. Today we may look over the field with something of astonishment. The little clubs with an idea have blossomed into city councils, state better films committees, and national and international organizations that have gathered up countless ramifications of power.

Perhaps the most significant reaction for the theatre man is the free publicity that these groups have been able to achieve through their own official and church organs, through the thousands of endorsed lists which they print and distributc, and, more important than either of these, through the columns of the lay press.

It is not so very long ago that newspapers refused pointblank to give notice to any picture that had not come in through the channels of the paid advertising department. But that attitude is changed. Now, through club activities, we find columns of space given to better pictures as well as to the meetings and club expression of the groups interested in promoting a cleaner and finer screen. This form of service has grown until two hundred or more papers are now publishing such lists. One international organization, distributing radio broadcasts and lists of selected pictures, has more than 165 publications reprinting its service. Many of these publications are in foreign countries. The following are some of the more important of the papers in this country which are actively cooperating with the women's organizations:

Atlanta
Constitution
Journal
Birmingham
News
Post
Boston
Transcript
Brooklyn
Eagle
Chicago
New World
Post
Cincinnati
Times-Star
Cleveland
News
Plain Dealer
Columbus
Dispatch
Dallas
Dispatch
Denver
Post
Detroit
Michigan Catholic
News
Times
Indianapolis
News
Star
Memphis
Commercial Appeal
Press-Scimitar
Milwaukee
Compass
Journal
Minneapolis
Tribune
New York
Herald-Tribune
World-Telegram
Philadelphia
Public Ledger
Rochester, N. Y.
Democrat and Chronicle
Times-Union
St. Louis
Globe Democrat
St. Louis Parent-Teacher
Star Square
St. Paul
Dispatch
San Francisco
Monitor
Springfield, Mass.
Union

This friendly attitude on the part of the newspapers is reflected in a more constructive editorial viewpoint and in the helpful comments made on the whole entertainment field. During the past week we have clipped from hundreds of newspapers items that are actually heart-warming. These point to an increased local interest in motion pictures, to a more tolerant understanding of the problems that confront the producer and the exhibitor, and, unfailingly, to a better box office.

Pottsville, Pa., Morning Paper

"We think 'Hell Divers' is the kind of picture that a real red-blooded American wants to see and enjoys seeing because it makes him proud of his country, proud of his fellow countrymen. The kind of a film that some of the communistically minded folks ought to see—those who believe in 'peace at any price'—folks who prefer to entertain peace-petitioning caravans instead of Citizens Military Training Camps for boys."

Rochester, N. Y., Times Union

Amy H. Croughton of the Gannett newspaper chain, writing in this paper under date of Feb. 19, 1932, says: "I am impressed with the 'family night' objective of public group cooperation, especially the work in Rochester. No one, of course, would suggest that theatres show nothing but pictures standardized to the child's needs and capacity. After all, the parents have some duty in the matter of making sure that the child is kept from seeing pictures too old for it. There are other pictures worth seeing by older patrons and some of these, also, may benefit by organized support from other groups."

Thirty Million Club Women

The Motion Picture Commentator, in the same paper, thinks "thirty million club women may be right, and, again, in the estimation of some motion picture exhibitors, may be all wrong, but when they go into concerted action they cannot help but make themselves felt!"

Canton, O., Repository & News

Dennis R. Smith, writing in this publication, which is one of the Brush-Moore chain of Ohio newspapers, says: "There is plenty of evidence to the effect that the picture-going public likes action, romance, comedy and beauty. The business will be better off when it makes some more pictures like 'Cimarron,' 'Sunny Side Up,' 'Skippy,' 'Bad Girl' and 'Emma.'

"Occasionally there is a picture like 'The Sin of Madelon Claudet' so expertly handled that the evil in it becomes merely the tool for great drama.

"There is evidence of improvement in the future. Norma Shearer, whose recent films have been built on dangerous material, turns for her next to the spiritually emotional 'Smilin' Through,' George Arliss has an uplift in 'The Man Who Played God,' Mary Pickford goes back to sentimental romance in 'Happy Ending,' the deep religious trend of 'The Miracle Man' will be seen again and western stories are once more in favor."

Thousands of Endorsed Lists Printed and Distributed by Groups' Official Organs, by Churches and Lay Press

The Journal, Flushing, N. Y.

The young people of St. John's Protestant Episcopal church, Flushing, in a debate decided that "movies do not affect adversely the morals of the people of today."

The Forbes Newspaper

This publication serving Yonkers, Ossining, Port Chester, New Rochelle and White Plains, has editorially approved the public groups' cooperation plan of Westchester County as the solution of improving picture programs rather than censorship. The organization of a Better Film Council covering all of the organizations of the towns in that county, was addressed at their first meeting by the editor of "Your Public," who outlined the practical plan for their procedure.

Yonkers, N. Y.

Considerable criticism of pictures has passed here, but the PTA sees value in cooperation with theatre managers on family night performances. The Yonkers newspaper editorially commends this kind of cooperation.

Post Star, Glens Falls, N. Y.

This paper records that "the first list of endorsed and previewed pictures of the Better Films Committee, which recently was organized, was announced yesterday after the initial meeting of the group yesterday morning. The committee is composed of members of various women's organizations of the city as follows—Women's Civic Club; Parent-Teachers' Association; Catholic Daughters; D. A. R." With it is published the first list of pictures.

Clinton, Mass., Item

An editorial item in this paper says: "Seven towns are interested in organizing better films councils sponsored by the General Federation of Women's Clubs and directed by Mrs. Percy B. Hitchcock of West Boylston."

The Review, Freeport, N. Y.

"At a meeting of the Better Films committee of Rockville Centre, at the office of the mayor, it was found that both village theatres had attained a high standard in their presentation of family entertainment.

New York Sun

John S. Cohen, Jr., of the *New York Sun* in his comment of Jan. 25, 1932, says of the picture "The Man I Killed": "It particularly deserves support from women's clubs. It is so very fine, so very touching and

YOUR PUBLIC—By RITA C. McGOLDRICK

(Continued from preceding page)

hauntingly powerful that it, well—it represents the one really beautiful and courageous adventure of the talkies."

Dispatch, Dallas, Texas

An editorial was devoted to praising the picture "Emma" as one of the best 10 for 1932. It says: "In the interest of encouraging the making of better films, we like to recommend pictures like this in this manner."

Free Press, Detroit, Mich.

"A move to have risque short subjects removed from the film programs has been launched by the General Federation of Women's Clubs. Claiming a roster of 30,000,000 members the organization has instructed its committees to work with the theatre owners in suggesting the removal of films in poor taste and to render suggestions which also may benefit him at the box office. In its instruction the Federation bemoans the tendency of exhibitors to ruin a worthwhile picture by following it with poor short subjects."

New York Times

In the issue of February 15, 1932, the *New York Times,* commenting on an item from White Plains about the formation of the county Federation of Better Films groups in Westchester County as a highly constructive and forward-looking movement, won the following editorial of appreciation by the *White Plains Daily Press,* on Feb. 16, 1932, under the editorial title, "Censorship vs. Cooperation":

"What the country needs is some form of cooperation between the motion picture theatre proprietors on one side and the parents and teachers on the other. Let there be some form of advance showing at which competent, clean-minded critics can study the theme and announce whether the picture in question is fit for childish eyes and adolescent imagination. There should be cooperation if fair play is to be assured the theatres as well as the children."

Evening Record, Hackensack, N. J.

"Cooperation by the officials of the Fox Hackensack Theatre and the Woman's Club, Parent-Teacher Association, and the schools through Supervising Principal William A. Smith has resulted in commendable programs of motion picture entertainment for the children of the city. Each Saturday morning finds fifteen hundred youngsters at the movies, where special films are shown for their amusement and education.

Evening News, Danbury, Conn.

Under the heading "Films For Children," this paper says: "Parents and wise adults can do much to help youngsters find the kind of moving pictures best suited to immature minds." This article is inspired by a report of this kind of cooperation in the *Christian Science Monitor.*

Herald-Tribune, New York

"Fine pictures are beginning to find a market. Organized audiences in the form of clubs are helping create this market. Women's clubs, little theatre groups, educational organizations, art societies and other organizations, with the same finger that ruled off gangster pictures, now have pointed rather proudly at certain pictures, proving that they can praise as well as damn. . . ."

News, Tonawanda, N. Y.

In an editorial discussing how the New York Parents Association is solving the problem of children's movies, *The News* says:

"Something of the sort is taking place in other communities here and there. Movie critics in their newspaper reviews take pains to mention that a certain picture is suited to the tastes of adults only, while another will delight the youngsters, or the whole family. Some managers have tried Saturday morning programs of pictures particularly amusing to children.

Montclair (N. J.) Times

The president of the Better Films Council of Montclair, in an open letter addressed to the editor of the *Montclair Times,* Jan. 22, 1932, said:

"One cannot help but be convinced of the sincerity of the local exhibitors to present, insofar as possible, pictures that have a high rating as good entertainment. . . . It does not seem unreasonable, therefore, on the part of the exhibitors to expect whole-hearted support of their efforts, especially from those individuals and organizations who have, time and again, clamored for something different and better in film entertainment."

This letter is of particular significance because of the local difficulties on the motion picture situation which existed in Montclair last spring.

The Parent's Magazine

The Parent's Magazine has been somewhat critical of motion pictures through its release to newspapers of surveys of pictures showing the unfitness of them for children and also in the publication of the Eastman articles. In its January, 1932, issue, however, there appears an article from a Hinsdale, Ill., chairman of a Better Films Committee on "How Our Town Got Better Movies." It relates to how the local women's club and the manager of the theatre cooperated in Saturday matinees and intensive publicity programs were carried out by the women's club in the local newspapers, and some surrounding newspapers gave space to the efforts. Attractive posters were placed in front of the theatre at various advantageous places throughout the town telling of the experiment.

Kansas City Star

The Apollo theatre, under the management of H. E. Jameyson of the Fox Midwest-Midland organization of Kansas City, is experimenting with foreign and domestic films of a "highbrow" nature, and the *Kansas City Star* of February 2, 1932, prints comments on the experiment from Clarence Darrow, who thinks "there is a growing section of the public that would like to see the movies do something in the line of education;" William Allen White, who thinks "there are hundreds who avoid movies because they have no guide to tell them when and where they can get the intelligent show their intelligence demands;" Burris Jenkins, Minister of Kansas City, and Joseph Myers, who approve the idea; L. M. Birkhead, who says he is "afraid of the socalled intelligent public" because he doesn't believe the public will support the very things that it should support.

Growth of Motion Picture Councils

The following newspapers have carried the important news of spreading Motion Picture Councils organizations:

The Advertiser, Elmira, N. Y., February 8, 1932. "Organization of a Motion Picture Community Council here was announced Saturday night."

The Repository, Canton, Ohio, Feb. 9, 1932, quotes a fan writing to the paper as follows: "I see some cities are forming Better Motion Picture councils. That is exactly what we need. We want more refinement in our pictures——Let's boost the Better Motion Picture Council. There should be one in every city. . ."

Pomona, Cal.

Motion Picture Council of the American Association of University Women to operate in Pomona Valley towns to "encourage attendance at the better motion pictures."

New Orleans, La.

Louisiana Co-Operative Educational Association, Inc., will cooperate with neighborhood theatres arranging picture programs.

Durant, Okla.

Better Films committees organized to help bring better films to motion picture houses and to persuade the public to patronize them.

Buffalo, N. Y.

PTA at a meeting discussed cooperation with exhibitors in arranging programs and read a letter from Will H. Hays about pictures with special appeal to children.

Herald, Miami, Fla.

This paper announces with pride that all of the theatres in Dade County are included in the weekly reviews of the motion picture committee of the Dade County Council of Parents and Teachers.

The Important Total

These excerpts have been taken from an actual avalanche of press material. There were, of course, many articles denouncing motion pictures and bemoaning the futility of club activity. But the fact remains that by actual count, forty-nine papers have applauded group cooperation with the industry to the one paper that has disagreed. It is an astonishing percentage. The press of the past two months has registered without knowing that it has done so an overwhelming vote of confidence in the future of motion pictures. It has pledged its support and its columns to that end. All of this augurs well for the future of the motion picture business.

SWELLER TH



DEVIL'S

AN SWELL...

for Easter Release

WHAT a picture to yank audiences out of their humdrum lives . . .

LANDI — the screen's dramatic meteor, soars to new heights of stardom . . .

A STORY bristling every second with dynamic thrill and action

FOUR winners of the Calcutta Sweepstakes — overnight millionaires — thrown together, staking life, love and honor on more millions . . .

AVAILABLE March 27th

●

with

ELISSA LANDI

VICTOR McLAGLEN — ALEXANDER KIRKLAND
PAUL CAVANAGH — RALPH MORGAN
BARBARA WEEKS — BERYL MERCER
HERBERT MUNDIN

Novel: NALBRO BARTLEY — *Screen play: GUY BOLTON*

SAM TAYLOR Production

LOTTERY

FOX PLAY DATES ARE PAY DATES

THEATRE RECEIPTS

Theatre receipts from major cities of the country for the calendar week ended March 5, showed a decrease of $94,853 from the previous calendar week, ended February 27. During the more recent seven-day period a gross of $2,311,405 was recorded from 181 theatres in 30 cities, which compares with a total of $2,406,258, from 179 theatres, during the preceding week. Two new high individual figures were noted for the later calendar week, at the RKO Albee in Providence, playing "Lost Squadron," and at the Imperial in Toronto with "Shanghai Express," while during the earlier week three new "highs" and six new low individual figures were recorded.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Arrowsmith" (U. A.) (6 days)	9,780	"Lovers Courageous" (MGM) (6 days)	9,150	High 1-24 "Reducing"	$18,500
							Low 2-13-32 "Tonight or Never"	4,820
Leland	1,350	20c-25c	"The Struggle" (U. A) (3 days)	1,620	"Hell Divers" (MGM) (3 days)	2,000	High 5-2 "Strangers May Kiss"	8,100
			"Wild Horse" (Allied) (3 days)	1,975	"Charlie Chan's Chance" (Fox) (3 days)	1,780	Low 12-26 "Ex-Flame"	2,900
Ritz	1,146	20c-25c	"High Pressure" (W. B.) (3 days)	1,960	"Michael and Mary" (U.) (3 days)	1,725	High 10-31 "East of Borneo"	4,950
			"The Mad Parade" (Para.) (3 days)	2,120	"The Unexpected Father" (U.) (3 days)	1,410	Low 12-26 "Compromised"	2,350
RKO Palace....	4,000	25c-60c	"Hotel Continental" (Tiff.) (3 days)	8,100	"Behind the Mask" (Col.) (3 days)	11,325	.....	
			"Lady With A Past" (Pathe) (3 days)	9,200	"Wayward" (Para.) (3 days)	8,100		
Strand	1,900	35c-50c	"Fireman, Save My Child" (F. N.) (6 days)	5,000	"The Man Who Played God" (W. B.) (6 days)	8,630	High 10-24 "Susan Lenox"	10,350
							Low 3-5-32 "Fireman, Save My Child"	5,000
Baltimore								
Europa	267	25c-50c	"Cain" (T.P.E.) (6 days)	1,000	"Das Lied Ist Aus" (German) (6 days)	300	High 10-12 "Two Hearts in Waltz Time"	2,200
							Low 2-27-32 "Das Lied Ist Aus"	300
Hippodrome	2,250	25c-50c	"The Runaround" (Radio) (6 days and Sun. midnite show)	16,000	"Lady With A Past" (Pathe) (6 days and Sun. midnite show)	14,700	.....	
Keith's	2,500	25c-50c	"Husband's Holiday" (Para.) (6 days)	6,720	"High Pressure" (W. B.) (6 days)	6,800	High 4-9 "Bachelor Apartment"	16,080
							Low 2-6-32 "Manahatatn Parade"	4,000
Loew's Century	3,076	25c-60c	"Beast of the City" (MGM) (6 days)	27,500	"Greeks Had A Word for Them" (U. A.) (6 days)	23,500	High 4-11 "Tailor Made Man"	30,000
							Low 12-26 "Safe in Hell"	16,900
Loew's Parkway	987	15c-35c	"Arrowsmith" (U. A.) (6 days)	4,700	"Tomorrow and Tomorrow" (Para.) (6 days)	3,750	High 1-30-32 "Emma"	5,600
							Low 1-10 "Lottery Bride"	3,100
Loew's Stanley.	3,532	25c-60c	"Shanghai Express" (Para.) (6 days)	19,500	"Freaks" (MGM) (6 days)	14,000	High 4-11 "Strangers May Kiss"	33,500
							Low 12-12 "The Big Parade"	10,400
Loew's Valencia	1,487	25c-35c	"Arrowsmith" (U. A.) (6 days)	2,900	"Tomorrow and Tomorrow" (Para.) (6 days)	2,900	High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
New	1,600	25c-50c	"She Wanted A Millionaire" (Fox) (6 days)	7,000	"Business and Pleasure" (Fox) (6 days)	7,500	High 1-10 "Man Who Came Back"	18,000
							Low 2-13-32 "Girl of the Rio"	6,000
Rivoli	1,982	20c-40c	"Damaged Souls" (Public Welfare) (6 days)	6,000	"The Menace" (Col.) (6 days)	3,200	High 1-10 "Criminal Code"	10,000
							Low 11-14 "Bad Company"	3,000
Boston								
Keith's	2,800	25c-65c	"Lady With A Past" (Pathe) (2nd week)	21,500	"Lady With A Past" (Pathe) (1st week)	21,500	High 12-5 "Frankenstein"	27,000
							Low 11-7 "Platinum Blonde"	17,000
Keith-Boston ..	2,500	25c-50c	"Behind the Mask" (Col.)	21,000	"Law and Order" (U.)	22,000	High 2-27-32 "Law and Order"	22,000
							Low 12-26 "The Deceiver"	16,500
Loew's Orpheum	3,100	25c-50c	"The Passionate Plumber" (MGM)	23,000	"The Beast of the City" (MGM)	22,500	High 1-24 "Hell's Angels"	31,500
							Low 7-11 "Indiscreet"	18,000
Loew's State ..	3,700	25c-50c	"Arrowsmith" (U. A.)	24,000	"Freaks" (MGM)	22,000	High 4-11 "City Lights"	25,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan ...	4,350	35c-75c	"She Wanted A Millionaire" (Fox)	40,000	"The Man Who Played God" (W. B.)	40,500	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Olympia	2,500	25c-60c	"The Hatchet Man" (F. N) (2nd week)	12,000	"The Hatchet Man" (F. N.) (1st week)	12,500	High 1-3 "Blue Angel"	18,000
							Low 12-26 "X Marks the Spot"	10,000
Paramount	1,800	25c-60c	"Shanghai Express" (Para.)	22,500	.....		.....	
Scollay Square .	1,800	25c-50c	"Charlie Chan's Chance" (Fox)	13,000	"The Broken Lullaby" (Para.)	12,000	High 1-17 "Right to Love"	25,000
							Low 12-26 "His Woman"	9,500
Uptown	2,000	25c-60c	"The Hatchet Man" (F. N.) (2nd week)	11,000	"The Hatchet Man" (F. N.) (1st week)	12,000	High 9-26 "Monkey Business"	15,000
							Low 12-26 "X Marks the Spot"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Lady With A Past" (Pathe)	23,200	"Taxi" (W. B.)	32,300	High 3-28 "My Past"	39,500
							Low 7-4 "I Take This Woman"	19,000
Century	3,000	25c-35c	"Cheaters at Play" (Fox)	5,800	"The Silent Witness" (Fox)	7,500	High 2-14 "Cimarron"	25,600
							Low 3-5-32 "Cheaters at Play"	5,800
Great Lakes ...	3,000	25c-50c	"Shanghai Express" (Para.)	21,000	"The Man Who Played God" (W. B.)	15,000	High 8-8 "Politics"	35,100
							Low 12-26 "Flying High"	9,100
Hippodrome	2,100	25c-50c	"The Passionate Plumber" (MGM)	14,200	"Wayward" (Para.)	12,900	High 2-14 "Free Love"	26,300
							Low 12-26 "Good Sport"	11,800
Lafayette	3,300	25c	"The Deceiver" (Col.)	8,000	"The Runaround" (Radio)	9,200	High 4-11 "Ten Cents a Dance"	24,100
							Low 12-19 "Leftover Ladies"	6,400
Charlotte								
Broadway	1,167	25c-50c	"The Man Who Played God" (W. B.) (6 days)	7,000	"Fireman, Save My Child" (F. N.) (3 days)	5,000	.....	
					"Murders in the Rue Morgue" (U.) (3 days)	5,000		
Carolina	1,441	25c-50c	"Arrowsmith" (U. A.) (3 days)	6,000	"Business and Pleasure" (Fox) (3 days)	7,000	.....	
			"Strangers in Love" (Para.) (3 days)	5,000	"No One Man" (Para.) (3 days-35c-50c)	6,000		

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Strangers in Love" (Para.) (25c-85c)	35,000	"Business and Pleasure" (Fox)	36,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Broken Lullaby" (Para.)	20,000	"Hell Divers" (MGM) (3rd week)	18,000	High 2-7 "Doorway to Hell"	38,170
							Low 3-5-32 "Broken Lullaby"	20,000
Oriental	3,940	35c-85c	"Polly of the Circus" (MGM)	32,000	"She Wanted A Millionaire" (Fox)	31,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"A Woman Commands" (Radio)	24,500	"The Silent Witness" (Fox)	21,000	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"Shanghai Express" (Para.) (2nd week)	18,000	"Shanghai Express" (Para.) (1st week)	26,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"Lady With A Past" (Pathe) (2nd week)	15,000	"Lady With A Past" (Pathe) (1st week)	22,000	High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"Arrowsmith" (U. A.) (3rd week)	16,000	"Arrowsmith" (U. A.) (2nd week)	23,000	High 3-21 "City Lights"	46,562
							Low 1-16-32 "Cock o' the Air"	13,000
Cincinnati								
Keith's	1,600	25c-40c	"Forbidden" (Col.)	4,750	"The Passionate Plumber" (MGM)	5,100	High 2-13-32 "Ben Hur"	5,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Panama Flo" (Pathe)	24,800	"Fireman, Save My Child" (F. N.)	21,000	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"Polly of the Circus" (MGM)	11,200	"Strangers in Love" (Para.)	8,500	High 10-24 "Susan Lenox"	18,661
							Low 2-27-32 "Strangers in Love"	8,500
RKO Family	1,140	15c-25c	"The Gay Caballero" (Fox) (4 days)	2,080	"Murder at Dawn" (Big Four) (4 days)	1,950	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"The Sunset Trail" (Tiff.) (3 days)	1,120	"Cannonball Express" (Sono-Art) (3 days)	1,050	Low 8-22 "Lawless Women" and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"The Man Who Played God" (W. B.) (7 days and Sat. midnite show)	10,600	"Lady With A Past" (Pathe) (7 days and Sat. midnite show)	12,000	High 2-14 "Reducing"	21,300
							Low 2-13-32 "Prestige"	8,500
RKO Palace	2,700	30c-50c	"Arrowsmith" (U. A.) (7 days and Sat. midnite show)	14,500	"Shanghai Express" (Para.) (7 days and Sat. midnite show)	16,500	High 8-15 "Politics"	29,500
							Low 2-20-32 "Murders in the Rue Morgue"	11,500
RKO Strand	1,350	25c-40c	"Beast of the City" (MGM) (4 days)	2,470	"Cock of the Air" (U. A.) and "Lure of the Ring" (Standard)	3,500	High 6-6 "Connecticut Yankee"	5,970
			"Cheaters at Play" (Fox) (3 days)	1,330			Low 8-22 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Schubert's Fruehlingstraum" (Capital)	1,500	"Nie Wieder Lebe" (Ufa)	700		
Cleveland								
Allen	3,300	25c-50c	"Shanghai Express" (Para.)	20,000	"Freaks" (MGM)	18,500	High 1-30-32 "Hell Divers"	26,000
							Low 4-9 "Ladies' Man"	12,000
Art Cinema	1,200	35c-50c	"Dich Hab Ich Geliebit" (German)	2,000				
RKO Hippodrome	3,800	25c-50c	"Lady With A Past" (Pathe) (2nd week)	12,000	"Lady With A Past" (Pathe) (1st week)	20,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"The Menace" (Col.)	30,000	"Ladies of the Jury" (Radio)	24,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"Greeks Had A Name for Them" (U. A.)	25,000	"The Passionate Plumber" (MGM)	23,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillman	1,900	25c	"Stepping Sisters" (Fox)	6,000	"The Silent Witness" (Fox)	5,000		
Warners' Lake	800	25c-50c	"The Man Who Played God" (W. B.) (2nd week)	6,000	"The Man Who Played God" (W. B.) (1st week)	11,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Broken Lullaby" (Para.)	16,000	"Shanghai Express" (Para.)	14,000	High 8-8 "Politics"	25,000
							Low 12-26 "Husband's Holiday"	12,500
Huff'n's Aladdin	1,500	35c-75c	"The Impatient Maiden" (U.)	5,000	"The Man Who Played God" (W. B.)	9,000	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huff'n's Rialto	850	20c-50c	"Manhattan Parade" (W. B.) (3 days)	600	"Lasca of Rio Grande" (U.)	3,500		
			"Shanghaied Love" (Col.) (4 days)	2,200				
Huffman's Tabor	1,900	25c-50c	"The Gay Caballero" (Fox)	8,000	"Murders in the Rue Morgue" (U.)	9,000	High 3-21 "City Lights"	14,000
							Low 11-28 "Men in Her Life"	5,500
Orpheum	2,600	25c-65c	"Ladies of the Jury" (Radio)	17,500	"Lady with a Past" (Pathe)	19,000		
Paramount	2,000	25c-50c	"No One Man" (Para.)	8,500	"Safe in Hell" (F. N.)	11,000	High 1-10 "Hell's Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Des Moines								
Des Moines	1,600	25c-60c	"The Man Who Played God" (W. B.)	8,000	"Shanghai Express" (Para.)	9,000	High 1-30-32 "Emma"	13,000
							Low 9-12 "American Tragedy"	6,000
Orpheum	2,000	25c-40c	"Forbidden" (Col.) (4 days)	6,500	"Lady With A Past" (Pathe)	8,500	High 2-14 "Cimerron"	18,000
			"Unexpected Father" (U.) (3 days)	4,500			Low 2-13-32 "Murders in the Rue Morgue,"	5,500
Paramount	1,700	25c-60c	"Strangers in Love" (Para.) (4 days)	6,000	"Fireman, Save My Child" (F. N.) (4 days-25c-40c)	6,500	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"She Wanted A Millionaire" (Fox) (3 days)	4,000	"Union Depot" F. N.) (3 days)	6,000	Low 2-13-32 "Hatchet Man" and "No One Man"	9,000
Strand	1,100	20c-35c	"Behind the Mask" (Col.) (4 days)	2,400	"The Big Shot" (Pathe) (4 days)	1,800	High 3-21 "Trader Horn"	7,000
			"Three Wise Girls" (Col.) (3 days)	1,100	"Around the World in 80 Minutes" (U. A.) (3 days)	1,800	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,540
Detroit								
Downtown	2,750	25c-75c	"Lady With A Past" (Pathe) (25c-60c)	21,000	"Ladies of the Jury" (Radio) (60c)	22,000		
Fisher	2,300	25c-60c	"Strangers and Love" (Para.)	18,000	"Behind the Mask" (Col.)	18,000		
Fox	5,000	25c-50c	"Business and Pleasure" (Fox)	33,000	"She Wanted A Millionaire" (Fox)	28,000		
Michigan	3,000	25c-75c	"Shanghai Express" (Para.)	36,000	"Beast of the City" (MGM)	35,000		
Paramount	3,450	25c-60c	"Broken Lullaby" (Para.) (2nd week)	19,000	"Broken Lullaby" (Para.) (1st week)	23,000		
United Artists	2,000	25c-75c	"Cock of the Air" (U. A.)	18,000	"The Hatchet Man" (F. N.)	18,000		
Hollywood								
Chinese	2,500	50c-$1.50	"Mata Hari" (MGM)	12,905	"Mata Hari" (MGM) (5 days-4th week)	17,253	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Pan. Hollywood	3,000	35c-65c	"Lovers Courageous" (MGM) (5th week)	7,057	"The Guardsman" (MGM)	8,262	High 1-10 "Sin Takes a Holiday"	19,000
							Low 2-6-32 "Ladies of the Big House"	7,000
W.B. Hollywood	3,000	35c-50c	"Alias the Doctor" (F. N.)	15,500	"Fireman, Save My Child" (F. N.) (2nd week)	13,500	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honor of the Family"	7,000



THE LOST

RICHARD DIX

Mary Astor . . . Joel McCrea
Erich Von Stroheim . . . Dorothy
Jordan . . . Robert Armstrong
Directed by Geo. Archainbaud
DAVID O. SELZNICK Production

RKO RADIO PICTURE



RADIO'S JUGGERNAUT OF THRILLS IN TERRIFIC OPENINGS...TOPS "FRANKENSTEIN" STATE-LAKE

"SQUADRON" Delivers... As Advertised! Tops "CIM" Washington, Syracuse, Providence and Held Over! Prosperity Grosses Everywhere Against Lashing Storm On Eastern Seaboard! Critics Burn Up Typewriters in Salvo of Praise ...Now Primed To Blow The Nation's Hat Off!...

SQUADRON

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Safe in Hell" (F. N.)	5,000	"No One Man" (Para.)	4,000	High 3-7 "Abraham Lincoln"	9,500
							Low 2-6-32 "The Big Parade"	3,000
Loew's State	2,700	25c-50c	"Polly of the Circus" (MGM)	6,000	"Freaks" (MGM)	10,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Shanghai Express" (Para.)	9,000	"Union Depot" (F. N.)	9,000	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Prestige" (Pathe)	4,000	"Lady With A Past" (Pathe)	7,000	High 2-14 "Cimarron"	18,000
							Low 1-16-32 "Girl of the Rio"	2,000
Indianapolis								
Apollo	1,100	25c-50c	"The Man Who Played God" (W. B.)	7,000	"She Wanted A Millionaire" (Fox)	4,000	High 6-13 "Daddy Long Legs"	10,000
							Low 12-26 "Surrender"	3,300
Circle	2,600	25c-50c	"Safe in Hell" (F. N.)	6,000	"No One Man" (Para.)	6,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Traveling Husbands"	4,000
Indiana	3,300	25c-50c	"Fireman, Save My Child" (F. N.)	14,000	"Shanghai Express" (Para.) (9 days)	16,000	High 1-17 "Her Man"	25,000
							Low 2-6-32 "Tomorrow and Tomorrow"	10,000
Lyric	2,000	25c-50c	"The Silent Witness" (Fox)	8,500	"Nice Women" (U.)	8,000	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Polly of the Circus" (MGM)	9,000	"Freaks" (MGM)	6,750	High 5-2 "Trader Horn"	22,000
							Low 2-27-32 "Freaks"	6,750
Kansas City								
Apollo	1,400	35c	"Bottom of the World" (T.P.E.) and "The Last Company" (T.P.E.)	1,200	"Merry Wives of Vienna" (Super Films)	1,250		
Liberty	1,200	25c-50c	"Shanghai Express" (Para.) (7 days and Sat. midnite show)	5,500	"No One Man" (Para.) (7 days and Sat. midnite show)	5,000		
Mainstreet	3,049	35c-60c	"Ladies of the Jury" (Radio) (7 days and Sat. midnite show)	22,500	"Lady With A Past" (Pathe) (7 days and Sat. midnite show)	19,500	High 1-9-32 "Peach O' Reno"	25,500
							Low 2-6-32 "Prestige"	14,250
Midland	4,000	25c-50c	"Polly of the Circus" (MGM) (7 days and Sat. midnite show)	18,000	"Freaks" (MGM) (7 days and Sat. midnite show)	7,900	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"The Man Who Played God" (W. B.) (7 days and Sat. midnite show)	11,000	"Shanghai Express" (Para.) (7 days and Sat. midnite show)	25,000	High 2-27-32 "Shanghai Express"	25,000
							Low 5-16 "Ladies Man"	8,000
Pantages	2,200	20c-40c	"Murder at Midnight" (Tiff.) (6 days)	4,500	"Smart Woman" (Radio)	5,000		
Uptown	2,200	25c-50c	"Manhattan Parade" (W. B.)	3,600	"Heaven on Earth" (U.)	7,200	High 1-10 "Girl of Golden West"	8,000
							Low 3-5-32 "Manhattan Parade"	3,600
Los Angeles								
Fox Criterion	1,652	35c-65c	"Business and Pleasure" (Fox)	3,909	"Freaks" (MGM) (2nd week)	3,909	High 5-9 "Secret Six"	27,100
							Low 3-5-32 "Business and Pleasure"	3,909
Loew's State	2,416	35c-65c	"The Silent Witness" (Fox)	6,963	"The Champ" (MGM)	22,990	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Orpheum	2,750	35c-65c	"Ladies of the Jury" (Radio) (2nd week)	15,500	"Ladies of the Jury" (Radio) (1st week)	12,550	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"Strangers in Love" (Para.)	16,500	"Hotel Continental" (Tiff.)	16,500	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	35c-65c	"Maker of Men" (Col.)	9,500	"Girl of the Rio" (Radio)	10,000	High 1-9-32 "Men of Chance"	22,100
							Low 2-6-32 "The Secret Witness"	7,000
United Artists	2,100	35c-65c	"Broken Lullaby" (Para.)	11,000	"Arrowsmith" (U. A.) (3rd week)	11,000	High 9-26 "Monkey Business"	32,000
							Low 2-6-32 "Sky Devils"	3,000
W. B. Downtown	2,400	35c-50c	"Fireman, Save My Child" (F. N.)	12,575	"Cross Examination" (Artclass)	8,000	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"The Man Who Played God" (W. B.) (3rd week)	13,500	"The Man Who Played God" (W. B.) (2nd week)	13,500		
Milwaukee								
Alhambra	2,660	25c-50c	"The Impatient Maiden" (U.)	8,000	"Murders in the Rue Morgue" (U.) (2nd week)	8,300		
Garden	1,150	25c-50c	"Arrowsmith" (U. A.) (4 days-3rd week)	2,500	"Arrowsmith" (U. A.) (2nd week)	8,500		
			"Forbidden" (Col.) (3 days)	3,000				
Palace	2,587	25c-60c	"Strangers in Love" (Para.)	7,500	"Lovers Courageous" (MGM)	8,000		
Riverside	2,180	25c-60c	"Behind the Mask" (Col.)	12,800	"Prestige" (Pathe)	13,000		
Strand	1,406	25c-50c	"The Passionate Plumber" (MGM) and "Freighters of Destiny" (Pathe)	6,000	"The Silent Witness" (Fox)	5,000		
Warner	2,500	25c-60c	"Fireman, Save My Child" (F. N.)	8,000	"The Man Who Played God" (W. B.)	10,000		
Wisconsin	3,275	25c-60c	"Shanghai Express" (Para.) (25c-65c)	14,000	"She Wanted A Millionaire" (Fox)	13,800		
Minneapolis								
Astor	812	20c-25c	"Maker of Men" (Col.) (3 days)	750			High 2-20-32 "The Guardsman"	2,000
			"A House Divided" (U.) (4 days)	900			Low 4-18 "Men Call It Love"	900
Lyric	1,238	20c-40c	"The Gay Caballero" (Fox)	2,500	"Unexpected Father" (U.)	2,700	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Broken Lullaby" (Para.)	24,000	"Shanghai Express" (Para.)	23,000	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
RKO Orpheum	2,900	25c-50c	"Lady With A Past" (Pathe)	16,000	"The Man Who Played God" (W. B.)	14,000	High 12-14 "Cimarron"	30,000
							Low 2-20-32 "Murders in the Rue Morgue"	12,000
State	2,300	25c-50c	"Taxi" (W. B.)	8,000	"She Wanted A Millionaire" (Fox)	8,000	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Busines and Pleasure" (Fox) and "The Silent Witness" (Fox)	10,000	"Dance Team" (Fox) and "Charlie Chan's Chance" (Fox)	11,500	High 1-10 "Just Imagine"	18,000
							Low 12-25 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"Big Shot" (Pathe) and "Woman from Monte Carlo" (F.N.)	3,200	"Leftover Ladies" (Tiff.) and "Branded Men" (Tiff.)	3,500	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	25c-75c	"The False Madonna" (Para.)	13,800	"High Pressure" (W. B.)	15,000	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

[THEATRE RECEIPTS--CONT'D]

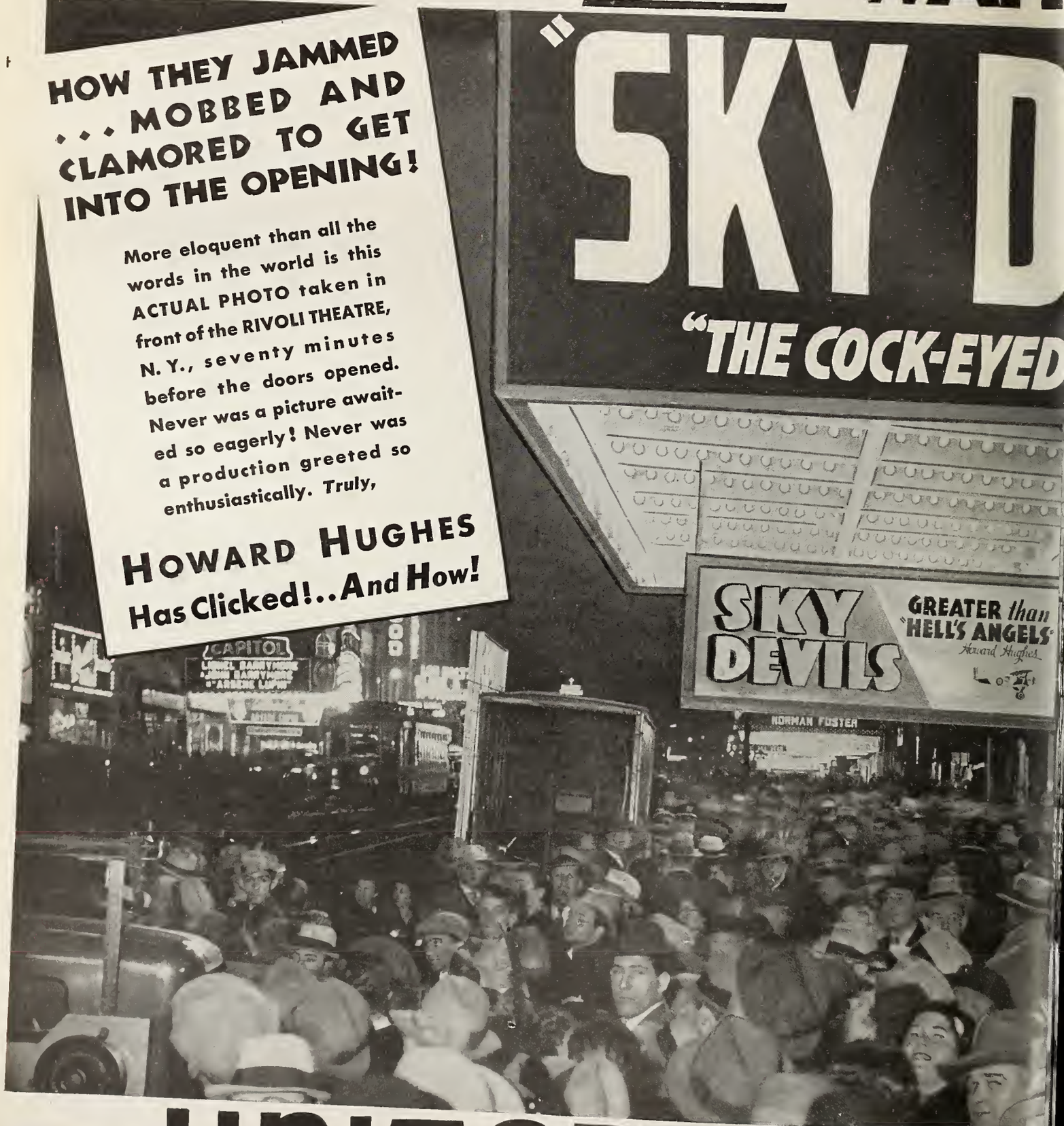
Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"The Man Who Played God".... (W. B.)	15,000	"Lovers Courageous" (MGM).....	16,000	High 2-21 "Man Who Came Back"....	19,000
							Low 12-26 "The Yellow Ticket"	10,500
Princess	2,272	25c-65c	"Men of Chance" (Radio)..... and "Ladies of the Jury" (Radio)	9,500	"Sherlock Holmes' Fatal Hour".. (First Div.) and "Chance of A Night Time" (British)	9,000	High 4-11 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Dr. Jekyll and Mr. Hyde" (Para.) and "Manhattan Parade" (W.B.)	3,700	"Road to Singapore" (W. B.) and "The Cheat" (Para.)	3,900	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide?"	3,000
New York								
Astor	1,120	50c-$2.00	"Hell Divers" (MGM) ..... (11th week)	10,600	"Hell Divers" (MGM) ..... (10th week)	11,800	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Capitol	4,700	35c-$1.50	"Arsene Lupin" (MGM)	74,303	"Lovers Courageous" (MGM)....	61,151	High 1-9-32 "Mata Hari"	110,466
							Low 12-19 "Flying High"	48,728
Embassy	598	25c	All Newsreel	7,986	All Newsreel	8,830	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels.....	7,085
Mayfair	2,300	35c-85c	"Lady With A Past" (Pathe) (est.) (2nd week)	14,000	"Lady With A Past" (Pathe).... (1st week)	24,300	High 12-12 "Frankenstein"	53,800
							Low 11-7 "Consolation Marriage"	11,000
Paramount	3,700	40c-$1.00	"Broken Lullaby" (Para.)	56,300	"Nice Women" (U.)	47,300	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.00	"Shanghai Express" (Para.) ..... (2nd week)	42,000	"Shanghai Express" (Para.)..... (1st week)	64,600	High 2-27-32 "Shanghai Express".....	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Arrowsmith" (U. A.)..... (4th week)	17,900	"Arrowsmith" (U. A.)..... (3rd week)	27,300	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 12-19 "The Struggle"	14,100
Roxy	6,200	35c-$1.50	"Cheaters at Play" (Fox).....	30,000	"She Wanted A Millionaire" (Fox)..	58,900	High 1-2-32 "Delicious"	133,000
							Low 3-5-22 "Cheaters at Play".....	30,000
Strand	3,000	35c-85c	"The Expert" (W. B.)..... (5 days)	9,430	"Fireman, Save My Child" (F. N.)	21,247	High 1-17 "Little Caesar"	74,821
			"The Heart of New York" (W.B.) (2 days)	3,430			Low 8-22 "Men Are Like That"	9,274
Warner	1,490	50c-$2.50	"The Man Who Played God"..... (W. B.) (4th week)	14,000	"The Man Who Played God".... (W. B.) (3rd week)	19,221	.....	
Winter Garden.	1,493	35c-$1.00	"The Hatchet Man" (F. N.)..... (4th week-6 days)	17,082	"The Hatchet Man" (F. N.).... (3rd week)	22,400	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Strangers in Love" (Para.).....	4,600	"Freaks" (MGM)	4,700	High 2-7 "Illicit"	11,000
							Low 2-20-32 "Beast of the City"	3,500
Criterion	1,700	10c-50c	"The Man Who Played God".... (W. B.)	8,200	"Shanghai Express" (Para.)	9,000	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Woman from Monte Carlo" (F. N.) (3 days)	550	"Stepping Sisters" (Fox) ..... (3 days)	650	High 1-24 "Under Suspicion"	7,200
			"Panama Flo" (Pathe) ..... (4 days)	750	"Sherlock Holmes' Fatal Hour".... (First Div.) (4 days)	825	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Fireman, Save My Child" (F. N.)	5,600	"Lady With A Past" (Pathe)....	4,500	High 9-19 "Young as You Feel"	11,000
							Low 7-4 "Hush Money"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Forbidden" (Col.)	11,500	"Lady With A Past" (Pathe)....	13,500	High 2-14 "Cimarron"	25,550
							Low 3-5-32 "Forbidden"	11,500
Paramount	2,900	25c-60c	"The Man Who Played God".... (W. B.)	5,750	"Shanghai Express" (Para.)	8,850	High 1-30-32 "Hell Divers"	13,500
							Low 3-5-32 "The Man Who Played God"	5,750
World	2,500	25c-40c	"Tomorrow and Tomorrow" (Para.) and "Stepping Sisters" (Fox)	6,500	"Dance Team" (Fox) and..... "Two Kinds of Women" (Para.)	7,750	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"Dance Team" (Fox) ..... (3 days)	1,500	"Sin of Madelon Claudet" (MGM) (3 days)	1,500	High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton	3,700
			"Flying High" (MGM) and..... "Kiss Me Again" (F. N.) (3 days)	1,500	"The Champ" (MGM) ..... (3 days)	1,408	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Tomorrow and Tomorrow" (Para.) (6 days)	8,700	"Hell Divers" (MGM) ..... (6 days)	8,500	.....	
Centre	1,142	15c-60c	"The Hatchet Man" (F. N.) .... (6 days)	4,500	"Compromised" (F. N.) ..... (6 days)	5,000	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Meet the Wife" (Col.) ..... and "Chinese Bungalow" (British) (6 days)	2,500	"Unexpected Father" (U.) ..... (3 days)	1,500	High 5-9 "Trader Horn"	7,000
					"The Deceiver" (Col.) ..... (3 days)	1,300	Low 8-1 "Speckled Band"	2,300
Regent	1,225	15c-60c	"No One Man" (Para.)..... (3 days)	2,600	"Lovers Courageous" (MGM) .... (6 days)	5,200	High 1-23-32 "Suicide Fleet" and "Dance Team"	6,200
			"The Silent Witness" (Fox)..... (3 days)	2,000			Low 12-26 "Cuban Love Song" and "His Woman" ...	3,900
Rideau	1,000	10c-35c	"Heaven on Earth" (U.) and.... "Viennese Nights" (W. B.) (3 days)	1,700	"Min and Bill" (MGM) ..... and "Sally of the Subway" (Action) (3 days)	1,800	.....	
			"The Champ" (MGM) ..... (3 days)	1,800	"Sherlock Holmes' Fatal Hour".. (First Div.) (3 days)	1,500		
Philadelphia								
Arcadia	600	50c	"Lovers Courageous" (MGM) ... (6 days)	3,300	"The Big Parade" (MGM) ..... (6 days)	3,000	High 12-17 "The Guardsman"	6,500
							Low 1-9-32 "West of Broadway".....	2,000
Boyd	2,400	35c-75c	"The Man Who Played God"..... (W. B.) (6 days) (2nd week)	13,500	"The Man Who Played God" .... (W. B.) (6 days) (1st week)	19,000	.....	
Earle	2,000	25c-65c	"X Marks the Spot" (Tiff.) ..... (6 days)	20,000	"The Passionate Plumber" (MGM) (6 days)	21,000	High 1-2-32 "Makers of Men".....	27,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"Cheaters at Play" (Fox)..... (6 days)	19,000	"The Gay Caballero" (Fox) ..... (6 days)	19,000	High 2-7 "Man Who Came Back"....	40,000
							Low 3-5-32 "Cheaters at Play".....	19,000

AND THEY'RE *NOT* WAIT

HOW THEY JAMMED ... MOBBED AND CLAMORED TO GET INTO THE OPENING!

More eloquent than all the words in the world is this ACTUAL PHOTO taken in front of the RIVOLI THEATRE, N. Y., seventy minutes before the doors opened. Never was a picture awaited so eagerly! Never was a production greeted so enthusiastically. *Truly,*

HOWARD HUGHES
Has Clicked!..And How!



UNITED ARTI

ING FOR A STREET-CAR!



STS PICTURE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Tomorrow and Tomorrow" (Para.)	5,500	"Age for Love" (U. A.) (6 days)	3,800	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Ladies of the Jury" (Radio) (6 days)	8,500	"The Struggle" (U. A.) (6 days)	8,500	High 1-30-32 "Arrowsmith"	27,000
							Low 8-8 "Woman Between"	7,500
Mastbaum	4,800	35c-75c	"Fireman, Save My Child" (F. N.) (6 days)	38,000	"Tomorrow and Tomorrow" (Para.) (6 days)	37,500	High 1-2-32 "Her Majesty Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Broken Lullaby" (Para.) (6 days)	23,000	"Hell Divers" (MGM) (6 days-2nd week)	16,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Murders in the Rue Morgue"(U.) (8 days)	11,500	"Men in Her Life" (Col.) (5 days)	7,000	High 3-21 "Last Parade"	16,500
							Low 2-27-32 "Men In Her Life"	7,000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"The Broken Lullaby" (Para.)	5,000	"Freaks" (MGM) (6 days)	4,800	High 1-10 "Mint and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Business and Pleasure" (Fox)	12,600	"Shanghai Express" (Para.)	12,800	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"The Man Who Played God" (W. B.) (2nd week)	6,800	"The Man Who Played God" (W. B.) (1st week)	9,000		
RKO Orpheum	1,700	25c-50c	"Lady With A Past" (Pathe)	11,000	"Murders in the Rue Morgue" (U.)	10,300	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-60c	"Shanghai Express" (Para.) (25c-35c)	2,500	"Hell Divers" (MGM)	3,000	High 1-10 "Hell's Angels"	12,500
							Low 3-5-32 "Shanghai Express"	2,500
Providence								
Fays	1,600	15c-50c	"One Man Law" (Col.)	8,200	"The Gay Caballero" (Fox)	8,000		
Loew's State	3,800	15c-50c	"Polly of the Circus" (MGM)	15,500	"Freaks" (MGM)	16,000	High 2-7 "Inspiration"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"She Wanted A Millionaire" (Fox)	10,000	"The Man Who Played God" (W. B.)	9,500	High 1-30-32 "Union Depot"	11,200
							Low 12-26 "Her Majesty Love" and "Under Eighteen"	5,100
Paramount	2,300	15c-50c	"Strangers in Love" (Para.)	7,000	"Wayward" (Para.)	9,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	15c-75c	"Lost Squadron" (Radio)	14,200	"Lady With A Past" (Pathe)	12,500	High 3-5-32 "Lost Squadron"	14,200
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Explorers of the World" (Raspin)	3,200	"A Private Scandal" (Headline)	3,800	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Union Depot" (F. N.)	8,000	"Shanghai Express" (Para.)	8,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"She Wanted A Millionaire" (Fox)	6,000	"Tomorrow and Tomorrow" (Para.)	5,000	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"Lady With A Past" (Pathe)	14,000	"The Man Who Played God" (W. B.)	12,500	High 2-14 "Cimarron"	28,000
							Low 1-30-32 "Forbidden"	10,000
Tower	1,000	15c-25c	"No One Mane" (Para.)	2,000	"The Unexpected Father" (U.)	2,500	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Good Sport" (Fox)	12,500	"Rainbow Trail" (Fox)	13,000	High 8-15 "Daddy Long Leggs"	16,750
							Low 12-19 "Susan Lenox"	12,000
Filmart Foreign Talkies	1,400	35c-50c	"Girl from the Rhine" (German) (2nd week)	3,000	"Girl from the Rhine" (German) (1st week)	4,700		
Fox	4,600	35c-65c	"Woman from Monte Carlo" (F. N.)	33,000	"Two Kinds of Women" (Para.)	34,500	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	35c-65c	"Secret Witness" (Col.) (35c-60c)	15,500	"The Big Shot" (Pathe)	18,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Lady With A Past" (Pathe)	19,000	"Ladies of the Jury" (Radio)	15,000	High 12-12 "Frankenstein"	23,000
							Low 2-20-32 "Prestige"	5,000
Paramount	2,670	25c-60c	"Broken Lullaby" (Para.)	11,000	"Mata Hari" (MGM) (10 days-2nd week)	29,500	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Arrowsmith" (U. A.) (4th week)	7,300	"Arrowsmith" (U. A.) (3rd week)	9,500		
Warfield	2,700	25c-60c	"The Hatchet Man" (F. N.)	23,500	"The Passionate Plumber" (MGM)	22,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warners	1,385	35c-50c	"The Man Who Played God" (W. B.)	18,250	"The Expert" (W. B.)	8,500	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c	"Cock of the Air" (U. A.)	4,000	"The Unexpected Father" (U.)	4,500		
Fifth Avenue	2,750	35c-75c	"Beast of the City" (MGM)	12,000	"The Broken Lullaby" (Para.)	12,500	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Liberty	2,000	10c-25c	"Sherlock Holmes' Fatal Hour" (First Div.)	5,500	"Pocatello Kid" (Tiff.)	6,000	High 1-10 "The Lash"	11,500
							Low 3-5-32 "Sherlock Holmes' Fatal Hour"	5,500
Music Box	950	25c-75c	"The Man Who Played God" (W. B.)	8,000	"Arrowsmith" (U. A.) (2nd week)	6,500	High 2-28 "City Lights"	14,000
							Low 2-6-32 "High Pressure"	5,500
Paramount	3,150	25c-50c	"The Silent Witness" (Fox) and "Wayward" (Para.)	8,000	"Charlie Chan's Chance" (Fox)	9,000	High 1-10 "Paid"	18,000
							Low 3-5-32 "The Silent Witness" and "Wayward"	8,000
RKO Orpheum	2,650	25c-75c	"Prestige" (Pathe)	13,500	"Lady With A Past" (Pathe)	14,000	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Shanghai Express" (Para.) (6 days)	25,500	"No One Man" (Para.) (6 days)	17,000	High 3-5-32 "Shanghai Express"	25,500
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Arrowsmith" (U. A.) (6 days)	14,500	"Emma" (MGM) (6 days-2nd week)	12,000	High 4-18 "City Lights"	22,000
							Low 12-19 "Ben Hur"	9,500
Shea's	2,600	30c-75c	"Stepping Sisters" (Fox) (6 days)	14,500	"Heaven on Earth" (U.) (6 days)	12,500	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"Broken Lullaby" (Para.) (6 days)	10,500	"Silent Witness" (Fox) (6 days)	8,000	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"Men of Chance" (Radio) (6 days)	11,000	"This Reckless Age" (Para.) (6 days)	12,500	High 4-25 "Don't Bet On Women"	14,000
							Low 10-17 "Ten Nights in a Barroom"	8,300

She started in a Rolls and finished in a truck . . . and then she was keeping

STEADY COMPANY







A fighting youth of the city starts out to collect from the world his share of its spoils . . . He picks up a girl—and his real training begins...BOOK this deliciously human, delightfully dramatic, grandly humorous slice of life!

•

With NORMAN FOSTER, JUNE CLYDE, ZASU PITTS, Henry Armetta, J. Farrell Macdonald. Produced by Carl Laemmle, Jr. Directed by Edward Luddy. Presented by Carl Laemmle.



STEP OUT WITH UNIVERSAL

HESS ASKS DAMAGE CLAUSE BE RETAINED

Stipulation in Copyright Law Necessary as Deterrent to Dishonest Exhibitor, Hays Counsel Says After Hearing

The honest exhibitor has nothing to fear from the damage clause in the copyright law, said Gabriel L. Hess, Hays office attorney, on his return to New York from Washington last week, where he appeared at the House patents committee hearings on proposed copyright legislation.

Only the dishonest exhibitor "seemed to have any cause for complaint" against the damage clause, Hess indicated. He told the House committee the damage clause is designed to protect the copyright owner and the competitive honest exhibitor who is damaged by the unfair competition of the dishonest exhibitor. He indicated surprise that leaders of Allied States Association should appear before the committee "to condone in any way" the activities of dishonest exhibitors in the country.

Hess asked the members of the committee to retain in the copyright law "a deterrent element which would protect the extremely valuable copyrights of the producers and distributors." He declared that the distributors were not concerned with the exhibitor who occasionally held over a picture by reason of neglect on the part of the exchange or due to some unforeseen circumstance over which no control could be legitimately exercised. The Copyright Protection Bureau in the course of its investigations interested itself only in those exhibitors who maintained a sustained policy of copyright violation, be indicated.

Chairman Sirovich of the patents committee asked the exhibitor organization representatives present if it was their intention to condone the practice of the consistent violator, to which they replied that it was not, that they were interested solely in the innocent infringer. Hess said that the innocent exhibitor has nothing to fear, and in fact everything to gain from a deterrent to dishonest exhibitors.

Schulker Handles Allied Film Group

Ned H. Schulker, new associate producer for Allied Productions, has been appointed by M. H. Hoffman, Jr., vice-president and general manager, to supervise all of the company's "custom made" features. The brand name has been adopted after suggestions were received from numerous exhibitors over the country, it is said. The group is added to the "classics," Hoot Gibsons, Monte Blues.

Chester M. Franklin has been signed as a director on a long-term contract. He will temporarily handle the Monte Blue production unit, at work on the Coast.

The company will offer for 1932-33, 28 features, including eight of the Hoot Gibson series, eight featuring Monte Blue and 10 of the "classics." Two special roadshow features will be made, the first to be titled "Without Children." Allied's year book is already in the hands of exhibitors. In a preface, Hoffman points out that 1932-33 offers a better opportunity to independents than at any time heretofore. He says "the big day for the independent theatre, exchange and producer is here . . . perhaps because of the economical lesson which has been taught the industry . . . perhaps because it is the natural time for the pendulum to swing again in the direction of unit effort. . . . "

Exhibitors Warned Against Price Cut

Theatre owners who are members of the MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware are in receipt of the following communication from headquarters at Philadelphia:

"Before cutting admission prices ask yourself these three questions:

"1. Do you know of a single theatre that has increased its gross receipts by slashing admission prices?

"2. If movie goers are not patronizing the theatres because admission prices are too high, why are not the fine neighborhood houses with their lower admissions crowded?

"3. Why when you show an outstanding picture do you crowd your theatre regardless of the admission you charge?

"The Answer: Business is poor because pictures are poor and not because admission prices are high. Don't Cut Admission Prices."

Portland Groups to Petition Congress For Film Regulation

Five hundred men and women of Portland, Oregon, have volunteered to circulate petitions asking the Senate and House of Representatives of the United States for federal supervision of motion pictures. Cooperating are business, professional men and women of the city, church groups, parent-teacher associations, W. C. T. U. and the Federation of Women's organizations. The drive is under the direction of Hon. Chester A. Lyon, chairman of "The Committee of Two Hundred," an organization recently formed for study and action in the problem of motion picture standards.

During 1931 this same committee endeavored to regulate billboards, without success.

Louis Bartels, Actor, Dead

Louis John Bartels, 37, actor on the stage and in smaller parts in motion pictures, died last week at his home in Hollywood. He is survived by his father, Charles Bartels, and his wife, a stage actress appearing under her maiden name, Martha Wood.

Schlesinger May Do 6 Five-Reel Films

Leon Schlesinger, producer of "Looney Tunes" and "Merrie Melodies," may expand new season production plans to include six feature melodramas of a minimum length of five reels, he announced while in New York this week on a visit from the Coast. A shortage of product during the new season, he believes, will afford ample bookings for independent productions of the type contemplated.

Schlesinger's contract with Warner Bros. for the distribution of 13 "Looney Tunes" and 13 "Merrie Melodies" for next season was renewed while the producer was in New York.

"Much of the popularity of cartoons," Schlesinger said, "is attributable to the fact that a place for one can be found on any program. In a cartoon, so many liberties in production are permissible that the finished picture has some entertainment for every type of audience and is at the same time acceptable on almost any type of program. Ordinarily exhibitors have to be convinced that a new or different variety of short subject is good program material, but all cartoons sell themselves. Even double feature programs have cut into cartoon bookings less appreciably than to almost any other type of short subject."

While in New York, Schlesinger signed up new story and idea men to work with Hugh Harmon and Rudolph Ising, creators of the cartoons.

World Wide Holds Western Conference of Managers

Budd Rogers, feature sales manager of Sono Art-World Wide, held a two-day session in Cleveland this week which was attended by managers of the branches in Cincinnati, Louisville, Pittsburgh and Detroit.

Branch managers attending the meeting were: L. J. Klar, Cincinnati; A. H. Kaufman, Louisville; Joe Kalieki, Pittsburgh; and M. H. Starr, Detroit. Leaving Cleveland Wednesday, Rogers continued on his month's tour of exchanges in the Middlewest and Southwest.

Former Circuit Advertising Men Form Milwaukee Agency

L. A. Gneier and Eugene Schroeder, formerly associated with theatrical interests in Milwaukee, have formed the AAA American Advertising Agency, with headquarters in Milwaukee.

Gneier was formerly with Fox Midwesco in Milwaukee as Wisconsin advertising director. Schroeder was formerly connected with the advertising art departments of Fox Midwesco and the Warner theatres in Wisconsin.

Trailer Firm Opens in Dallas

Supreme Screen Service, Inc., has opened an office at Dallas, Texas, managed by Al Wolf, independent distributor. John Henessey, former Philadelphia branch manager for United Artists, is in charge of the Philadelphia office. The company operates from offices in New York, Philadelphia, Chicago, Detroit, Indianapolis, Milwaukee, Dallas.

CANADA FROWNS ON BALLYHOO BUT MILITARY PARADES STAY ON

Galloping Cowboys No Longer Dash to Rodeo — Fronted House Showing Western; Screen and Print Do Work

By comparison, Canada is notoriously conservative, even reserved, in business exploitation. Noisy outdoor ballyhoo has been frowned upon, with exceptions. In the theatre field, spectacular exploitation often has had the negative effect of raising the question, "What's wrong with the picture?" Undoubtedly, subtle methods on the part of the theatre manager and the reputation of a theatre for its type or choice of attractions have proved effective. This is particularly the fact since the screens became talkative and since the development of economic stringency.

Theatres in Canada have not been doing badly, as a whole. Hence, a word or two regarding current methods or special advertising practices will be pertinent.

No More Galloping Cowboys

Not for years have galloping cowboys dashed down "Main Street" to a theatre with a rodeo front to draw attention to a Western. Not in many moons has the fire brigade paraded to the picture theatre to boost a "Save the Baby" feature. There are occasions yet when outdoor exploitation is conducted in Canada but it is dignified, and ballyhoo, in its original sense, has apparently gone the way of all flesh.

The average Canadian exhibitor is doing something else and, invariably, at less expense.

Not counting dishware nights, gift nights and autographed photographs for all the women, the screen itself and the printed word are being utilized largely to promote attendance. Many exhibitors are finding that the revival of popular films, particularly musical pictures, coupled with a new picture, is definitely worth while. Many a feature has been taken off the shelf, dusted and rolled into use again during recent months at modest rentals, thus adding tardy revenue for both theatres and exchanges. These are definitely announced as "revivals" and there is no camouflage.

Previews After Regular Show

Another practice is the preview presentation of the next feature, which takes place immediately following the last performance of the closing picture, patrons being invited to remain for the socalled midnight show without extra or further charge. This has built up increased patronage on the last night and has brought revenue particularly when a run shows signs of fading. It is straight advertising, too, because the audience will go out next day and talk. In connection with midnight shows, there has been a development along the line of a "Revival Night" when a picture one or two years old is given one presentation after a regular midweek performance.

There has been a real trend toward bargain admission prices up to designated hours. These include the bargain matinee up to 1 p.m. while lately there has been the adoption of bargain prices up to 7:15 or 7:30 p.m. to insure early crowds and an opportunity to re-fill the theatre around 9 p.m. This is being done in the large centers to transfer some of the patronage from the afternoon to the early evening because matinees have been particularly popular for some time.

Newspaper Contests Used

The newspaper puzzle contest is still in vogue. Newspaper readers are invited to find the missing letters or words, supply slogans or proverbs, write titles for cartoons or whatnot. The newspapers like these contests because they can build up a series of special advertising pages or couple them with their classified sections for mutual benefit.

Some theatres offer added vaudeville or stage features on certain weak nights. There are radio broadcasts of recitals from otherwise silent theatre organs during morning or late evening hours. Some managers put on community nights under the auspices of societies or women's organizations in which the latter gain a split on the special tickets or otherwise. Service clubs stage benefit concerts at 11 p.m. but these are largely a matter of goodwill and cooperation for the theatre manager because he does not figure in the count.

Military Parades Survive

One of the last remaining traces of so-called ballyhoo among Canadian theatres is the parade of a regiment or other military unit to a theatre, with bugles and bands, for a presentation of an appropriate picture. The film delivery by airplane because train connections were missed, and the like, is also still good for a line in the newspapers. In this case it is more often necessity than planned exploitation, but the manager capitalizes the incident. Quite a number of exhibitors are personally interested in sports and for this and advertising reasons the theatre donates a trophy for annual or league competition.

One hears of the contest for a radio or the like. A novelty is placed on display in the theatre lobby or there is an exhibit of a new motorcar or merchandise in the theatre entrance in cooperation with some local dealer or manufacturer. But the old false fronts have disappeared, along with mystery programs and take-a-chance weeks.

Canadian Exploitation

Here are a few of the recent special features in various cities:

MONTREAL—Capitol: Trip to Hollywood; Loew's: three extra vaudeville acts every Friday night; Imperial: Dresserware Night; Palace: Occasional lobby novelties; Loew's: Ballroom dance contest; Bargain matinees at first-run theatres up to 1 p.m.

TORONTO—Imperial: Hidden word contest each day in classified section of the Toronto Star; Loew's: Autographed photographs to women patrons; Uptown: Organ recitals over the radio; Shea's: Stage show on the radio at intervals; Bargain matinees at large theatres and bargain admission prices to 7:30 p.m. at numerous houses; Community nights at various suburban theatres.

OTTAWA—Regent: Film revival night, Thursdays at 11 p.m.; Avalon: Added revival musical features three days each week; Centre: Previews Thursday or Friday night; Capitol: Delivery of print by airplane; Rideau: Film revivals as added attractions occasionally; Imperial: Dresserware Night each week; Rexy: Dinnerware Nights twice each week; Columbia: Silverware Nights twice each week.

These constitute a sample of added inducements for patronage and the managers appear to be quite satisfied with box office results.

Moreover, particular attention is devoted to service and to the comfort of patrons rather than to more or less costly and elaborate fronts and street displays which may be regarded as cheapening the theatre from the Canadian viewpoint.

Spectacular Exploiting Raises Suspicion as to Merit of Picture; Subtle Methods, Bargains, Revivals Most Effective

Hamrick Hits Unfairness to Industry of Sales Taxation

A general sales tax, disregarding profits and assessed upon volume, would be extremely unjust to some lines of business, in the opinion of John Hamrick, operator of the Blue Mouse and Music Box theatres in Seattle. He said in explanation, "It is a well known fact that the theatre business would be one of the first hit by such a measure."

Referring to general sales taxation in the past, Hamrick said, "Some lines of business escaped the burden of the measure while others paid more than their share. The public, with no one to pass it on to, was straddled with the greater part of its unfair demands. The sales tax would prevent the motion picture industry from enjoying tax equality with other lines of trade."

Aubrey Kennedy Is Reported Planning Production of 26

Aubrey Kennedy, former general manager of Universal on the Coast, is understood planning to produce 26 features for the independent market. The financing, said to be by a group of New York state exhibitors, is reported contingent on Kennedy's success in a deal with RKO for the old Pathe studio in Culver City.

It is also understood that the financing is awaiting another deal by Kennedy with RKO Radio whereby the latter would distribute a group of the 26 features. Kennedy has made several trips to and from New York in negotiating with RKO, it is said.

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information

"SKY DEVILS." If what this country needs is a healthy bellylaff, then "Sky Devils" should get a congressional medal of honor. I—and the rest of a packed house on Times Square—laughed until our sides ached, and that's no lie. If ever a motion picture made a monkey out of the war, then here it is, and a welcome relief after so much serious stuff on that good old rumpus.

The title can mean anthing from "just another air picture" to a really outstanding production. That's your job. To take a picture packed with so much entertainment and laughs, plus a few good thrills, and sell it to our customers, satisfied in mind that they will certainly get a real kick out of it, should be a genuine pleasure. Although rather weak in money names for the marquee, you don't have to depend on names to sell this one. As a statement of fact, it will sell itself word-of-mouth from the moment the first showing is over. So, think up all the gags you have stored away under your hat and get them to work while doping out your newspaper campaign.

"Audience value?" You can judge from what we've already told you that you have little to worry about. They will eat up every foot of it and then stay over for a second helping. Honestly, fellows, in our humble opinion this is one of the best comedy smashes of the entire season. Spencer Tracy, George Cooper and William Boyd are first rate and Ann Dvorak supplies the feminine appeal.

The "undie" bit is the only objectionable part for the kids, otherwise they will laugh as loud and as long as the adults. Some of the flying shots are far above average. All in all, here is a box office picture with 100 per cent audience appeal.

▽

"AFTER TOMORROW," taken from a rather successful stage play, is very similar to "Street Scene," but to our way of thinking, much better, especially because it is not so sordid or depressing and gives you some semblance of a happy ending.

Marian Nixon's fine work is the real outstanding wedge of this attraction. She certainly helped put the picture over.

The title can be made to mean a dozen different things for the box office providing you make up your mind which is the best slant and then concentrate on it all of your selling angles. Add to, or played up above that title are names like Charlie Farrell, Minna Gombell, William Collier, Sr., and Marian Nixon. That ought to prove plenty to bring them to your theatre.

"Audience reaction" should be favorable enough to create a goodly amount of word-of-mouth advertising for this picture. It holds the interest and sort of makes the audience feel like crying for these two youngsters who were finding it so tough to win a little happiness out of life. At any rate, it is certainly fine enough to live up to whatever promises you make while selling it through a good newspaper campaign.

The nature of the dialogue makes it dynamite for either kids or Sunday showing, but spotted midweek for your best run, backed up with an appropriate merchandising campaign, and surrounded with a neat supporting bill of shorts, it should get you over in good shape. If the director, Frank Borzage, means anything in your town because of his past successes, notably "Seventh Heaven," then take advantage of that. But we're rather of the impression that they will be more inclined to listen to what the picture is about and who's in it.

We consider this one of the better pictures of the current season. See what you can do with it. It has plenty of possibilities.

▽

"IMPATIENT MAIDEN" may not be a clean-up for the key city first-runs, but elsewhere it ought to be very much OK. Perhaps, had they spotted in another lead it would have been an all-round better bet. As it is, it is very satisfactory entertainment and will hold the interest.

The title is full of punch. If you know how to take a title like this one and make the most out of it without offending anywhere, then it will be fine and dandy, but don't take unnecessary chances playing with fire. Don't try to overstep yourself giving funny impressions to your paying public about a picture like this. Take the title and back it up with such names as mean something to you. You have besides Mae Clarke and Lew Ayres, Una Merkel and Andy Devine, who almost run away with the picture. So give them plenty of breaks in your ads.

"Audience value" is OK. As to operating room stuff, the average patron will find it unusually interesting.

This picture is average entertainment, made better by reason of the comedy relief offered by Merkel and Devine. There is no reason at all why most people shouldn't find this pretty good screen fare and they will if it is sold to them the right way. Since every spot is a situation unto itself we certainly won't attempt to tell you how it should be sold. We've tipped you off to be sane and sensible in the use of that title and if you can get a screening of the picture before you start your campaign then you ought to find enough ideas to put it over in good style.

▽

"THE LOST SQUADRON." Many a thrill has been packed into this, the latest of the flying pictures to hit the screen. But, despite its misleading title, those thrills are not war shots, but a part of picture-making in Hollywood, in which former army aces earn their living working in pictures.

It's a story about fliers who came back from the war and, after getting a poor "break," drifted to the Coast as hoboes, then doing stunt-flying for pictures at so much a day. So, the vital question in selling this is whether it is advisable to leave that war-sounding title take its own course or to emphasize the fact that the real "kick" is the "behind the scenes in Hollywood" stuff. For my part I prefer the latter. It's not been overdone and offers some crackerjack selling slants along the picture production angles.

"Audience value" is fine, with exception of the ending, which is full of death and rather morbid. The story holds interest and characters are well cast. Dix is convincing as the captain, even if he is always losing out somewhere or other. Most audiences like to have their heroes win once in a while. Dorothy Jordan is sweet and likable as "The Pest," while Erich von Stroheim is great as the swell-head director and villain.

Merchandising ought to be along the lines of two outstanding "crack-ups" in connection with the picture work. By appealing to the public's never-ending interest in picture-making, especially behind the scenes, you can create no end of interest and build up a strong campaign. Sell von Stroheim strong; he's fine here. Tie-ups with the American Legion, flying fields and flying companies are all naturals and offer tremendous possibilities.

It is too morbid for kids, even though they would get a great kick out of it. And, remember to follow up this feature with a particularly good comedy. Shoot it on right hot after the feature, nothing in between.

It's worthy of above-average receipts where showmen sell it strongly enough.

▽

"STRANGERS IN LOVE" reminds me of a giantcracker with a long fuse. It sputters and sputters and all the time you expect a big explosion. But then, all that happens is a "puff" and that's that. The story certainly contained grand possibilities, but somehow or other they did not make the most of it.

The title, plus the theme of the story wherein one twin brother steps into the other's shoes, plus Fredric March and Kay Francis, plus (and double plus) Stuart Erwin, provides plenty of selling angles for any showman. Taking them individually or collectively ought to give you enough stuff to build up a campaign designed to get them to your box office.

"Audience value" is exactly as described in the first paragraph. It starts off fine, builds up, and then drags to the end. The few laughs provided by Erwin really become outstanding.

You had best capitalize on the names and not promise them too much. Surround the feature with a good, strong bill of shorts and you'll have a program that ought to please the majority.

—CHARLES E. LEWIS

Wet Parade

(MGM)

Drama

(Seen in Hollywood)

Metro-Goldwyn-Mayer's screen version of Upton Sinclair's "Wet Parade" is neither a vindication for prohibition nor a preachment for its repeal, being merely a graphic reflection of the contrast before prohibition and after.

The picture opens in the year 1909 showing an atmosphere of congeniality and frivolity wherever liquor flowed. It touches upon the evils of the habitual drinker and the saloon, but compares all this to what followed after prohibition.

In dealing with the exposition of this problem, the producers use it as a structure for the weaving of a story of romance, tragedy and comedy with a large cast of players in many difficult roles. Outstandingly received for performance was Lewis Stone as the southern colonel who had fought booze so long that he picks a befitting spot to end it all by committing suicide in a pig sty.

The first dramatic punch of the story comes when Dorothy Jordan denounces the evil of John Barleycorn. The picture then moves to a new era, preceding the World War and following up to the present time. It is during this period that Walter Huston commands the spotlight and gained decided audience approval. Circumstances bring Dorothy Jordan back to where she participates in a delicate romance with Robert Young who was considered to have done the best work in the juvenile sec-

tion. Neil Hamilton follows with a portrayal of the budding playwright who defies the mandates of the 18th Amendment, but suffers in the end with blindness from poisoned liquor.

Much credit went to the adaptors of the novel who bring out a general detailed outline of the handling of liquor and its ramifications in effect, to the director who interpreted the characters involved and to the cameramen for the acknowledged fine quality in photography.

Produced and distributed by Metro-Goldwyn-Mayer. Directed by Victor Fleming. From novel by Upton Sinclair. Screen play by John Meehan. Photographed by George Barnes. Continuity and dialogue by John Mahin. Release date, March 26, 1932.

CAST

Maggie May	Dorothy Jordan
Pow Tarleton	Walter Huston
Mr. Chilcote	Lewis Stone
Kip	Robert Young
Roger	Neil Hamilton
Abe Schilling	Jimmy Durante
Jerry	Wallace Ford
Eileen	Myrna Loy
Doleshals	John Miljan
Evelyn	Joan Marsh
Mrs. Tarleton	Clara Blandick
Mrs. Chilcote	Emma Dunn
Judge Brandon	Frederick Burton
Major Randolph	Reginald Barlow
Mr. Fortesque	Forrester Harvey
Dick	Ben Alexander
Mrs. Twombey	Cecil Cunningham
Tibbs	Clarence Muse
Moses	John Larkin

Partners

(RKO Pathe)

Western

A youngster, Bobby Nelson by name, completely captivated an audience at Loew's New York on Broadway, in his appearance as "buddy" of Tom Keene in this Western film.

Lee Shumway, villain of the piece, murders Bobby's uncle when he takes note of the stout money belt worn by the uncle, played by Billy Franey. Tom is made to appear as the murderer, because of the money belt, loaned to him, which he wears. He has no proof of the fact that he borrowed it, and is in a serious situation. Keene makes good an escape on his horse when the sheriff is taking him into custody and himself goes on the trail of the murderer.

A metal cleat found at the scene of the crime, gives a valuable clue leading to Shumway. A few additional complications are inserted to round out the story, climaxed when Keene, with the aid of Bobby, establishes the unquestioned guilt of Shumway. Nancy Drexel provides the other half of the romantic interest. The cast as a whole was well received by the audience, which gave every evidence of having found the film entertaining.

Produced and distributed by RKO Pathe. Directed hy Fred Allen. Story by Donald W. Lee. Editor, Walter Thompson. Cameraman, Harry Jackson. Release date, January 8, 1932. Running time, 58 minutes.

CAST

Dick	Tom Keene
Joan	Nancy Drexel
Bud	Bobby Nelson
Auctioneer	Otis Harlan
Lem	Victor Potel
Jarvis	Lee Shumway
Carry-All	Billy Franey
Father	Carlton King
Shorty	Ben Corbett
Sheriff	Fred Burns

Scarface

(United Artists)

Gang Drama

(Seen in Hollywood)

Howard Hughes' story of gangland, "Scarface," is out in the open. It brought considerable discussion immediately following its showing at the Chinese theatre to newspaper, magazine and trade press reviewers.

It seemed to be pretty generally conceded among the members of this experienced audience that it is one of the best, if not the best, of all the gang pictures. It lays bare the remorseless cruelty of the underworld. Murder—cowardly, stealthy murder—is its theme. It seemed as though there was almost as much pistol and machine gun footage as there was dialogue. Reviewers said there might be a tendency of the whole thing to make something of a hero of the super-gangster, not so much for the adult, but for the juvenile mind. Such minds are apt to see in Tony (Scarface) and his friends and enemies, heroes of a highly courageous order. Whether the fate which they invariably meet will be enough to point to the proper moral is another matter.

Viewed strictly from a technical standpoint, "Scarface," it was agreed, is splendidly done, magnificent in its sweep at times. Casting, direction, photography and art direction all are above par. The action never lags for a moment from the opening scene to the spectacular ending. Howard Hawks directed.

Paul Muni's portrait of the gangster was thought masterful. Cunning, crafty, brazen, boastful, humorous, cruel, lustful, and ending—the way of all gangland flesh—yellow—this Tony created by Muni. Ably assisting him is a very personable young chap, George Raft, in the role of Tony's chief bodyguard. Osgood Perkins is another of the gangster crew credited with a splendid job. Boris Karloff portrays a rival gangster.

Vince Barnett's comedy as the bull-necked gunman who tries to become "Secretary" to the overlord was considered outstanding. Edwin Maxwell as the police chief and C. Henry Gordon as a detective who pursues Tony to his ultimate doom were well received in support, while Tully Marshall adds realism to the local room of a newspaper office. Karen Morley appears as the gang-chief's "moll," doing her job intelligently and gracefully, it was said. Ann Dvorak was considered appealing as the idolized and idolizing sister of Tony, who finally goes down to her own doom along with her brother. Inez Palange was thought to have turned in a good bit as the gangster's mother. Credit should go to all connected with the production.

Produced by Howard Hughes. Distributed by United Artists. Screen story by Ben Hecht from the book by Armitage Trail. Continuity and dialogue by Seton I. Miller, John Lee Mahin and W. R. Burnett. Directed by Howard Hawks. Photography, Lee Garmes and L. W. O'Donnell. Film editor. Edward Curtiss. Sound engineer, William Snyder. Musical directors, Adolph Tandler and Gus Arnheim. Production manager, Charles Stallings. Release date, March 26, 1932.

CAST

Tony Camonte	Paul Muni
Cesca	Ann Dvorak
Poppy	Karen Morley
Lovo	Osgood Perkins
Guarino	C. Henry Gordon
Rinaldo	George Raft
Publisher	Purnell Pratt
Angelo	Vince Barnett
Mrs. Camonte	Ines Palange
Costillo	Harry J. Vejar
Chief of Detectives	Edwin Maxwell
Gaffney	Boris Karloff
Managing Editor	Tully Marshall
Pietro	Henry Armetta
Epstein	Bert Starkey

The Heart of New York

(Warner)

Comedy Drama

A small slice of New York's lower East Side is here the intricate and yet simple background of Warner's picturization of the play which, a season or two ago, scored something of a success on the Broadway boards as "Mendel, Inc."

George Sidney, Anna Appel, and the Jewish comedy team of Joe Smith and Charles Dale carry the burden of the characterizations in a manner that is finished, sincere, entertaining, to judge from the silence on occasion, and the frequent bursts of laughter which greeted their portrayals on the screen of the New York Strand. The comedy is well spaced throughout, interspersed with the drama of the tolerant, dreaming plumber, whose efforts as the family support suffer while he dreams and schemes of the possible success of his dish washing machine, which is to make him wealthy, his family happy.

Sidney, inventor, is constantly berated by his wife, Miss Appel, for his neglect of husbandly duties. The children, Ruth Hall, Marion Byron, Harold Waldridge, clamor for clothes, but the family has nothing. Only Aline MacMahon, neighbor and sympathetic, believes in Mendel's dreams. Smith and Dale, relatives, of course, and partners in any and every business that looks prolific of an honest dollar, are hard on the heels of the family, not believing in Mendel, but hoping for commission when they "make a match" for Miss Hall, eldest of the children. The two comedians evoked gales of laughter from the audience whenever they indulge in their perennial squabbling, and amazing business maneuvers, and that is frequently. Just as Mendel and his family are about to be evicted from their home and store for non-payment of rent, the two "big promoters" note that the dish-washing machine works. They carry it to the wealthy landlord, Oscar Apfel, who agrees to finance the manufacture of the apparatus.

Suddenly Mendel is wealthy, but when he tells his family that he has bought the tenement in which they live, the storm of protest is immediate, and in a dramatic, and rather tearful scene, they leave him, to take up fashionable quarters uptown. Mendel builds a palace on the East Side, with a butler and all the fixings. Suddenly royalties cease, and Apfel demands that Mendel leave the premises with his family, who have returned when the payments stop. The trick with which Apfel had attempted to swindle Mendel out of his royalties is uncovered by Donald Cook, Miss Hall's sweetheart, and the way is cleared to happiness. Immediately, however, the family surrounds the harassed Mendel, demanding that he dress to suit his wealth, and there the story ends. The cast as a whole was thought to have handled its respective roles capably.

Produced and distributed by Warners. Directed by Mervyn Le Roy. From the play "Mendel, Inc.," by David Freedman. Adaptation and dialogue by Arthur Caesar and Houston Branch. Cameraman, James Van Trees. Editor, Perry Morse. Release date, April 9, 1932. Running time, 74 minutes.

CAST

Shtrudel	Joe Smith
Schnaps	Charles Dale
Mendel	George Sidney
Mrs. Mendel	Anna Appel
Lillian	Ruth Hall
Bessie	Aline MacMahon
Mimi	Marion Byron
Mrs. Nussbaum	Ann Brody
Jakie	Harold Waldridge
Milton	Donald Cook
Gassenheim	Oscar Apfel
Marshall	George MacFarlane
The butler	Charles Coleman

Alias the Doctor

(First National)

Drama

A capacity audience at the Warner Winter Garden in New York gave an attentive, stimulated response to the work of Richard Barthelmess in this dramatic screen story of the young Austrian farm boy who makes his way to fame and glory as a brilliant surgeon under an assumed name, only to have the world collapse about his ears, leaving him only the final solace of love and the laborious work of a country farm.

Equal acknowledgment was accorded the performances of the supporting players, including Marian Marsh, sweetheart of Barthelmess and foster sister; Lucile Laverne as his foster mother; Norman Foster as his foster brother and fellow medical student; Adrienne Dore as the barmaid fiancee of Foster, and numerous others in less important, but highly effective roles.

The theme is dramatic, with but little comedy to relieve the tense moments, though that which is present has been inserted with finesse, it was clear from the obvious reactions of the audience. That same criterion implied clearly the intelligent manner in which the theme has been treated under the direction of Michael Curtiz.

Barthelmess, orphan, and Foster leave the farm to attend the medical school at Munich. Foster is an indifferent student, Barthelmess brilliant. Foster has become involved with Miss Dore, and immediately prior to graduation, at which Barthelmess was to have been valedictorian, Foster comes to him and explains that in a drunken quarrel Miss Dore had been injured and he had performed an operation, illegal because he had not received his diploma. Barthelmess goes to her alone, and the girl dies while he is in attendance. Barthelmess shoul-

ders the blame, goes to prison and loses his diploma.

Released, and home, an automobile accident leaves him no choice but to save the life of a child by a delicate operation. The Viennese surgeon who arrives admires the work, asks Barthelmess to come with him to Vienna. Miss Laverne persuades him to take the diploma of Foster, now dead, and to use his name. He achieves fame as a surgeon of unusual brilliance, but loses his foster sister by automatically becoming her brother. The mother, in a misguided moment, attempts to clear the way for the marriage of the two and give them happiness by informing the authorities of the duplicity of five years before. The mother, gravely ill from shock when she realizes what she has done, is placed upon the operating table awaiting Barthelmess's hand. The authorities attempt to stop him and in a finely wrought and highly dramatic scene he begs to be allowed to perform just this one operation. The audience sat tense during the scene in the operating room. The operation is successful. A well turned final scene in the country shows Barthelmess in the distance behind the plow turning the earth on a stretch of his foster mother's farm.

Produced and distributed by First-National. Directed by Michael Curtiz. Cameraman, Garney McGill. Author, Houston Branch. Film editor, William Holmes. Art director, Anton Grot. Release date, March 26, 1932. Running time, 62 minutes.

CAST

Karl Muller.....Richard Barthelmess
Lottie ..... Marian Marsh
Mother Brenner ..... Lucile Laverne
Stephan ..... Norman Foster
Anna ..... Adrienne Dore
Keller ..... Oscar Apfel
Dr. Niergardt ..... John St. Polis
Kleinschmidt ..... Wallis Clark
Mrs. Beverly ..... Claire Dodd
Von Bergman ..... George Rosener
Autopsy Surgeon ..... Boris Karloff
Professor of University.....Reginald Barlow
The Deacon ..... Arnold Lucy
Willie ..... Harold Waldridge
Franz ..... Robert Farfan

Puss-in-Boots

(Picture Classics)

Four-Reel Novelty Operetta

A cast composed of children, with but two exceptions, present this operetta, which is a new version of the fairy tale. It is filled with singing and dancing.

Robert A. Simon did the lyrics and Nathaniel Shilkret the music, with results which place this in the category of the unusual. The story concerns the miller's boy who tells his faithful cat that the household is too poor to feed them both and that the cat must go. The cat pleads his case and then says he has a plan. He captures some trick rabbits which he takes to the king, representing them as gifts from his master, whom he terms a lord. The king invites the master, and when the pair arrive at the castle, declares the shabbily-dressed youth is practicing a hoax. The quick-thinking cat tells the king they had been robbed en route to the palace and the king is all apologies. He stages a feast for the youth and the party is entertained in royal style. The king then decides to escort his lordship home. Puss goes to bat again and hastens to the giant's castle, where he challenges the giant to change into other forms. The giant first changes to a lion and then to a mouse. In the latter role he is easy prey for the cat, who chases him from the castle. The youth arrives with the king and the latter dubs him a lord.

While it appears obvious that the makers of "Puss-in-Boots" had prospective juvenile audiences in mind when they launched production, an appeal to adults presents itself as a possibility.

Produced and distributed by Picture Classics. Directed by M. J. Weisfeldt. Lyrics by Robert A. Simon. Music by Nathaniel Shilkret. Release date, March 27, 1932. Running time, 38 minutes.

CAST

Puss in Boots.....Junior Addario
The King .....''Wee'' Willy Robyn
The Giant .....Oscar Ragland
Miller's Boy.....Robert Slinning, Jr.
Courtiers, etc.....Elsa Greenwood Juveniles

Careless Lady

(Fox)

Comedy Drama

(Seen in Hollywood)

Fox delivers an up to the minute comedy drama in "Careless Lady" with Joan Bennett in the title role and John Boles opposite with support of a cast considered to have been selected by their requirements to fit the various characters.

Joan was enthusiastically received in the portrayal of the unsophisticated ugly duckling seeking romance, but informed she must obtain a past to reach this goal. The quest provides a structure for many situations found amusing by the audience and the parading of an incessant flow of witty dialogue. Scenes change from a small town to New York, Paris and back to the small town, where the girl's life has changed through a series of exciting escapades. She finally becomes reconciled with John Boles, who follows her across the water and back home, determined to marry her.

The Paris sequences are colorful, and amusing situations and laughs were procured through the delineation of the Frenchman's attitude toward women. It was here that Fortunio Bomanova was considered to have asserted his talent by competing with John Boles for the attentions of Joan.

Direction, cast, photography and settings all contributed towards making this a sparkling and witty bill of entertainment, it was obvious from the applause at the Ritz theatre.

Produced and distributed by Fox. Directed by Kenneth McKenna. Screen play by Guy Bolton. Lyrics and music by James F. Hanley and Ralph Freed. Photography by John Seitz. Settings by Joseph Wright. Release date, April 3, 1932.

CAST

Sally Brown .....Joan Bennett
Stephen Illington.....John Boles
Yvette .....Minna Gombell
Jud Carey .....Weldon Heyburn
Ardis Delafield.....Nora Lane
Lewis Tareda.....Paul Roulien
Roderiguez .....Fortunio Bomanova
Tank Oldfield.....John Arledge
Aunt Cora.....Josephine Hull
Aunt Della.....Martha Mattox
Mrs. Cartwright.....Maude Turner Gordon
Crowbridge .....J. M. Kerrigan
Judge .....James Kirkwood
Cop .....William Pawley
Captain Gerard.....Richard Tucker

Murder at Dawn

(Big Four)

Mystery Drama

Richard Thorpe, directing, and Burton King, supervising, have created for John Freuler's independent company the latest in the line of "shockers." Slapstick comedy and mystery have been combined with love interest and a wholesale murder mill in which Mischa Auer portrays the part of a scheming fiend who desires to wrest from Frank Ball the secrets of a powful electric invention which is supposed to harness the sun's heat to generate power to earth.

Sliding panels and trapdoors, a storm at midnight, fights and murders and a spooky atmosphere are arranged for a setting which consists chiefly of Frank Ball's closely guarded laboratory in his home where for many years he has been at work on the invention and in which a group of stock manipulators are interested.

Murders are committed and bodies are spirited away by some sinister influence which later proves to be Mischa Auer, who is working with the crooked manipulators. Ball is forcibly strapped to an attachment of his electric device, and, with his daughter (Josephine Dunn) is threatened with electrocution at sunrise unless he reveals the secrets of his invention. Jack Mulhall, the male lead, saves the father and the daughter, and the picture fades out with Mulhall and Miss Dunn in the "happy-ever-after" ending.

Besides Mulhall and Miss Dunn the cast contains representative support in the persons of Eddie Boland, Frank Ball, Marjorie Beebe, Phillips Smalley, Al Cross, Crauford Kent, Martha Mattox and Mischa Auer, with Miss Beebe and Eddie Boland providing most of the comedy, which is interspersed abundantly to lighten the eerieness.

Produced by Burton King. Distributed by Big Four. Directed by Richard Thorpe. Film editor, Fred Bain. Story, continuity and dialogue by Barry Barringer. Cameraman, Edward Kull. Sound, Earl Crain. Release date, February 23, 1932. Running time, 60 minutes.

CAST

Danny .....Jack Mulhall
Doris Farrington .....Josephine Dunn
Caretaker .....Mischa Auer
Housekeeper .....Martha Mattox
Arnstein .....Crauford Kent
Judge Folger .....Phillips Smalley
Gertie .....Marjorie Beebe
Goddard .....Al Cross
Farrington ..... Frank Ball
Freddy .....Eddie Boland

Das Lied Ist Aus

(The Song Is Over)

(Associated Cinemas)

Musical Comedy

Well received singing and conversational byplay are the fortes of this German production, seen at the Europa theatre in New York. Plot has little to do with the picture, not being a factor in its likeableness. Willy Forst and Liane Haid do the singing, and Forst's "The Song Is Over—Don't Ask Me Why" is seconded by Miss Haid's "Goodby, Little Captain of My Heart," both of course sung in German. A bit of byplay that provided a setting for Forst's singing involved a marionette show that he had constructed.

As for the development of action: Tilla Morland, operetta star (Miss Haid) is celebrating her latest success at the Carlton Bar, but the fete is jarred when a lone young man leaves in the middle of her song. Her three admirers are unable to find him but he appears next day as an applicant when she advertises for a private secretary. When she hears his explanation that he could not bear her song because its theme duplicated his own experience after the war, she forgives him. And then she falls in love with him. But he maintains the deferential air of a secretary.

She learns that he is going to a certain address every evening between 7:45 and 10:45. She suspects there's a sweetheart in the case, and goes to see for herself. She finds that the "sweetheart" is his grandmother. And the grandmother confides that he loves his employer but dare not show it because he could not provide her with the luxuries to which she is accustomed. Whereupon she shows him her love.

Produced by Super-Films, Berlin, and distributed by Associated Cinemas of America, Inc. Directed by Geza von Bolvary from the scenario by Walter Reisch. Photography by Willy Goldberger. Music by Robert Stolz. Sets by Robert Neppach. Running time, 90 minutes. Released April 11, 1932.

CAST

Tilla Morland .....Liane Haid
Ulrich Weidenau .....Willy Forst
Emmy Stein .....Margarete Schlegel
The Baron .....Otto Wallburg
The Publisher .....Fritz Odemar
Jerome Toenli .....Ernst Verebes
The Mysterious Lady .....Hedwig Bleibtreu
The Maid .....Evy Schmidt Kaiser
The Singer .....Marcel Wittrisch

Law and Order

(Universal)

Western

Walter Huston here dons boots, spurs, a badge and a gun belt in the interests of peace and the law in the early unsettled west. The audience at the Hippodrome in New York gave the effort its close attention, apparently well entertained throughout.

The work of Huston as the deputy marshal with a reputation who cleans up Tombstone, Arizona, by virtue of his ability with one or two guns, was very well received. Equally effective was the support, featuring Harry Carey, Raymond Hatton, Russell Hopton, Russell Simpson, Andy Devine, among others.

The drama, rather melodramatic in effect, contains nothing in the nature of romantic interest, the several women in the film appear-

ing merely as extras, in atmosphere bits. Huston, after gaining a reputation in Kansas as an exponent of law and order, even at the price of numerous lives, journeys west with his constant companions, Carey, the gambler; Hopton, Huston's brother; and Hatton. At the request of certain citizens, Huston agrees to forget his avowed intention of putting away his guns and accepts a badge as marshal. The town is under the thumb of Ralph Ince, his brothers and their henchmen, the group running the place, and the sheriff, exactly as they please.

Huston and his companions, who are made deputies, undertake a difficult problem, the gang taking every opportunity to force a collapse of Huston's efforts. The showdown comes when, after Huston has ordered all guns confiscated and disarmed his deputies, the gang ambushes and kills Carey. Huston, stricken and maddened by the murder, promises to get out of town, but not until certain scores are settled. The next morning at dawn, informed that the Ince gang is in ambush at the livery stable, where the horses are quartered, the three, Huston, Hopton, Hatton march down the street, covering the houses fanwise with drawn guns. At the stable, the battle opens. Guns go off like an artillery barrage, as Huston, determined to get Ince, fights his way with the others into the stable. When the smoke clears, the gang is finished to the last man, but so are Hatton and Hopton. Dazed, Huston climbs upon his horse, and after throwing his badge at the feet of Simpson, the judge, rides slowly away into the open country, to conclude with a scene generally agreed to have been highly effective.

Produced and distributed by Universal. Directed by Edward Cahn. Story by W. R. Burnett. Screen play by John Huston and Tom Reed. Cameraman, Jackson Rose. Release date, February 7, 1932. Running time, 73 minutes.

CAST

Frame Johnson .....Walter Huston
Ed Brant .....Harry Carey
Deadwood .....Raymond Hatton
Judge Williams .....Russell Simpson
Luther Johnson .....Russell Hopton
Poe Northrup .....Ralph Ince
Walt Northrup .....Harry Woods
Kurt Northrup .....Richard Alexander
Fin Elder .....Alphonz Ethier
Johnny Kinsman .....Andy Devine
Ed Deal .....Dewey Robinson
Lanky Smith .....Walter Brennan
The Parker Bros...Nelson McDowell, D'Arcy Corrigan
George Dixon .....Arthur G. Wanzer

Ebb Tide

(Paramount)

London Dockside Drama

(Seen in London)

Principally because care has not been taken with the characterizations this first Arthur Rosson British film seemed to miss fire, it was generally thought. Drab maidens in low class London riverside taverns should be taught how to forget their college accents, and the young, hot-blooded sailor boys who come home on the up-river boats should be told to drop overboard their Oxford and Cambridge manners before they land. This might have improved the film, because the dramatic situations are there, authoritative comment indicated.

The story attempts to show that romance can spring in dirty places, and that Cassie, the tavern habitue, can keep herself fit for her sailor boy, Steve (George Barraud). But she is drawn innocently into a quarrel just before Steve arrives on the marriage leave, and her absence in gaol impresses him that she has turned him down. He marries another girl, but later elopes with Cassie, who, however, not long after helps to bring them together again.

Realism has been achieved in the London dockside setting, but there is not a characteristic cockney in the cast.

Produced by Paramount, Directed by Arthur Rosson. Running time, 74 minutes.

CAST

Cassie .....Dorothy Bouchier
Mary ..... Joan Barry
Steve ..... George Barraud
Barney .....Alexander Field
Millie .....Vanda Greville

SHORTS

Heavens, My Husband!

(Educational)

Amusing

The thought of Andy Clyde, side-whiskered, bony and hurt-innocence personified as a dashing bridegroom, should stir any audience to laughs. Here Andy, night watchman who makes his rounds via bicycle, is just that. A friend sows seeds of doubt in the mind of the new husband, and attempts to prove his belief. They go to the home of a young and handsome friend of the wife, where she is closing a deal for a new automobile for Andy. The two, climbing the side of the house in a manner which will evoke many laughs, hear a conversation which sounds bad, but actually is coming from the radio. Breaking in after the two have left, Andy proceeds to shoot the place full of lead. The misunderstanding is cleared, but there are several funny sequences en route.—Running time, 29 minutes.

Freddie the Freshman

(Vitaphone)

Fair Cartoon

Freddie drives, in his animated and strangely acting automobile, to college, where yells and songs are amusingly rendered by the collected animated students, in the shapes of the various animals that exist chiefly in the mind of the facile cartoon film artist. Freddie wins the football game after a few weird maneuvers. A fair Merry Melody cartoon.—Running time, 7 minutes.

That Rascal

(Educational)

Passable

Harry Barris, song composer and radio artist, tries hard to overcome a stereotyped story in this the first of a series of Vanity comedies following his signing by Al Christie. The action is drawn out to thinness, and cloudy sound reproduction at the projection room showing did not help. The father of the girl (Audrey Ferris) likes Harry's sentimental songs on the radio but doesn't know that Harry also does the jazz numbers which he detests. When he learns the truth he escorts Harry vigorously from his home. Then comes the decision to elope. The highlight is the store window scene where the group substitute for a bridal party of dummies. And then they learn that the man they kidnaped is an undertaker rather than a minister. This scene would have been more effective in reduced footage. Barris is pleasing. Running time, 21 minutes.

The Lease Breakers

(Paramount)

Amusing

This comedy had rather a celebrated birth, since the writers were none other than Howard Dietz of musical comedy fame, and Corey Ford of equal note as a concocter of humor. Karl Dane and George K. Arthur are the pair hired by an agency to go about the wrecking of apartments so that tenants may effectually break their leases. An audience at a neighborhood house in New York seemed to enjoy the number in unreserved fashion. The boys accidentally wreck the boss's home when they are designated to a job, and then go about the demolition of the right place. Unfortunately, however, the landlord hasn't the slightest objection.—Running time, 18 minutes.

The Music Box

(MGM)

It's Great Fun

Laurel and Hardy again, and again supplying an unusual number of laughs for all and sundry. The combination of more than a little slapstick, as the pair know how to handle that comedic form and numerous amusing lines well spaced and well rendered, aid in making this an exceptionally amusing comedy. The two are partners in a moving company, and most of this number has to do with their attempted delivery of a player piano, with all that that should mean. Unusually long for a comedy, it is worth the extra length.—Running time, 30 minutes.

Ye Olde Songs

(Educational)

Fair Cartoon

One of the Paul Terry-Toon numbers, in which the animated figures, in a fairly amusing manner, enjoy themselves more or less in keeping with the themes of various songs of an earlier day. Synchronization is good.—Running time, 6 minutes.

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Anti-Trust Suit Awaits Next Move

Representatives of the United States attorney general's office at Washington, and Charles F. Curley of Wilmington, of counsel for Radio Corporation of America, are conferring at Wilmington, Del., to decide on the next move in the government's anti-trust suit against RCA, General Electric Company and other companies which are charged with violation of the Sherman Act. Indications in Wilmington are that the attorney general's office will file additional papers and have the case set down for early trial.

A statement issued in New York by RCA states, with reference to the suits: "It is the position of this corporation that those (cross-licensing) agreements are legal, because without cross-licensing of patents none of the companies, including Radio Corporation of America, could lawfully have manufactured or sold efficient radio apparatus. . . . They did not restrain trade, they created it. . . . The Radio Corporation of America and its associated companies, defendants in this case, together are doing less than 20 per cent of the total business in radio receiving sets and less than 40 per cent of the total business in radio tubes. It could hardly be contended that a monopoly is thereby threatened or that trade is thereby restrained."

John Philip Sousa Mourned by Nation

Lieutenant-Commander John Philip Sousa, who died in Reading, Pa., suddenly last Sunday, was to be buried in Congressional Cemetery, Washington, on Thursday, with signal honors, befitting the memory of the band leader and composer known throughout the world as "The March King." Army, navy, marine and government officers and officials were scheduled to act as honorary pallbearers.

At the funeral the Marine Band, the conductorship of which Mr. Sousa resigned in 1892, was to act as escort. Sousa contributed much to the popularization of a certain type of musie, that with a martial flavor, in this eountry, both in the home and in the theatres and concert halls of the nation.

New York Operators Return 10% of Salaries to Circuit

A ten per cent rebate on projectionists' salaries of $85 per week and over will be made to circuit theatres of Greater New York for the period beginning March 14, 1932, and ending August 1, 1933, according to the terms of an agreement completed with Local 306, New York.

Extension of the local's contract with the circuits to August 1, 1934, is a possibility according to the agreement. If during that year theatre business shows no improvement an additional wage rebate of five per cent will be made to the circuits, but in the event business improves current wage schedules will be reinstated after August 1, 1933.

Decision Due Soon In Paramount Case On Block Booking

Arguments in the appeal of the Federal Trade Commission for an enforcement of its order prohibiting Paramount from continuing a block booking sales policy were concluded in the circuit court of appeals, New York, this week, and the case taken under advisement. A decision is expected within the next three weeks, ending the case begun against Famous Players-Lasky in 1921.

At the hearings this week, attorneys for Paramount argued that the evidence on which the commission's orders of 1927 to "cease and desist" from block booking was based, was insufficient for a court order affirming the commission's ruling. The revised testimony in the case was submitted to the court for study. On the basis of this testimony an opinion will be rendered by presiding Judge Martin T. Manton and associates Chase and Hand.

Quebec Tax Rise Is Now in Effect

The new Amusement taxes in the provinee of Quebec went into effect on Tuesday, March 1. The former tax of 10 per cent was increased to 12½ per cent, but this has been further increased by making all fractions of a single admission into a full cent. The schedule of new amusement taxes includes: tax of two cents on 10 eent admissions; three cents on 15 eents; four cents on 20, 25, 30 cents; five cents on 35, 40 cents; seven cents on 50 cent admissions.

In Montreal the city supplies the admission tickets to the theatres without charge as the city gets nearly one-half of the revenue from the provincial government for hospital work. On each of these tickets the admission price plus the tax is printed, as in Ontario. The exhibitors in Montreal get no commission for collecting the tax, although in Ontario they get four per cent and in British Columbia five per cent.

Under the former 10 per cent tax in Quebec one-half went to the municipality and one-half to the provincial government. Under the new law all of the increase goes to the government, the municipalities getting no more revenue than before and the provincial government taking the entire revenue from the increase.

Franklin Says RKO Circuit Progressing

Prior to his departure from New York for Hollywood on Tuesday, Harold B. Franklin said the RKO circuit has made "lots of progress" in recent weeks.

Franklin's trip to the Coast is in eonneetion with the survey he is eonducting into all phases of RKO operation. The vaudeville branch now is being handled by Martin Beck as managing director.

Famed Press Agent, William Guard, Dies

William J. Guard, for the past 22 years press representative of New York's Metropolitan Opera House, and one of the most colorful figures in Broadway's theatrical and musical circles, died on Monday in his New York apartment at the age of 69. He was to have celebrated his seventieth birthday on March 29.

Mr. Guard's death was the direct result of a heart attack. He was born in Ireland and was brought to this country at the age of 10. Receiving his education at Johns Hopkins University, he entered newspaper work, first in Baltimore, then for James Gordon Bennett on the *New York Herald*. From there he went to the post of press agent for Oscar Hammerstein, at his Manhattan Opera House, becoming press agent extraordinary for the Metropolitan when Hammerstein sold out to the Metropolitan interests in 1910. He retained that position until his death.

His Victorian manner of dress had long been famous on Broadway. "Billy," as he was widely known, used to term himself humorously "Gatti-Casazza's man Friday" or "Gatti-Casazza's office boy."

Aitken Has Plan to ReopenDarkHouses

H. E. Aitken, well known in film cireles, and former president of Mutual Film, says he has been approached by a group of unnamed film men to act in an advisory capacity in the formation and operation of an organization, the object of which will be to assist owners and operators of darkened houses.

A "complete new type" of picture program has been decided upon, it is said, and Aitken claims he has received assurance that at least 1,000 theatres can be lined up by fall. It is further stated that a franchise has been provided for each town or community. A plan has been arranged for communities where theatres do not now exist. In this case assistance will be given on the selection of sites, building of theatres, and the complete installation of equipment. Broadcasting, newspapers and advertising campaigns are said to be in preparation.

Arthur Friend, film attorney, admitted he was attorney for certain interests in the negotiations relating to sueh a plan, but would not comment further.

National Screen Net $328,453 For 1931; Profit Under 1930

National Screen Service Corporation reports, for the year ended December 31, 1931, net income after taxes and other charges of $328,453, equivalent to $3.84 per share on 85,500 shares.

This eompares with a net for 1930 of $515,756, equivalent to $5.46 per share on 94,400 shares.

MANAGERS' ROUND TABLE CLUB

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Chairman and Editor

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"MR. MUGG" TO YOU!

"SO that 'mugg' Smith got the district manager job! Lissen, that shows you what a l---- outfit this is. Here I am slavin' frum mornin' ta night an givin' 'em a bran' o' showmanship that ought ta panic 'em. Then they goes and gives da district manager job to that 'mugg' Smith!"

And that, brother showmen, is the howling of old man crabby. You probably know the type as well as I do, in fact, you'll find them in every outfit whether it be large or small. He has a grievance and he's going to shout it from the housetops or speak it from a soap-box just so long as he can find someone to listen to him.

Just why did that "mugg" Smith get the promotion? I'll tell you why:

He applied himself to his job of managing a theatre and made that title stand for "managing" in every sense of the word. He was not the kind who lived from one week to another with two outstanding thoughts in his mind; that next pay day or his next day off. There were too many interesting things to be accomplished in this most fascinating business of running a theatre.

His day started as soon after breakfast as he could walk to the theatre. A glance through the morning's mail; a quick response to anything requiring such action. Then a look over the house to see if everything was O.K., including a friendly chat with the cleaners to find out whether everything was in good condition. A rapid, but critical inspection of the theatre.

Then off for the newspaper office where he had promised that morning to help knock out a story for the editor on Hollywood personalities and pictures in the making. He had long since found that every smudge of dirty black ink in that newspaper plant could be turned into gold by just being friendly with the whole crew. Many's the time he turned out a most unusual and attractive ad because the composer would listen to a suggestion and help work out some intricate gag with a mat or two.

Back from the newspaper office would leave him plenty of time for a bite of lunch and then back to the theatre. Before the start of the matinee he would have the skeleton of next week's program all laid out and a snappy institutional chat for the front cover all finished. Then, with another space of time to himself he would sit down and analyze the next few weeks' booking as received from the home office.

Booking changes helped pull him out of many tight spots and he was a good enough showman to realize how important that phase of his job really was. A shift from the first to the last half could oftimes result in several hundred dollars added business. He was confident of that because he understood, or tried to understand, his patrons' tastes and he learned very soon after coming to this town that light entertainment always went better for the first than the last half.

Confident that with a little change his bookings are now O.K. he turns his thoughts to the merchandising possibilities and tie-ups. His policy of backing up his mid-week attraction with some form of exploitation has attracted a lot of extra business to fill this important part of his week. Ideas, never lacking. You'll find a neat file of the trade papers on a shelf back of his desk. And he reads them, too.

With the matinee under way he has a couple of appointments this afternoon. He is meeting the directress of the local dancing school to conclude arrangements for the monster dance recital on the stage of his theatre for three days. He has sponsored these recitals twice a year for several years and they are so popular that seats are at a premium for the entire three days of the show. Then he has a committee meeting at the Chamber of Commerce with the merchants' division where he will iron out the final details of his Fashion Show and a gala Blue Ribbon Sale Week in which every merchant in town will participate.

These meetings generally take up the better part of his afternoon and after a look-in to see that things are alright at the theatre he's off for his supper. The day up to this point might sound like he was rushed to death. Not at all. These things are just incidents, important and unimportant, in the life of a real theatre manager. Wherever he goes he is greeted warmly and with smiles. He's well liked. Is friendly with all who know him and a genuine influence in all the affairs of the community.

His theatre is exceptionally well run; he is respected by everyone of his employees; he is loyal to his employers and he knows his business. These are the ingredients of a real showman.

"Mugg" did you call him? Listen brother, he rated that promotion because he earned it. He has no influential relations, he didn't marry the boss' cross-eyed daughter and he never had anything on one of his superiors. So the next time you speak of him remember, it's "Mr. Mugg" to you.

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



Circuit managers will recognize this scene immediately; but the more fortunate independent showmen who have yet to participate in one of these hokum comedy acts may doubt the really funny slants of the house manager who dared to stand up and voice an honest question. The rest of the boys at the meeting must be pardoned if their humor gets out of bounds.

LYKES USED COUPLE OF NEW STUNTS THAT ATTRACTED ATTENTION

Not long ago we had occasion to relate how a number of very attractive mimeographed programs were being turned out by J. E. Lykes, manager of Loew's Park Theatre, Cleveland, Ohio, through a tie-up with the local agent for the machines.

At that time we did not have full information as to the theatre's end of expense but can now inform members that with the exception of cost of paper and a couple of passes to the man who operates the machine, there isn't any cost to the house, outside of a little time spent to cut out stencils by tracing photographs and filling in copy with the typewriter.

The result is novel and effective as a change in style and we'll cheerfully pass along further information to those who are interested and wish to try out the idea.

But getting out attractive mimeographed programs is not the only gag that has been engaging the attention of Lykes these past few weeks. He's got another little costless bit of advertising that some of the boys may wish to put in effect. We state costless because the entire investment is covered by a $2 rubber stamp set that can be used in a variety of ways around a manager's office.

He takes this stamp, set to carry the current attraction, around to some restaurant or sandwich shop where the manager lets the cashier stamp each table check on the reverse side with name of theatre, picture and playdate. As it is customary for all waiters to hide the "bad news" from the customer by turning the check face down when presenting it, the stamped notice will naturally be read. Considering that most any small restaurant feeds an average of from 500 to 700 people per day, or a weekly average of 5,000, this would appear to be a darn good bet.

Another stunt recently used by Lykes that attracted considerable attention was a bally for "Rich Man's Folly." He had a man wearing an over-sized yellow slicker, covered with glued-on pennies, walk around the streets. To make the costume still more fantastic the chap wore a high silk hat and carried a walking stick. A great attention-getter, says J. E., if someone doesn't steal the coat for the pennies.

To our way of thinking there's a couple of mighty good suggestions in the above paragraphs and we're sure that some other Round Tabler will put them to use. We're obliged to this showman for making it possible for us to put the ideas in print and hope that the future will bring forth many more of the same calibre. In the meantime we and all his fellow members wish him continued success. We have at hand some small snap shots showing how he rigs his marquee sign but definition in a reproduction would be too vague to be of value to others. We're sorry not to be able to publish them and hope that the next ones received will be more clear.

McMahon To Rochester

Ken McMahon, former manager of the Rialto Theatre, East Rochester, N. Y., has been transferred to the State Theatre, Rochester. He is succeeded at the Rialto by Arnold G. Hammel. Both theatres are on the Schine Circuit and both managers are members of the Round Table Club.

PUZZLE STUNT USED BY POPHAM MET BIG RESPONSE FROM CITY

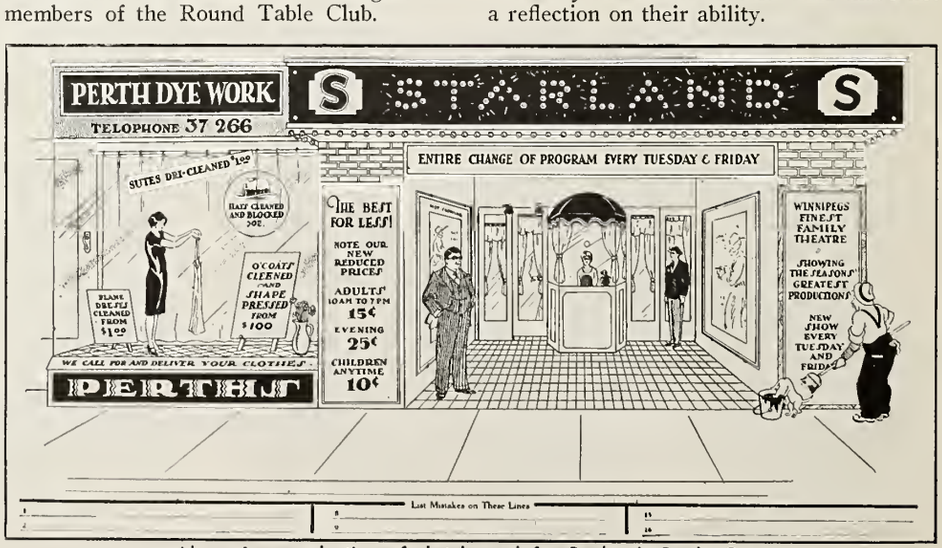
In line with a craze on part of the public for puzzles of all description, we're passing one along that was tried out with much success by W. A. Popham, of the Starland Theatre, Winnipeg, Canada.

You've probably seen one of the puzzles illustrated in the accompanying photo before, maybe in "Liberty Magazine" or other publications. The gag is to find how many mistakes the artist deliberately made in the sketch. This particular drawing represents the front of the Starland, and the supposed front of a Perth Dye Works store adjoining the theatre, a unit of the firm that Popham tied-up with to promote the scheme. While we have cropped the bottom portion of the sheet, space was reserved there for about twenty answers to errors and these were continued on the reverse side.

The reverse side also carried rules governing replies made to the puzzle gag. When a reader had found all possible errors, he or she was instructed to take the filled in sheet to the cashier of the theatre when attending a show. The sheets were also given out at the box office on a like occasion, or could be procured from any branch of the dye-works or its drivers. All were eligible except employees of either company. Awards were to be made based on largest number of errors found, neatness and directness of reply.

In order to lend additional weight to the scheme Popham secured the services of four well known townsmen to act as judges, including the Mayor, two newspapermen and an executive of a local company. The awards were well worth shooting for and included a Radio valued at over $100; a year's pass to the theatre; an order for $25 worth of dry cleaning at the dye firm; a pass for six months at the theatre; an order for $10 worth of dry cleaning, and fifty additional awards worth one dollar each.

While it is not stated whether the theatre bore a share of expense attached to this deal it is assumed that it did not for reason of the advertising value received by the dye-works company, so we're going to congratulate Popham for his part in the promotion of a scheme that carried such widespread appeal to patrons. Should any other Club member want to try this out, we offer the suggestion that most any local artist or cartoonist can make up a sketch with the necessary number of errors. And that's not a reflection on their ability.



Above is reproduction of sketch used for Popham's Puzzle Gag.

ATTRACTIVE FRONT HELPED BISHOP PUT OVER SPOOK PICTURE

An attractive front and a robot bally materially helped H. A. Bishop sell "Frankenstein" at the Capitol Theatre, Calgary, Canada.

With exception of showing two striking posters of the "monster" at either side of entrance, the small photo will convey an idea of how the front was dressed. Note the cutout of the same character directly in the center.



The robot is shown at the extreme right with its conductor standing alongside. The contrivance worked with an electric bell and red electric lights. The conductor was dressed in frock coat, a cape, wore heavy black side-whiskers and beard. Cane gloves and spats completed the ensemble.

The above was brought to the Club's attention through courtesy of F. L. Vaughn, branch manager of Canadian Universal Film Co., and Joe Weil of the Universal home office. We understand that Bishop's campaign brought extraordinarily fine results and hope that other members of this organization will benefit from the idea.

BABY BUGGY BALLY HELPED JACK HOBBY EXPLOIT A PICTURE

An effective tie-up was made with a local newspaper as a plug for "Unexpected Father" by Jack Hobby, manager of the RKO Victory Theatre, Providence, R. I., tear sheets indicating that the paper gave the stunt most generous support.

He had a man dressed in frock coat, silk hat and other trimmings that go with that sort of outfit, parade the downtown section behind a baby buggy. Stories in the newspaper acquainted readers with the fact that they might obtain a pass to the theatre by stepping up to the man and identifying him with the words, "You are the Unexpected Father." It was also necessary that a copy of that day's paper be in the hands of the inquirer, along with a printed slip bearing name and address.

Each story carried by the newspaper was accompanied by a good sized photograph of the bally being approached by pedestrians with copies of the paper in their hands, all of which is a testimonial to the effectiveness of Hobby's tie-up with the publisher. This is the first time we've heard from this Club member in several weeks and we're glad to know that he's still on the job of selling shows over in Providence. Let's hear some more, Jack.

"The Showman's Calendar"

MARCH

17th	St. Patrick's Day British Evacuated Boston—1776
18th	Betty Compson's Birthday
19th	William Jenning's Birthday—1860
20th	Palm Sunday
21st	First Day of Spring
22nd	Emancipation Day (Porto Rico) Maryland Day Purim (Jewish Holiday)
25th	El Brendel's Birthday Maryland Day Good Friday
27th	Easter Sunday Gloria Swanson's Birthday
29th	Warner Baxter's Birthday John Tyler's Birthday—1790 (10th President)
30th	Alaska Purchased—1867 Seward Day (Alaska) Maryland Settled—1634

APRIL

1st	All Fool's Day Wallace Beery's Birthday Harry Greene's Birthday
2nd	Samuel Moore's Death—1872 (Perfected Radio)
3rd	Duncan Ronaldo's Birthday
5th	Elihu Yale Born 1649
6th	War Declared with Germany 1917 Peary Discovered North Pole 1909
8th	Battle of Appomattox 1865 Louisiana Admitted to Union 1812 Mary Pickford's Birthday
7th to 14th	National Baseball Week
9th	Surrender of General Lee—1865
10th	George Arliss' Birthday William Booth's Birthday—1829 (Founder of Salvation Army)

LEE RECENTLY HELD 7TH ANNIVERSARY AT THEATRE IN BABCOCK

We note from a copy of the local newspaper, photo and all, that Harold C. Lee, manager of the Babcock Theatre, Bath, N. Y., held a big special show in honor of the 7th Anniversary of his house a short time ago and that the story broke on the front page.

Since the Babcock came under supervision of Fox Theatre Corp., Lee has continued as manager and many improvements in the house have been made, such as new sound projection equipment, electrically-driven ventilators, redecorating and a new marquee. Lee has the tools to work with now and we'll hope he has a banner year.

SELLING A FOOTBALL FILM IN JANUARY WAS JOB LAMM HAD TO DO

Putting over a football picture in the middle of January is not an easy matter anyway you want to look at it, but we understand that Julius Lamm, manager of the Variety Theatre, Cleveland, came through with flying colors when he played "Touchdown" at that time of the year.

As a means to the above Lamm hotfooted it to the local High School and sought audience with heads of the Athletic Division,



the Band and Glee Club. As a result of this move a parade was held to the theatre, participated in by High School students and members of the theatre Kiddie Club. Banners, torches and whoopee made the affair an impressive spectacle. At 7 P. M. the Glee Club appeared in front of the theatre and the entire neighborhood turned out to hear the boys play. All Cleveland papers helped the good work along.

It must have taken some strong sales work on the part of Lamm to get the School to help exploit a football picture 'way past season, but the boys came across and it's a feather in the cap of this Round Tabler for putting the stunt over. Increased receipts at the box office more than justified his efforts. The accompanying photo shows the Club doing their stuff in front of the theatre.

LOU SMITH PRAISES TIE-UP MADE WITH A COFFEE DISTRIBUTOR

An effective tie-up was recently made with a local food distributor by Lou Smith, manager of the Elton Theatre, Brooklyn, N. Y. The deal also included the Windsor, Stillwell and New United Theatres, all operated by the Windsor Circuit Corporation.

The tie-up was made with the Fischer Company, distributors for Astor Coffee, and a strip of paper at hand discloses that this strip, or an Astor label, when presented with ten cents at either of the listed theatres, would be good for admission any evening except Friday, Saturday, Sunday or holidays.

Smith thinks that the above tie-up will get excellent results for any theatre if properly followed up, for reason that the several hundred regular size cards were distributed within a radius of a half a mile of the theatre. We do not know whether this scheme is being followed out on a national scale or not but it may be interesting to managers in other local neighborhoods.

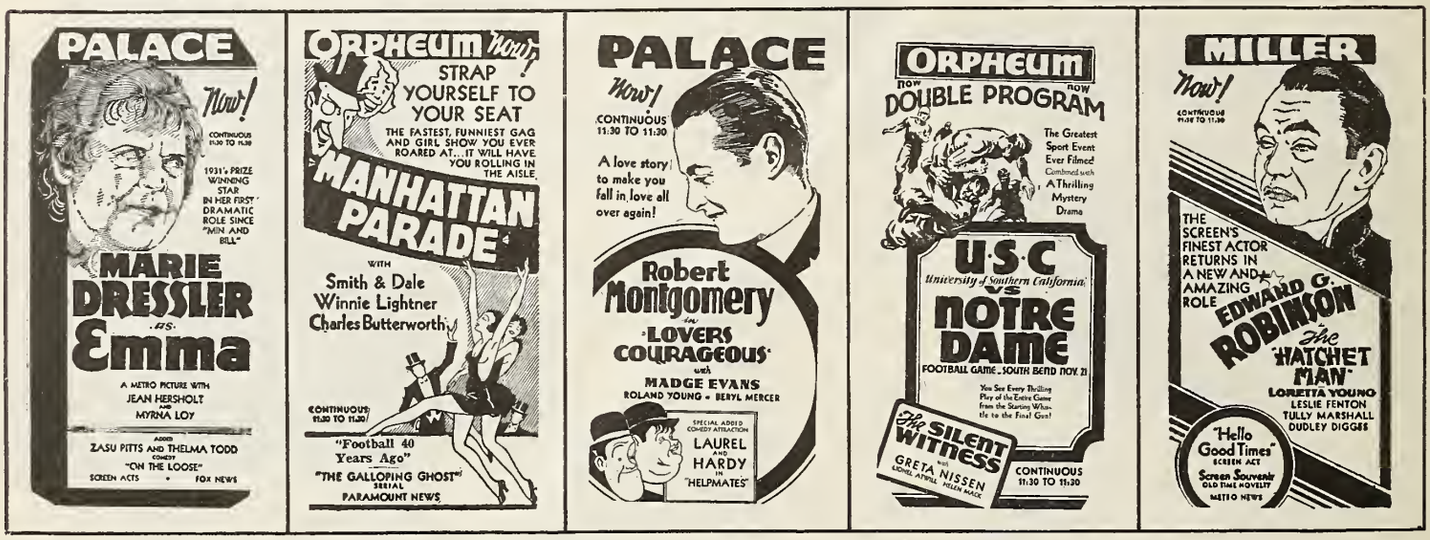
ONE COLUMN ADVERTISING CREATED BY NAT HOLT & D. S. LAWLOR

(Fox Wichita Theatres, Wichita, Kansas)

So you did like the first batch of Holt-Lawler one column ads? We rather thought you would, but the hitch is that we can't accommodate with mats on them. Perhaps if those members who asked for them would drop a line direct to Holt or Lawler they would be glad to help them out.

Here is the second batch we promised, and we hope to have several more for use in early issues of the Club pages. Like the first group these too contain some particular point to catch the eye. Maybe it's in the use of black ink, or then again, it may be in the way they trust to white space. However, the important point is: they are all outstanding and attractive and worthy of every showman's attention with a view of working out something like it for themselves.

We would like to have some one column ads from the other ad artists who have contributed from time to time to these pages. There seems to be an unusually big demand for such material at this time, whether it is caused by economic conditions or just plain economy we don't know, but the fact remains that it is wanted and we would like to supply the "meat" for those who want ideas in this single-column stuff.



MELINCOFF PUT ON SPLENDID CAMPAIGN TO SELL "FIREMAN"

Among the highlights of a campaign made on "Fireman Save My Child," by Max Melincoff, manager of the Warner Theatre, Lawrence, Mass., were a splendidly worked out popularity contest, a couple of street stunts that went over in great shape and a special show for inmates of an Orphan Home.

The fireman popularity contest was put over through a tie-up with the leading daily newspaper and resulted in columns



of publicity for all concerned. Story after story with two-column heads appeared each day and listed the name and standing of the contestants. Ballots good for twenty-five votes were carried at the foot of each story. All this stunt cost the theatre was a two-column cut of Joe E. Brown and three awards of passes good for 3, 2 and 1 month respectively. The presentations were made on the last night of run of picture, as the paper agreed not to publish names of winners until the announcement had been made from the stage.

A street or lobby stunt that proved to be a sure "stopper" did its share of the good work and we're reproducing herewith a photo taken of the work done by the house artists. It was a seven-foot high head of Joe E. Brown in caricature, with a two-foot opening in cutout mouth. A white stick, made to look like a tooth, was placed in this mouth and a red cloth was used for a background. Anyone passing the theatre, or coming in or out, was invited to use quoit (rope) rings in an attempt to ring the tooth two out of three times and receive a free ticket to the show. About twenty passes were handed out in four days but fully 1,000 people tried out their skill. The only cost of this stunt to theatre was beaverboard for the cutout and a 50c. set of quoits to obtain the rings. The house artists did the painting.

Variety of Stunts!

A classified ad inserted in the paper to secure a man to act as a street bally for Joe Brown brought over 200 applicants to the theatre in search of a job and acted as an additional plug for the picture. The ad read as follows: "Wanted—Is there a man in Lawrence whose mouth is anywhere the size of Joe E. Brown's? If you are that man apply at the Warner Theatre Thursday at 10.30 A. M. for a temporary position to aid in the advertising of "Fireman Save My Child," which comes to the Warner Sunday, Feb. 21, 1932."

Another street ballyhoo consisted of an old horse-drawn hook and ladder truck with signs on both sides, such as shown in the other photo on this page. The only cost attached to this stunt was pay for the driver at the rate of $5 per day, as both truck and horses were borrowed from the city. Since the original photo showed only about half of the horses, we made an additional crop back to tails and hind legs.

In addition to the splendid support given the popularity stunt the newspaper came through with many other miscellaneous stories, such as the occasion of entertaining the 150 children from the Orphans' Home. daily readers, and a two-column cut and story in the sports section in reference to Brown's old connection with the New York Yanks.

Another stunt was the playing of a special fire effect record through an amplifier on the marquee. One of the ushers was able to give an excellent imitation of Brown's yell, and along with the record he was used to good effect. The record equipment was borrowed from the Boston office.



Newspaper advertising consisted of several attractive one and two-column display ads, all carrying snappy copy and head cuts of Brown.

We are advised that the entire campaign on the above picture was kept under the advertising budget, which, we understand, was on "summer" basis at the time. Along with the original stunts employed by Melincoff, it was indeed a feather in his cap to get away with such a lot of valuable publicity at small cost. This Round Tabler is an entrant in the nation-wide contest on this picture and we wish him luck.

TOM PHELAN DOING GOOD INSTITUTIONAL WORK IN NEW JERSEY

Considerable institutional work figures from time to time in the activities of Thomas Phelan, manager of the Paramount Theatre, Long Branch, N. J., among which we can report a "Canned Goods Matinee," a Kiddie Revue in association with the Long Branch Welfare Association and a newsboys' party for the entire staff of carriers on the local newspaper.

An abundance of foodstuffs resulted from the canned goods drive and all articles were turned over to the Public Welfare Association for the relief of the unemployed. As for the Kiddie Revue, over one thousand children were entertained and the Welfare Association co-operated with the donation of gifts. Dancers from a local school and the operators furnished their services gratis for the occasion.

The party for the newsboys was Phelan's way of expressing appreciation for the pleasant association he has carried on with the local newspaper over quite a long period. This is an annual affair and the picture shown on the last occasion was "Sooky." The event netted the theatre a front page story in advance and a three column cut and caption the day following the party. We have a mat of the photo but these cannot be used for reproduction in this magazine.

Newspapers are one of the best assets a theatre manager can have, to our way of thinking, and this annual party of Tom Phelan's serves to cement the bond of good feeling that exists between these two institutions. Hence, this account may serve as a reminder to some other member who may wish to make some gesture of appreciation to his newspaper friends.

How's the Mrs. and the new baby, Tom?

MARBLES FOR THE KIDS!

At the first sign of warm weather you are sure to see groups of kiddies shooting marbles all over town. That should be your cue to start giving them out at your kid matinees or wherever it will do you the most good.

Assorted marbles can be purchased very cheap and distributed either to every youngster attending your Marble Matinees or as a special according to the way you run these gags.

If in doubt as to where these marbles can be bought drop us a line and we'll put you in touch with several dealers. But cash in on the annual popularity of the marble-players' pet pastime. The kids will go for it in a big way.

KIDS ENTHUSIASTIC OVER MOUSE CLUB IN WILL BURNS' THEATRE

Silence on his part, states Will Burns, manager of the Princess Theatre, Joliet, Ill., does not mean that he hasn't been following activities of his fellow Round Tablers, but, like every energetic manager, his time is largely taken up with the many duties that confront showmen from morning to night.

We note in particular that he has a flourishing Mickey Mouse Club out in Joliet and that he is receiving liberal publicity support from a local tab newspaper in the way of a special Mickey Mouse column. Recently, members of the organization put on a revue on the stage of the Rialto and public response was so gratifying that a second show had to be held. A number of the youngsters were students of a local dancing school and their instructor gave considerable time to train them for the event.

The photo on this page shows the kiddies gathered in the rear of the theatre and hardly does justice to the attractive appearance they made on the stage, which was dressed with navy blue velvet drops and sparkling silver cut letters reading, "First Annual Mickey Mouse Club Revue." The Revue was built around the theme called "The Storekeeper's Dream" and opened with the storekeeper sweeping around a huge prop cheese. Minnie and Mickey sang the "Theme Song" in duet, followed by the Mickey Mouse Babies, as "Cheese Pirates," dancing around the Cheese. The sketch ended with "Wedding of Mickey Mouse," carried out on the Tom Thumb idea.



Considerable stress is laid on this Mickey Mouse Club and last January the management put on a big membership drive. The members were divided into four divisions and competed for prizes promoted from the local branch of the Chicago Motor Club. Election of officers was also held a few weeks ago for the new year and regular printed ballots were issued for the occasion. As in another case we wrote of not long ago, this Mouse Club is sponsored by a branch of a chain of department stores.

Burns also recently tied up with a merchant to start off a new serial. The merchant furnished 2,000 membership cards gratis, donated awards and gave the use of one of his windows for a special display built by using a serial one-sheet. The characters were cut out and mounted on compoboard and then suspended by a dark thread. The figures were pictured falling from a burning airplane and when an electric fan was set behind them and flasher bulbs were put into action, it made a very effective animated display. The membership cards listed the twelve chapters with places to be punched for consecutive attendance. After eleven spaces were punched the holder became entitled to see the last chapter free.

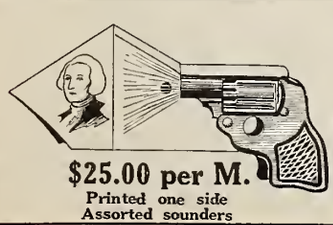
He has also sold the tab newspaper on the idea of running reproductions of "Star stills" taken from theatre files. Particularly attractive photos are picked out and these are making the front page. As this newspaper is very popular in Joliet, the move can be considered a great break.

We're mighty glad to hear from Burns again and wish him lots of success with his Mickey Mouse Club, Serial Club, etc., and we're sure that his activities in that direction will be interesting to his fellow members. For that matter, all of this member's work is at all times worthy of attention and it is to be hoped that the future will be productive of many other contributions.

ARE FIGURES HUMAN OR WAX, ASKS GRAUMAN



No doubt about Sid Grauman being back on the job again at the Chinese Theatre, Hollywood. The photo above shows one of the latest stunts put on by this erudite showman—a group of figures reproducing a scene in "Mati Hari". Wax figures were replaced with live individuals from time to time and kept a throng of people arguing as to which were real and which artificial characters. The display was arranged in the forecourt of the theatre.



$25.00 per M.
Printed one side
Assorted sounders

BANG GUN SPECIAL

A swell novelty for the Kids.
Great for Westerns and Matinees.
Kids will "Shoot straight" for your theatre and will exploit your attraction all over town.
Send for Sample
EDWARD I. PLOTTLE CO.
SCRANTON, PENNA.

Keeping Up With The Times!

By GUY JONES



It would appear that the manager of this theatre was using his cashier as a ballyhoo for the current attraction. After all, you can't blame the folks from the nearby farms for making a mistake like this.

The moral of this cartoon is: Use box office drapes and stop featuring your cashier.

CALDWELL BUSY AS EVER SELLING SHOWS FOR TOLEDO THEATRE

It's been some little time since we've reported on the activities of one Wally Caldwell, manager of Loews' Valentine, Theatre, Toledo, Ohio, but we can now advise that this showman is still carrying on at the same old stand in the same old way. He's been busy as a bee making the usual tie-ups, etc., and we are at liberty to set down a few facts in connection with campaigns on recently played pictures.

When exploiting a double feature bill composed of "Cuban Love Song" and "Beau Hunks," he tied up with the Beechnut Company for distribution of 7,000 chocolate drop samples, 1,500 of which were stuffed in packages at a popular market and balance handed out at theatre. In addition to securing 16 good windows in downtown locations, 3 particularly fine windows were tied in for display of stills, streamers, etc. Night clubs were also tied-in with the playing of musical score of picture and the newspapers came across with usual amount of gratis space.

On "Corsair" Caldwell secured some very effective window tie-ups with Bell & Howell (two special displays); the Milano Pipe firm in United and other cigar stores; A. G. Spaulding Co., and Old Gold cigarettes. Deluxe 14x17's were also mounted in 16 downtown windows and one-sheets were pasted in a large downtown garage. 200 other one-sheets were distributed to regular locations. His newspaper campaign embraced the usual features, consisting of advance stories, and specials one day prior to opening.

We've been hammering at Wally Caldwell for some little time to come across with an illustrated account of one of those spectacular campaigns he puts across from time to time but he's either too modest or else hasn't been able to find an opportunity.

WILLIAMS CREATED FUROR IN BAYONNE WITH FLAGPOLE GAG

The art of flagpole sitting, popularized by the one and only John Avon "Shipwreck" Kelly, was demonstrated by no less a personage than Kelly himself on the occasion of a recent showing of "Sooky" at the DeWitt Theatre, Bayonne, N. J., a Warner house managed by "Tony" Williams.



We take it for granted that the wide publicity accorded Kelly's exploits on top of various flagpoles have familiarized the general public with the true technique of this sport, but for the uninitiated we'll state that the main idea is to sit it out day and night, in all kinds of weather, in a chair strapped to the top of a flagpole. Any old flagpole will do for Kelly—the taller the better, for he gained his nickname through weathering three gales that wrecked as many ships.

One of the small photos on this page shows "Shipwreck" ascending the pole by means of the latest and most modern ladder the local Fire Department owned and the other is a shot of his descent into the arms of an ambulance surgeon, who was on hand to render any necessary first aid. A sound newsreel man is standing by with a "mike" to record Kelly's assurance to the world this his ten-day "sit" has in no way endangered his health or championship standing. However, these pictures don't show the half of it. Others brought to our attention attest to the claim that several thousand people blocked traffic for blocks to watch New Jersey's human weather vane come back to earth.

Various gags were used by Williams in advance of and during the stunt. Amounts of money, ranging from $5 to $10, were promoted from merchants, as were various articles of clothing needed for Kelly's equipment. When he made his appearance prior to ascent, a mike was in readiness for a brief speech made through the public address system. He told the crowd of his intentions and then walked along the rim and presented ladies with flowers promoted from a local florist, each flower carrying the florist's tag. He did not forget to call attention to "Sooky" when making his address. His return to merchants for their donations was the reading of an ad through a "mike" at the top of the pole and through the horns on the marquee.

Another gag consisted of 'phoning about twenty-five of the better known names in the local 'phone directory and leaving word that these persons should call Mr. Kelly at the theatre number. All fell for the scheme and most of them liked it so well that the gag was passed along to their friends. At any rate, a check at the exchange revealed that calls averaged 500 per day, with a peak of 1,000 calls on Friday and Saturday. Some of the calls came from distant points and all were answered the same way—"that Mr. Kelly was busy sitting on the DeWitt's flagpole," with added comment on the current show. It proved an excellent word of mouth advertisement.

Still another stunt was the installation of a 'phone from flagpole to a tea-room across the street, where people could talk to Kelly for the sum of 10 cents. Proceeds were turned over to the local Mayor's unemployment fund.

Williams advises that "Shipwreck" has highly perfected this stunt for theatre use and that all the co-operating merchants were more than pleased with the increase in trade. There are any number of gags that can be worked in connection with the stunt, but these will have to be left to Mr. Kelly's discretion. A number of tear sheets we have at hand testify that the local newspaper gave daily support to the tie-up, and the theatre not only did a fine business but received a whale of a lot of publicity.



HEY THAR!

ROUNDTABLERS

We've got two hundred bucks to distribute as prizes for the best all around campaigns on

"Fireman, Save My Child"

Don't be left at the post. After the contest closes and it's too late to do anything about it, you may discover that your own campaign was plenty better than the prize winners.

Get Your Dates In!

Then grab the merchandising plan at your nearest Warner Bros. Exchange, add a couple of your own twists to it, and, presto—you pack 'em to the doors and win a cash prize besides.

Everybody Stands a Chance!

Including Warner Theatre managers. They are just as eligible as all others. So start the old nut a-going and let's see who's gonna burn down the opposition as an exploitation stunt.

IT'S PACKED FULL—

of gags for smart showmen to pull in their campaigns. Every conceivable idea to get business will fit in with this picture. The funnier, the better; make 'em laugh and they'll buy tickets; start with a giggle and end up in a roar.

Campaign Entries Are Coming In Fast!

By the dozens, proving that every smart showman is going to make a good try for the prize money. Contest closes at midnight on April 2nd, so be sure you get your complete campaign into the mails before that time. The sooner the better.

PERSONALITIES

PAUL KUNZE and Natalie Tolman, manager and manageress of the State Theatre, Stoughton, Mass., are the proud father and mother of a baby boy, Russell, born a few weeks ago. At this time it might be in order to disclose the fact that these two usually go under the name of Kunze, but, on account of the lady being in charge of the famous State Kiddie Club, she has chosen to use her maiden name in connection with business activities.

▽

HERMAN KANTOR, manager of the Lido Theatre, Bronx, New York City, and a recently elected member of this organization, had a young girl singer distribute several hundred sacks of peanuts when exploiting "Cuban Love Song." As she handed out the Goobers she sang "P-e-a-n-u-t-s."

▽

M. R. WALLACK has been appointed manager of the Fox Terminal Theatre, Newark, N. J.

▽

RALPH TALBOT, managing director of the Talbot Theatre, Tulsa, Okla., has announced the appointment of J. C. Hunter as general manager of the Rialto, Ritz, Orpheum, Adkar and Orpheum theatres, all in Tulsa. Tom Herrick has been made director of publicity and Jack Caldwell director of music.

▽

EDDIE YARBOROUGH has succeeded Dick Wright as manager of the State Theatre, Dayton, Ohio. A. J. Kennedy is handling publicity for RKO in Dayton.

▽

JOE COOPER has been placed in charge of the Orpheum Theatre, Spokane, Wash., succeeding Walter Fenney. Cooper was a former publicity man for RKO in the Northwest.

▽

THEODORE WHITE, formerly manager of the Lamar Theatre, Paris, Texas, has been transferred to the Musselman Theatre, Corsicana, Texas. George Logan, former assistant manager, has succeeded to White's post.

▽

HERBERT BAILEY, manager of the Bailey Theatre, Opelousa, La., has installed new sound equipment.

▽

EDGAR HART has been retained as manager of the Liberty Theatre, Astoria, Ore., one of a number of houses in the Northwest recently taken over by J. J. Parker, of Portland Theatres.

▽

BOB HUTCHINSON has plans under way for reopening of his Orpheum Theatre, Oklahoma City, Okla. The house has been closed for several months.

▽

EDWARD STEVENS, assistant manager of the Palace Theatre, Columbus, Ohio, and a local policeman, recently played host to four armed bandits who got away with week-end receipts.

▽

J. R. KEEGAN has succeeded Max Schott as chief of Warner theatres in Wisconsin.

▽

L. J. VANDERBURGH has been made assistant manager of the RKO Keith Theatre, Washington, D. C., succeeding Eugene Spencer, who has been transferred to the RKO house in Trenton.

▽

C. W. KOHLER has purchased the Pastime Theatre, Mapleton, Minn., from S. F. Heath.

HERBERT BAILEY has completed installation of new sound equipment in the Bailey Theatre, Opelousa, La.

▽

CHARLES RAYMOND has assumed his new duties at the Valencia Theatre, Jamaica, replacing Harold McMahon, who has been appointed manager of the new Loew theatre, 72nd Street and Third Avenue, New York City.

▽

MORRIS BERKOWITZ, Cleveland exhibitor, plans to recuperate from an attack of the grippe by taking a vacation in Florida.

▽

KEN HAYDEN, formerly of the Plaza Theatre, South Jamaica, L. I., is now managing the Howard Theatre, Howard Beach, L. I.

▽

HAL NEIDES, formerly manager of the Egyptian Theatre, Los Angeles, has been transferred to the Belmont, replacing Bob Green.

▽

MARIAN FERARA, formerly manager for a Publix house in Havana, has been placed in charge of the Strand Theatre, New Orleans, La.

▽

PETER DEL MORRIS, formerly in charge of the Skouras Capitol Theatre, Newark, N. J., is now at the helm of the Arcadia Theatre, Bronx, New York City.

▽

HAROLD GARFINKLE, a former Consolidated manager who went with Fox and lately in charge of the Tivoli Theatre, Brooklyn, N. Y., has returned to his old company and is now managing the Avalon Theatre, in the Bronx.

▽

AL BAKER has succeeded Ernie Ludwig as manager of the Coliseum Theatre, Seattle, Wash.

▽

E. C. LEEVES has been appointed exploitation man for Columbia in Oklahoma and Texas territory, with headquarters at Oklahoma City.

▽

A. J. MEININGER has taken up his duties as manager of the Rivoli Theatre, Toledo, Ohio. He was formerly connected with Miller's "101 Ranch" and prior to that was a member of the Palace theatre staff, New York.

▽

"MIKE" KALLETT, well known showman of the Mohawk Valley section of New York State, was recently re-elected head of the Kallett Realty and Theatre Co., Oneida, N. Y. M. E. Comerford, of New York and Scranton, was retained as vice president. The firm operates houses in Oneida, Rome and Syracuse.

▽

RALPH SNITH has been made assistant manager of the Northcenter Theatre, Chicago, Ill. He was formerly in charge of the Michigan Theatre, now closed.

▽

CLIFF RUST is the new manager of the Riviera Theatre, Omaha, Neb. He was formerly connected with the Palace Theatre, Rockford, Ill

▽

RICHARD SANSOME has leased the Opera House, Gadsden, Ala. New Sound equipment has been installed.

▽

GEORGE HARRISON has acquired the Temple Theatre, Los Angeles, from Guy Douthwaite.

WALTMON MADE GOOD TIE-UP WITH PAPER ON CIRCULATION GAG

As the result of a tie-up made with the circulation department of the local newspaper, a full half page of space was recently obtained by Burgess Waltmon, manager of the Grand Theatre, Fulton, Ky.

An offer was made by the paper whereby new subscribers taking either a three or six months subscription became entitled to three or six free tickets to the Grand. The offer did not apply to renewals. Part of the center portion of the ad was used to describe the offer and the entire balance was devoted to five large display ads on coming attractions at the theatre.

The tear sheet we have at hand certainly indicates that Waltmon got away with the greater portion of that half page and he's to be congratulated for his efforts. Maybe it would pay some other Club members to approach the local circulation manager with a similar proposition.

A BIT OF NEWS FROM THE STODELS DOWN IN FAR OFF SOUTH AFRICA

It's been some little time since we last recorded what was going on in show-business down in Cape Town, South Africa, but we can now advise fellow Club members that Jack H. Stodel and his father are still carrying on with African Theatres, Ltd.

Not long ago Stodel had his town all agog with a "stage party" held in honor of a visit paid the theatre by a stage celebrity from London, England. After the performance about two hundred invited guests remained behind to dance on the stage until the small hours of the morning and to partake of the supper provided by the management. In advance and after the show newspapers gave generous space to the affair with stories and photos, in fact the entire affair was treated as something unusual in Cape Town life.

Also note the photo showing a stunt pulled when playing "Whoopee." In front of all those signs you see are girl riders of the horses, dressed in Indian costumes to further lend to "wild" atmosphere. This photo was taken alongside the local theatre and also shows a twenty-four sheet on the picture.



The Alhambra Theatre had a birthday party not long ago and a cake weighing 165 pounds was auctioned off for charity. It brought 90 pounds sterling.

We were mighty glad to hear from the Stodels again and to know that everything is going along as usual down in their home town. Keep up the good work, Jack, and continue to let your fellow Club members know what stunts you are using.

A "JAMEYSON" AD!



Here is another one of H. E. Jameyson's business-getting ads. You showmen who have been asking for more ought to find this one particularly timely. Especially if you're getting your dates in for this picture.

Note the line at the head; "Believe It Or Not Lady"—then the spotting of the three stars—the gag lines—the title—all these things may not be outstanding to you (then again, it may) yet, combined, they all contribute to the effectiveness of this grand ad.

We're certainly hoping that the changes taking place in Jameyson's outfit won't interfere with his excellent ad work. Showbusiness needs more men like him and we hope he's not getting a swelled head from all the nice things the Club members are saying about him.

Swiss Family Brown

The well known Brown Brothers have been on the move.

Harry Brown, Publix exploitation man in Boston, Mass., with former headquarters at the Uptown Theatre, is now ensconced at the brand New Paramount.

Ray Brown, formerly district manager of Warner Theatres in Cleveland, Ohio, has been transferred to a similar post at Lima, Ohio.

Dick Brown, formerly in charge of the Enright Theatre, East Liberty, Pittsburgh, Pa., is now at the helm of the Warner Theatre, Ambridge, Pa.

All of which indicates that members of this prominent family of showmen cannot be held down in their climb up the ladder.

HIEHLE MADE HOME TOWN KIDS HAPPY WITH A TOY PARTY

Although somewhat belated as to news, it's never too late to mention a worthwhile piece of work and we're here to say that Ed Hiehle, manager of the Midland Theatre, Newark, Ohio, made a whole lot of kids happy when he presented them with the results of a toy matinee.

The turnout for the above event was so heavy that Mrs. Ed had to come down to the theatre to help him out and we can see by a tear sheet from the local newspaper that the affair rated a three-column photo on the front page. In that photo, standing amid a small mountain of donations, is G. E. Hayward, an official of Midland Theatres.

We don't believe Ed Hiehle will hold it against us for getting this in print at this time for he knows that these things happen in the best of families. We've had numerous other occasions to write about the excellent work he does out in Newark and will promise to do better with his next contribution.

WINTER SEASON NOT SO CRUEL IN MAINE, SAYS GEO. FENNELLY

Lest some of his fellow Club members have the impression that winter life is just a bowl of hot grog and a generous supply of coonskin coverings up in Millinocket, Me., where George Fennelly manages the Opera House, we hasten to assure those misinformed Round Tablers that the Gulf Stream is also having its effect on that climate. There's only been a few feet of snow on the streets this season and no more than below zero temperature has been registered, all of which is something of a break.

Kiddies don't mind winter anyway and Fennelly has been doing well with his Kiddie Club by issuing a membership numbered for punch marks from 1 to 6. On every seventh matinee the holder is entitled to see the show free of charge. The card is strictly for use at matinees and when the youngster signs he or she promises, "To Be Always Polite; to always be courteous; to look around at crossings, and to attend matinees whenever possible."

Fennelly operates in a town where the manufacture of paper contributes the greater source of revenue. About 650 tons of newsprint are turned out every day and when the mills are running full force everything is hunky-dory. At any rate, the kiddie club helps out on the week and this little bit of news from Millinocket may serve as a reminder to some other member who may have pigeonholed the idea of organizing a similar move.

Don't wait until the snow all melts before you write your club again, George, but keep your fellow showmen posted on all activities up your way. How about that Easter for Spring show you've planned? When you put it over, let's hear the details.

FASHION SHOW REPRINTS!

There are a limited number of reprints on how to stage a Fashion Show and Revue which appeared in the issue of March 5th. Take advantage of this opportunity to put one of them in your files.

First come first served and no extra ones will be printed after the present supply is exhausted. (Note: Reprints on Stage Weddings, Club indexes, Kiddie Clubs, etc., are kept on hand for the benefit of Club members only. Let us know what you require and we'll do everything possible to assist.)

CHENOWETH HAS BEEN SELLING HORTON OUT AT HOLLYWOOD HOUSE

Walter Chenoweth, one of our newly-elected members and manager of the Hollywood Playhouse, Hollywood, Calif., may not be selling pictures right at this time but he's been using picture-selling methods to herald Edward Everett Horton's return to the stage.

On the occasion of his last show, which ran for the comfortable period of eight weeks, in addition to a miling list of 10,000 and airplane stunt was used that had the blase Hollywoodites craning their necks. Some said it couldn't be done but pilot Cecil Allen, who flew the Pacific several years ago, flew all around the city with a big banner at the end of 110 feet.

Another gag he used in connection with the Horton vehicle, "Private Lives," was to issue a folder with front cover headed with the title. A group of football players were shown huddled and below the cut was the copy, "Of the Players." Inside were names of every player on the squad of one of the universities and a brief note with each as to age, weight, position, etc. It made a handy reference for the football fans.

Next time we hear from Chenoweth we'll be able to advise his friends whether he's still publicizing legit or is back in the picture field. 'Till then we'll sign off.

FRANK CELOUD DID HIS BIT FOR NEEDY OUT IN SEDALIA, MO.

Evidence of what the motion picture fraternity is doing in the way of supporting city welfare organizations, etc., continues to make its appearance at Club headquarters, this time from Frank J. Celoud, manager of the Liberty and Sedalia theatres, Sedalia, Mo.



The small photo on this page shows the large collection of clothing and food turned in as the result of a special morning matinee held a short time ago and shared in by the City Welfare, County Welfare and the Salvation Army. A member from each of these organizations formed a committee of three for distribution of the articles to the needy.

All employees of the theatre, including the unionized operator, donated their service and the film exchange furnishes all film gratis. To sum it all up, the theatre was actually set back but a small sum for the entire event and benefited through a great deal of front page publicity and good will. This is another instance of what the boys are doing to help out in the present emergency and we're glad to record Celoud's contribution.

IS ADVERTISING NECESSARY?

Honoré Offers His Views To Substantiate Claim That It Is Of Vital Importance!



Hal Honoré is the director of advertising and publicity for the Fox Theatres in Berkeley, Californit. Naturally, in a job like that he is well acquainted with the particular subject under discussion. Following the trend of thought conveyed by the previous articles in the series, Hal thought it was time to inject his own views into the argument. So here they are and at the same time let's welcome this new contributor to the Club pages.

WELL, here's my honest opinion . . . and a few examples demonstrating the value of advertising as a whole. In answering the question I am hereby trying, in my own words, to cover a vital subject in a manner that includes advertising as a whole, whether it pertains to the theatre or any other business.

Perhaps the best way to arrive at any definite conclusion is first to have a better understanding of the word "advertising." Webster defines it as follows . . . "To give public notice of, inform the public by means of newspapers, posters, circulars, etc. To publish, post or circulate an advertisement."

Webster seems to have covered the ground pretty thoroughly. There doesn't seem to be any question as to the meaning of advertising. Can you imagine a theatre or, as a matter of fact, any business existing without informing the public in any way of its nature?

It is safe to say that every thriving business can trace its success to the advertising its product has been given. Whether the advertising consists of newspaper or handbill reading matter or whether it is in the form of a display in a street-front window does not matter since it is all under the heading "advertising and exploitation."

When you or I go into the corner drug store to buy something to mix that little fizz with what do we ask for? . . . I'll bet it's white rock or lime rickey nine times out of ten.

I recently conducted an advertising campaign on a picture entitled "It Pays to Advertise." The main event of this campaign was a four-page tabloid newspaper throughout which were scattered over 20 small nationally known trademarks. The percentage of readers who successfully named these insignias was proof that persistent advertising over a number of years had educated the public.

Answer These Questions!

IF there are any persons who still honestly believe that advertising is unnecessary let them think these questions over. . . .

"What would happen if storekeepers and theatres would take down all their signs, displays, and keep their business a secret?"

"Why has the popular Neon tube-lighting been adopted so extensively if not for advertising value?"

"How would you select the shows you attend if not by reading the advertising that is circulated about them?"

. . . "Furthermore, if it were not for an inborn desire, created by the advertising which you had seen, why did you choose one particular show in preference to another?"

"If you were to start any sort of business, even if it were only a lemonade stand on a public highway, what would your first impulse be after securing the ingredients for the thirst-quencher?" . . . I'll bet you a season's pass that you'd want to paint some sort of sign so that you could tell a waiting world what you had concealed in that jug on the stand. . . . If you didn't you can wager that there would be plenty of lemonade left over at the close of day.

The above examples are only a few of the many that might be used to point out the why's and wherefore's in connection with the topic of the day.

Advertising Makes Them!

IN closer proximity to the theatre business, especially the motion picture exhibition phase of it, comes this question. . . . "Where would the unknown star be today if it hadn't been for advertising and exploitation?"

By "unknown star" I mean the new actor or actress who came into the cinema world overnight on a wave of talkie popularity, names that were looked upon rather skeptically by a theatre-going public who sought their film-fare by the old-established roster of names.

I well remember the lobby posters in a leading San Francisco theatre in advance of Maurice Chevalier's "Innocents of Paris." Chevalier at that time was an unknown quantity. No one had ever heard of him before. As a matter of fact, the correct pronunciation of his name was also a mystery. Under every name posted in the theatre lobby in prime-grade analysis was the explanatory guide, "She-val-yay." . . . And so . . . by steady and careful advertising, coupled with a sterling performance by the actor, the name of Maurice Chevalier was accepted by a film-going public who had never dreamed that the French personality had ever existed.

In a like manner such stars as James Dunn, Boris Karloff, Joe E. Brown, Sylvia Sidney and Clark Gable were accepted by audiences who were devotees of only such well known players as Mary Pickford, Dolores Costello, Monte Blue, William S. Hart and Dustin Farnum. Of course, capable performances on the part of new film players has done its share in placing them where they are today, but where would the exhibitor be when pioneering these names if he kept their identity a secret?

WHO dares admit frankly and honestly that the exhibitor can long endure if he omits advertising and exploitation from his activities? There's one sure way of finding out. Cut out all advertising and exploitation over a period of months. Let your public lose interest in your theatre. Allow them to seek other fields of amusement, to drift away from their accustomed rendezvous and roam the streets in search of some bit of advertising so that they might decide what to see. Don't kid yourself into believing that Mr. and Mrs. Public is going to take a chance on your attraction. "Take a Chance Week" might be all right once a year, but not every week. A buying public wants to buy a known quantity and the only way you can sell the stuff you hang on your screen is by high-pressure advertising and persistent efforts along the lines of intelligent publicity and exploitation. Theatres do not sell a commodity. People can actually live without them. Many people do, and will continue to, unless they are attracted by some freak of exploitation or some powerful urge stimulated by attractive advertising.

A theatre can exist without advertising only if people are forced to go there because of a lack of entertainment. . . . and you can bet your hat that they are not.

The secret to success in the exhibitor's field is good product that is properly exploited and advertised by some one who is capable of selling it.

MILLER IS MAKING SUCCESSFUL DRIVE FOR KIDDIE TRADE

Keeping in mind the theory that the kiddie audience of today is the adult audience of tomorrow, George Miller, Smalley Theatre manager at Hamilton, N. Y., has recently been making a play for the younger element by putting on a Harmonica Contest and taking the necessary steps to organize a Mickey Mouse Club.

His first step to round up harmonica players in the community consisted of getting in touch with a film company in New York which has sponsored these affairs for some time past. The advertising director saw that he was supplied with special one-sheets and window cards and that the manufacturer of the instruments sent the harmonicas and four dozen miniatures.

Next he planted stories in as many newspapers that would use them and followed that move by circularizing the public schools with a folder describing rules and regulations of the coming events. The idea was to enter as many players as possible for the trying-out show and then hold elimination shows for the Grand Finals. When the finals are over he plans to organize a Harmonica Band and put it on the air and in other events as a publicity stunt for the theatre.

For the benefit of those who contemplate organizing a Mickey Mouse Club it may or may not be news that permission must be secured from the Home Mouse Office before any regulation buttons, etc., carrying copyrighted insignia can be used. At least Miller found this to be a fact and we believe that this has been touched on before in this department. A fee is charged for the charter and we understand this includes a variety of advertising matter, etc. At any rate, he has gone ahead with his plan of organization and we'll tell you more about the Mickey Mice up in Hamilton at the next writing.

Information relative to the Harmonica contests has also been set down from time to time, but for the unitiated we will state that it is necessary to get in touch with Educational Film exchanges, New York City, in order to put them on both well and inexpensively. Educational has a direct tie-up with the Hohner people and are in a better position to lend the right sort of co-operation than any others we know of at the present.

Next time we write of Miller's activities we'll be able to impart further information on his drive for kiddie patronage.



A NOVEL AD!

Thank Heaven There Are No Ticket Speculators in Flint

TODAY, at 1 p. m. The Regent Theater will present prior to Detroit showing, George Arliss in his outstanding screen success, "The Man Who Played God."

"The Mon Who Played God" is now ploying at the Warner Theater on Broadway, New York ot $2 per seot. Mony tickets ore in the honds of speculators who get as high as $4 ond $5 each for them.

THANK HEAVEN THERE ARE NO TICKET SPECULATORS IN FLINT!

"The Mon Who Ployed God" is too important o production for onything to limit its presentation to only those who can offord to poy high prices for their entertoinment.

THE REGENT THEATER WILL NOT RAISE ITS PRICES FOR "THE MAN WHO PLAYED GOD," AND WE CERTAINLY WILL NOT LET SPECULATORS RAISE THEM FOR US!

We want every man, woman and child who is old enough to understand, to see this great masterpiece—to live with Mr. Arliss through thrill-packed episodes of life at its heights and depths—to experience the ONE outstanding motion picture thrill of the last ten years—to leave the Regent theater with something you'll never forget.

Nothing will ever fade the glorious fires of "The Millionaire" but a finer picture awaits you in "The Man Who Played God." It is the inspired masterpiece of a great actor whose personal ambition is to make each production better than the last.

Seldom does the W. S. Butterfield management personally endorse a motion picture, but we recommend "The Man Who Played God" UNRESERVEDLY as one of the five best motion pictures since the invention of talking pictures.

We Urge You to See It.

GEORGE ARLISS
in "THE MAN WHO PLAYED GOD"
with Violet Heming, Bette Davis and Distinguished Cast

ONE WEEK ONLY

Begins Today
REGENT
906 North Saginaw Phone 2-4452

DETROIT NO ADVANCE IN PRICES

The above newspaper ad was used by the W. S. Butterfield Circuit on the Arliss picture, "Man Who Played God," when it played the Regent Theatre, Flint, Mich. The ticket speculator and personal endorsement angles were effectively set forth in this novel advertisement.

POSTER ART WORK FOR THE THEATRE!

Last week we gave you two examples of straight art work from Sid Smith, and, we suggested that you place those two posters alongside of these two from the shop of Herb Simpson so as to get a comparison between the so-called high-light art work and the straight portrait style.

Herb is a past-master in the art of theatre poster work and his samples have graced the pages of several leading art publications. We consider it a privilege to be included in the publications to which he contributes and feel certain that many artists are finding his, as well as the other contributors' art work, interesting as well as helpful in the making up of posters for the thousands of theatres using their work.

Let's have many more contributions to this series until every practical theatre artist is included in the group who will be maintaining the series.

Hough Promoted

Edwin Hough is the newly-elected manager of the Ritz Theatre, a Publix house at Columbia, S. C. He replaces Robert Talbert, who was recently promoted to the post of Publix city manager in Spartansburg, S. C.

AUDITIONS NEW GAG TRIED BY HART FOR OLD AMATEUR NIGHT

The amateur night idea has been given a slightly different twist by H. E. Hart, general manager of the Smith and Hart Theatres, Auburn, Ind., in that this stunt has been given a new name and method of handling.

He advertises "Local Auditions," generally on Tuesday, and lists the attractions by name and nature. An entry blank, carried in ad and also printed for distribution, carries space for name, 'phone, address, qualifications, and two lines for names of friends who may be interested in securing a personal interview and audition. The talent is sifted out in the personal interviews and the best selected for the advertised appearance.

When describing the different numbers to be put on by local talent, Hart uses an intimate touch to the copy in newspaper ads. After all they all live in the same town and it will be seen that this is a good angle not to overlook. The stunt is boosting trade for him and we're taking this means to acquaint his fellow showmen with this fact.

Randforce Briefs

Through Monty MacLevy, publicity director of Randforce Theatres, Brooklyn, N. Y., we learn that:

Supervisor Erwin Gold put over a Big Holiday Week at the Walker.

That Paul Binstock has an all around utility man—organist, artist, etc., all rolled into one.

That Supervisor Harry Davey recently got up a real snappy display on "Champ" at the Parthenon.

That Felix Mayer of the Culver utilized his mirrors for "Big House" and they looked like a million.

That Supervisor George Lambert tied-up with the Legion for lobby decorations on Washington's Birthday. A gag to keep in mind for similar occasions.

That Manager Berman of the Alba is turning out some mighty fine fronts.




Dramatic
DYNAMITE
It would move you if your heart were made of stone! Blasting the secret of a famous surgeon's past . . . Tearing wide the door that hid an amazing love! It took backbone to make this picture . . . You'll need steady nerves to watch it.
Richard BARTHELMESS in "ALIAS THE DOCTOR"
A First National Picture with MARIAN MARSH
8 p.m. TONITE
And another outstanding program of splendid Vitaphone Shorts
"The MOVIE ALBUM"
"SUBWAY SYMPHONY"
"FREDDY the FRESHMAN"
WINTER GARDEN Broadway & 50th Street 35c to 1 p. m.
NEW YORK
There Was Fire in His Heart And Water on His Brain!
JOE E. BROWN
"FIREMAN SAVE MY CHILD"
It's a four alarm laff riot!
EVELYN KNAPP, The girl who lived next door to the firehouse!
LILIAN BOND She was only a fireman's daughter, but BOY was she FIERY!
A First National Picture
ADDED FEATURE SHERLOCK HOLMES THE SPECKLED BAND
NOW AT THE WARNER
MONDAY 10 BASEBALL NIGHT
MEMPHIS
Can you inject Business-Getting slants into your Newspaper Ads?
Paramount
Too Wonderful For Words!
Words cannot add to its greatness. Years cannot dim its glory. There's an empty spot in your heart where the memory of this production will find a permanent resting place!
With Justifiable Pride The Paramount Presents
—ADDED—
BURNS & ALLEN "Babbling Book"
COLOR NOVELTY "Old Songs for New"
Paramount Sound News
MR. GEORGE ARLISS
THE MAN WHO PLAYED GOD
35c 12:30 to 1:30 today
LOEW'S UNITED ARTISTS PENN
THEATRE OF THE STARS
NOW PLAYING
Loved by Many, Loving Only One!
A Romantic Adventuress, Holding Close to the One of 20 That Wanted Her!
Marlene DIETRICH
"SHANGHAI EXPRESS"
with CLIVE BROOK &
ANNA MAY WONG WARNER OLAND
ON THE STAGE FROLICS of 1932
Direct from the Famous Capitol Theatre, N. Y.
A Paramount Picture
25c To 12:30 Except Sat.
ON THE STAGE FREDA & PALACE PASQUALI BROS.
HARRY HOEHLE Conducting A SYMPHONY ORCHESTRA
LOIS MILLER
STARTS TODAY | Lilian Nancy Carroll "THE BROKEN LULLABY" | STARTS NEXT FRIDAY
PITTSBURGH
It had taken many men to give her the name of "SHANGHAI LILY"
TODAY — The Siren of the Screen — Ravishing, Alluring Bewilderingly Beautiful —
MARLENE DIETRICH
In a thunderin' drama that comes hurtlin' out of today's seething Orient — aflame with passion — blazing with excitement!
"SHANGHAI EXPRESS"
A Paramount Picture directed by Josef Von Sternberg with a superlative cast!
CLIVE BROOK
Anna May Wong Warner Oland
Once she had been innocent and lovely —Shanghai Lily was still lovely!
All men had desired her, but only one had known her love—and that one man she meets again—part of a strange cargo of sin and intrigue—hurtling through the night toward rebel lines of death on the Shanghai Express.
You'll find a new Dietrich with new irresistible warmth!
ENTIRE NEW STAGE SHOW TODAY!
Block & Sully
Headline Comedians!
FRANKIE PARRISH FOUR VANDERBILTS Many Others!
Benavie and Orchestra "Romberg Melodies"
Gujow at the Organ
MICHIGAN
BAGLEY NEAR GRAND CIRCUS PARK
DETROIT
FOX
Tonight—Starting at 6:30
First Show Every Evening Children 10c
POSITIVELY! THE MOST LAVISH, COLORFUL STAGE EXTRAVAGANZA EVER PRESENTED BY
FANCHON & MARCO
THEIR CHERRY BLOSSOM IDEA
Oriental Stage Revue
FEATURING
FRANK GABY
THAT FUNNY GABBY FELLOW
THE ENO TROUPE Famous Oriental Equilibrists
DOROTHEA America's Premiere Control Dancer
JUE FONG Foremost Chinese Tenor
AND THOSE GAY GIGGLING
GEISHA GIRLS
THE SUNKIST BEAUTIES
THE SCREEN SHOW
LADIES OF THE JURY
IN A COMEDY RIOT
EDNA MAY OLIVER -:- ROSCOE ATES
ATLANTA
25¢ TILL SIX today RKO RITZ 40¢ AFTER 6 today
PREVIEW TONITE- 10 P.M.!
LAST DAY! Edgar Wallace's Mystery Thriller! 'THE MENACE' with WARNER H. B.
2 PICTURES FOR THE PRICE OF 1
TONIGHT! Comes Before 8:30 p.m. See 'THE MENACE' "LADY WITH A PAST"
STARTS TOMORROW
THE GLAMOROUS LADY WHO WAS BORN TO LOVE BECOMES THE LADY WITH A PAST!
CONSTANCE BENNETT
Paris . . . flashing lights . . . dazzling conversation . . . life bubbling like a glass of champagne . . . and Constance Bennett in a part moulded to her talents in the same way as her gorgeous gowns are moulded to her figure.
"LADY WITH A PAST"
with BEN LYON David Manners
LOOK! WHAT LAUGHS!
"WIDE OPEN SPACES" Tex Mack Stars In Action
Audio Review—Pathe News

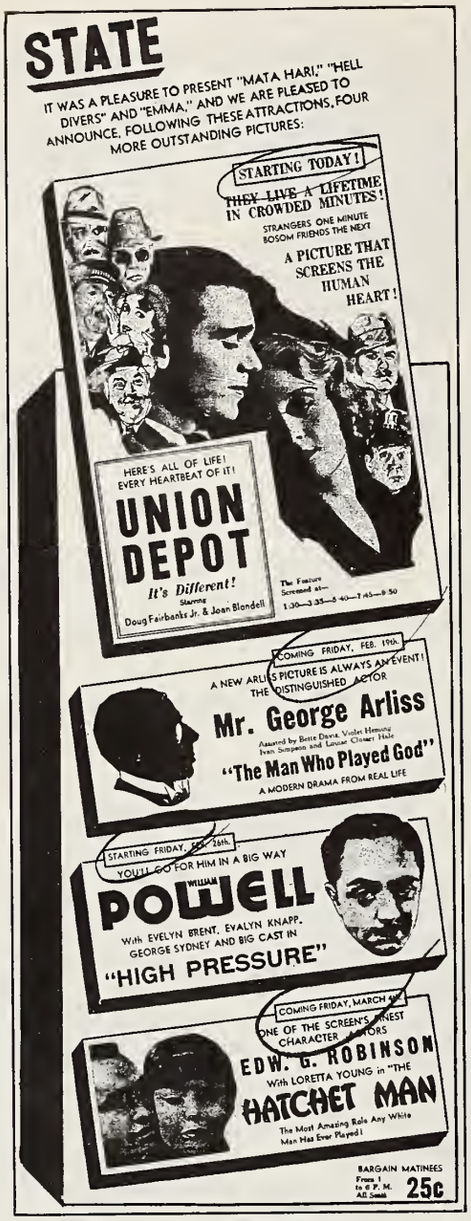
SHIRLEY ADVERTISES FOUR ATTRACTIONS AT ONCE IN SCHENECTADY

(REPRODUCTION ON RIGHT)

What appears to be somewhat of a new wrinkle in theatre advertising is being done by William "Bill" Shirley, well known Mohawk Valley showman and manager of the State Theatre, Schenectady, N. Y.

He not only advertises his current show but includes in a full length, three column space his attractions for the next three weeks. One-half the space is devoted to current picture and the balance to coming attractions. Shirley has been following this policy for some little time and believes that he is getting a most effective reader reaction by virtue of the extra large display. You will note by the accompanying cut that his copy leads off with the line, "We are pleased to announce four more outstanding pictures," and this is followed by ad for current picture and other boxed ads in equal space. Use of the heavy black rule is effectively brought out in this particular ad.

We are at loss to advise just how often Shirley makes this sort of a plug for reason that this information is not disclosed in data we have at hand. It is presumed, however, that this extra amount of space is used in practical follow-up order. We will be glad to hear further from him on this subject, or theatre advertising in general as he is practicing it in Schenectady.



ARTISTS ARE WARNED AGAINST SAMENESS IN STYLE BY C. C. CASSADY

Poster artists, like any other craftsmen, develop certain characteristics in their work that brand the finished product as peculiarly their own, thinks C. C. Cassady, artist at Zaring's Egyptian Theatre, Indianapolis, and should therefore guard against unconscious duplication of style over a given period.

With that thought in mind, he has been trying out the idea of alternating his water color work with pen and ink and pastel crayon and believes that when the old work is again brought out it gains a new effectiveness.

We have a few snap-shots at hand illustrating some of Cassady's work in pastel, and pen and ink, but, unfortunately, these are too small and too faint for a faithful reproduction. We're sorry that we can't show them to you all, for we believe his point is well taken and that customers will grow accustomed to sameness in poster design as well as any other article seen from day to day. We will hope that this Club member will send larger and clearer reproductions of his work so that others of his craft may get a better idea of what he's doing in the poster line.

DE HAVEN IS DOING GOOD EXPLOITATION WORK IN THE BRONX

Theatre patrons and merchants of that section of New York City known as the Bronx must be fully aware of the presence of one Milo De Haven, who in addition to managing the Burke Theatre, handles publicity for all five houses on the circuit. We make that statement after a glance at some data concerning recent activities of this enterprising showman, all of which carries ample evidence to support our theory.

Among his post-holiday show-selling efforts was a tie-up with a local auto dealer for the give-away of one of those small, deluxe autos that a youngster can pump around the neighborhood. The dealer paid for the auto, 300 window cards, 5,000 heralds, mailing of 2,500 programs, lobby decorations, and the announcement trailer. It didn't cost the house anything except the showing of the trailer and time spent making the contact. The give-away was handled in the usual fashion.

But while on the subject of give-aways let us tell you about a real one, in which thirty-seven representative merchants of the neighborhood took part. Gifts ranging from a silver salt and pepper set to an expensive radio, and amounting to over $700 in value, were promoted for the occasion, despite the fact that a couple of outside promoters had put over a questionable deal only a short time before. At any rate, the stunt went over in bang-up style and a check-up revealed that it was one of the best in the Burke's history. Again, the stunt was handled in the usual way.

Other stunts recently used included Thursday night "Opportunity" affairs, open to every boy and girl in the neighborhood capable of singing or dancing; a listing of guest's name in weekly issues of programs; issue of a book mark to advertise "Alice in Wonderland" (a children's talkie); and the inclusion of 4 acts of vaudeville on the Burke program.

What with looking after vaudeville, two feautres, promotional schemes and whatnot, De Haven manages to steal a little sleep occasionally, we hear, and he might be using that portion of his time to make a few tie-ups with Bronx night clubs. Anyway, we wanted to let his fellow showmen know that he had been doing a lot of good work in a neighborhood where exploitation is none too easily put across. No section of New York lends itself readily to promotional activities and we think De Haven is in line for a few words of praise.

Club Index for Month of February

Herewith we list the many items of exploitation, etc., which appeared on the Club pages during the month of February. By keeping this issue close at hand you can refer to it whenever necessary as a means of locating some particular form of show-selling. We hope our members and readers are finding this service useful. The Club would welcome suggestions to improve it.

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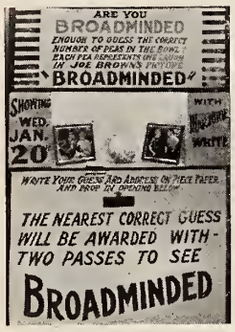
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JUST A BOWL FULL OF GARDEN PEAS WAS GAG HARRY WADE USED

A bowl of peas, common garden variety and dried, was the means of furnishing considerable amusement for patrons and attracting advance attention on "Broadminded" for Harry Wade, manager of the Palace Theatre, Phoenix City, Ala.



The accompanying photo will convey an idea of the display Wade used to get his message over to the public and he tells us that it only set the house back $4.28. Items were as follows: board, $1.50; metallic paper, 75c.; two light sockets for opening of display, 30c.; wire, 10c.; two bulbs, 20c.; painting, $1.50; writing paper and two pencils, .08c. The peas cost 10c. and the bowl was borrowed. The cost can be cut to $3.68 if you happen to have the light sockets around the theatre.

The deal is open to anyone and all one has to do is guess the number of peas in the bowl. Simple little matter, really, and you must try it some time. It's great fun for the public, Wade states, to say nothing of the kick the theatre manager gets when he counts the peas. Seriously, however, only two days passed and there were 150 citizens of the town attempting the solution. So you can judge for yourselves as to the amount of interest this old gag created.

This is the first time we've heard from Wade since he joined the Club several weeks ago. At that time he was manager of the Opelika Theatre, Opelika, Ala. Now that he's settled down in a new town and new post, we'll expect to hear a lot more about his activities in show-business.

ROUND TABLE BIOGRAPHIES

There's excellent reason to believe that C. H. Simpson knew just what he was doing when he decided that show-business was the line he wanted to follow, for he didn't enter the game until 40 years of age. That was 15 years ago; so, after all, he's a veteran, any way you look at it.



C. H. Simpson

Yes, any man's a veteran who traces back to the time he played the schools and court houses with a Powers "A" and carbide outfit, and this experience preceded the construction of an air-dome in Millen, Ga. Since then Simpson has had charge of the Grand Theatre in Hawkinsville, Ga., and today he is the owner of the Princess, an up-to-date house in Millen, Ga.

This member of our Club was born in Williamstown, Ky., and educated in the schools of that city. He is married, the father of one child, a member of the Masonic fraternity, and if you ask him if he's in this business for keeps, he'll give you an affirmative answer.

A WEEKLY AD!



WHENEVER you spring an ad like this one on the so-called big-shot ad men they are most always certain to turn up their noses and leave the impression that it is the rankest sort of advertising. Yet, were these big-shot ad men ever placed in a position where they had to handle a situation like Smalley's Fort Plain Theatre, they would soon learn that this is pretty good advertising and almost equal with the bigger and better style they are more familiar with.

H. C. Richardson is the manager of the Fort Plain house and the man responsible for these ads. As far as we are concerned—and we know there are several thousand other showmen who feel exactly the same way about it—this is darned good advertising and the style that is best fitted for the circulation of the paper in which it is used.

SIMMONS INSERTED AN ATTRACTIVE AD IN HIS NEWSPAPER

Position and character of a newspaper ad recently inserted by Thos. J. Simmons, manager of the Dunlap Theatre, Clarksville, Ark., is, we believe, particularly worthy of attention from Club members similarly situated.

Across the entire width of the top portion of page and ruled top and bottom with scotch rule, appeared the following message:

"Folks:

On Thursday and Friday, it is our pride to offer for your entertainment and approval, Wallace Beery and Jackie (Skippy) Cooper supported by Irene Rich and Roscoe (when he stutters you roar) Ates in the M-G-M masterpiece, 'The Champ.'

If ever there was a picture to flash upon the talking screen to compare with 'The Champ' then I missed it, and I'm thankful I did not miss this one. And that is exactly what you are going to say when you see it.

I want every person in Clarksville and Johnson County to see this picture, and after you do, sit down and write me a few lines of what you think of it. To show my appreciation I will send a pair of free guest tickets to the first ten people who do this, because I want to get your reaction to this marvelous production."

(Signed)

The above was an ad that could not fail to arrest attention from the reader and we'll venture to state that it was digested by every one. The reason we mentioned "similarly situated" in the opening paragraph was that only certain newspapers will let an advertiser get away with a full width ad at the top of the page. But your paper may be one of these, and so we're passing Simmons' contribution along for what appears to be a good gag when you have the right picture.

LOCAL AUTHORITIES GAVE TENT SHOW THE WORKS, SAYS JOHNSON

Out-of-state business enterprises are not taking any money away from communities if Floridians have anything to say about it, at least such is the case in Orlando, where an instance is reported to us by H. M. Johnson, manager of the Mt. Dora Theatre, Mt. Dora.

Local authorities of Orlando, according to a newspaper clipping, made brief but effective reply to the request of a "tent show" to exhibit there for duration of the County Fair, even though several hundred dollars were offered for the privilege. The Mayor informed the proprietor of the show that a city ordinance would not permit the erection of a tent such as described, and supplemented his remarks with the thought that the show would probably take much more away from the city than it brought in. He denied he was protecting the Sparks interests, operators of motion picture theatres in the city, or local merchants.

The newspaper spread the story over the front page and supported the Mayor's move with a strong editorial, so it's a fair prediction that no tent shows will depart with any of Orlando's coin during the present administration. Perhaps other Club members will benefit through Johnson's thoughtfulness in sending along the above account,

Notice to Members:

PLEASE be sure to notify the Chairman of any change of address.—THANK YOU.

MORE SEATS AROUND THE TABLE!

JAMES T. McMANUS is now a full fledged member of this organization through the good offices of George Heeley, assistant manager of the Marlboro Theatre, Marlboro, Mass. Sort of a reverse situation, to be sure, for McManus is Heeley's boss. This new Round Tabler knows his way around theatres and has been in show business for many years. Hence, we firmly believe that all his fellow showmen are in for some real worthwhile contributions from this source. Thanks, George, for your letter and ask Mack to give an account of himself.

———*Wear Your Club Pin! ! !*———

JAMES I. McFARLANE has the job of assistant manager at the Ogden Theatre, Bronx, New York City, and comes well recommended to us by his boss, Louis Pincus. McFarlane has been with the Ogden for one year and was promoted to his present post from doorman. The Bronx is one of the few sections in New York where shows are still exploited, hence we'll be looking for some news of what's going on at the Ogden. And what about you Louis? Tell us something about what you've been doing.

———*Wear Your Club Pin! ! !*———

CARROLL COFFEL manages the Strand Theatre, a Publix house out in Crawfordsville, Ind., and a cordial welcome is also extended this new member of our Club. There are many of his brother Publix managers in this outfit and we're mighty glad to include Coffel's name among them. All are hard-working, go-getting showmen and there's no reason to believe that Coffel will not help keep up the standard many of them have set in the matter of contributing live-wire show tips to this department. Start the ball a-rolling, Carroll, and we'll be on the receiving end.

———*Wear Your Club Pin! ! !*———

WILLIAM M. WEISS manages the Capitol Theatre over in Passaic, N. J., and we take this occasion to sound a note of welcome to this new Round Tabler. Help keep Jersey on the show map of the world, Weiss, and you can do this by sending in your quota of ideas which will be helpful to your brother showmen. Many fellow members in your state are telling the world through these pages that they're on the job when it comes to selling shows. Your fellow Club members want to know what you're doing and here's the place to tell 'em all about it.

———*Wear Your Club Pin! ! !*———

JOHN H. NYLEN is another Jerseyite to become a member of the Round Table and he hails from the well known town of Englewood, where he manages the Plaza Theatre. He's a Skouras man and has three changes weekly to look after. That ought to be plenty for any one manager to look after and should be productive of many an idea that we can pass along to his fellows. What has been going on in show-business over in Englewood, John? Shoot along some dope on how the old box office is holding up these days.

———*Wear Your Club Pin! ! !*———

GEORGE KRASKA is the manager of the Fine Arts Theatre, a house devoted to the showing of foreign films and one that's unique in its field as far as the city of Boston is concerned. This new member of the Round Table Club recently celebrated the first annivrsary of his house and we hope he drops us a line so we can tell his fellow Clubmen what means he used to exploit the occasion. We have evidence at hand that he installed a bar in the lobby for the serving of bock beer during the showing of "Bockbierfest," a German film.

E. H. BARKER hails from out in Plymouth, Indiana, where he has the job of assisting his boss with the management of the Gem Theatre. At this writing he, too, joins the ranks of assistant managers in this outfit and we wish him luck in his climb up the ladder. Follow the Club pages, Barker, and digest all the information that is carried each week. We know of no better way to hasten the time when you'll become a full-fledged manager and Round Tabler. This recipe has been tried and proven. Let's go!

———*Wear Your Club Pin! ! !*———

HERMAN KANTOR is another New York showman to become a member of the Round Table Club and he holds forth as manager of the Lido Theatre, the Bronx. His house is located at one of the busiest intersections in that part of the big city and we'll be interested to hear what he is doing these days to keep the seats filled. Shoot along an account of that last stunt you put over, Herman, and we'll see that your fellow showmen are tipped off.

———*Wear Your Club Pin! ! !*———

R. L. "BOB" COLLIER is skipper of the Marion Theatre, a Publix house at Marion, Ohio, and we have also received his application for membership. Step up and meet your fellow Round Tablers, Bob, and tell them you're glad to be a member of the livest group of showmen the world over. Now that you are one of us, we want to count on you to contribute your share of helpful ideas to this department. Shoot some of them along to headquarters.

———*Wear Your Club Pin! ! !*———

ARNOLD G. HAMEL is in charge of the Rialto Theatre up in East Rochester, N. Y., and his name was proposed for membership in this Club by Ken McMahon. Now that you're one of us, Arnold, take a little time off when the opportunity comes along and let us know what is going on in show-business in your town so we can pass along the good word to the rest of our gang.

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

WILLIAM S. SAMUEL is the assistant exploitation manager at the Grand and Lyric Theatres, Ennis, Texas, and a cordial Club greeting is also extended this new member from the Lone Star State. Texas is chock full of live-wire managers belonging to this organization, Samuel, and we hope that we'll often see your name mentioned in this department. Send us an account of that last gag you pulled to good advantage and we'll pass the idea along.

———*Wear Your Club Pin! ! !*———

PAUL E. FENELON hails from that ritzy corner of Long Island known as West Hampton Beach, where he skippers the Hampton Star Theatre. With his application for membership at hand the Island is now dotted from one end to the other with representatives of this organization and we're mighty glad to include Fenelon's name among the clam-digging contingent. But they only go after clams down there when the show has been sold, and you can believe us when we tell you that a lot of the Long Island boys know how to put 'em over. We'll be awaiting further word from Paul.

———*Wear Your Club Pin! ! !*———

KENNETH C. DOUGLAS has charge of the Plymouth Theatre in Plymouth, N. H., and we also wish to acknowledge his application for membership in this Club. New England, like many other parts of this country, is one of the strongholds of this organization and we are glad to have Douglas for a representative in his town. Now that he's joined, we hope he'll catch the "spirit" and send along some information concerning his recent picture campaigns. We'll do the rest.

———*Wear Your Club Pin! ! !*———

C. E. STOFLET hails from the Blue Grass country of Harlan, Kentucky, and at this writing he is also in line for introduction to his host of fellow showmen. Glad to have you in this big army of theatre managers, Stoflet, and please see that you keep up the reputation Kentuckians have established in the matter of representation in this department. Shoot along a yarn about that last show-selling stunt you pulled down in your town.

———*Wear Your Club Pin! ! !*———

HAROLD NEWMAN is another member of the A. H. Schwartz staff of theatre men over in Brooklyn, N. Y., to become a Round Tabler and he has the job of assisting Lenny Freund with the management of the Albemarle Theatre, Flatbush. His boss is also a member of this organization and now we have 100 per cent representation at the Albemarle. Keep plugging along Harold, and we'll hope the day will soon arrive when it will become our duty to send you the certificate that will make you a full-fledged Clubman. With Lenny's able coaching, this should not be very long.

———*Wear Your Club Pin! ! !*———

C. F. MILLETT is the owner-manager of the State Theatre, Bridgton, Me., and the usual Club welcome is also in order for this new member. We note that he has plans under way for the give-away of a de luxe radio and electric refrigerator, both of which testify to this showman's ability as a promoter of worthwhile gifts. We hope he will drop us a line when he finishes with these campaigns and give us the lowdown on any new angles used in publicizing the events. Unlike the rank and file of theatres, the State reaches its peak during the summer and then we'll be looking for some hot news from Bridgton.

THE EMBLEM OF PERFECT SOUND
RCA PHOTOPHONE INC SOUND EQUIPMENT

MR. J. C. JENKINS,
MOTION PICTURE HERALD,
SOMEWHERE IN TEXAS.

My Dear "J. C.":
If you fail to find my weekly letter in the next issue of MOTION PICTURE HERALD, don't be alarmed. You see, I am hopping off today to attend the Allied States convention in Detroit and next week I'll be fraternizing with the M.P.T.O.A. crowd in Washington. After that session I expect to be on the jump more or less continuously, which won't give me much time to set myself in any one spot. But I'll be back later on with some convention slants. I sure have enjoyed the privilege of writing to you and extolling the virtues of RCA Photophone sound reproducing equipment, and am confident that my messages have fallen upon fertile ground. Knowing how well you stand with exhibitors all over the country, I felt that a series of letters published on your page would be widely read. Your generous responses have been greatly appreciated. I am sorry you didn't find time to call on Miss Swanson, Miss Harding, Miss Davies or Miss Crawford, for I am told they are delighted with the performance of the Photophone apparatus that is installed in their homes. By the way, "J. C.," when you heave to in Austin, Texas, drop into the office of the State Board of Control, which recently bought twelve Photophone sound reproducing units for installation in state institutions. These big state boards seem to think pretty well of Photophone apparatus. Our district manager, Chet Sawin, up in Boston, sold fourteen complete units to Massachusetts. Speaks pretty well for Photophone equipment, doesn't it? Well, so long, "J. C.", keep up the good work.

Yours truly,

G. K. RUDULPH.

P. S.—When you get to El Paso, beware of Juarez. I've been there.

JENKINS' COLYUM

Hollywood

DEAR HERALD:

We went out to visit "Chic" Sale today at his Beverly Hills home. "Chic" recently returned from a week's vaudeville engagement and on his return was confined to his bed with a severe cold bordering on pneumonia. There are just one hundred reasons why we like "Chic." He is a swell fellow to meet, has a lovely home and a delightful family consisting of one wife, two sons and two daughters. The other ninety-nine reasons don't matter.

"Chic" asked us if we had seen his latest picture, "The Expert," and we told him we hadn't. He said it was playing at the Warner theatre down in L. A. and he wished we would go and see it and tell him what we thought about it. We did, and, next to "Emma," this picture gave us the most enjoyable 90 minutes we have had in a long time. And we might add this, there isn't a suggestive remark or line in the picture. We are not Chic's press agent, but we want to say that, in our personal opinion, there isn't a better or cleaner actor in Hollywood than he, and there are a lot of them here that are both good and clean. Warner Brothers did not make any mistake when they made "The Expert."

▽

We have made a lot of bonehead suggestions in our erratic career, but we believe that the prize jar of pickles should go to William G. McAdoo for his reported suggestion to Senator Walsh that the Government tax the bootleggers and dope peddlers to the extent of their intake as a means of raising revenue.

Up to now, the Government hasn't been able to locate more than one bootlegger and one dope peddler out of every 100 operating in this country.

Should they be able to locate all of them they would have no means of knowing the amount to levy, and to levy this kind of a tax would be to put the Government's stamp of approval on a nefarious, outlawed business.

As a sample of the luck the Government would have, it is only necessary to cite the Al Capone case wherein the Government was lucky that it didn't have to pay all the costs of the prosecution in the end and get nothing for experience. The suggestion to tax criminals is another sample of "statesmanship" of which we have had altogether too much of late, but then Mc. may have wanted to get his name before the public before it was entirely washed out of the Pullman linen.

Our theory of the proper way to tax bootleggers and dope peddlers is to give them about 10 years in which to view the scenery through the steel grating or repeal the Eighteenth Amendment and give them a chance to earn an honest living. Had this tax proposal come from some one in the Fiji Islands instead of from an ex-secretary of the United States Treasury we wouldn't have been surprised.

If the taxing commission would forget about trying to load the theatre men down with an additional burden and would require a revenue stamp of one cent a mile on all steamship tickets for those going to Europe and other foreign ports to squander American dollars, it might help some.

▽

There, now, the light is breaking and morning seems near at hand. We learn that Ben Holmes is soon to put in production a number of one-reelers based upon a series of famous poems by Whittier, Riley, Guest, Kipling, et al., with important stars and proper atmosphere. We understand that "Chic" Sale is to do "Whispering Bill," Henry Walthall will appear in Poe's "The Raven," and Harry Carey will make "Alaska."

This begins to look like we were due for some real entertainment, and here's hoping that the scheme won't miscarry. Why some one hadn't thought of this before now is another of those clouded mysteries that so often appear in this business.

▽

We are indebted to the publicity departments of Warner Brothers, Paramount, M-G-M and Universal for a large collection of star photographs. Our daughter Marjorie sent us positive instructions not to leave Hollywood until we had secured a large collection of star photographs for the lobby of their theatre, and now, if the others will come to our relief in like manner, we will leave Hollywood with the kindliest feelings for the entire picture fraternity and this whole doggone country.

▽

We heard another radio crooner tonight and now we will have the nightmare for two weeks.

▽

Clark Gable has been writing his life story from the cradle to the camera and, outside of riding the rods and wading a few mudholes on the way, his story reads like a fairy tale. It is not often the case that an excellent star is also an excellent writer, but Clark is both. There are several angles to Clark, the most important being that there is nothing upstage about him, he's as common as an old shoe and he treats you like you were one of the folks from his home town in Ohio. Ohio ought to be proud of him; Hollywood is.

▽

MGM has now in production Eugene O'Neill's famous drama, "Strange Interlude," with May Robson, Norma Shearer and Clark Gable heading the cast.

With that kind of a story and with such an important cast the public has something to look forward to, for that should be a PICTURE.

▽

The sun shone today for 10 minutes and every native Californian knelt in prayer for fear they were going to have another earthquake. Maybe that's when the sun kissed that orange. There is something peculiar about this California sun: it never kisses anything except in broad daylight where everybody can see it, although California has some sons that will kiss anybody at any time and any place, mostly in Hollywood.

▽

Last night we slept with one sheet, two blankets and a heavy comforter over us and this morning they had to thaw us out with a blow-torch. HURRAH for NEBRASKA.

J. C. JENKINS,
The HERALD Man

MUSIC AND TALENT

Sophie Tucker Sees Return To Straight Vaudeville Next

Appointment of Martin Beck, former Orpheum Circuit head, to direct RKO vaudeville, is regarded as fortuitous and highly significant by all vaudeville artists, according to Sophie Tucker, veteran performer, who just completed an extended booking at the RKO Palace, New York.

"Beck's name is synonymous with vaudeville," Miss Tucker said. "In the minds of vaudeville artists he means a new day for vaudeville, on straight programs and in picture theatres. Mr. Beck is associated in our minds with the prosperous, healthy days of vaudeville. He has been missing from the scene throughout its later and leaner years. We believe his understanding of and faith in vaudeville entertainment will speed the return of better days for vaudeville performers."

Miss Tucker said that there are unmistakable evidences of the increasing popularity of straight vaudeville with theatre audiences. "It is replacing presentation ideas," she said, "and is forcing a change in picture house stage shows which is definitely in the direction of a variety type of program."

Miss Tucker praised today's vaudeville theatre audiences, describing them as "youthful, enthusiastic and exceptionally friendly," adding: "They are the best guarantee that vaudeville will increase in popularity with time. Their attitude is infectious. They are particularly kind to me, who have been handed down to them by their parents as sort of an heirloom. My fan mail today is larger than ever."

Noted Dancer at Mastbaum

Maria Gamberelli, dancer of note, is in Philadelphia to direct rehearsals for her ballet at the Mastbaum. She appears as premiere danseuse in her first stage offering.

Warner Signs Stage Player

Helen Vinson, Broadway player now appearing in "The Fatal Alibi," has been signed by Warner for a role in "The Jewel Robbery," shortly to be made on the Coast for First National.

Two Install Stage Shows

The Capitol, in Steubenville, and the Temple, in Bellaire, Ohio, have installed stage shows to augment the film programs. Both are playing shows intact, booked independently.

Stage Revue at Fox Seattle

Fox West Coast will feature a stage revue, starring Fanny Brice, Phil Baker and Ted Healy at the Fox in Seattle during the week of March 13.

Radio Companies Chartered

Recent charters filed at the State House, Dover, Del., included the Ware Radio and Television Corporation, to perform and broadcast theatrical plays, dramas, etc., and Radio Productions Corporation, to do a general broadcasting, recording and transmitting business.

FRANCIS S. FARNEY



The above young man, better known as "Gus the Flying Organist," has been a featured organist in every Publix house from Montana to Texas and in the six years' time he has worked for them he has gained the title of "The West's Premier Organist."

He originally hails from Chicago, where he gained a good reputation, but is now at the Capitol theatre, Salt Lake City, and a feature attraction not only there but over radio station KSL as well.

"Gus" is a versatile organist and also an accomplished pianist and accordionist. He says he likes it "way out west" and intends to stay there.

"Sunshine Susie" Songs Help Sell British Picture

The English-made musical picture, "Sunshine Susie," produced by Gainsborough and to be distributed in America by RKO, has three numbers in it that had a great deal to do with its recent success in this country.

The numbers are "Today I Feel So Happy" (fox-trot), "Just Because I Lost My Heart to You" (ballad), and a comedy fox-trot called "I Have an Aunt Eliza." Harms, Inc., is the American distributor of these numbers.

Screen Players in Stock

A number of Hollywood's best known screen players are appearing in stock in Seattle, with the re-opening of the Moore, under the management of Kent Thompson and Howard Esary.

Dorothy Mackaill on Stage

Dorothy Mackaill has been booked for personal appearances at the Stanley, Pittsburgh and the Mastbaum, Philadelphia. She has been in Pittsburgh the week of March 4 and is in Philadelphia this week.

STAGE SHOWS

Philadelphia Mastbaum

Week ending February 26

The stage show, "Up in the Air," is a novel and exceptionally well staged presentation with Milton Berle acting as master of ceremonies and chief entertainer and with the Mastbaum Dancing Ensemble figuring prominently in the show.

The act opens with the launching of a big Zeppelin, with small airplanes seen through the scrim circling through the air. The Mastbaum Dancing Ensemble dressed as pilots put on a clever song and dance routine, at the conclusion of which the passengers climb into the cabin and with a realistic roar of motors the big ship rises.

Evelyn Hoey, star of "Fifty Million Frenchmen," gives one of her famous "Minnie, the Moocher" impersonations and sings some characteristic songs, enthusiastically received.

An elaborate act is built up around the adagio dancing of Dolores, Douglas and Eddie. Against a background of brilliant futuristic circles, Dolores is seen poised between the two men and the Dancing Ensemble to gay gypsy costumes with be-ribboned tambourines is dancing a lively Spanish number.

Harry Burns and Company give a lively comedy sketch which is well received though there is nothing particularly outstanding about it.

Milton Berle, "The Palace Jester," makes a great hit, particularly with the feminine patrons. He sings, dances, pantomimes, wisecracks and impersonates and is one of the most popular masters of ceremonies seen at the Mastbaum for some time.

As their share in this "Up in the Air" show, Beth Pitt and her balloon girls stage a beautiful and artistic dance. Six girls in white draperies are seen with a large multi-colored balloon poised on up-stretched fingertips. Suddenly the stage is filled with girls carrying balloons of every color imaginable. They execute a fantastic dance. Beth Pitt does a charming ballet dance and jumps rope with a string of illuminated red balloons. What appear to be balloon trees in the rear of the stage come to life and prove to be girls whose arms are filled with balloons. Festoons of pastel colored globes are lowered from above and the whole stage is filled with myriads of balloons, the beautiful lighting aiding in producing an exceptionally artistic effect.

Salt Lake City Orpheum

Week ending February 27

The stage presentation offered this week offers a remarkable display of ability, personality and genuine humor. Opening strongly with the musical and terpsichorean festivities of Robinson and DeWitt and their adequate company, Ada Brown's offering of syncopation, southern style, continues the excellent quality of the performance. Ferry Corwey, musical clown, adds his novelty and humor, increasing the general good feeling, and "Pop" Cameron and his "family" of clever juvenile troupers, with their riotous fun, wind up an exceptionally agreeable program which leaves the audience well satisfied.

A highly satisfactory crowd has been entertained here this week due to the exceptionally good vaudeville bill and the sensational exploitation of the murder mystery picturization of Edgar Allan Poe's "Murders of the Rue Morgue."

UP AND DOWN THE ALLEY

HELLO EVERYBODY

Well, folks, I sure had a surprise when I went to the **Noon-Day Club** luncheon the other day. . . . Who was there but one of the out-of-town members, **Art Brown**, . . . better known as "Brownie the Maple Sugar Kid." . . . Brownie has been at the Paramount, Charlottesville, Va., for the past four months and is in town for a few days, then he goes to Richmond, Virginia, to be featured organist at the Byrd theatre . . .

▽

I had the pleasure recently of meeting that gentleman from "dear ol' Lunnon," **Jimmy Campbell**, of the well known team of **Campbell** and **Connelly**, song writers and publishers, and was most agreeably impressed. . . .Campbell was beaming with enthusiasm over the team's latest effort, "By the Fireside," of which the **Robbins Music Corporation** has just acquired the American publishing rights. . . . It's a peach of a tune and when **Rudy Vallee** heard it he immediately made it his new theme song. . . .

▽

Billy Barnes, who recently started work at the Capitol, Winchester, Va., in the short time he has been there has made himself plenty popular . . . so popular in fact that two afternoons and one evening a week one-half hour programs are devoted exclusively to patrons' request numbers. . . . **Ernest Hauser**, former concert orchestra conductor at the RKO Majestic, San Antonio, still is kept busy with his Alamo National Bank program and Chevrolet Chronicles Orchestra, both of which he supervises. He presents them over station **WOAL** twice a week. . . . **Hal Friedman**, former organist and before that a music conductor, is back to his first love, directing. . . . Hal has a "hot" dance band now and is doing a lot of work around Boston. . . .

▽

Harry Bush, Chicago representative of **Sherman Clay**, who has been in the music game for the past twenty years, is still an up-and-coming "boy." . . . Harry is a popular fellow out there in the Middlewest and a chap who gets plenty of work done for his firm. . . . The **Miller Music** song, "Another Candle on Your Birthday Cake" is a great number for organists who feature "kiddie" shows. . . . It's one of those songs that can be used forever. . . . Besides "Time on My Hands," that hit number of their's, they have another number that is taking strides and it is "Two Loves." . . . They tell me that the lyrics of that new **Leo Feist** waltz ballad, "Ma and Pa," were taken from a letter written to **Carl Hoefle** (who composed the number) from his "Ma and Pa." . . . It's a sweet number and **Kate Smith**, who introduced it over the air, is doing her best to make it Number One. . . . **Jim Durkin**, former special service manager for **Donaldson, Douglas** and **Gumble**, is now the orchestra department manager of **Shapiro, Bernstein & Co.** . . . **Buddy Rogers**, idol of the screen, and **His California Cavaliers**, succeed **Rudy Vallee** and **His Connecticut Yankees** at the Hotel Pennsylvania on March 28th . . . and will work under an exclusive contract with **National Broadcasting Company**. . . .

▽

The rumor that Jesse Crawford, the Poet of the Organ, is through with Paramount is entirely unfounded. . . . The rumor started while he was at home with a serious case of the grippe. . . . He's back at the theatre now and going stronger than ever . . . and from all indications he will be at the "Crossroads of the World," for a long while to come. . . .

B SEE'N' U. ED DAWSON

STAGE SHOWS

Dallas Majestic

Week ending March 2

The state show at the Majestic is one of novelty and includes more than average merit. Headlining the presentation is Owen McGivney, giving a very versatile portrayal by doing all four characters in "The Manor Murder Mystery," a one-act mystery drama. He performed in his quick change art as adeptly as one would desire and his act is really a top-liner. His new vehicle measures up well in comparison with characterizations of any similar acts. Anger and Faire in their burlesque imitation of McGiveney's offering have the entire company as helpmates and the result is uproarious. The Wallace Sisters with three male assistants give a flashy dance act, including adagio, tap and toe numbers and are well liked. Bob Nelson with his likeable variety of songs and chatter completes this very good program.

San Antonio Sadler's

Half Week ending March 5

This new tent theatre which opened its doors last Saturday night to very good business, offers several acts of vaudeville on the weekly split bill in conjunction with high class dramatic stock plays.

Among those featured were The Alabama Boys, two clever stringed-instrument artists and eccentric tap dancers. Ruton's "Alley Dogs" were next with an entertaining line of canine tricks. A young male accordionist handled the "Squeeze-box" in fine style. Bart Crouch, Harley's songster, was on for the next turn with a couple of up-to-date song hits. The Texas Quartette closed with a cycle of moderns and spirituals.

Baltimore Keith's

Week ending March 11

Three French Misses started the vaudeville program here with trapeze work, including whirls by mouth straps and neck straps. Following this came Charley Chase, bona fide Baltimorean, with chatter, then comedy instruments, such as a harmonica, a small clarinet, a novelty whistle, a toy flute and a xylophone made up like a radiator. Next he sang comic verses from a book. Then came Nina Olivette of "Queen High" fame, with nine singing and stepping lads in a miniature musical comedy offering. Nina did her funny steps and songs and introduced a burlesque of an adagio dance. Some fast tap work and some songs were done by the boys.



New York Roxy

Week ending March 10

The stage spectacle called "Metallic" currently at the "Cathedral" is a musical extravaganza in five elaborate scenes, namely: Gold, Bronze, Tin, Iron and Steel. In the cast are Harold Van Duzee, tenor; Patricia Bowman, premier danseuse; the Roger Pryor Dodge Duo, modern dancers; the Five Hot Shots, Harlem rhythm quintet; the Roxy Ballet and the Roxyettes. The Roxy Synco-Symphonic orchestra under the direction of Fred Waring supply the musical background for the production and present a novelty arrangement of "Tin Pan Parade," in the scene "Tin."

In the first scene, Gold, Harold Van Duzee, as a crazed alchemist, sings of this metal and finally dies when the gold, in the person of Patricia Bowman and the Ballet Corps, really becomes an actuality. Van Duzee's singing is very fine and Miss Bowman's dancing is as excellent as usual.

Bronze, featuring the Hot Shots in a routine of tap dancing, was outstanding but for one thing, and that the novelty of dancing in darkened house, as Violet Ray brings out the gay colors on their clothes. Even this is not unusual, especially in this house, inasmuch as it has been used numerous times, though it is an effect that is worth seeing often.

The Roger Pryor Dodge Duo and the Ballet Corps are featured in the spectacle, Iron, and offer a modern dance routine that would have been excellent but for the awkward dancing of the taller member of this team. The Ballet ensemble, apparently representing molten iron, are outstanding in their dance routine.

The Thirty-two Roxyettes and the Ballet Corps express the spirit of "Steel" in the last scene and their dancing done on a skeleton framework, represents the construction of a huge skyscraper.

The entire presentation was artistically produced and beautifully presented by the performers.

Detroit Hollywood

Week ending February 25

One comparatively weak stage feature, even when it is so placed as to seem part of the background of the show, won't keep the crowds from the Hollywood. Opening and closing with Fred J. Ireland's (Detroit School of the Dance) Wonder Dancers, the Hollywood performance gets by mainly on the consistent crowd-drag of Eddie Loughton, M.C., and the two really decent acts sandwiched between Ireland's prancing kiddies. The Ireland crew, calcimined, frizzed and costumed like a high school pageant, detracted no little from what might have been a pleasing performance.

The chorus of "Hello, Eddie!" called forth from the younger members of the Hollywood audience at the appearance of the Prince of Pep, should keep the Prince in good standing for some time to come. Loughton followed the opening dance whirl with a flock of verses from "Rhymes," aping a recent N B C presentation by Vallee and the Connecticut Yankees.

Bob Fisher, "Black Face Funster," tied a good Bert Williams voice to "Wrap Your Troubles In Dreams," "All Dressed Up With A Broken Heart," and "River Stay 'Way From My Door," the latter adorned with interpolations from "Old Man River" and "Mississippi Mud." Fresh comedy punctuated the act.

Ross and Bennett, "No Sense And Nonsense," breezed through a fast line of comedy including song, dance and gag bits. For the first half of the act, Ross does very well by simply rushing the girl, Bennett, off the stage every time she makes an appearance.

ORGAN SOLOS

DICK LIEBERT (Jersey City Loew's) was so successful with his recent stunt of taking the "mike" through the audience and having them sing through it, that this week he repeated it and did even better than last week. Numbers used were "Pent-House Serenade," "Million Dollar Baby," "Gang's All Here," "Somebody Else," "All of Me" and "Auf Weidersehn, My Dear."

The last named number was sung through the microphone by little Georgie Pickett, a seven-year-old boy discovered by Liebert last week. This is a great idea for an organist to use and it is humorous and entertaining.

MARLIN (Brooklyn Metropolitan) presented a community songfest recently that had all the audience singing. Each of the numbers was introduced with what started out to be long-winded story, but Marlin cut it short by using the following songs as answers to his stories: "Blue of the Night," "By the Sycamore Tree," "Cuban Love Song," "How Long Will It Last," "Just Friends" and a final chorus of "Human Thing to Do." The solo held the audience.



HERBIE (New Orleans Publix Saenger) has a novel idea this week which fails to go as heavily as it should, largely because he makes the mistake of playing his parodies to tunes that he has worn threadbare through weeks and weeks of repetition. Taking advantage of the local elections, he has Lee Barton Evans introduce him as a candidate and then steps out to the organ, which displays signs burlesquing the slogans of the actual popular candidate, and proceeds to give his platform musically. The screen has a slide of the City Hall over which Herbie throws his gags. The entire platform is a scream, as are some of the wisecracking asides, but Herbie had to resort to a real politician's trick to get applause—distributing El Ropo cigars among the audience.

BOB WEST (Brooklyn Fox) presented a clever and appropriate novelty entitled "Leap Year," which was outstanding in its entertainment value. The solo, itself, was a cleverly worded parody on the girl's chances with the men, and was built up with many laughable gags, besides a number of real good singable songs, and of course West's own inimitable way of "selling" them. The opening song was a special version, for the old maids, on the tune "Faded Summer Love," followed by "What a Thrill," "Snuggled on Your Shoulder," special comedy lyrics on "Good Night Sweetheart," regular to "Who's Your Little Whozis," "Auf Wiedersehn," and "Human Thing to Do," for the finish. A very good solo, put over well and an applause getter for this popular organist.

Use solos that hit "the spot"
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Chicago

BILLY BARNES (Winchester Capitol), new entertaining organist here, has taken the town by storm and proves himself a stimulus to business. He is a handsome young chap, a good showman and an exceedingly versatile musician. His program this week is called "An Oriental Fantasia" and is offered as a prologue to the feature picture, "Hatchet Man." In it, Barnes uses themes from "Madame Butterfly" and "East Is West." His playing is beautifully done and the audience reaction is very good. During the playing of these compositions an attractive effect slide floods the entire traveler drop and near the finish the drop parts, revealing a gooden scrim through which appears a Chinese girl, seated on a cushion by a tea table. This girl sings the Chinese Lullaby, from "East Is West," and at the finish the Chinese gong is heard as the titles of the film are being run.

AL GULLICKSON (Milwaukee Warner) presents three selections for his organ number. Offerings include "Black Marie," "All of Me," and a selection from "Il Trovatore." Al uses a microphone and sings "All of Me" in an entertaining fashion.

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OVERTURES

FRED WARING (New York Roxy) and his Synco-Symphonic Orchestra offered as their overture a modern arrangement of classical and popular East Indian selections including "Song of India," "Ganges," "Orientale," "Temple Bells" and "The Kashmiri Song" (Pale Hands). This aggregation of talented men are outstanding not only as musicians, but as entertainers as well. Their playing is of the best and when they offer a trick of singing novelty they're perfect in it. This beautiful overture closed with a vocal solo by one of the boys, as the others softly accompanied him. The overture is the one and only thing in the entire presentation here that receives an appreciative response.

EDDIE SEE (San Antonio, Sadler's) is making a big hit with his band and violin solos at this modern tent theatre, which has all the earmarks of a real theatre. Eddie See's semi-weekly musical medleys are well received. He was formerly featured in Sousa's famous symphony and that is one reason why he is so popular here.

CHARLIE PAUL (Jamaica Valencia) and his orchestra presented an outstanding overture this week, which was entitled "In a Gypsy Camp." Not only was the gypsy motif carried throughout in the music, but also in the dress of the entire orchestra. The "Slavonic Rhapsody" was played for the opening number and was followed by "Play Gypsies-Dance Gypsies," from "Countess Maritza." A violin cadenza, with softly played string accompaniment of the opening number, was then played and followed by a guitar duet of "Otchi Tchorniya" (Dark Eyes) and "Dance Gypsies." The opening number brought this entertaining overture to a close, amid great applause. All manuscripts and the special arrangements of the entire overture were made by Mr. Paul.

BENJAMIN KLASMER (Baltimore Hippodrome) offered his novelty overture, "Just a Line," with xylophone notes starting softly, then joined by cornets in amber spot and finally jazzing the tempo at the finish.

PHIL FABELLO (New York Coliseum) and His Entertainers again prove their outstanding quality of versatility in their current overture, a modernized version of "Morning, Noon and Night." Instead of playing the heavy opera by this title, Fabello has arranged a compilation of old and new popular tunes to designate the changes in 24 hours, and enhanced it with smartly incorporated lighting effects, pleasing to the eye and assisting greatly in putting the idea over. The entire orchestra received an appreciative response from the audience at the finish as did each of the vocalists at the end of each number.

DAVID ROSS (Philadelphia Mastbaum) and the symphony orchestra presented selections from Rimsky-Korsakow's colorful "Scheherazade" suite. Prefaced by a short description of the theme on the screen, this masterpiece tested the leadership of Ross, and his interpretation caught the spirit of this masterpiece without sacrificing popular appeal.

TECHNOLOGICAL

WHITE LIGHT AND FOCUS

And Other Projection Matters Discussed With and—

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 119.—(A) Provided the right diameter carbon for the amperage be used, does change in amperage alter the square millimeter brilliancy of the crater floor? (B) Given a 55-degree angle (ordinary arc), does crater increase per added ampere vary with different makes of carbon? (C) In what way may you measure crater diameters accurately? (D) Does crater area (ordinary arc) increase proportionally with amperage increase?

[*So that a number of letters from projectionists that have been waiting for space, may be presented and commented on (for they are of general interest), no "Bluebook School" question is answered in this issue. The answer to Question No.* 115 *will appear in the next issue. A new question is given here, however, so that there will be no interruption in the receipt of answers.—F. H. R.*]

I have a letter from Projectionist Marvin H. Carter of Fries, Va., in which he says:

"Some time ago I bought the three volumes of the Bluebook and have found them to be a great help in my work. I like them fine. However, there is one or two questions which bother me and which I am not able to find the answers to in the Bluebook.

"First, where should one place the metal plate with a quarter-inch hole, in preparing to find the aerial image or smallest light beam diameter when using a reflector arc without condenser. The distance from hole in reflector to film at aperture is 24 inches.

"Second, is there anything wrong with the optical line-up when the light projected at the screen (without any film just after a reel has been run) with as sharp a focus as can be obtained, seems to be out of focus, especially around the margin of light. Focusing the white light until the edges of the light upon the screen are sharp makes it necessary to re-focus when projection is started."

As to the first question, frankly, I don't know. You can find the plane of the aerial image by moving an opaque image slowly up and down at different distances in front of the lens until a point is found where a shadow starts from both top and bottom, meeting at the middle. That is the point of aerial image and the best point for a front shutter, if it can be reached. I would, however, by all means, advise your employer to install a rear shutter. Front shutters represent obsolete practice. The rear shutter reduces the fire hazard very largely and, in addition, cuts off fully one-half of the heat from both the film and the projector mechanism.

As to the second question, you have not told me what make of projector you are using. It must be one in which there is a very perceptible difference in the film plane and the edges of the aperture.

In projecting pictures you focus the film plane. When the film has finished running and you project a white light, you, of course, find the edges of the aperture to be out of focus, because their distance and the distance of the film surface from the lens are different.

The Right Spirit

From the West came an answer to a "Bluebook School" question preceded by the following:

"I am very much interested in the Bluebook School. I have not tried to send in answers to any of the questions before because I am not so fortunate as to have one of the major sound systems to operate. Nevertheless, that has not kept me from paying very close attention to all the questions and answers.

"At the present time I believe I have about the poorest installation any projectionist can possibly have to handle. I am going to keep studying, hammering and working away, though, so that if I ever should be so fortunate as to get a chance at a decent installation I shall be capable of getting the very best possible results that can be had from it."

This man has the right spirit. It is the one who keeps plugging away, studying and learning everything he can, who finally will get ahead. If, when projecting pictures 25 years ago, I had myself just watched the wheels go 'round, I would probably still be chained to the side of a projector. I did not do that, but instead started in to learn everything that could be learned about my job—which was not much in those days—and having some little ability as a writer, I got ahead.

The chap who views his work with repugnance, regarding it only as a necessary evil by which pay-days are made available, never goes very far. My congratulations and compliments to this gentleman, to whom I would suggest the advisability of sending in answers to the "Bluebook School" regularly. (His answer to the question referred to was quite acceptable.)

Gives 'Em Credit

Lester Borst of Two Rivers, Wisc., says: "We projectionists get plenty of blame which rightly should rest upon the shoulders of cinemematographers or studio men. We receive plenty of film out of which the best projectionist on earth could not possibly get good results. As a whole, however, I presume productions are about as excellent as present-day progress in the cinema art will allow.

Once in a while, however, we get something out of the ordinary in photographic excellence. Two recent examples were the Fox picture "Transatlantic," photographed by James Wong Hoew, and the M-G-M film "Sin of Madelon Claudet," photographed by Oliver Marsh. Both of these were, in my opinion, just about the acme of pictorial beauty. It seems to me these two gentlemen should be given credit through our department. It was a real pleasure to project such craftsmanship."

Why, Brother Borst, I think you are quite right, though of course since their names appear on thousands of screens, it is presumed they have been receiving credit ever since the productions came out.

As a matter of fact, however, I have often very much doubted if out of one thousand theatre patrons, a single one could be found who could tell you who the cinematographer was after viewing a production. They remember the name of the star and

possibly one or two of the supporting cast. They may possibly remember who the director was, though that is doubtful. But the cinematographer—no! We therefore are glad to give Messrs. Hoew and Marsh credit here.

Manager's Duty

From St. Louis comes a queer letter. It reads:

"Dear Brother Richardson: I want your help, if you will be kind enough to give it. The manager of this theatre just can't be made to see that worn intermittent sprocket teeth, an exciting lamp filament slightly sagged or the exciting lamp globe a bit discolored and things like that, prevent me from putting on a show equal to that of projectionists in theatres in which the projectionists may have anything they want. I have tried to explain to him, but he won't be convinced.

"He has a lot of respect for you, though, and I have told him I am going to write you asking that you write him, telling him the facts. Will you do this for me, Mr. Richardson?

Certainly I will write your manager. In fact the letter has been gone two days already. Here is a copy, omitting name and address:

"My dear sir: Your projectionist, Mr. ——, has advised me that you do not regard it as necessary to pay attention to relatively small faults in your projection equipment, but that you expect faulty equipment to produce just as excellent results as may be got from apparatus in the pink of condition. He tells me that you honor me by having "a lot of respect for me" and presumably, therefore, for my opinions in projection matters. He has asked me to write you setting forth my views on the results of faults in projection equipment, which I shall now do.

"Taking the exciting lamp, for instance. The filament of this lamp forms the light source for a tiny "slit" only a little more than a thousandth of an inch high. Now the strongest light comes from the center of this filament, which must be and is so set that its length is exactly parallel with the length of the slit.

"The slit, if the best sound results are to be obtained, must be illuminated exactly evenly throughout its length. The image of the exciting lamp filament is projected to the slit by the exciting lamp optical system condenser, and if this image be exactly in line with the slit throughout its length—throughout the length of the slit—and the center of the image of the slit be projected exactly to the center of the vertical diameter of the slit, then the illumination of the slit will be both maximum and even. If, however, the filament of the slit be ever so slightly sagged down in its center, then it will be impossible to project its center to the vertical center of the slit throughout the length of the slit, hence the illuminaion sent forward cannot possibly illuminate the lines on a variable density film band evenly, and the result will be both loss of volume and distortion.

"It then follows that it is utterly impossible for the projectionist to secure maximum results with an exciting lamp filament which is sagged in any degree. So much for that.

"As to the effect of using an exciting lamp which has a slightly disclored globe, it is impossible to secure full light value from such a lamp without running it above its rated capacity, which, as you should know, very greatly shortens its life, as well as sets up the probability of its filament sagging. Moreover, discoloration tends to induce distortion of the sound. I had thought discoloration of exciting lamp globes was a forgotten trouble, as there are now self cleaning lamps to be had, but it seems not.

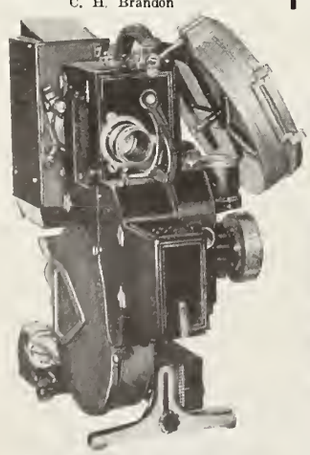
"Your projectionist tells me you cannot agree that an intermittent sprocket, the teeth of which are only somewhat worn, should be renewed. In that you are entirely in error. A worn intermittent sprocket tooth not only tends to produce unsteadiness in your own picture, but also in the picture of every theatre which will use the prints you run thereafter. This is because a worn tooth is hard on the working edge of all sprocket holes it comes into contact with, and these holes must be accurate to within less than one ten-thousandth of an inch. intermittent sprockets should be replaced as soon as any under-cut can be discerned by using a magnifying glass. "Remembering that in motion picture projection you are magnifying a photograph much less than one square inch in area, into a screen image from sixteen to twenty feet wide by three-fourths that height, it is easy to see how even the most tiny fault, such as a movement of the picture as a whole over the aperture, will be very visible on the screen. In motion picture projection we must deal with faults measurable in fractions of a thousandth of an inch, hence a fault does not have to be big enough to be visible to the 'naked eye' to be very visible indeed upon the theatre screen.

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THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Revier-Edna Murphy	Oct. 30	59	Nov. 14
Beh.nd Stone Walls	Eddie Nugent-Priscilla Dean	Mar. 15,'32		
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	59	Oct. 31
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec. 15	59	Jan. 9,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Feb. 1,'32	60	Jan. 30,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb. 10,'32	60	Feb. 8,'32
Night Beat	Jack Mulhal-Patsy R. Miller	Nov. 30	62	Dec. 26
Sally of the Subway	J. Mulhall-D. Revier	Jan. 1,'32	60	Jan. 23,'32
Sin's Pay Day	D. Revier-Forrest Stanley	Mar. 1,'32		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

ALLIED PICTURES

Features

Title	Star	Del. Date	Running Time Minutes	Reviewed
Clearing the Range	Hoot Gibson			
File 13	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Hard Hombre	Hoot Gibson-L. Basquette			Aug. 22
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of Jack Natteford	Hoot Gibson-Doris Hill	Mar.	'32	
Vanity Fair	Myrna Loy-Conway Tearle	Mar.	'32	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina — All Star
Midnight Alarm — All Star
Stoker, The — Monte Blue
Three Castles — — All Star

ARTCLASS PICTURES

Features

Title	Star	Del. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov. 15	75	
Convicted	Aileen Pringle-Jameson Thomas	Sept. 1	63	Oct. 3
Cross Examination	H. B. Warner-Sally Blane-Natalie Moorhead		72	Feb. 13,'32
Mail to Order	Julien Eltinge-Geo. Stone	Oct. 1	73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Nov. 1	72	Aug. 8
Phantom, The	"Big Boy" Williams-Allene Ray	Dec. 1	70	
Pleasure	Conway Tearle-Carmel Myers	Sept. 1	66	
Unmasked	Robert Warwick	Oct. 1	62	
White Renegade		Oct. 1	66	
Without Honors	Harry Carey	Jan. 2,'32	66	Jan. 16,'32

Coming Feature Attractions

Across the Line — Harry Carey
Auctioned Off
Border Devils — Harry Carey
Bridesmaid
Confidential
Double Sixes — Harry Carey
Foolish Girls
Horsehoofs — Harry Carey
Humanity
Hurricane Rider, The — Harry Carey
I Accuse
Loneliness
Trusty Triggers — Harry Carey
Where Are Your Children?

BIG 4 FILM CORPORATION

Features

Title	Star	Del. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 28
Headin' for Trouble	Bob Custer	Sept. 22	60	
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 6,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 15,'32		
Quick Trigger Lee	Bob Custer	Nov. 24	60	

Coming Feature Attractions

Dance Hall Kisses — 6 reels
Blazed Trails — 6 reels
Bull Dog Edition
Driving Demons
Fighting Gloves
Gambling Sex
Guns and Saddles — 6 reels
Highway Riders — 6 reels
Lure of the Range — 6 reels
Rip Roaring Broncs — 6 reels
Rio Grande Raiders — 6 reels
Scarlet Brand — Apr. 10,'32
Tangled Fortunes — Buzz Barton — Mar. 10,'32

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Del. Date	Running Time Minutes	Reviewed
Air Eagles	Lloyd Hughes-Norman Kerry		6 reels	

Coming Feature Attractions

Hellion's Last Cruise — 6 reels
Rose of Chinatown — 6 reels
Streets of Shadows — 6 reels

B. I. P. AMERICA

Title	Star	Del. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan. 15,'32	65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	Feb. 15,'32	70	Jan. 16,'32
Fascination	Madeleine Carroll	Jan. 15,'32	68	
Flying Fool, The	Henry Kendall-Benita Hume	Feb. 1,'32	72	
Gables Mystery, The	Lester Matthews-Anne Grey	Feb. 10,'32	72	
Many Waters	Lillian Hall-Davies	Mar. 1,'32	70	
My Wife's Family	Gene Gerrard	Feb. 10,'32	63	
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	Mar. 15,'32	58	Sept. 19
Trapped in a Submarine	John Batten-Sydney Seaward	Jan. 15,'32	45	Feb. 6,'32

COLUMBIA

Features

Title	Star	Del. Date	Running Time Minutes	Reviewed
Behind the Mask	Jack Holt-C. Cummings (Reviewed under the title "The Man Who Dared")	Feb. 25,'32		Feb. 6,'32
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blanc	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3	68	Jan. 30,'32
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Fifty Fathoms Deep	Richard Cromwell-Jack Holt-Loretta Sayers	Aug. 17	70	Sept. 26
Fighting Fool, The	Tim McCoy	Jan. 20,'32		
Fighting Marshal, The	Tim McCoy	Dec. 18	58	
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32	66	Feb. 27,'32
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	82	Nov. 28
Maker of Men	Jack Holt-Richard Cromwell-John Wayne	Dec. 25	67	Dec. 26
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec. 10	75	Dec. 5
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	99	
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Ridin' for Justice	Buck Jones	Jan. 4,'32	61	Jan. 16,'32
Secret Witness	Wm. Collier, Jr.-Una Merkel (Reviewed under title "Terror by Night")	Dec. 12	68	Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Shot Gun Pass	Tim McCoy	Nov. 1	59	
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Three Wise Girls	Jean Harlow-Mae Clarke-Walter Byron-M. Prevost	Jan. 11,'32	68	Feb. 13,'32

Coming Feature Attractions

Title	Star	Del. Date	Running Time Minutes	Reviewed
Big Timer, The	Ben Lyon-C. Cummings			
Gun Justice	Tim McCoy			
High Speed	Buck Jones-Loretta Sayers			
Love Affair	Dorothy Mackaill-Humphrey Bogart			
Shopworn	Barbara Stanwyck-R. Toomey			
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Substitute Wife, The				
Vanity Street				
Zelda Marsh				

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	R. Barthelmess-M. Marsh	Mar. 26,'32		
Compromised (Reviewed under the title "We Three")	BenLyon-Rose Hobart	Dec. 5	65	Sept. 12
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32	67	Feb. 27,'32
Five Star Final	Edw. G. Robinson	Sept. 26	89	June 27
Hatchet Man, The	Edward G. Robinson	Feb. 6,'32	74	Feb. 13,'32
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 15	76	Nov. 14
Honor of the Family	Bebe Daniels	Oct. 17	66	Oct. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 8
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14
Safe in Hell	Dorothy Mackaill	Dec. 12	75	Dec. 26
Woman from Monte Carlo, The	Lil Dagover-Walter Huston	Jan. 9,'32	58	Jan. 9,'32
Union Depot	D. Fairbanks, Jr.-J. Blondell	Jan. 30,'32		Dec. 26

Coming Feature Attractions

Title	Star	Del. Date	Running Time Minutes	Reviewed
Famous Ferguson Case, The	Joan Blondell			
It's Tough to Be Famous	Douglas Fairbanks, Jr.	Apr. 2,'32		
Love Is a Racket	Douglas Fairbanks, Jr.			
Rich Are Always With Us	Ruth Chatterton			
Tenderfoot, The	Joe E. Brown			
Tinsel Girl, The	Lee Tracy-Ann Dvorak			
Two Seconds	Edward G. Robinson			
Week-end Marriage				
Winner Take All	James Cagney-M. Nixon			

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon	Mar. 13,'32		Mar. 5,'32
Ambassador Bill	Will Rogers	Nov. 22	70	Oct. 24
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Brat, The	Sally O'Neil-F. Albertson	Sept. 20	67	July 25
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 6,'32	57	Aug. 15
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan. 24,'32	71	Jan. 9,'32
Cheaters at Play	Thomas Meighan-L. Watkins	Feb. 14,'32	57	Jan. 23,'32
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Dance Team	James Dunn-Sally Ellers	Jan. 17,'32	57	Jan. 2,'32
Delicious	Gaynor-Farrell	Dec. 27	106	Dec. 12
Gay Caballero, The	George O'Brien - Conchita Montenegro	Feb. 28,'32	60	
Good Sport	Linda Watkins-John Boles	Dec. 13	68	Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8	59	Oct. 10
Merely Mary Ann	Gaynor-Farrell	Sept. 6	75	Aug. 1
Over the Hill	Dunn-Ellers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32	60	Dec. 5
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
She Wanted a Millionaire	J. Bennett-S. Tracy	Feb. 21,'32	74	Feb. 27,'32
Silent Witness, The	Lionel Atwill-Greta Nissen	Feb. 7,'32	73	Feb. 13,'32
Skyline	T. Meighan - H. Albright - Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn - Linda Watkins	Oct. 25	71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Stepping Sisters	Louise Dresser - Wm. Collier, Sr.-Minna Gombell	Jan. 10,'32	59	Dec. 12
Surrender	Warner Baxter-Leila Hyams	Dec. 6	69	Dec. 5
Transatlantic	Edmund Lowe-Lois Moran	Aug. 30	73	July 18
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov 15	76	Oct. 17

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming - Ralph Bellamy-Alexander Kirkland			
Bachelor's Affairs	Warner Baxter-Marian Nixon	Apr. 17,'32		
Careless Lady	Joan Bennett-John Boles	Apr. 10,'32		
Devil's Lottery	Elissa Landi-Alexander Kirkland-Vic. McLaglen	Apr. 3,'32		
Disorderly Conduct	Sally Ellers-Ralph Bellamy-Spencer Tracy	Mar. 20,'32		
Rebecca of Sunnybrook Farm	Gaynor-Farrell	Apr. 24,'32		
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond			
While Paris Sleeps	McLaglen-Helen Mack	Mar. 27,'32		
Woman in Room 13	Elissa Landi-Ralph Bellamy			
Young America	Tracy-Kenyon-Bellamy	May 1,'32		

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Mar. 5,'32	84	Jan. 16,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb. 13,'32	90	Mar. 5,'32
Ben Hur	Ramon Navarro-May McAvoy (Reissue-Synchronized)	Jan. 2,'32	128	Dec. 12
Big Parade	John Gilbert (Re-issue-Sound)	Dec. 19	125	
Champ, The	Wallace Beery-Jackie Cooper	Dec. 5	86	Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31	86	Oct. 24
Emma	Marie Dressler	Jan. 2,'32	73	Jan. 2,'32
Flying High	Bert Lahr-C. Greenwood	Nov. 14	61	Oct. 24
Freaks	Wallace Ford-Leila Hyams	Feb. 20,'32	64	Jan. 23,'32
Guardsman, The	Lunt-Fontaine-Z. Pitts	Nov. 7	81	Aug. 8
Hell Divers	Beery-Gable	Jan. 16,'32	113	Dec. 26
Lovers Courageous	Rbt. Young-Madge Evans	Jan. 23,'32	77	Feb. 27,'32
Mata Hari	Garbo-R. Navarro	Dec. 26	91	Jan. 9,'32
New Adventure of Get Rich Quick Wallingford, The	Wm. Haines	Oct. 3	94	Sept. 19
Passionate Plumber	Buster Keaton	Feb. 6,'32	74	
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	Nov. 21
Polly of the Circus	Marian Davies-C. Gable	Feb. 27,'32	70	
Possessed	Joan Crawford-Clark Gable	Nov. 21	76	Dec. 31
Private Lives	N. Shearer-R. Montgomery	Dec. 12	85	Dec. 26
Sidewalks of New York	Buster Keaton	Sept. 26	71	Aug. 15
Sin of Madelon Claudet, The (Reviewed nuder title "The Lullaby")	Helen Hayes-Lewis Stone	Oct. 24	74	Oct. 3
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov. 28	66	Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Runing Time Minutes	Reviewed
After All	Robert Young			
Are You Listening?	William Haines	Mar. 26,'32		Mar. 5,'32
As You Desire Me	Garbo - Von Stroheim - M. Douglas			
China Seas				
Downstairs	John Gilbert			
Footlights	Buster Keaton			
Grand Hotel	Garbo-John Barrymore			
Huddle	Ramon Novarro-M. Evans	Apr. 23,'32		
Letty Lynton	Joan Crawford-Montgomery	May 14,'32		
Limpy	Jackie Cooper-"Chic" Sale	Apr. 16,'32		
Night Court, The	W. Huston - P. Holmes - A. Page	May 7,'32		
Prosperity	Dressier-Moran			
Sky Scraper	M. Evans			
Smilin' Through	Norma Shearer			
Strange Interlude	Shearer-Gable	Apr. 30,'32		
Tarzan, the Ape Man	Johnny Weismuller - Maureen O'Sullivan	Mar. 12,'32		Feb. 29,'32
Truth Game, The	Robt's Montgomery-Gregor	Apr. 9,'32		
Wet Parade	Walter Huston-Dorothy Jordan Neil Hamilton	Apr. 2,'32		

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	67	Dec. 12
Galloping Thru	Tom Tyler	Dec. 5	58	
Ghost City	Cody Shuford	Dec. 20	60	
In Line fo Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Law of the Sea	All Star	Dec. 15	61	
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Midnight Patrol	All Star	Feb. 25,'32		
Oklahoma Jim	Bill Cody	Oct. 10	60	Jan. 23,'32
Police Court	Leon Janney-H. B. Walthall	Feb. 15,'32	65	Mar. 5,'32
Single Handed Sanders	Tom Tyler	Feb. 1,'32	59	
Texas Pioneers	Bill Cody-Andy Shuford	Feb. 15,'32	58	
Two-Fisted Justice	Tom Tyler	Oct. 20	53	Feb. 6,'32

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arm of the Law	All Star	Mar. 15,'32	7 reels	
County Fair	All Star	Mar. 1,'32	7 reels	
Men from Now Mexico	Tom Tyler			

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
An American Tragedy	Phillips Holmes-Sylvia Sidney-Frances Dee	Aug. 22	95	June 6
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24	74	Oct. 3
Broken Lullaby	L. Barrymore-N. Carroll-P. Holmes (Reviewed under the title "The Man I Killed")	Feb. 26,'32	94	Jan. 16,'32
Cheat, The	T. Bankhead	Nov. 28	70	Dec. 19
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5	79	Aug. 8
Dr. Jekyll and Mr. Hyde	Frederic March-M. Hopkins	Jan. 2,'32	98	Dec. 26
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5	68	Nov. 28
Girls About Town	Kay Francis-L. Tashman	Oct. 31	80	Oct. 17
His Woman	G. Cooper-C. Colbert	Oct. 3	79	Dec. 12
Husband's Holiday	Clive Brook-V. Osborne	Dec. 19	68	Jan. 2,'32
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 26	77	Dec. 19
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
My Sin	Tallulah Bankhead-March	Sept. 26	78	Sept. 19
No One Man	Carole Lombard-Ricardo Cortez-Paul Lukas	Jan. 30,'32	73	Jan. 30,'32
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal a Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Rich Man s Folly	G. Bancroft-Frances Dee	Nov. 14	80	Dec. 5
Road to Reno	Charles Rogers	Oct. 17	73	Sept. 5
Secrets of n Secretary	C. Colbert	Sent. 5	75	
Shanghai Express	Marlene Dietrich-C. Brook	Feb. 12,'32	84	Feb. 27,'32
Sooky	Jackie Cooper-Robt. Coogan-J. Searl	Dec. 26	80	Dec. 12
Strangers in Love	Frederic March-Kay Francis	Mar. 4,'32		Feb. 20,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan. 9,'32	76	Jan. 16,'32
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb. 5,'32	80	Feb. 6,'32
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 16,'32	73	Jan. 23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb. 19,'32	74	Feb. 20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar. 18,'32		
Working Girls	Paul Lukas-Judith Wood-Buddy Rogers	Dec. 12	77	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar. 25,'32		
Clara Dean	Wynne Gibson-Pat O'Brien	May 6,'32		
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar. 11,'32		
Jerry and Joan (Tent.)	S. Sidney-Frederic March	May 20,'32		
Lives of a Bengal Lancer, The	Clive Brook-Phillips Holmes			
Miracle Man, The	S. Sidney-C. Morris	Apr. 1,'32		
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar. 25,'32		
Sensation (Tent.)	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr. 8,'32		
Sinners in the Sun	Carole Lombard-C. Morris	Apr. 29,'32		
Sky Bride (Tent.)	Virginia Bruce-Frances Dee-Rich'd Arlen-J. Oakie	Apr. 8,'32		
This Is the Night	Lily Damita-Chas. Ruggles	Apr. 15,'32		
Through the Window	Chester Morris			
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	May 13,'32		
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr. 22,'32		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Mar. 1,'32		
Reckoning, The	Jas Murray-Sally Blane	Feb. 15,'32	63	
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1	64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 26
Big Shot, The	Eddie Quillan	Dec. 18	66	Dec. 12
Devotion	Ann Harding	Sept. 25	84	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Lady with a Past	C. Bennett-B. Cabot	Feb. 19,'32	80	Feb. 13,'32
Panama Flo	Helen Twelvetrees	Jan. 29,'32	74	Jan. 23,'32
Partners	Tom Keene	Jan. 8,'32	58	
Prestige	Ann Harding	Jan. 22,'32	71	Jan. 16,'32
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20	87	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Tip Off, The	E. Quillan-R. Armstrong	Oct. 16	75	Oct. 31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar. 19,'32	62	
Free Lady	Constance Bennett			
Ghost Valley	Tom Keene			
Saddle Buster, The	Tom Keene	Mar. 19,'32	60	
Westward Passage	Ann Harding			
Young Bride	Helen Twelvetrees			

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered (Reviewed under the title "Full of Notions")	Wheeler-Woolsey-D. Lee	Sept. 5	68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7	81	Sept. 5
Fanny Foley Herself	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Menjou-Eric Von Stroheim	Oct. 3	68	Aug. 15
Gay Diplomat, The (Reviewed under the title "Woman Pursued")	G. Tobin-B. Compson-I. Lebedeff	Sept. 19	67	Aug. 1
Girl of the Rio, The	Dolores Del Rio-Leo Carillo	Jan. 15,'32	69	Jan. 16,'32
Ladies of the Jury	Edna May Oliver	Feb. 5,'32	64	Dec. 19
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8	67	Dec. 19
Lost Squadron	Richard Dix-Mary Astor	Mar. 12,'32	79	Mar. 5,'32
Men of Chance	Mary Astor-Ricardo Cortez	Jan. 8,'32	63	Nov. 14
Peach O' Reno	Woolsey-Wheeler	Dec. 25	70	
Public Defender, The	Richard Dix	Aug. 1	66	May 9
Runsround, The (Reviewed under the title "Waiting at the Church")	Kerr, Provost, Brian, Hines	Aug. 22	72	

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Secret Service	Dix-Shirley Grey	Nov. 14	68	Oct. 10
Smart Woman	Mary Astor-Robt Ames	Sept. 26	68	Aug. 1
Way Back Home (Reviewed under the title "Other People's Business")	Phillips "Seth Parker" Lord.	Nov. 13	81	Oct. 3
Woman Commands, A	Pola Negri	Jan. 1,'32	84	Jan. 2,'32

Coming Feature Attractions

Title	Star
Bird of Paradise	D. Del Rio-Joel McCrea
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates
March of a Nation	Dix-Dunne
Roadhouse Murder, The	Eric Linden-Dorothy Jordan
Roar of the Dragon	Richard Dix-Gwili Andre
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan
Symphony of Six Million	Irene Dunne-Ricardo Cortez

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	
Devil on Deck	Reed Howes-Molly O'Day	Jan. 1,'32	62	
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4	62	Oct. 3
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4	63	Nov. 7
South of Sante Fe	Bob Steele	Jan. 8,'32	61	
U. S. C.-Notre Dame	Football Game	Jan. 17,'32	50	Jan. 30,'32

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alice In Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardour Films	Dec. 4	76	Dec. 12
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Blonde Captive, The		Capital Films	Feb. 26,'32	58	Mar. 5,'32
Blue Danube	Joseph Schildkraut	W. & F. Film Service		72	Feb. 6,'32
Cain	Thomy Bourdelle	Talking Pic. Epics	Jan. 15,'32	78	Feb. 20,'32
Carnival	Josenh Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Das Rheinlandmaedel	Greti Berndt	Capital	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Discarded Lovers	N. Moorehead	Tower Prod't'ns.	Jan. 20,'32	59	Jan. 30,'32
Emil and the Detectives	Fritz Rasp	Ufa	Dec. 18	75	Jan. 9,'32
Explorers of the World		Raspin Prod't'ns		82	Dec. 19
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara	British Int'n't'l		91	Dec. 5
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hell's House	J. Durkin-Pat O'Brien Bette Davis	B. F. Zeidman.	Feb. 10,'32	75	Feb. 20,'32
Heroes All		Imperial Films.	Nov. 11	58	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
His Grounds for Divorce	Lien Deyers	Ufa	Feb. 19,'32	79	Feb. 27,'32
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of Amer.	Sept. 23	90	Oct. 17
Karamazov	Fritz Kertner	Tobis Forenfilm.	Sept. 18	81	Oct. 10
Killing to Live		Amkino			Dec. 19
Law of the Tong	Phyllis Barrington	Willis Kent	Dec. 15	56	Jan. 9,'32
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Money for Nothing	Seymour Hicks	British Int'n't'l		73	Feb. 13,'32
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Pic.		72	Nov. 14
Riders of Golden Gulch	Buffalo Bill, Jr.	West Coast Studios		52	Jan. 23,'32
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Sally in Our Alley	Gracie Fields	Asso. Radio Pictures		77	July 25
Service for Ladies	Leslie Howard	Paramount British		90	Feb. 6,'32
Speckled Band, The	Lynn Harding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Sunshine Susie	Renate Muler	Gainsborough		88	Jan. 9,'32
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Thirty Days	M. O'Sullivan-Betty Compson	Patrician Pic.			Nov. 14
Two Souls	Gustav Froelich	Capital Films	Dec. 22	100	Feb. 6,'32
Unfortunate Bride, The	Maurice Schwartz-Lila Lee	Judea Film, Inc.			
Up for the Cup	John W. Entwhistle	Gaumont-British.			Oct. 10
Waltz by Strauss, A	Hans Junkerman	Capital Films	Feb. 10,'32	89	Mar. 5,'32
Women Men Marry	Harlan-Blane	Headline Pic.		69	Mar. 7

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Allas the Bad Man	Ken Maynard	Oct. 1	66	Aug. 15
Arizona Terror	Ken Maynard	Sept. 13	64	Oct. 17
Branded Men	Ken Maynard	Nov. 8	70	Dec. 19
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Mar. 7,'32		Feb. 6,'32
Leftover Ladies	Claudia Dell-M. Rambeau	Oct. 18	69	Oct. 3
Morals for Women	Bessie Love-Conway Tearle	Sept. 6	66	Nov. 21
Murder at Midulte	Alice White-Hale Hamilton	Sept. 6	64	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20	55	
Nevada Buckaroo	Bob Steele	Sept. 27	64	Dec. 12
Pocatello Kid	Ken Maynard	Dec. 6	61	Jan. 9,'32
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Sunset Trail	Ken Maynard	Jan. 3,'32	82	Jan. 30,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32	63	Feb. 20,'32
Whistlin' Dan	Ken Maynard	Mar. 20,'32		
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 18
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29	72	Dec. 12

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Last Mile, The				
Law of the West	Bob Steele	Mar. 20,'32		
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32		
Luxury Girls				
Racetrack	Leo Carrillo			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 3,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 17	80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec. 12	80	Nov. 7
Arrowsmith	Ronald Colman	Dec. 26	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32	80	Jan. 30,'32
Corsair	Chester Morris	Dec. 19	75	Nov. 28
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32	80	Nov. 28
Palmy Days	Eddie Cantor	Oct. 3	80	Sept. 5
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5	80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Feb. 6,'32	77	
Tonight or Never	Gloria Swanson	Dec. 26	82	Nov. 14
Unholy Garden, The	Ronald Colman	Oct. 10	75	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ballyhoo	Eddie Cantor			
Cynara	Ronald Colman			
Happy Ending	Mary Pickford			
Scarface	Paul Muni	Mar. 26,'32		

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas. Blekford	Sept. 15	74	Oct. 3
Ex-Bad Boy	R. Armstrong-Jean Arthur	July 15	56	
Frankenstein	Colin Clive-Mae Clarke	Nov. 21	71	Nov. 14
Graft	Regis Toomey-Sue Carol	Sept. 21	54	Aug. 15
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12	78	Oct. 3
Homicide Squad	L.Carrillo-M.Brian-N.Beery	Sept. 29	69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec. 5	70	Nov. 28
Impatient Maiden	Lew Ayres-Mae Clarke	Mar. 1,'32	80	Feb. 6,'32
Lasca of the Rio Grande	Leo Carrillo	Nov. 2	65	July 25
Last Ride	D. Revier-Frank Mayo	Dec. 28	63	
Law and Order	Walter Huston-Lois Wilson	Feb. 7,'32	73	
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	Feb. 20,'32
Mystery of Life	Clarence Darrow	Aug. 3	73	July 11
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	Feb. 27,'32
Racing Youth	Slim Summerville-Louise Fazenda	Feb. 14,'32	63	Dec. 12
Reckless Living (Reviewed under title 'Twenty Grand")	Mae Clarke-Norman Foster	Oct. 20	68	Sept. 12
Spirit of Notre Dame	Lew Ayres	Oct. 13	79	Sept. 26
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec. 26	91	Nov. 7
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	
Up for Murder	Mae Clarke-Kent Douglass	June 15	70	
Waterloo Bridge	Ayres-Tobin	Sept. 1	81	Aug. 8

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Lady	Rose Hobart			
Back Street	Rose Hobart			
Brown of Culver	Tom Brown			
Cohens & Kellys in Hollywood	G. Sidney-C. Murray			
Destry Rides Again	Tom Mix			
Fate				
Hot News	Chas. Bickford-Rose Hobart			
Information Kid	M. D'Sullivan			
Mountains in Flame	Tala-Birell-Victor Varconi			
Night World	Lew Ayres-Mae Clarke			
Radio Patrol				
Steady Company	Norman Foster-June Clyde	Mar. 14,'32		Jan. 30,'32

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12	71	June 13
Blonde Crazy (Reviewed under title "Larceny Lane")	James Cagney-J. Blondell	Nov. 14	75	Aug. 22
Bought!	Constance Bennett-Ben Lyon	Aug. 22	83	July 18
Expensive Women	Dolores Costello	Oct. 24	63	Nov. 21
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
High Pressure	Wm. Powell-Evelyn Brent	Jan. 30,'32		Jan. 9,'32
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7	81	Oct. 31
Manhattan Parade	W. Lightner-Butterworth	Jan. 16,'32	77	Jan. 2,'32
Man Who Played God	George Arliss	Feb. 20,'32		Feb. 13,'32
Night Nurse	Barbara Stanwyck	Aug. 8	73	July 25
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10	70	Aug. 1
Side Show	Lightner-Butterworth	Sept. 19	86	July 4
Star Witness, The	Walter Huston	Aug. 22	68	July 25
Taxi!	Jas. Cagney-Loretta Young	Jan. 23,'32	68	Jan. 16,'32
Under Eighteen	Marian Marsh-Warren William	Jan. 2,'32	81	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Mar. 19,'32		Feb. 27,'32
Crowd Roars	Cagney-Blondell	Apr. 16,'32		
Dangerous Brunette, A	Kay Francis	Apr. 23,'32		
Heart of New York, The	Smith & Dale	Mar. 26,'32		
Miss Pinkerton	Joan Blondell			
Mouthpiece, The	Sidney Fox-Warren William			
Play Girl	Loretta Young-Norman Foster-Lightner-Butterworth	Mar. 12,'32		Feb. 27,'32
So Big	Barbara Stanwyck	Apr. 30,'32		Jan. 30,'32
Street of Women	Kay Francis			
Successful Calamity, A	George Arliss			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Oel. Date	Minutes Running Time	Reviewed
CURIOSITIES			
C 226	Sept. 4	1 reel	
C 227	Sept. 30	1 reel	
C 228	Sept. 30	1 reel	
C 230	Jan. 7,'32	1 reel	
EODIE BUZZELL SPECIALTIES			
Blood Pressure	Oct. 16	1 reel	
Gall of the North	Feb. 15,'32	1 reel	
Chris Crossed	Aug. 3	1 reel	
Love, Honor and He Pays	Jan. 14,'32	1 reel	
Red Man Tell No Tales	Sept. 14	1 reel	
Soldiers of Misfortune	Oct. 26	1 reel	
KRAZY KAT KARTOONS			
Bars and Stripes	Oct. 14	1 reel	
Hash House Blues	Nov. 2	1 reel	
Love Krazy	Jan. 25,'32		
Piano Mover	Jan. 4,'32		
Restless Sax, The	Dec. 1		
Svengarlic	Aug. 3	1 reel	
Weenie Roast, The	Sept. 14	1 reel	
What a Knight			
MEOBURY SERIES			
Laughing with Medbury in Africa	Oec. 16	1 reel	
Laughing with Medbury in Death Valley	Oct. 12	1 reel	Oct. 17
Laughing with Medbury in Mandalay			
Laughing with Medbury in Turkey	Sept. 7	9	Dec. 5
Laughing with Medbury in Voodoo Land	Jan. 28,'32	1 reel	
MICKEY MOUSE			
Barnyard Broadcast	Oct. 9	7	Mar. 5,'32
Barnyard Olympics			
Beach Party, The	Nov. 4		Feb. 13,'32
Delivery Boy	June 15	10	Oct. 24
Duck Hunt	Jan. 28,'32	1 reel	
Fishin' Around	Sept. 14	1 reel	
Grocery Boy, The	Feb. 3,'32	1 reel	
Mad Dog			
Mickey Cuts Up	Dec. 2	1 reel	
Mickey's Orphans	Dec. 9	7	Dec. 19
Mickey Steps Out	July 16	7	Oct. 3
MONKEYSHINES			
Dangerous Dapper Dan	Dec. 16	1 reel	
Curses! Curses! Curses!	Aug. 20	1 reel	
Jazzbo Singer	Nov. 9	9	Jan. 23,'32
Monkeydoodles	Oct. 12	1 reel	
Sez You	Jan. 30,'32	1 reel	
RAMBLING REPORTER			
Vale of Kashmer, The	Aug. 21	1 reel	
SCRAPPY CARTOONS			
Dog Catcher, The	Oct. 15	1 reel	
Chinatown Mystery	Jan. 4,'32	1 reel	
Little Pest, The	Aug. 15	8	
Scrappy Minds the Baby	Nov. 16	1 reel	
Showing Off	Nov. 16	1 reel	
Sunday Clothes	Sept. 15	1 reel	
SILLY SYMPHONIES			
Bird Store			
Busy Beavers, The		7	
Cat's Nightmare	July 28	8	Oct. 3
Egytpian Melodies	Aug. 27	1 reel	
Fox Hunt, The	Nov. 18	1 reel	
In the Clock Store	Sept. 30	1	
Solder and the Fly	Oct. 16	1 reel	Dec. 19
Ugly Duckling, The	Dec. 16	1 reel	

EDUCATIONAL

Title	Del. Date	Minutes Running Time	Reviewed
ANDY CYLDE COMEDIES			
Cannonball, The	Sept. 16	19	Aug. 29
Clyde			
Half Holiday	Dec. 13	22	Dec. 5
Shopping With Wife	Feb. 7,'32	20	Jan. 9,'32
Speed in the Gay Nineties	Apr. 3,'32		
Taxi Troubles	Oct. 18	19	Oct. 24
Clyde			
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov. 15	9	Nov. 21
He-Man Hockey	Dec. 20	10	Jan. 9,'32
Inside Baseball	Oct. 11	9	
No Holds Barred	Sept. 6	9	
Slides and Glides	Feb. 21,'32	9	
Speedway	Jan. 24,'32	9	Jan. 23,'32
BURNS, WM. J.,			
DETECTIVE MYSTERIES			
Anthony Case, The	Aug. 2	11	
Death House, The	Apr. 12	10	
Double Cross	July 5	11	
Foiled	July 19	11	Dec. 5
Mead Trial, The	June 21	10	
Starbrite Diamond, The	June 7	11	Oct. 3
Trap, The	May 24	11	Aug. 29
CAMEO COMEDIES			
Anybody's Goat	Jan. 24,'32	10	
Bridge Wives	Feb. 21,'32	16	Feb. 27,'32
Idle Roomers	Nov. 29	9	Oct. 24
Mother's Holiday	Mar. 20,'32		
One Quiet Night	Oct. 25	10	
Smart Work	Dec. 27	10	Jan. 9,'32
That's My Meat	Otc. 4	11	
CANNIBALS OF THE DEEP			
Playground of the Mammals	Jan. 10,'32		
Trail of the Swordfish, The	Sept. 6	10	Aug. 29
Wrestling Swordfish	Nov. 8	8	
GAYETY COMEDIES			
Foolish Forties	June 28	21	June 6
Ford Sterling-June McCoy			
HODGE-PODGE			
All Around the Town	Feb. 21,'32	9	
Highlights of Travel	Sept. 12	10	
Veldt, The	Dec. 20	10	Oec. 19
Wonder Trail, The	Oct. 11	10	
IDEAL COMEDIES			
Hollywood Luck	Mar. 13,'32	21	Mar. 5,'32
Brooks-Flynn-Dean			
Moonlight and Cactus	Jan. 10,'32	21	Dec. 26
Queenie of Hollywood	Nov. 8	21	
Flynn-Brooks			
MACK SENNET BREVITIES			
Who's Whe In the Zoo	Oct. 11	10	
World Flier, The	Sept. 13	9	Sept. 26

Title	Oel. Date	Minutes Running Time	Reviewed
MACK SENNETT COMEOIES			
All American Kickback	Nov. 29	20	Dec. 12
Clyde-Gribbon-Beebe			
Flirty Sleepwalker	Mar. 27,'32	19	
Stone-Granger			
Girl in the Tonneau	Jan. 31,'32	20	
Great Pie Mystery, The	Oct. 25	22	Nov. 7
Heavens! My Husband	Mar. 6,'32		
Hold 'Er, Sheriff	June 7	21	
Beebe-Murray			
Ladyé Please!	Feb. 28,'32	20	Jan. 30,'32
Listening In			
Arthur Stone-D. Granger	Apr. 24,'32		
Poker Widows	Sept. 13	19	
Pottsville Palooka, The	Oec. 27	21	Jan. 16,'32
Gribbon-Granger			
MACK SENNETT FEATURETTES			
Billboard Girl	Mar. 20,'32	21	
Bing Crosby			
Dream House	Jan. 17,'32	17	Jan. 9,'32
I Surrender Oear	Sept. 13	22	
Bing Crosby			
One More Chance	Nov. 15	21	
Bing Crosby			
MERMAID COMEDIES			
It's a Cinch	Mar. 27,'32		
Collins-Crane			
Keep Laughing	Jan. 24,'32	20	Feb. 20,'32
Once a Hero	Nov. 22	19	Nov. 28
Up Pops the Ouke	Sept. 20	20	
Chandler-Bolton			
ROMANTIC JOURNEYS			
Across the Sea	Dec. 13	10	Nov. 28
Harem Secrets	Oct. 4	10	Oec. 5
Lost Race, The	Mar. 13,'32		
Mediterranean Blues	Apr. 17,'32		
Outposts of the Foreign Legion	Oct. 18	10	Nov. 21
Peasant's Paradise	Nov. 15	10	Dec. 12
Road to Romance	Jan. 17,'32	10	Jan. 2,'32
Treasure Isles	Feb. 14,'32		
TERRY-TOONS			
Aladdin's Lamp	Dec. 27	6	Dec. 12
Around the World	Oct. 4	6	
Black Spider, The	Nov. 1	6	Oct. 31
Bull-ero	Apr. 3,'32		
Champ, The	Sept. 20	6	
China	Nov. 15	6	Nov. 7
Fried Chicken		7	Oct. 3
Jazz Mad	Aug. 9	6	
Jesse and James	Sept. 6	6	Oct. 3
Jingle Bells	Oct. 18	6	Oct. 24
Lorelei, The		6	Dec. 12
Noah's Outing	Jan. 24,'32	6	Jan. 16,'32
Peg Leg Pete	Feb. 21,'32	6	Jan. 30,'32
Play Ball	Mar. 6,'32	6	
Spider Talks, The	Feb. 7,'32	6	
Summer Time	Dec. 13	6	
Villain's Curse, The	Jan. 10,'32	6	
Ye Olde Songs	Mar. 20,'32	6	
TORCHY			
Torchy	Oct. 4	22	Oct. 3
Ray Cooke-Dorothy Dix			
Torchy's Night Cap	Apr. 3,'32		
Torchy Passes the Buck	Dec. 6	22	Nov. 14
Torchy Turns the Trick	Feb. 7,'32	21	Feb. 20,'32
VANITY COMEDIES			
For the Love of Fanny	Dec. 27	27	Jan. 9,'32
Freshman's Finish, The	Sept. 20	22	
He's a Honey	Apr. 17,'32		
Harry Barris			
That Rascal	Feb. 21,'32	21	

FOX FILMS

Title	Del. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
1 Giants of the Jungle	Aug. 8	8	May 9
2 Diamonds In the Rough	Aug. 16		
3 Wandering Through China	Aug. 23		
4 Down to Damaseus	Aug. 30	8	May 9
5 The King's Armada	Sept. 6	9	May 9
6 The Wild West of Today	Sept. 13	8	May 9
7 Where East Meets West	Sept. 20		
8 Wilde Life on the Veldt	Sept. 27	8	May 9
9 Over the Viking Trail	Oct. 4		
10 India Today	Oct. 11		
11 The Land of the Nile	Oct. 18		
12 The Homeland of the Danes	Oct. 25		
13 The Kingdom of Sheba	Nov. 1		
14 In the South Seas	Nov. 8		
15 The Pageant of Siam	Nov. 15	9	May 9
16 Birds of the Sea	Nov. 22		
17 When Geisha Girls Get Gay	Nov. 29		
18 Paris of the Orient	Oec. 6		
19 Happy Days In Tyrol	Dec. 13	8	May 9
20 Paris Nights	Dec. 20	8	
21 Fires of Vulcan	Dec. 27	8	Feb. 6,'32
22 Stamboul to Bagdad	Jan. 3,'32	8	
23 With the Foreign Legion	Jan. 10,'32	10	Feb. 6,'32
24 Spreewald Folk	Jan. 17,'32	9	
25 Over the Yukon Trail	Jan. 24,'32	8	Feb. 6,'32
26 The World at Prayer	Jan. 31,'32	8	May 9
27 Alpine Echoes		10	Mar. 5,'32

METRO-GOLDWYN-MAYER

Title	Del. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Call A Cop	Sept. 12	20	
Kick Off, The	Dec. 5	21	Oec. 5
Knockout		21	
Love Pains			
Mama Loves Papa	Oct. 24	17	
CHARLEY CHASE			
Hasty Marriage	Dec. 19	21	Dec. 12
In Welked Charley		21	
Nickel Nurser		21	Feb. 13,'32
Panic Is On, The	Aug. 14	20	Aug. 15
Skip The Maloo	Sept. 26	21	
Tobasco Kid, The	Jan. 30,'32	21	Mar. 5,'32
What a Bozo	Nov. 7	21	
DOGVILLE			
Love Tails of Morocco	Sept. 5	16	Aug. 15
Trador Hound	Nov. 28	15	Jan. 9,'32
Two Barks Brothers	Oct. 17	17	Nov. 14
FISHERMAN'S PARADISE			
Fisherman's Paradise	Aug. 15	10	
Pearls and Devilfish	Sept. 19	9	Nov. 7
Piscatorial Pleasures	Nov. 28	9	
Sharks and Swordfish	Oct. 24	10	

Title	Oel. Date	Minutes Running Time	Reviewed
FITZPATRICK TRAVELTALKS			
Ball, the Island Paradise	Oec. 5	10	Dec. 5
Benares, the Hindu Heaven	Oct. 31	9	Nov. 7
Colorful Jalpur	Mar. 19,'32	10	Dec. 5
Cradles of Creed	Feb. 6,'32		
Home Sweet Home	Jan. 9,'32		
Ireland, The Melody Isle	Jan. 9,'32		
London, City of Tradition	Feb. 6,'32	10	
Madeira, a Garden In the Sea	Sept. 26	8	Oct. 3
Melody Isle, The		9	Jan. 9,'32
Tropical Ceylon	Feb. 27,'32	10	Oec. 12
FLIP THE FROG			
Africa Squeaks	Oct. 17	8	Jan. 9,'32
Fire, Fire		6	Mar. 5,'32
Jailbirds	Sept. 26	9	Nov. 21
Milkman, The			
Spooks			
Stormy Seas	Aug. 22	9	
Village Specialist, The	Sept. 12	8	Dec. 12
HARRY LAUOER			
I Love a Lassie	Dec. 19	8	Jan. 9,'32
Nanny	Nov. 14	8	Dec. 19
Roamin' in the Gloamin'	Sept. 5	10	Aug. 15
She's My Daisy	Oct. 10	9	Apr. 11
LAUREL & HARDY			
Any Old Port	Mar. 5,'32	21	Feb. 13,'32
Beau Hunks	Oec. 12	40	Sept. 5
Come Clean	Sept. 19	21	Nov. 28
Helpmates	Jan. 23,'32	20	Dec. 12
Music Box		29	
One Good Turn	Oct. 31	21	Nov. 21
NOVELTIES			
Desert Regatta			Jan. 9,'32
Duck Hunter's Paradise			Feb. 6,'32
Jack Cooper's Christmas Party		9	Jan. 2,'32
OUR GANG			
Big Ears	Aug. 29	21	
Dogs Is Dogs	Nov. 21	21	
Free Eats		20	Feb. 13,'32
Readin' and Writin'	Jan. 2,'32	21	Dec. 19
Shiver My Timbers	Oct. 10	21	Oct. 24
PITTS-TOOO			
On the Loose	Dec. 26	20	
Pajama Party	Oct. 3	20	Nov. 7
Red Noses		21	
Seal Skins	Feb. 6,'32	21	
War Mamas	Nov. 14	21	
SPORT CHAMPIONS			
Athletic Oaze	Mar. 26,'32	10	
Dive In	Feb. 2,'32	10	Oct. 31
Flying Spikes	Apr. 16,'32		
Forehand, Backhand, Service (Tilden)	Sept. 5	9	Aug. 15
Lesson In Golf, A	Jan. 16,'32	10	
Olympic Events	Mar. 5,'32	10	
Splash	Oct. 3	10	
Tennis Technique (Tilden)	Aug. 29	8	Sept. 5
Timber Toppers	May 7,'32	9	
Volley and Smash (Tilden)	Sept. 12	8	Sept. 5
Wild and Wooly	Nov. 7	9	Sept. 5
Whippet Racing	Dec. 12	9	

PARAMOUNT PUBLIX

Title	Del. Date	Minutes Running Time	Reviewed
ONE REEL ACTS			
Babbling Book, The	Mar. 11,'32		
Burns and Allen			
Backyard Follies	Dec. 12		
Haig Trio			
Beach Nut, The	Oct. 3		
Herb Williams			
Beyond the Blue Horizon	Apr. 1,'32		
Vincent Lopez			
Cheaper to Rent	Sept. 19		
Willie West & McGinty			
Close Harmony	Jan. 9,'32		
Boswell Sisters			
Coffee and Aspirin	Apr. 8,'32		
Solly Ward			
Fair Ways & Square Ways	May 2		
Eddie Miller			
Finn and Caddie	Oct. 17		
Borrah Minnevitch			
Jazz Reporters	Nov. 21		
Charlie Davis & Gang			
Knowmore College	Apr. 15,'32		
Rudy Vallee			
Lesson In Love, A	Sept. 26	11	Sept. 19
Helen Kane			
Lester Allen In Paris	Aug. 8		
Lestern Allen			
More Gas	Oct. 24		
Solly Ward			
M'Lady	Mar. 28		
Irene Bordoni			
Musical Justice	Oec. 26	10	Dec. 26
Rudy Vallee			
My Wife's Jewelry	Aug. 22	11	Sept. 12
Tom Howard			
Naughty-Cal	Feb. 19,'32		
Lillian Roth			
No More Hookey	Aug. 29		
Haig Trio			
Oh My Operation	Jan. 16,'32		
Burns and Allen			
Old Man Blues	Mar. 18,'32		
Ethel Merman			
Old Songs for New	Mar. 4,'32	10	Feb. 20,'32
Technicolor			
Once Over, Light	May 23		May 18
Burns and Allen			
One Hundred Percent Service	Aug. 1	10	Sept. 5
Burns and Allen			
Out of Tune	Feb. 12,'32		
Herb Williams			
Pair of French Heels, A	Nov. 14		
Mitchell & Durant			
Pest, The	Mar. 14		
Tom Howard			
Puff Your Blues Away	Oct. 31	10	Nov. 28
Lillian Roth			
Quit Your Kickin'	Jan. 23,'32		
Red Donahue			
Rhythm In the River	Feb. 5,'32	11	Feb. 6,'32
Geo. Dewey Washington			
Roaming	Nov. 28		
Ethel Merman			
Switzerland	Apr. 29,'32		
Lester Allen			
Taxi Tangle	Dec. 19		
Jack Benny			
Ten Dollars or Ten Days			
Eddie Younger and His Mountaineers			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Two A. M. Tom Howard	May	2	
Via Express Tow Howard	July	4	10 Oct. 10
PARAMOUNT PICTORIAL			
No. 9—Harmonies of the Harp; Facts and Fancies in sports—Lowell Thomas.	May	16	1 reel
No. 10—Lowell Thomas — Golf Chats—Sweet Lady of the Air	June	6	1 reel
No. 11—Lowell Thomas — Golf Chats—Flo Ziegfeld.	June	27	1 reel
No. 12—Michael Fokine — Africa, U. S. A. — Jese Crawford	July	18	1 reel
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug.	22	1 reel
No. 2—Painting with Light—The Oragons of Today — Songs of the Organ	Sept.	26	1 reel
No. 3—Lowell Thomas — Something New in Dishes —Behind the Microphone.	Oct.	24	1 reel
No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Nov.	28	1 reel
No. 5—A Orink for Six Million—Educated Toes— The Pony College	Oec.	26	7.. Feb. 20,'32
No. 6—Vincent Lopez— Jewels—Lowell Thomas..	Jan.	30,'32	1 reel
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32	1 reel
No. 8	Mar.	25,'32	1 reel
No. 9	Apr.	29,'32	1 reel
SCREEN SONGS			
Alexander's Rag Time Band.	May	9	1 reel
And the Green Grass Grew All Around	May	30	1 reel
Bety Co-Ed	Aug.	1	1 reel
By the Light of the Silvery Moon	Nov.	14	7 Dec. 19
Gallagher & Shean	Aug.	29	1 reel
Just One More Chance	Apr.	1,'32	
Kitty from Kansas City Rudy Vallee	Oct.	31	1 reel
Little Annie Rooney	Oct.	10	1 reel
My Baby Just Cares for Me.	Oec.	5	1 reel
My Wife's Gone to the Country	June	13	6 Sept. 26
Oh, How I Hate to Get Up in the Morning	Apr.	22,'32	1 reel
Russian Lullaby	Dec.	26	1 reel
Show Me the Way to Go Home	Jan.	30,'32	1 reel
Sweet Jenny Lee	Jan.	9,'32	1 reel
That Old Gang of Mine	July	11	1 reel
Your'e Oriving Me Crazy.	Sept.	19	1 reel
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel
SCREEN SOUVENIRS			
No. 3—Old Time Novelty..	Oct.	10	1 reel
No. 4—Old Time Novelty..	Nov.	7	1 reel
No. 5—Old Time Novelty..	Oec.	5	10 Jan. 23,'32
No. 6—Old Time Novelty..	Jan.	2,'32	1 reel
No. 7—Old Time Novelty..	Jan.	30,'32	1 reel
No. 8—Old Time Novelty..	Feb.	26,'32	1 reel
No. 9—Old Time Novelty..	Mar.	25,'32	1 reel
No. 10—Old Time Novelty..	Apr.	22,'32	1 reel
PARAMOUNT SOUNO NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags	Jan.	2,'32	7 Dec. 26
Bimbo's Express	Aug.	22	Sept. 12
Bimbo's Initiation	July	25	1 reel
Boop-Oop-A-Doop	Jan.	23,'32	1 reel
Bum Bandit, The	Apr.	4	1 reel
Crazy Town	Mar.	25,'32	
Dancing Fool	Apr.	8,'32	
Herring Murder Case, The.	June	27	1 reel
In the Shade of the Old Apple Sauce	Oct.	17	1 reel
Jack and the Beanstalk			1 reel
Mask-a-Raid	Nov.	7	1 reel
Minnie the Moocher Cab Calloway	Feb.	26,'32	1 reel
Minding the Baby	Sept.	26	1 reel
Robot, The	Feb.	5,'32	1 reel
Swim or Sink	Mar.	11,'32	
Twenty Legs Under the Sea.	June	6	8 Oct. 3
What Fur	Apr.	29,'32	1 reel
TWO REEL COMEDIES			
All Sealed Up Al St. John	Mar.	18,'32	
Arabian Shrieks, The Smith & Oale	Mar.	4,'32	22 Feb. 13,'32
Auto Intoxication Ford Sterling	Oct.	17	
Big Splash, The Weismuller-Kruger	Jan.	17,'32	
Bullmania Billy House & Co.	Aug.	15	
Dunker, The Billy House	Apr.	1,'32	
Elmer Takes the Air Kruger-Assen Jordanoff	July	18	Sept. 12
Fur, Fur, Away Smith & Oale	Oct..	3	Sept. 5
It Ought to Be a Crime Ford Sterling	Sept.	12	
Lease Breakers, The Oane & Arthur	Sept.	5	
Mlle. Iren, The Great Al St. John	Nov.	7	
Mysterious Mystery, The. Johnny Burke	Feb.	12,'32	
Nothing to Oeclare Lulu McConnell	Aug.	8	
Out of Bounds Billy House	Nov.	14	
Pretty Puppies Ford Sterling	Jan.	2,'32	
Put Up Job, A Dane & Arthur	Jan.	23,'32	
Retire Inn Billy House	Sept.	19	
Rookie, The Tom Howard			
Shove Off Dane & Arthur	Oct.	31	
Socially Correct Lulu McConnell	Oct.	10	
Summer Daze Dane-Arthur (Reviewed under the title "In the Good Old Summer Time.')	Apr.	15,'32	20 Sept. 5
13th Alarm, The Chester Conklin	July	4	
Twenty Horses Ford Sterling	Apr.	29,'32	
Unemployed Ghost, The Tom Howard	Dec.	19	
What Price Pants Smith & Dale	Aug.	22	
Where East Meets Vest Smith & Dale	Nov.	28	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Big Game	Aug.	3	7½
Cowboy Cabaret	Oct.	26	7 Dec. 26
Family Shoe, The	Sept.	14	7 Oct. 10
Fairland Follies	Sept.	28	8 Oct. 31
Fly Frolic	Mar.	5,'32	
Fly Hi	Aug.	31	9 Oct. 10
Fun on the Ice	July	19	8 Aug. 8
Horse Cops	Oct.	12	10 Jan. 23,'32
In Dutch	Nov.	9	7
Last Oance, The	Nov.	23	8
Love in a Pond	Aug.	17	8 Sept. 19
Romeo Monk, A	Feb.	20,'32	7
Toy Time	Jan.	27,'32	8 Jan. 30,'32
BENNY RUBIN COMEDIES			
Dumb Oicks	Mar.	21,'32	19
Full Coverage	Nov.	9	18 Nov. 14
Guests Wanted	Jan.	18,'32	18 Sept. 5
Julius Sizzer	Sept.	7	20 Sept. 5
Promoter, The	May	30,'32	2 reels
FLOYO GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept.	14	11 Sept. 28
Woodrow Wilson's Great Decision	Aug.	17	11
FRANK McHUGH COMEOIES			
Big Scoop, The	Nov.	16	19
Extra, Extra	Apr.	4,'32	2 reels
Hot Spot, The	Sept.	14	18 Oct. 10
News Hound, The	Jan.	25,'32	20
Pete Burke, Reporter	June	6,'32	
That's News to Me	July	6	20 May 30
GAY GIRL COMEDIES			
Beautiful and Dumb			
Ducks and Orakes	Dec.	14	
Easy to Get	Dec.	7	18 Oec. 19
Gay Girl, The	June	27,'32	
Gigolettes	Apr.	18,'32	2 reels
Niagara Falls	June	27,'32	2 reels
Only Men Wanted	Feb.	8,'32	20
Riders of Riley	Oct.	26	
Take 'Em and Shake 'Em.	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Battling Silver Kings	July	12	11 July 18
Blue Grass Kings	June	20	1 reel July 4
Bob White	Mar.	12,'32	
Canine Champions	Nov.	16	10 Oec. 12
College Grapplers	Jan.	27,'32	10 Feb. 20,'32
Diamond Experts	May	17	10 May 23
Oucks and Orakes	Dec.	14	10
Floating Fun	Sept.	7	10
Flying Leather	Feb.	27,'32	
Manhattan Mariners	Aug.	24	9 Oct. 24
Olympic Talent	Aug.	9	8 Sept. 12
Outboard Stunting	May	3	1 reel May 31
Pack and Saddle	Oct.	19	11
Pigskin Progress	Sept.	21	9 Oct. 10
Poise	July	27	9 Aug. 8
Riders of Riley	Nov.	2	9
Slim Figuring	Feb.	6,'32	10
Tennis Topnotchers	Apr.	4	1 reel June 6
Timing	Oct.	5	10
Unorowned Champions	Nov.	30	10
Younger Years	June	29	10 July 4
KNUT ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	26	1 reel
Flying Feet	Sept.	26	1 reel
Hidden Ball, The	Sept.	26	1 reel
Last Yard, The	Sept.	26	1 reel
Touchdown	Sept.	26	1 reel
Two Minutes to Go	Sept.	26	1 reel
MANHATTAN COMEDIES			
Crashing Reno	Aug.	24	19 Aug. 8
Oh, Marry Me	Nov.	2	18 Nov. 21
She Snoops to Conquer	June	22	20 June 20
MASQUERS COMEDIES			
Great Junction Hotel, The.	Oct.	26	18 Oct. 17
Oh, Oh, Cleopatra	Aug.	17	22 Aug. 8
Rul 'Em and Weap	Mar.	7,'32	
Wide Open Spaces	Dec.	28	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	20
Camping Out	Oec.	14	20
Giggle Water	July	4,'32	
Lemon Meringue	Aug.	3	20 June 6
Mother-in-Law's Day	Apr.	25,'32	2 reels
Thanks Again	Oct.	5	20 Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Release once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	18
Ooomed to Win	Dec.	21	19
High Hats and Low Brows.	May	2,'32	
Slow Poison	Oct.	19	21 Oct. 24
Stealing Home	July	11,'32	
Where Canaries Sing Bass.	Aug.	10	18 Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept.	21	20 Sept. 26
Blondes by Proxy	Apr.	11,'32	2 reels
Perfect 36	June	13,'32	2 reels
Selling Shorts	Nov.	30	17 Nov. 7
Stop That Run	Feb.	1,'32	19
VAGABOND AOVENTURE SERIES			
Beneath the Southern Cross.	Aug.	24	10
Children of the Sun	Oec.	21	9
Door of Asia	Feb.	22,'32	8 Feb. 20,'32
Fallen Empire	July	27	10
Land of Ghandi	Jan.	18,'32	10 Feb. 6,'32
Song of the Voodoo	Oct.	19	9 Oct. 31
Through the Ages	Nov.	16	9 Oec. 19
Utmost Isle, The	Sept.	21	11 Oct. 3

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Cowslips	Sept.	19	18 Jan. 2,'32
Ex-Rooster	Jan.	30,'32	19 Jan. 30,'32
Hurry Call, A	Mar.	12,'32	
Many a Slip	Oec.	19	19
Slip at the Switch, A			
HEADLINER SERIES			
House Dick, The Jimmy Savo	Oct.	17	18
False Roomers Clark & McCullough	Oct.	10	20
Scratch as Catch Can Clark & McCullough	Oct.	24	19
Mellon Drama, A Clark & McCullough	Nov.	6	20 Dec. 19
Trouble from Abroad F. Sterling-L. Littlefield	Aug.	22	20 June 20
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16,'32	
Double Decoy	Oec.	16	11
Endurance Flight	Feb.	13,'32	20
Ether Teiks	Dec.	12	11
Secretary Preferred	Mar.	26,'32	
Stung	Nov.	15	10 Dec. 5
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	15	21
MICKEY McGUIRE SERIES			
Mickey's Helping Hand	Dec.	19	18
Mickey's Holiday	Mar.	5,'32	19
Mickey's Sideline	Oec.	26	19
Mickey's Thrill Hunters.	Sept.	19	18
Mickey's Travels	Feb.	20,'32	20
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting	Jan.	16,'32	20 Dec. 19
Strife of the Party, The	Oct.	17	16½ Jan. 30,'32
Way of All Fish, The	Aug.	29	19 June 13
When Summons Comes	Feb.	20,'32	18
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C.	Oct.	31	21
Swift Justice	Jan.	2,'32	21
Self Condemned	Feb.	27,'32	20
ROSCO ATES SERIES			
Clean Up on the Curb, The.	Sept.	12	20 June 13
Gland Parade, The	Sept.	26	20 Aug. 1
Lone Starved Ranger, The.	Aug.	8	20 July 25
Never the Twins Shall Meet	Feb.	13,'32	20
Use Your Noodle	Oct.	31	20
TOM AND JERRY SERIES			
Jungle Jam	Nov.	14	8
Pola Pals	Oec.	19	7
Rabid Hunters	Feb.	27,'32	7
Rocketeers	Jan.	30,'32	7
Swiss Trick, A	Dec.	19	7
Trouble	Oct.	10	7
Wot a Night	Aug.	1	8½

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
BRITISH INTERNAT'L			
Mystery of Marriage, The		20	
CAPITAL			
Japanese Rome		10	Mar. 5,'32
Land of the Shalimar		17	Nov. 21
CINES-PATTALUGA			
A Doll's Fantasy			Dec. 19
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
HAROLO AUSTIN			
Perils of the Desert			Feb. 27,'32
IOEAL			
Jerusalem—The Holy City		10	Sept. 26
Journey Through Germany, A		10	Jan. 9,'32
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUDEA FILMS			
Jewish Gypsy Hymie Jacobson		10	Sept. 26
LOUIS SIMON			
Palmy Oaze		28	Oct. 24
B. M. POWELL			
Harem Scarem Travelogue		9	Sept. 12
MARY WARNER			
Glimpses of Germany		8	
Mosel, The — Germany's River of Enchantment		8	
Springtime on the Rhine		7	
Trier, The Oldest City in Germany		6	
PICTURE CLASSICS			
Kiddie Genius		9	Nov. 28
Out Where the West Beoins		8	Nov. 21
Sightseeing in New York		17	Dec. 19
STEELE, JOSEPH HENRY			
Gaunt			Jan. 9,'32
TOBIS FORENFILM			
Germany in 15 Minutes			Oct. 18
Melodie der Welt		30	Oct. 24
Songs of the Steppes		18	Oct. 18
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
WELSHAY			
Old Songs for New Bob Welsh		9	Sept. 5
WILLIAM, J. D.			
Nomadic, The		17	Dec. 12

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept.	26 9	Sept. 5
2—Wedge Play	Oct.	3 9	
3—Kicking Game	Oct.	10 11	
4—Oeception	Oct.	17 10	Oct. 24
5—Forward Pass	Oct.	24 9	Oct. 10
6—Penalties	Oct.	31 11	Oct. 31
TIFFANY CHIMP SERIES			
8—Aneing Hollywood	Aug.	16 21	
9—Cinnamon	Oct.	4 11	
10—Skimpy	Nov.	8 18	Nov. 21
11—My Children	Oec.	28 18	
12—Broadcasting	Jan.	31,'32 18	Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 5—Olson & Johnson	Aug.	30 10	Nov. 14
No. 6—John Boles & Helen Chandler	Oct.	11 9	

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
No. 7—Roscoe Ates	Oct. 25	11	Dec. 5
No. 8—Monte Blue	Nov. 8	11	Nov. 21
No. 9—Pat O'Brien	Nov. 22	11	
No. 10—Andy Clyde	Dec. 6	11	Dec. 12
No. 11—Marjorie White	Dec. 20	10	Jan. 2,'32
No. 12—Franklyn Pangborn	Jan. 3,'32	9	Jan. 23,'32
No. 13—John Wayne	Jan. 17,'32	11	Jan. 30,'32

UNIVERSAL

OSWALO CARTOONS

Beau and Arrows	Mar. 28,'32	1 reel	
Clown, The	Dec. 21	6	Jan. 16,'32
Fisherman, The	Dec. 7	7	Jan. 9,'32
Foiled	Apr. 25,'32		
Grandma's Pet	Jan. 18,'32	8	Jan. 23,'32
Great Guns	Feb. 29,'32	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hot Feet	Sept. 14	6	Oct. 10
Hunter, The	Oct. 12	6	Jan. 30,'32
In Wonderland	Jan. 4,'32	6	Dec. 5
Making Good	Apr. 11,'32		
Mechanical Cow	Jan. 4,'32		Jan. 30,'32
Mechanical Man	Feb. 15,'32	1 reel	
North Woods	June 29	1 reel	July 11
Oh, Teacher	Feb. 1,'32	1 reel	
Stone Age, The	Nov. 23	1 reel	
To the Rescue	May 23,'32		
Winged Horse	May 9,'32		
Wins Out	Mar. 14,'32		

SHADOW DETECTIVE SERIES

No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	23	Oct. 31
No. 3—Sealed Lips	Nov. 11	17	Nov. 21
No. 4—House of Mystery	Dec. 16	16	Jan. 2,'32
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
No. 6—Circus Showup	Feb. 17,'32	18	Feb. 6,'32

SIDNEY-MURRAY COMEDIES

Models and Wives	Nov. 25	20	

SPORT REELS

Backfield Plays (Notre Dame Football)	Sept. 28	1 reel	
Basket Ball Reel No. 1 (Doc Meanwell)	Dec. 21	1 reel	
Basket Ball Reel No. 2 (Doc Meanwell)	Dec. 28	1 reel	
Basket Ball Reel No. 3 (Doc Meanwell)	Jan. 4,'32	1 reel	
Carry On (Notre Dame Football)	Oct. 3	1 reel	
Developing a Football Team (Pop Warner Football)	Nov. 2	10	
Famous Plays (Notre Dame Football)	Sept. 21	1 reel	
Fancy Curves (Babe Ruth No. 4)	Mar. 7,'32	1 reel	
Football Forty Years Ago (Pop Warner Football)	Nov. 9	9	Oct. 24
Just Pals (Babe Ruth No. 2)	Feb. 22,'32	1 reel	
Offensive System (Notre Dame Football)	Sept. 14	1 reel	
Over the Fence (Babe Ruth No. 5)	Mar. 14,'32	1 reel	
Perfect Control (Babe Ruth No. 3)	Feb. 29,'32	1 reel	
Running with Paddock (Chas. Paddock)	Apr. 11,'32	1 reel	
Shifts (Notre Dame Football)	Sept. 7	1 reel	
Slide, Babe, Slide (Babe Ruth No. 1)	Feb. 15,'32	1 reel	
Soccer (Pop Warner Football)	Nov. 16	1 reel	
Trick Plays (Pop Warner Football)	Oct. 26	1 reel	
Victory Plays (Tilden Tennis Reel)	May 2,'32		

STRANGE AS IT SEEMS SERIES

No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
No. 15—Novelty	Nov. 16	1 reel	
No. 16—Novelty	Dec. 28	1 reel	
No. 17—Novelty	Feb. 22,'32	1 reel	
No. 18—Novelty	Mar. 21,'32		
No. 19—Novelty	Apr. 18,'32		

UNIVERSAL COMEDIES (1931-32 SEASON)

An Apple a Day (Lloyd Hamilton)	Sept. 30	2 reels	
Bless the Ladies (Summerville)	Dec. 9	2 reels	
Eyes Have It, The (Slim Summerville)	Mar. 9,'32	2 reels	
Fast and Furious (Daphne Pollard)	Oct. 14	19	Oct. 3
First to Fight (Summerville)	Sept. 2	4 reels	Aug. 8
Hollywood Halfbacks (Summerville)	Dec. 23	2 reels	
Hotter Than Haiti (Summerville)	Nov. 11	22	Dec. 5
In the Bag (Summerville)	Apr. 5,'32	2 reels	
Marriage Wow, The (Summerville)	Apr. 20,'32		
Meet the Princess (Summerville)			
Models and Wives (Sidney-Murray)	Nov. 25	2 reels	
Monkeyshines (Daphne Pollard)	Mar. 23,'32	2 reels	
One Hundred Dollars (Chas. Lawrence)	Sept. 16	2 reels	Aug. 29
Out Stepping (Don Brodie)	Oct. 28	16	Nov. 7
Peekin' in Peking (Summerville)	Dec. 30	2 reels	
Robinson Crusoe & Son (Lloyd Hamilton)	Feb. 24,'32	2 reels	
Running Hollywood	Jan. 27,'32	19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb. 10,'32	2 reels	
Sold at Auction (Daphne Pollard)	Jan. 13,'32	18	Jan. 9,'32
Unshod Maiden, The			Feb. 20,'32

VITAPHONE SHORTS

ADVENTURES IN AFRICA

No. 9—Dangerous Trails		15	Sept. 19
No. 10—Menoaters		2 reels	
No. 11—Beasts of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	

BELIEVE IT OR NOT—ROBERT L. RIPLEY

No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14

NEW SERIES

No. 1		8	Dec. 5
No. 2		8	Dec. 19
No. 3		8	
No. 4		8	
No. 5		8	

Title	Rel. Date	Minutes Running Time	Reviewed
No. 6		1 reel	
No. 7		1 reel	

BIG STAR COMEDIES

No. 1—Lucky 13 (Thelma White and Fanny Watson)		21	Nov. 21
No. 2—The Smart Set-Up (Walter O'Keefe)		2 reels	
No. 3—Of All People (Thelma White and Fanny Watson)		22	Nov. 21
No. 4—Relativity and Relatives (Or. Rockell)		18	Dec. 12
No. 5—Her Wedding Night-Mare (Thelma White and Fanny Watson)		18	Jan. 30,'32
No. 6—Shake a Leg (Thelma White and Fanny Watson)		17	
No. 7—The Perfect Suitor (Benny Rubin)		2 reels	

BOOTH TARKINGTON SERIES

No. 1—Snakes Alive (Billy Hayes-Bobby Jordan)		1 reel	
No. 2—Batter Up (Billy Hayes-Bobby Jordan)		1 reel	
No. 3—One Good Deed (Billy Hayes-Dave Gorcey)		9	
No. 4—Detectives (Billy Hayes-Dave Gorcey)		9	Mar. 5,'32
No. 6—His Honor, Penrod (Billy Hayes-Dave Gorcey)		9	
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen (Billy Hayes-Dave Gorcey		1 reel	

BROADWAY BREVITIES SERIES

No. 1—The Musical Mystery (Janet Reade-Albertina Rasch Girls)		18	
No. 2—Words and Music (Ruth Etting)		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! (Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover (Jack Haley)		19	Feb. 13,'32
No. 6—Subway Symphony		2 reels	
No. 7—Sea Legs		2 reels	

HOW I PLAY GOLF—BOBBY JONES

No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31

LOONEY TUNES SERIES SONG CARTOONS NEW SERIES

No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Ooughboy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	

MELODY MASTER SERIES

No. 1—The "Big House" Party (Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail (Castro's Cuban Band		1 reel	Apr. 25
No. 3—Oarn Tootin' (Ruby Weldoeft & Orch.		9	Dec. 19
No. 4—Horace Heidt and His Famous Californians		8	
No. 5—It's a Panic		1 reel	

MERRY MELODIES SONG CARTOONS

No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know... What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		1 reel	
No. 8—Crosby, Columbo and Vallee		1 reel	

THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH

The Naggers at the Opera		10	Feb. 13,'32
The Naggers at the Races		1 reel	Aug. 15
The Naggers' Housewarming		8	Sept. 8
The Naggers in the Subway		11	Aug. 8

NEW SERIES

The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
Spreading Sunshine		1 reel	

NOVELTIES

Binger They Are, The (Prima Carnero		2 reels	
Gypsy Caravan (Martinelli		1 reel	
Handy Guy, The (Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The (Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington The Man and the Capital (Clarence Whitehill		18	

ONE-REEL COMEDIES

Baby Face (Victor More			
Bitter Half, The (Ann Codde		9	Feb. 13,'32
Gold-Ologing Gentlemen (Al Klein-Jean Abbott			Aug. 22
I'll Fix It (Kent-Lake			May 28
Lodge Night (Phillips-Cox			May 16
Military Past, The (Roberto Guzman			
No Account, The (Hardie-Hutchison			
No Questions Asked (Little Billy			
Purely an Accident (Brown-Kearns			May 18
Riding Master, The (Poodles Hannaford		9	Dec. 26

Title	Rel. Date	Minutes Running Time	Reviewed
Second Childhood		7	Dec. 26
Strong Arm, The (Harrington-O'Neil			
Travel Hogs (Hugh Cameron-Dave Chasen		9	Nov. 28

ORGAN SONG-NATAS

For You (Organ-Vocal		1 reel	
Just a Gigolo (Organ-Vocal		1 reel	Aug. 15
Say a Little Prayer for Me (Organ-Vocal		1 reel	
When Your Lover Has Gone (Organ-Vocal		1 reel	

JOE PENNER COMEDIES

Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	

PEPPER POT SERIES

No. 1—The Eyes Have It (Edgar Bergen)		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie (Marjorie Beebe			
No. 4—High School Hoofer (Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy (Edgar Bergen			
No. 6—Cigars, Cigarettes (Marjorie Beebe			
No. 7—The Movie Album			
No. 8—The Wise Quacker (Novelty with cast of ducks		9	
No. 9—Remember When		9	
No. 10—Campus Spirit, The (Douglas Stanbury and N. Y. U. Glee Club			

SPORTSLANT SERIES—TED HUSING

No. 1		1 reel	Oct. 24
No. 2		9	Sept. 26
No. 3		1 reel	
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		1 reel	
No. 7		1 reel	

S. S. VAN DINE MYSTERY SERIES

No. 1—The Clyde Mystery (Donald Meek-John Hamilton)		21	Oct. 31
No. 2—The Wall Street Mystery (Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery (Donald Meek-John Hamilton-Jane Winton		17	Dec. 19
No. 4—Symphony Murder Mystery, The (Donald Meek-J. Hamilton		21	
No. 5—Studio Murder Mystery, The (Donald Meek-John Hamilton		19	Feb. 6,'32
No. 6—Skull Murder Mystery, The (Donald Meek-John Hamilton		2 reels	
No. 7—The Cole Case		2 reels	

TWO-REEL COMEDIES

Oandy and the Belle, The (Frank McGlynn, Jr.-Mary Murray			
For Two Cents (Oe Wolf Hoper			June 6
Freshman Love (Ruth Etting			
Gigolo Racket, The (Helen Morgan		20	Aug. 1
Good Morning (Eddie Foy-Oressler-White			Sept. 5
Meal Ticket, The (Jack Pearl			June 13
Old Lace (Ruth Etting			
Politics (George Jessel		18	Jan. 30,'32
Silent Partner, The (Billy Gaxton			Aug. 15
Success (Jack Haley		17	Sept. 5
23 Skidoo (Lew Fields			May 2

WAYNE AND WHITE COMEDIES

Good Pie Forever (Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero (Billy Wayne		7	Dec. 5
Inventor, The (Billy Wayne-Thelma White		1 reel	May 16

WORLD TRAVEL TALKS—E. M. NEWMAN

No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—A South American Journey		1 reel	
No. 9—Soviet Russia		1 reel	

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Galloping Ghost, The (Harold Red Grange	Sept. 15		
Lightning Warrior, The (Rin Tin Tin	Dec. 1		
Shadow of the Eagle	Mar. 1,'32		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Air Mail Mystery (James Flavin-Lucille Browne	Mar. 28,'32		
Battling with Buffalo Bill (Tom Tyler-Rex Bell	Nov. 28		Oct. 3
Danger Island (Ken Herlan-Lucille Browne	Aug. 24		Aug. 1
Detective Lloyd (Jack Lloyd	Jan. 4,'32		Jan. 16,'32

CLASSIFIED Advertising



Ten cents per word, payable in advance. Minimum charge, $1.00. Copy and checks should be addressed Classified Ad Dept., Motion Picture Herald, 1790 Broadway, New York, N. Y.

The Recognized National Classified Advertising Medium

Mail Order Bargains

S. O. S. WILL NOT BE UNDERSOLD—WE GUARANTEE A 6% SAVING ON ANY ITEM ADVERTISED ON THIS PAGE—READ ON: Our dominating position in this field cannot be shaken. Choose the article wanted, and if a standard stock item regularly carried by us or readily available, send us your order, and we will sell it to you for 6% less. This startling offer allows no trade-ins, so don't ask for them. S. O. S. CORP., Dept. E-H, 1600 Broadway, New York City.

DON'T WORRY ABOUT TAXES — YOU CAN STILL BUY BARGAINS LIKE THESE—EVERYTHING BRAND NEW—ALL AC Soundfilm Amplifiers, $112.50; Flameproof Sound Screens, 44c sq. ft.; Beaded Sound Screens, 59c sq. ft.; 2000' Wire Reels, $1.89; Bench Rewinders, with dummy, $4.98; Peerless Lamphouse Parts, 25% discount; Radio Slide Mats, per box, 98c; Lobby Matting, sq. ft. 75c.; Snaplite Special Lenses, any focus, $11.95; 16 mm. Home Projectors, $29.75; Port-hole Optical Glass, sq. in., 12c; Rear Shutters for Simplex, $69.75; Special Theatre Acoustic Carpet, 69½c per yd.; Carpet Cushion or Acoustical Felt, 27½c sq. yd.; Automatic Changeovers, per set, $39.85; Photocells, all types, each $11.13; Eight Reel Film Cabinets, $20.00; Lobby Display Easels, One Sheet, each $9.95; Lobby Frames, each $6.95. Many other bargains in new equipment. S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," NEW YORK.

Equipment Wanted

BEST PRICES PAID for used theatre equipment. Chairs, carpet, machines, sound equipment. What have you? Address Tim W. Smith, 31 W. Market Square, Knoxville, Tennessee.

WILL PAY BEST PRICES FOR SIMPLEX Projectors or mechanisms alone, in any condition. Address P. O. Box 2042 DeSoto Station, Memphis, Tenn.

Projector Replacement Parts

GUARANTEED PARTS FOR SIMPLEX AND KAPLAN: Rear Shutter, $77.50; Double Bearing Intermittent Assembly, $58.50; Proportional Aperture Plate, 40 cents; Feed Sprocket, $2.35; Intermittent Sprocket, single bearing, $3.95 double bearing, $4.75; Upper Magazine, $18.00; Lower Magazine, $25.00; Magazine Rollers—large, 70 cents; small, 55 cents; G-13 Formica Gear, $6.50; G-12 Formica Gear, $4.75; G-2, $2.40; Pad Rollers, $1.15; B-4, $6.00; B-16, $3.75; G-112-G, $4.95; S-309-E, 95 cents; H-118-E, 60 cents; 3-310 and 311-E, 28 cents; S-580, 20 cents; S-551-B, $4.95; B-15, $1.95; E-3, $1.60; Upper Magazine Shaft, $1.40; lower, $2.20. SATISFACTION GUARANTEED OR YOUR MONEY BACK. All other Parts at Reduced Prices. BUY AND SAVE from MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn

Theatre Equipment Bargains

BRAND NEW BEADED AND FLAME PROOFED SOUND SCREENS AT 75% DISCOUNT—Limited range of sizes, guaranteed factory perfect. Wire for yours NOW. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

TWO GOOD USED SIMPLEX PROJECTORS, $275.00 pair. Two Powers 6B, governor type, $225.00 pair. One Motiograph DeLuxe Model 1002F, $90.00. Address P. O. Box 2042 DeSoto Station, Memphis, Tenn.

Equipment for Sale

PROSPERITY SALE SIMPLEX PROJECTORS—Two Simplexes with Double Bearing Movements, less lamps, Rebuilt, $254.00 each; Two Simplexes with Single Bearing Movements, Rebuilt, $216.00 each; Two Simplex Mechanisms, Single Bearing, Rebuilt, $169.00 each; Two Simplexes with Single Bearing Movements, Good Condition, $129.00 each. Bargains in other supplies. WE PAY TOP CASH PRICES for any used equipment. Address Box 121, c/o Motion Picture Herald, 1790 Broadway, New York, N. Y.

INCREASE YOUR ASSETS — LESSEN YOUR LIABILITIES—BUY, SELL OR TRADE—HERE'S HOW! Simplex Pedestals with Carriages, $35.00; Turntables, Mellaphone, $39.50; Biophone, $27.50; Pacent, $39.75; Samson Pam 19 Amplifiers, $35.00; Powers Projectors complete, $49.75; Automatic Ticket Machines, $59.50; Lens, any focus, $9.75; Upholstered Chairs, 75c up; Genuine G. E. Mazda Lamphouses, $49.75; Regulators, $29.75; Operadio Amplifiers, $94.50; Mellaphone Sound Heads, $69.75; Non-Sync Outfits, Double, $35.00; Pacent Sound-on-Film Heads, $150.00; Powers Mechanisms, Rebuilt, $54.90; Guaranteed Rebuilt Simplex Mechanisms, $217.25; Automatic Reflector Arcs, $76.73; Peerless Reflector Arcs, $139.75. Write for list. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

NEARLY ALL SIZES, new and used lenses at a bargain. Address Box No. 116, Motion Picture Herald, 1790 Broadway, New York, N. Y.

UNUSUAL BARGAINS in factory rebuilt projectors, sound equipment, generators, rectifiers, reflector arc lamps, screens, opera chairs, etc., Projection machines repaired. Address Movie Supply Co., 844 South Wabash Ave., Chicago, Ill.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Asbestos Heat Shields, made of the best grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

BIG BARGAINS — Rebuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rebuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

WRIGHT-DE COSTER HORN, No. 109, Brand new, $60, New Ward Leonard Fader, $20.00. Address Box 485, Rochester, N. Y.

MOVIE CAMERA, DE VRY 35 MM. NEW, never used. List $175.00. Cash price, $125.00. Address Stebbins, 1804 Wyandotte St., Kansas City, Mo.

Theatre Training Schools

THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.

Printing

SPEEDY PRINTER PRINTS WINDOW CARDS, programmes, heralds. Replaces rubber stamps, complete $12.50. Address Pekas Duplicator Co., Lesterville, So. Dakota.

Sound Equipment Bargains

WHY PAY RENT? BUY YOUR OWN—MANY OTHERS ARE DOING IT — PERFECT SOUND TRACK ANY SIZE THEATRE—THREE SYSTEMS FROM WHICH TO CHOOSE. These include: 2-S.O.S. Senior Sound Heads, Standard Make Photocells; Optical Systems; G. E. Exciters; Drive Attachments; Combination AC Power Supply Unit eliminating all Batteries; Semi-Automatic Changeover Switch, Non-Sync Input; Dynamic Booth Speaker; Wright-DeCoster, RCA or Utah Stage Horn; 2 special G. E. Constant Motors optional. SMALL HOUSES, $425.00; MEDIUM HOUSES, $495.00; LARGEST HOUSES, $595.00. Senior Sound Heads, less Amplification and Speakers, complete otherwise, $119.75 each. TRADE-INS CONSIDERED. Address S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City, Cable Address, "SOSOUND," New York.

ANOTHER SENSATIONAL S.O.S. VALUE—QUANTITY LIMITED:—Brand New Professional Projectors complete with RCA type Sound-on-Film Heads, Bausch & Lomb Optical System, UX 868 RCA PHOTOPHONE Photocells, Rear Shutter, worth $2500.00, special $395.00. Ideal for Private Projection Rooms, Churches, Schools, etc. Write S.O.S. Corp., Dept. E-H., 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

Chairs For Sale

INVENTORY SALE at depression prices—300 used hardwood portable chairs in sections of two, 1,000 upholstered chairs, backs fully covered in red velour, seats newly recovered and re-padded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered backs, inserted panels, covered in red imitation leather, seats newly re-covered and re-padded, $1.90 each; 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonable prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago. Ill.

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full uphostered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel back chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonable prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

Salesmen Wanted

SCREW-HOLDING SCREW DRIVERS! Not magnetic. Remove, insert screws. Factories, theatres, carpenters, electricians, mechanics, radio owners buy. No competition. Address Millen, 5034 Winthrop Bldg., Boston, Mass.

SALESMEN WANTED for attractive Slip Cover and Cushion line. Liberal commission. Address Box 303, Florence, S. C.

Carbons

TAKE YOUR DISCOUNTS — SAVE ON NATIONAL CARBONS: We Give 10% and 5% PLUS Additional 5% Discount for Cash with Order. We PREPAY POSTAGE. 12 m/m Cored, $7.00; 8 m/m Solid, $4.70; 10 m/m Cored, $6.00; 7 m/m Solid, $4.20; SRA 12 m/m and 8 m/m 50 pairs, $7.50; ⅝ AC Special, 25 sets, $7.25; ¾ AC Specials, 25 sets, $8.75. Orotip-High Intensity and All Other Low Intensity and Reflector Arc NATIONAL Carbons at same discounts. MONARCH THEATRE SUPPLY CO., 154 East Calhoun, Memphis, Tenn.

CLASSIFIED ADVERTISING

(Continued on next page)

(CLASSIFIED ADVERTISING--CONT'D)

Theatre Wanted

WANTED—THEATRE IN TOWN OF 2500 TO 12,000. Good seating capacity, prefer Virginia, West Virginia, North or South Carolina. Address Box 124, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Patents

PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.

PATENT YOUR IDEAS—send me your sketch or explanation for confidential advice. Z. H. POLACHEK, Registered Patent Attorney-Engineer, 1234 Broadway, New York.

Position Wanted

LICENSED PROJECTIONIST, SIX YEARS' experience, will accept low salary for steady position. References furnished. Address Harvey Lozeau, 23½ Perley St., Concord, N. H.

AT LIBERTY: EXPERIENCED PROMOTION-exploitation manager. Will go anywhere. Consider small salary on immediate offer. Address Box 126, Motion Picture Herald, 1790 Broadway, New York, N. Y.

OPERATORS AVAILABLE. Experienced on Western Electric and R.C.A. Write Associated Projectionists, 103 N. Rowan Ave., Los Angeles, California.

Theatre for Sale

THEATER FOR SALE—WESTERN NEW YORK, seats 800, RCA. 7 days, no opposition, population 4,000. Address Box 125, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Projector Repairing

SKILLED MECHANICS, specialized tools. and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can oäer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or strong Reflector Arc Lamps, Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

WABASH AVENUE

CHICAGO

Max Schwartz, city salesman, and Jack Armgardt, country salesman for Metro-Goldwyn-Mayer, have resigned.

▽

Joe Hartman has joined Midwest Theatre Circuit as assistant to F. M. Brockell, head of the booking organization.

▽

The local Warner-First National office is girding itself for the company's annual drive, April 17 to May 28. The affair this year will be dedicated to the men in the field. Earl Silverman, local manager, Tom Gilliam, country sales manager, and Percy Barr, head of city sales, are expressing every confidence that the Chicago branch is going to cop some of the juicy prizes that have been hung up for the event.

▽

Eddie Ashkins has joined Security Pictures to handle sales on the Supreme trailer service recently acquired for this territory by Security.

▽

Directors of the local Allied organization will meet every week in the future while a general meeting of the organization will be held the first Thursday of each month.

▽

Irving Mack is producing an institutional trailer for the city of Miami, Fla., at the request of the Chamber of Commerce.

▽

A bandit who held up the cashier of the Biograph theatre eagerly took $25 from her, leaving receipts amounting to $200 which were also in the box office.

HOLQUIST

National Release for Short Series Featuring Sobel

Louis Sobel, Broadway columnist for the New York *Evening Journal,* and its affiliated Hearst syndicated papers, has signed with Bill Roland for a series of 13 one-reel subjects, for which a national release now is being negotiated. Each subject will revolve around an important incident in the life of a Broadway star, with the player featured personally, and including Hal Skelly, Willie and Eugene Howard, Texas Guinan, Bert Lahr, Ed Wynn, Ruth Etting, Frances Williams and others. Mike Simmons will author the scripts and production begins immediately.

SHORTS ON BROADWAY

Week of March 5

CAMEO

Naggers at the Opera. Vitaphone
Crazy Town ..... Paramount

CAPITOL

London, City of Tradition. Fitzpatrick-MGM
Dive In..... MGM

MAYFAIR

Wide Open Spaces..... RKO Pathe
Tom and Jerry Cartoon.. RKO Radio

PARAMOUNT

Chess Nuts..... Paramount
Pretty Puppies..... Paramount
Naughty Cal..... Paramount

RIALTO

Wait Till the Sun Shines, Nellie ..... Paramount
Babbling Book, The..... Paramount
Old Songs for New..... Paramount

RIVOLI

Knowmore College..... Paramount
Taxi Tangle..... Paramount
When the Red Red Robin Comes Bob Bob Bobbin' Along ..... Paramount

STRAND

The Skull Murder Mystery. Vitaphone
Believe It Or Not No. 6 Vitaphone

WARNER

Washington — The Man and the Capital..... Vitaphone
Remember When..... Vitaphone
Dancing Around the World ..... Vitaphone

WINTER GARDEN

The Subway Symphony.. Vitaphone
Freddie the Freshman... Vitaphone
The Movie Album..... Vitaphone

Jack Connelly to Europe

Jack Connelly, executive of Pathe News, left New York late last week for Europe. His office indicated the trip as of "a business nature," without divulging its immediate purpose.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 47—Campbell breaks speed record at Daytona Beach—Merle Thorpe, United States Chamber of Commerce expert, talks on cost of government—Pictures of Shanghai battle —Passengers dance on crack German trains—United States armada keeps in fighting trim.

FOX MOVIETONE NEWS—No. 48—Chinese astonish world with stubborn stand at Shanghai—Congress to vote on dry law—Barmaids of Germany demonstrate what America has been deprived of—Nation shocked by kidnapping of Lindbergh child.

HEARST METROTONE NEWS—No. 245—Cavalry troops in Texas take a wetting during maneuvers—Senator Wagner urges America to heed Washington—Dizzy pace set as six-day bike race gets under way at New York's Garden—Women rule Aurora, Ill., for a day—British speed king does it again at Daytona Beach—Coast Guard clears Maine river of ice—Films of battle at China's Verdun, Shanghai.

HEARST METROTONE NEWS—No. 246—Kid boxers battle for Gene Tunney at New York boys' club—Millions of chicks report for holidays at Peoria, Ill. —Wets act to force Congress vote on prohibition—Youthful general inspires Chinese in valiant stand—Lindbergh baby kidnapped from home.

HEARST METROTONE NEWS—No. 247—Lindbergh baby hunt stirs nation—Queen Mary aids "Buy British" campaign in London—Pork derby gives society a thrill at Pinehurt, N. C.—Hindenburg at 84 seeks re-election—United States tars in Hawaii keep smiling during fleet maneuvers—Speeders crash in auto race at Melbourne, Australia.

PARAMOUNT SOUND NEWS—No. 63—Lindberghs' baby kidnapped—New York Giants warm up in Los Angeles—United States Navy scouting fleet passes through Panama Canal—Women rule Aurora, Ill., for a day—Steeplechase season opens for English university students — Native police quell Bombay demonstrations in support of Gandhi.

PARAMOUNT SOUND NEWS—No. 64—Germans honor war dead in impressive Berlin ceremony—Gene Tunney is referee as New York youngsters show their skill in the squared ring—Flashes from everywhere—Aristide Briand passes on at his Paris home—Police of nation unite in attempt to find kidnaped Lindbergh baby.

UNIVERSAL NEWSPAPER NEWSREEL—No. 20—Countryside mourns as 38 die in mine blast in Pocohontas, Va.—Champion European skiiers in thrilling mountain race drawn by motorcycles—News paragraphs—Scores homeless as fire razes residential section of Penns Grove, N. J.—Hoboes shun New York's bowery dives to sip brew at philanthropist's bar—Nation aroused as Lindbergh baby is kidnaped.

UNIVERSAL NEWSPAPER NEWSREEL—No. 21—Epochal operation may save life of gorilla ill in National Zoo at Washington—Crowds battle at opening of Sears Roebuck store in Chicago—Polo champion wins "combination sport" contest at Miami Beach—New Colorado government park discloses ruins of ancient civilization—Canine dudes attend own beauty shop in Portland, Ore.—Chinese flee Mexican labor ban—Lindberghs enlist underworld aid in hunt for baby.

Film Board Officials Dropped

The Film Boards of Trade in six key Canadian cities are now without secretaries, each paid official having been released. Secretarial duties are being handled by designated exchange managers in rotation.

A SIMPLE EXPEDIENT NOW BRINGS YOU BETTER PICTURES

A YEAR ago Eastman announced the first super-speed negative film—a medium that helped to set up new artistic standards in the motion picture industry. Now a simple expedient—a gray backing on the film base—gives you *even better* pictures. When you run a release that is truly exceptional in photographic quality, the chances are it was made on this perfected Eastman Super-sensitive Negative. Eastman Kodak Co. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative (*Gray-backed*)





You can secure these ross-board illustrations in two column mat form in all Paramount exchanges

Extra profits! Certainly! Here's a box office magnet with definite dollar-pulling possibilities. Far above the average in entertainment, say advance tips. Your fans will thank you for running it! From the play "Jazz King" by James Ashmore Creelman.

Dancers in the Dark

MIRIAM HOPKINS ■ JACK OAKIE

William Collier, Jr. **Eugene Pallette**

Paramount

MOTION PICTURE HERALD

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Better Theatres

WITH WHICH IS COMBINED "THE SHOWMAN"

THE PARAMOUNT, OAKLAND, CAL.

THE HACKENSACK, HACKENSACK, N. J.

Plans — Pictures — Description

CHAIR PARTS AND MAINTENANCE

The fifth article on Seating

FREAK TROUBLES IN SOUND

Funny — after they're found

In Two Sections

March 12, 1932

Section Two

The Majority of the Country's Most Successful Theatres use

ALEXANDER SMITH CARPET

CRESTWOOD is the Alexander Smith Carpet most widely specified by theatre owners. The combination of distinctive patterns, brilliant, clean-cut colors, luxurious "feel" and moderate price accounts for its nation-wide popularity. Let us send you samples and reproductions of best-selling patterns. W. & J. Sloane, sole selling agents, 577 Fifth Avenue, New York.



Coliseum Theatre
San Francisco, Calif.

No More "Dark Houses" »»» Sound Shutdowns Eliminated Service Problems Solved



Read These Features:

1. Two complete independent amplifiers provide complete protection against amplifier failure.
2. A simplified control system makes changeovers from one amplifier to the other easy.
3. The latest developments in high gain sound-on-film amplifiers are provided.
4. Entirely A. C. operated. One unit includes everything between sound head and stage speakers. Supplies p. e. c. voltage and exciter lamp current. P. e. c. balancer adjustments and exciter lamp control with indicating meter are provided.
5. Furnished with perfectly matched monitor speaker.
6. Operates with any sound-on-film equipped projector using standard caesium type cells.
7. Conservatively rated for eight hundred seat theatres.

Los Angeles Office: 704 Bendix Bldg.

Again Operadio provides a revolutionary advancement in theatre sound systems. Now the new Model 64 Dual Theatre Amplifier releases theatre owners from the ever present fear of shutdown from sound failure.

Not since Operadio first pioneered completely self-contained, A. C. operated theatre amplifiers has an improvement been made that is so vitally important to the theatre owner.

Dual Amplifier Provides Solution

Two completely independent amplifiers are housed in a single compact case. Switching facilities allow either to be put into use instantly. Not only does this feature prevent shutdowns from tube or amplifier failures, but it makes possible such rapid location of any fault in the sound system that programs need never be disrupted.

When faulty reproduction is encountered, operation may be immediately shifted to the reserve amplifier. If the trouble still persists, a switch may be made to the other projector. Trouble continuing after these two changes is definitely located in the stage speakers or their leads. Compare this simple procedure with the usual frenzied, blind searching when trouble occurs. Hours—and even days—are saved.

Insurance Against Loss of Profits

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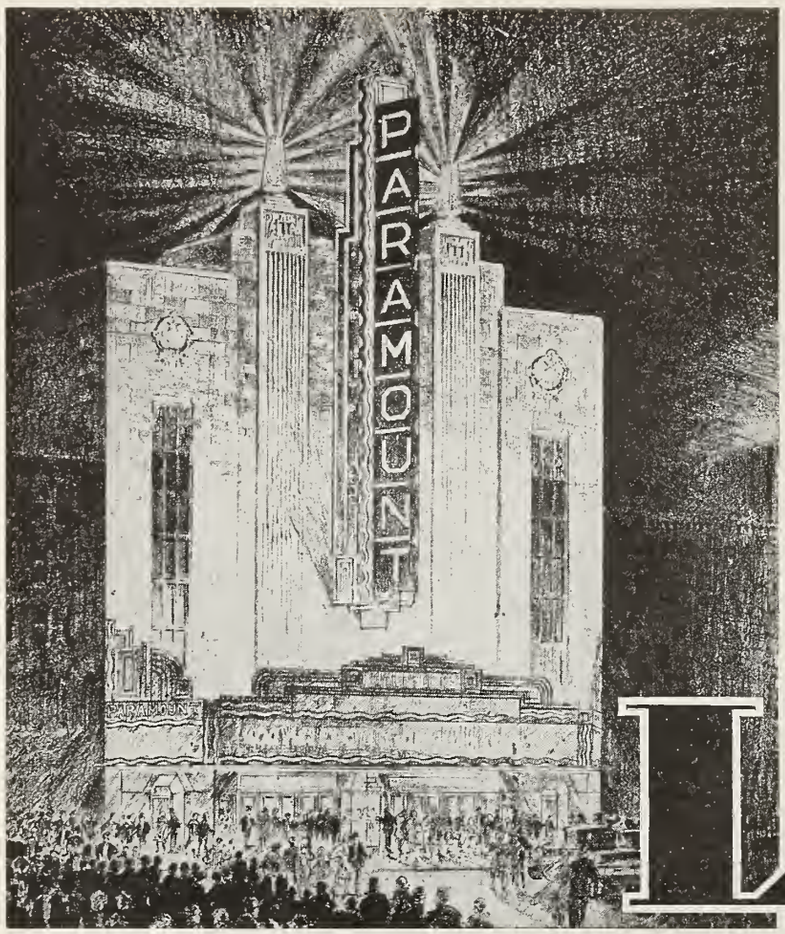
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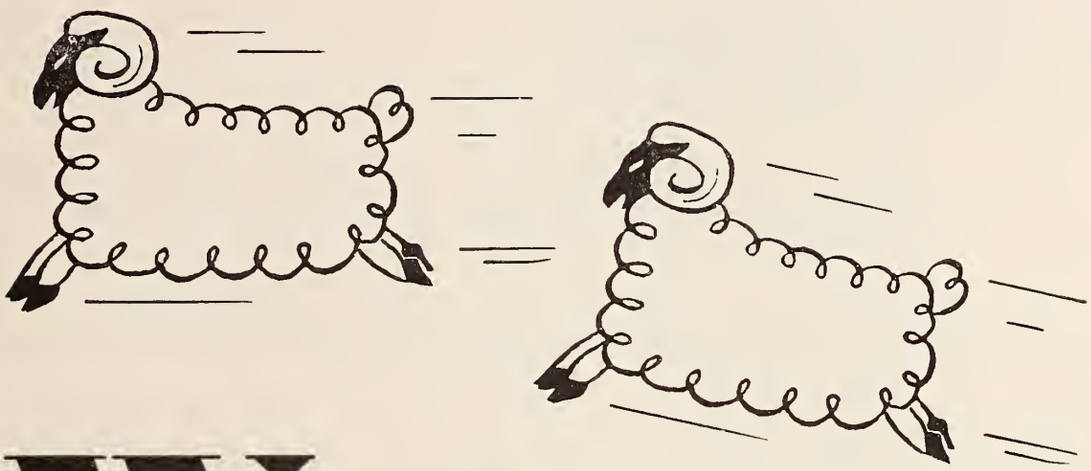
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MAR 11 1932

Better Theatres

March 12, 1932
Vol. 106, No. 11

A section of Motion Picture Herald devoted to the designing, construction, equipping and operation of the motion picture theatre

GEORGE SCHUTZ, Editor

C. B. O'NEILL, Advertising Manager

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QUIGLEY PUBLISHING COMPANY, 1790 BROADWAY, NEW YORK
MARTIN QUIGLEY, Publisher and Editor-in-Chief — COLVIN W. BROWN, Vice-Pres. and Gen. Mgr.
CHICAGO: 407 South Dearborn Street — HOLLYWOOD: Pacific States Life Bldg.
LONDON: The Bioscope, Faraday House, 8-10 Charing Cross Rd., W. C. 2
CABLE ADDRESS: Quigpubco — NEW YORK TEL.: Circle 7-3100

Better Theatres (with which is incorporated The Showman) is published every fourth week as Section Two of Motion Picture Herald: Terry Ramsaye, editor. Member of Audit Bureau of Circulations. All editorial and general business correspondence should be addressed to the New York office. All contents copyrighted 1932 by Quigley Publishing Company and except for properly accredited quotations, nothing appearing herein may be reproduced without written permission. Every precaution is taken to ensure the safety of unsolicited manuscripts and photographs submitted, but the publishers herewith deny all responsibility for them in case of mutilation or loss. Branch office managers: E. S. Clifford, Chicago; Leo Meehan, Hollywood. London representative: W. H. Mooring. Other Quigley Publications: Motion Picture Daily, Hollywood Herald, The Motion Picture Almanac (published annually) and The Chicagoan.

¶ The theatres set forth in this issue, representing as they do opposite methods of achieving a kind of theatricalism architecturally, emphasize the peculiar demands made upon architecture by show business. The thought this emphasis arouses might well be compiled under a heading linking these two fields as inseparable components of a unified process. Whatever show business expects by way of a durable and efficient structure, it insists that Architecture give it something of the show business's own wares—something to see, something to emotionalize over, something worth paying admission into, offered to the public in addition to—let us say—the performance proper. One has one's own ideas as to where the emphasis should lie, in the fitness of the building for its fundamental function, or in the magnetism of the building as a show in itself. There does not seem much room for debate, however, that the latter quality, since the motion picture achieved caste, has received the greater attention. The result has been the development of a theatre architecture peculiarly devoted to the creation of stylistic *manners,* bestowing leadership on those engineers who were the better *showmen.* Not many weeks ago it was this writer's privilege to have this attitude illustrated in an actual occurrence. The architect was one of the nation's most eminent, the theatre was to be of equal distinction. The incident referred to was itself distinguished by the great architect's unrestrained delight in a new conception for this building that was to be foremost among theatres erected with the aid of every modern science for the essential purpose of professionally presenting motion picture entertainment. The angle of projection—a simple factor—would be six or eight degrees over a normal maximum, and perhaps 15 degrees over what this angle should be. The matter that on this occasion won such exultant attention, however, was the conception of a huge chandelier to be suspended between proscenium and balconies, gorgeous in its own right but ineffably superb when lowered to almost stage level, profusely adorned with nude females in tableau! . . . Showmanship remains, only the methods change. Once it was decided that the older styles, such as that based on the Empire period, could be augmented in the interests of a kind of supershowmanship, the Orient, various movements of the Renaissance and countless other exotic sources were examined for their gifts to a greater architectural theatricalism, and what was borne away was in most cases given the strange realism of "atmospheric" devices. In the meantime, modernism—today's patterns and spirit—was developing in other branches of architecture. An issue was raised. "For nearly a generation," writes B. J. S. Cahill in an article on the Paramount in Oakland, Cal., to be published elsewhere (we having had the privilege of seeing the manuscript), "American Architecture has flowed in two streams not only bounded by separate channels, but going in almost opposite directions. One tendency is to be stylistic and historical; the other to be modern or futuristic. A curious feature of the first is seen in what may be termed the summary, or synoptical mode. In this the architect starts out to design a Tudor school, a Renaissance theatre, or a Mediterranean villa. He first assembles a photo collection of notable examples from England, Italy, France or Spain, picks out the striking features of each, separates them from their sober and sedate setting and crowds them together in one structure: a concentrated resume of practically all that was ever done in that particular style. The result, however stupendous, erudite or pictorial, somehow fails to register. It is all familiar, a threadbare, thrice-told tale. . . . On the other hand, the protagonists of the new art have had to create fresh forms, as it were, out of nothing: an entirely different and enormously more difficult undertaking." . . . And so it is difficult. But as the Oakland Paramount, the Hackensack and others show us, these fresh forms are being adapted to these very needs of the showman. The difficulty, it would seem, lies less in the architect's ability to be a good showman, than in his willingness to be a good architect.

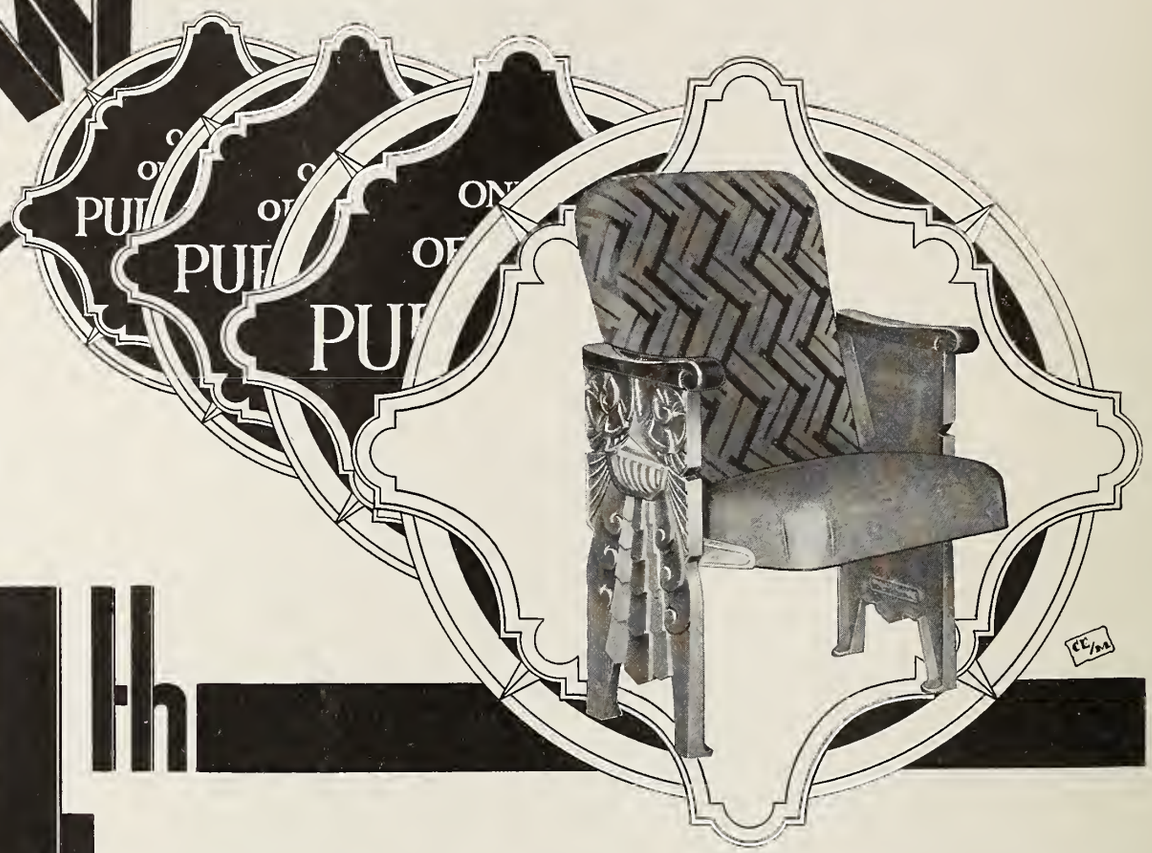
¶ A new name will have been noted in the symposium on *Modern Seating and Chair Maintenance,* with the addition of the fifth article in this issue. And it might be well to advise our readers at this time that we expect to find it impossible to keep this series to the six articles originally intended. A series is too commonly planned according to factors other than those represented by the subject itself. Indeed, one has to consider very seriously just how long the reader's interest can be expected to hold out. Usually one can guess at a satisfactory compromise between reader endurance and an adequate scale for the subject. In the present case, however, the subject seems to have got out of hand. Five articles have already been published, without reaching several phases of seating problems that were originally scheduled for discussion by this time—and we also wanted to top the whole series off by a presentation of the purely architectural point of view. So, frankly, we don't know how long this symposium is to continue. We want to cover the subject definitively, up to the present time. We are therefore willing to take a chance that our readers appreciate the importance of seating sufficiently to counterbalance any tendency toward monotony. . . . *A. C. Hoven,* contributor of the latest article, is, like his immediate predecessor, attached to the research department of the American Seating Company. He is a graduate in mechanical engineering of the Armour Technical Institute in Chicago. His special field is research in mechanical problems of seating.

¶ *A. L. Mason* (*Some Freaks I Have Known*) is a sound and projection engineer, living in New York. He was one of the earliest students of theatre sound, and has worked continuously in that field ever since, attached to both manufacturers of sound equipment and theatres.

¶ *Leo T. Parker* (*The Duty to Ensure Safety*) is a regular contributor of legal articles to Better Theatres. He is a practicing attorney-at-law in the city of Cincinnati

NOTES on WRITERS and SUBJECTS in this ISSUE

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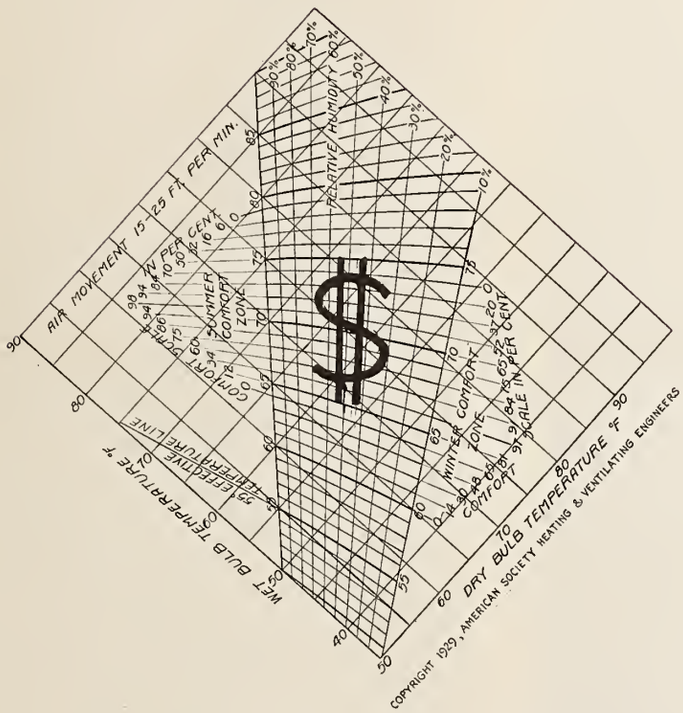
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MAR 11 1932

Issue of March 12, 1932 — Better Theatres

A SIMPLE INTERPRETATION OF A COMPLEX CHART



an editorial

A VERY interesting booklet has just come to hand as a result of the well known energies of the Metropolitan Life Insurance Company. It belongs to this institution's series of booklets on health, and it concerns itself with the effect on health of air conditions.

Specifically, this booklet is interested in the atmospheric environment of workers, but in the portions we here find of interest, we note nothing to indicate that the facts adduced do not apply during hours of recreation. Indeed, they recommend themselves to the attention of the theatre business if only as authentic testimony that atmospheric conditions severely influence people physically and mentally. They thus plainly suggest the association between the air conditions of a theatre, and the effectiveness of its entertainment.

Artificial air conditioning for the motion picture theatre is not so new that a general acceptance of its efficacy may not be taken for granted. We think, in fact, that every showman would have the best of systems in his theatre if he thought it worth the expenditure necessary. This latter qualification, however, represents "the point." How much is too much to spend for effective air conditioning equipment?

To quote more or less from the Metropolitan booklet, man loses his physiological efficiency beyond certain limits of temperature. Two other factors are of immense importance—relative humidity and air pressure. What happens to the human mechanism is variant and sometimes serious. It is enough to remember that whatever does happen is inimical, if the subject be a present or prospective theatre patron, to the theatre box office.

We today readily recognize the importance of comfort in the theatre. Millions of dollars are spent to assure it. Many more millions are spent for sheer decoration with which we seek to create in the patron a degree of emotional exaltation, a kind of spiritual comfort. Yet proper air conditions are fundamentally requisite to comfort. They mean (as we started out to say) even more than comfort. They are requisite to that physio-psychological harmony and efficiency without which no patron can fully enjoy the show.

The adjoining chart, reproduced without permission from the Metropolitan booklet, may or may not be applicable to pleasure-seekers. But if workers have their "comfort zone," so have theatregoers. For those interested in what such a comfort zone might be, we have identified it on the chart by a dollar sign.



The facade. The ornamental field is of glazed mosaic tile. The sign, forming an integral part of the architectural scheme, is of aluminum leaf. The marquee is executed in chromium plate, with black enamel as the background for the letters. The base of the building is of black granite.

THE NEW INTERPRETATION OF THE SPIRIT THEATRICAL

The movement toward an architectural re-evaluation in modern terms, as represented by the Paramount in Oakland, Cal., new 3,500-seat theatre

THE NEW theatre of the Paramount Publix circuit in Oakland, Cal., at once classifies itself as an important contributor to the movement toward a re-evaluation of the "theatrical spirit" in modern terms. It is obviously one of the most striking among those motion picture houses which, engineered according to the gifts of today's building and equipment sciences, pursue also a new aesthetic.

The Paramount in Oakland is a large house, even among motion picture theatres. Seating capacities along the West Coast have always tended to be much smaller than those of comparable houses in the Eastern half of the country, and the Oakland Paramount's 3,434 chairs rank this theatre with the very largest West of Chicago.

It is a downtown house with respect to Oakland, but Oakland itself is but a part of the whole region contributory to San Francisco, bearing somewhat the same relationship to that metropolis as Newark bears to New York City. Oakland, however, has ample metropolitan character of its own, its population, 285,000, placing it among the larger cities of the Pacific Coast.

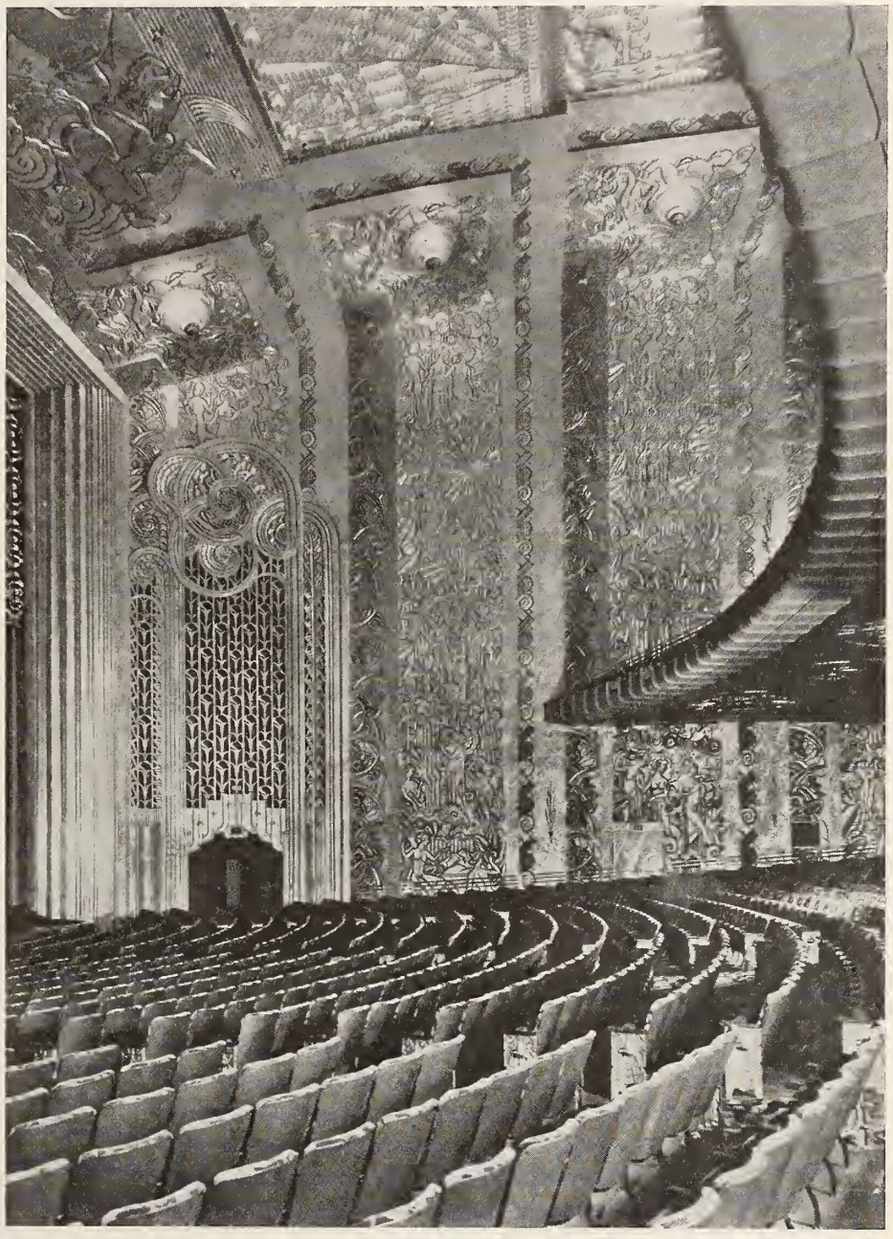
Despite its location in the main business section of this sizeable city, the Paramount building is entirely devoted to the theatrical enterprise. Construction is of steel and concrete, with facing in tile. J. R. Miller and T. L. Pflueger were the architects. The erecting and owning interests are the Broadway & Twentieth Properties, Inc., of San Francisco, Paramount Publix being lessees. The owners have declined to release figures on the cost of construction and equipment.

For general dimensions and allocation of the various departments of the building, the reader is referred to the plans published in conjunction with this article.

The 3,434 seats are distributed on two floors, with an additional separation on the upper level represented by a loge section in front of the balcony proper. On the orchestra, or main level, there are 41 rows containing a total of 2,126 chairs. The balcony proper has 18 rows containing a total of 984 chairs, while the loge section has 324 chairs arranged in six rows. Chairs are full-upholstered in harmony with the decorations, and were designed and executed by Heywood-Wakefield.

The projection room, of usual location behind and above the balcony level, has a width of 47 feet, and a depth of 12 feet. Projection auxiliary rooms immediately adjoin the projection room proper. The angle of projection is 18°.

THE PROJECTION room is painted entirely in gray. Equipment includes three Simplex projectors on Western Electric Universal bases, with Ash-



The auditorium, looking towards the right wall and proscenium. Wall and ceiling panels are of sculptured plaster, carrying complex patterns composed of scrolls and human figures in relief. The wall strips are finished in metal leaf, the bands varying in tone from copper to silver.

craft super-high intensity lamps; Western Electric sound apparatus; three high intensity spots and a flood by Hall & Connolly; one Brenkert F-7 effect machine; and one Chicago Cinema (Publix type) double dissolver.

The screen is located 27 feet, 6 inches from the first row of seats. The maximum screen size possible is 28x50 feet.

The auditorium, and also all of the public rooms, are air conditioned by a plenum system incorporating both cooling and heating, with centrifugal, downward diffusion type equipment by Carrier. Heating for this system employs oil as fuel.

For theatre offices, dressing rooms and other non-public divisions of the building, heating is by steam radiation, with the steam supplied by city mains—an unusual provision possible in Oakland.

Acoustics received immediate attention in the designing of the auditorium, the shape of which in general follows straight diverging lines, with width in close ratio to the depth (see plans). Auditorium surfaces are treated in overall sculptured plaster.

In addition to these general acoustical preparations, the back walls are covered with Johns-Manville "Nashkoti" one inch in thickness. This is covered with canvas, which is pin-pricked for absorption, and painted. (It is stated by the architects that since it was set a week before opening, the volume has not been changed to meet variations in the size of audience.)

Included among the lighting facilities is three-color illumination in the auditorium, operating on a dimmer system. These facilities are incorporated in the general decorative scheme of the auditorium, and will be described in connection therewith.

AS NOTED at the beginning of the article, the architecture is of modern pattern. Associating this general style with its specific treatment here, it may be characterized as an effort to express the spirit of make-believe, or fantasy, represented by the function of the building, with the luxury that has become an essential of the more pretentious motion picture theatre, forming, indeed, a part of its very recreational attractiveness. The architectural style and materials employed in executing it, of the various divisions of the building, are as follows:

Exterior. The facade rises as an imposing decorative plane that forms a background for a full-length vertical electric sign, which blends with the whole facade treatment as an integral part of it. The facade proper is done in glazed mosaic tile, the piers and body of the large figures being deep red. The large fixtures (see accompanying photographic reproduction) are against a background of gold, while the small figures are suspended on gold puppet strings and are in many colors. These figures express abstract symbolizations of various attitudes of the Theatre and Motion Picture. The sign is done in aluminum leaf. The marquee is of polished chromium plate with black porcelain enamel forming the background of the letters. The base of the building is of polished black granite, with trim and inserted discs of chromium plate. Gerald Fitzgerald executed the mosaic figures.

Main Lobby. The side walls are done in vermilion with large frames around the piers in gold leaf. The base is of black marble with white veining, and the lines are of polished aluminum and chromium plate. The ceiling and the wall between the gold-leafed frames are done in metal fins, which are illuminated from behind. Over the entrance doors is an illuminated ornament of sand-blasted and etched glass.

Mezzanine Foyer. The general tone of the walls is in dark ivory, against which are placed figures in gold leaf. The





pilasters are a few shades darker than the walls, while the ceiling is of pale gray-green, surrounded by an ornamental band in gold and silver leaf.

Lounges. There are two general lounges, one on the main level, the other on the mezzanine. In addition there are men's and women's retiring rooms on the ground floor, and also women's lounge and smoking room on the same level. The main floor general lounge is done in red, gray, tan and silver. Illumination is from recessed figures in panels along the wall piers. The piers themselves are red. The side walls have mirror niches, and at these points are gray. The ceiling is beamed, the beams being done in tan, the patterned

Two views of the mezzanine level. At left is shown the general lounge on this floor, done in gray, green, lavender, gold, silver and mulberry. The view below is of the mezzanine foyer, which has walls of dark ivory, and a ceiling of grayish green with an ornamental band in gold and silver leaf.





Two of the ground floor lounges. The one above is the general lounge on this level. The wall piers, pierced to provide illumination, are red, walls are gray, ceiling beams are tan, with intermediate patterns in red, tan and silver. At right is the women's smoking room adjoining a women's lounge.

spaces between in red, tan and silver. All ornamentation is in silver leaf, and metal trim is finished in the same tone. The painted surfaces are glazed. The carpeting is in green.

The general lounge on the mezzanine floor has grayish tan walls and a paneled ceiling done in glazed overtones of green and lavender, with figures in gold and silver. Ornamental door frames at the end of the room are glazed silver. The carpeting is colored a deep mulberry.

The women's lounge has warm gray walls with pilasters finished in a reddish tint. Illumination is from glass corner panels set over the lamp recesses flush with the surface of the walls. The ceiling has



The view of the auditorium above shows the illuminated columns flanking the proscenium arch, which theatricalize the whole decorative treatment. Arranged in sections, they emit light of blending colors through crevices between overlapping strips. The ceiling is also illuminated from behind.

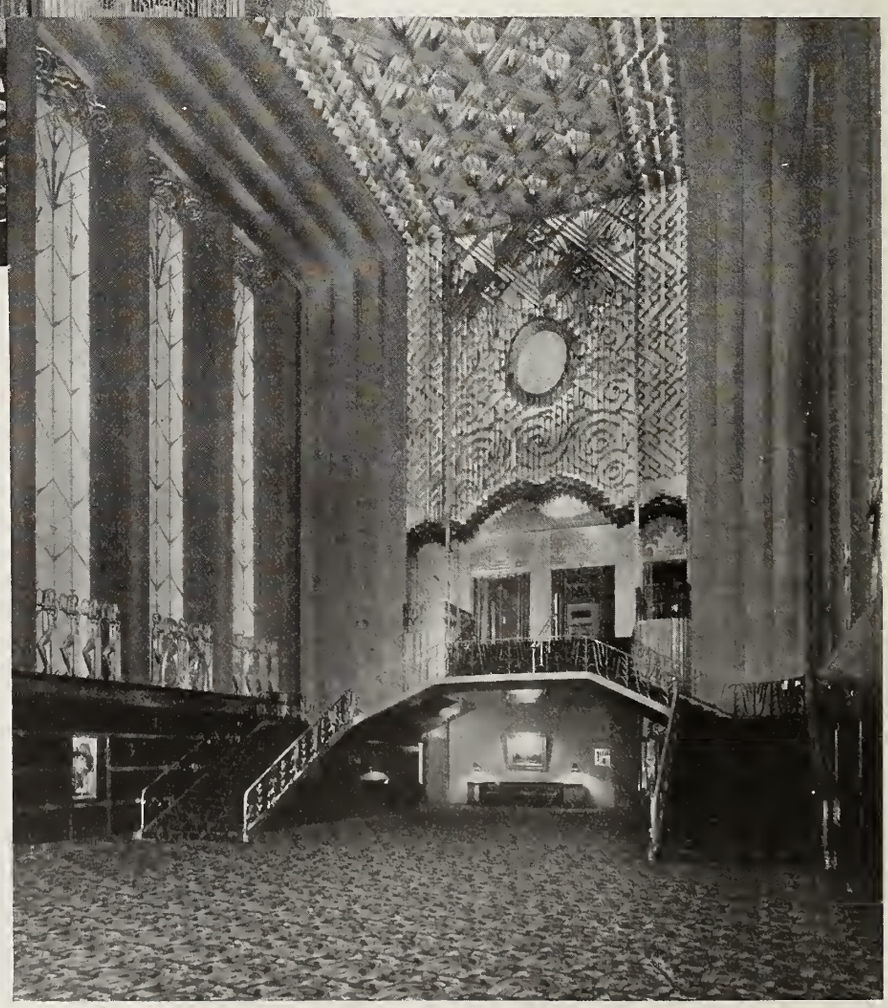
a shallow dome and is done in tan with silver fluted bands. The dome itself is done in silver with reddish ornamentation. A wall figure in relief is of silver-toned metal, and all the trim in the room is of the same material. Carpeting is green. Adjoining this lounge is the women's smoking room, which has black lacquer walls with vermilion bands, and a gold ceiling with green edges at the offsets. A prominent decoration is a mural by Charles Stafford Duncan. Carpeting is in vermilion.

Auditorium. In general, the materials employed here are sculptured plaster for major surfaces, metal leaf of various color finishes for trim, aluminum at proscenium columns, and metal for the ceiling fins.

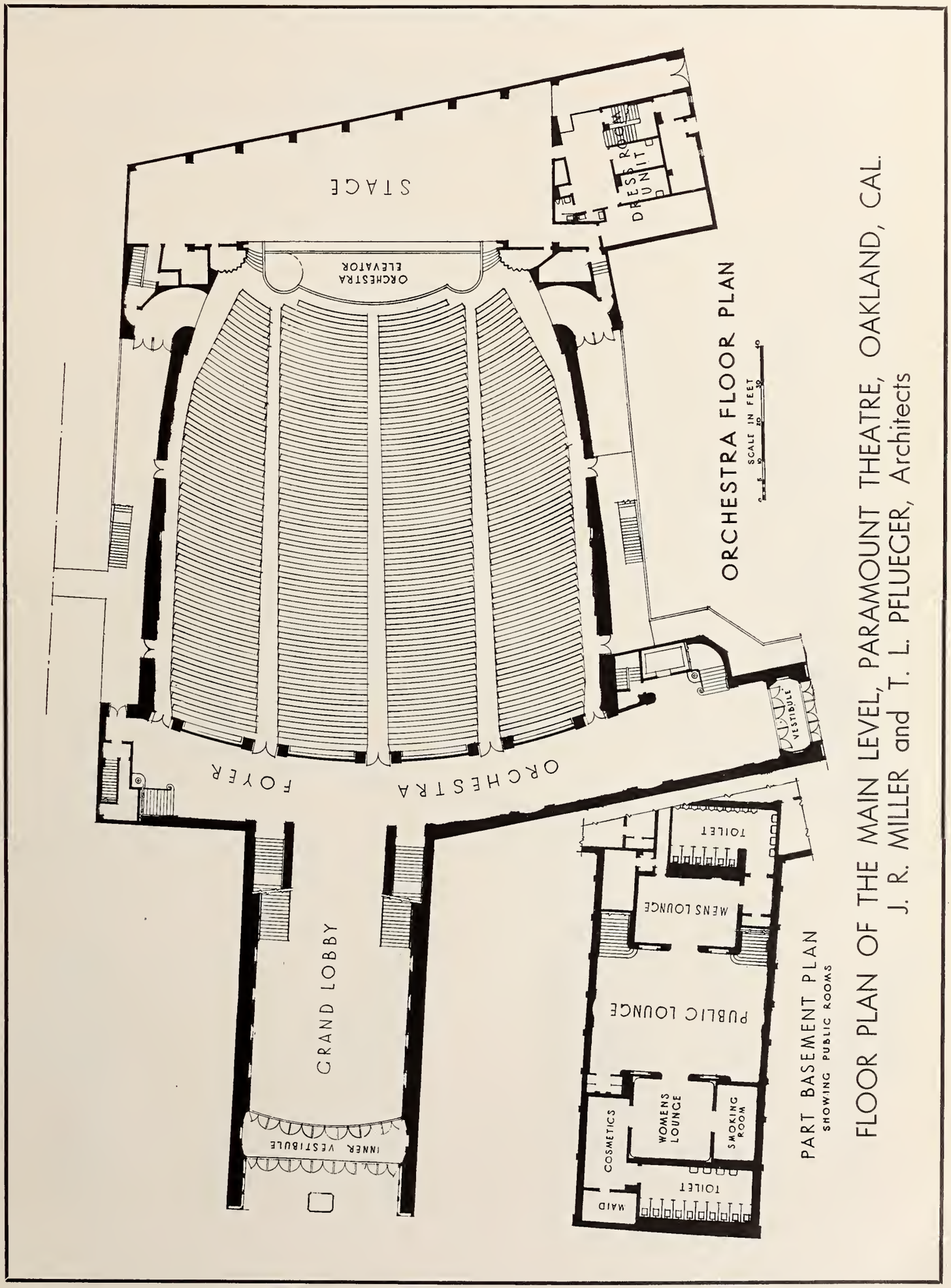
The walls, margin strips and soffit of balcony are richly ornamented with complex patterns sculptured in plaster. This relief work, realizing without any definite motif the abstract beauty of line and curve, and incorporating here and there human figures, forms the dominant decorative treatment of the auditorium. At the side walls it is arranged in panels, which face the step-backs of the flared enclosure. The color tone of these surfaces is neutral, being approximately that of cork.

Into this scheme are introduced contributory ornamentations, prominent among which are the organ screens, a marine

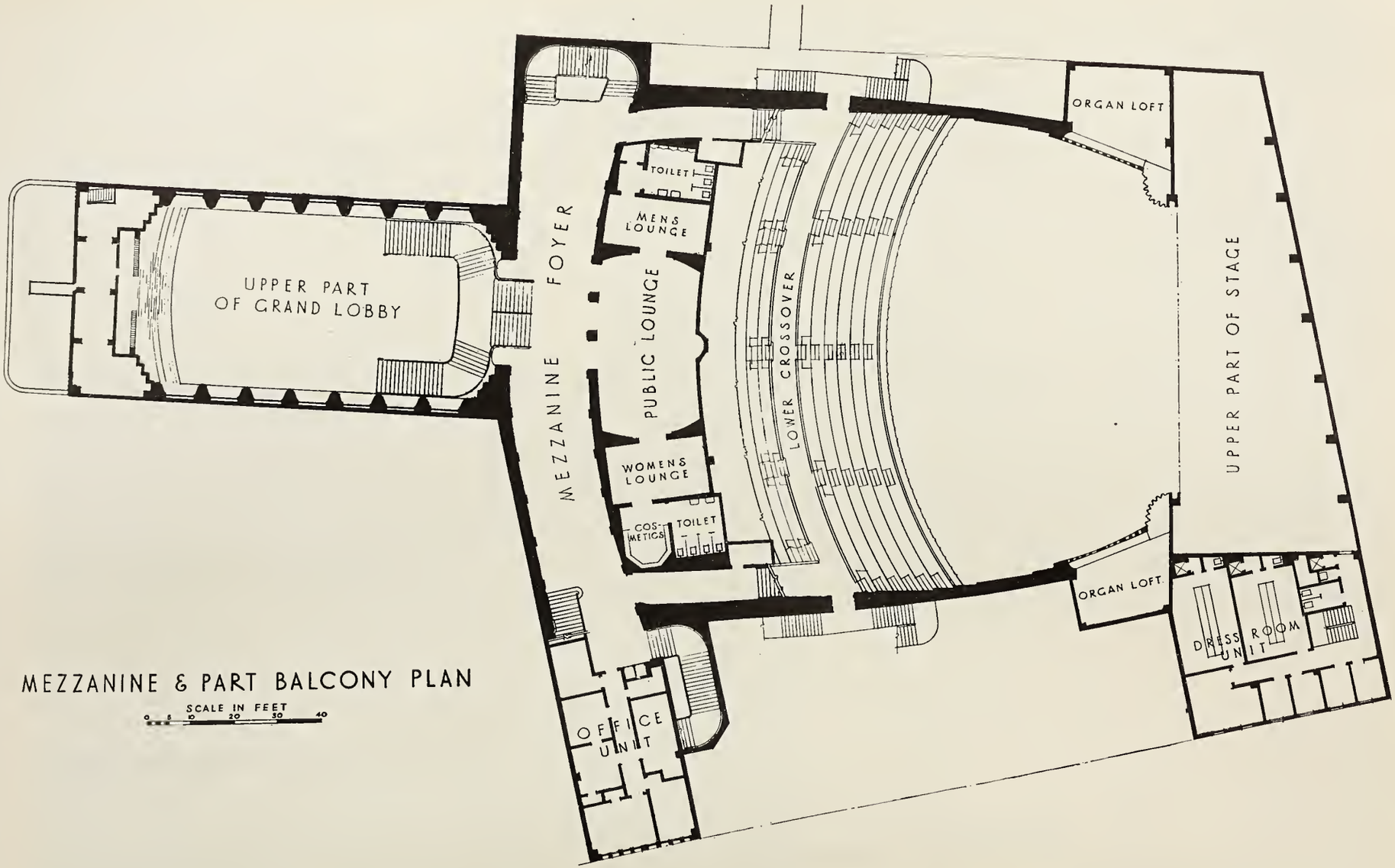
(*Continued on page* 52)



Below is shown the main lobby, looking from the entrance toward the stairway. The base is of black marble with white veining, and the figures above are executed in gold leaf. The windows between the piers are effected by rear illumination in an amber tone. Fins are also lighted.



FLOOR PLAN OF THE MAIN LEVEL, PARAMOUNT THEATRE, OAKLAND, CAL.
J. R. MILLER and T. L. PFLUEGER, Architects



MEZZANINE AND PART BALCONY PLAN, PARAMOUNT THEATRE, OAKLAND, CAL.
J. R. MILLER and T. L. PFLUEGER, Architects

MODERN SEATING AND CHAIR MAINTENANCE

V.—Metal Parts and Fastenings of Theatre Chairs

By A. C. HOVEN

Mechanical elements of theatre chairs discussed in the light of maintenance costs by a new contributor to this series

LOW MAINTENANCE of any equipment can only be assured if each and every part of that equipment is so designed and manufactured that it will fulfill all the functions required of it and resist the deteriorating influences acting upon it. In considering theatre chair fastenings and metal parts from the standpoint of low maintenance, it is important that we consider the functions of each part. This should enable the theatre owner to select new chairs intelligently, as well as help him reduce the amount of maintenance he is having on his present chairs.

The one moving part on a theatre chair is the hinge. It is universally conceded that a moving part cannot be expected to stand up as long as a stationary part, and it is natural that a moving part will require more maintenance. It is also true that when considering new chairs due consideration should be given to how well the hinge fulfills its various functions, so that the minimum of maintenance may be purchased in the chair itself.

The purpose of the theatre chair hinge is to allow the chair to fold easily and quietly under all the circumstances which an installation places upon it. In order to do this, a hinge must have four characteristics:

1.—*Cushion at the up and down stops so that the hinge will fold silently.*

2.—*Ability to conform to circular seating of any and all radiuses without in any way affecting the smooth operation of the hinge.*

3.—*Ability to conform to variations in the distance between standards. This variation will be found on all installations.*

4.—*Long-silent-wear life.*

The cushion at the up and down stops of the hinge should do more than produce a silent hinge, important as that is. Cushions should eliminate any jar or shock when the seat is raised or lowered. If the cushion is inadequate and the whole chair is jarred when the seat is slammed up or down, the result of the jar causes loosening of the floor fastenings. Every theatre owner is familiar with the necessity of keeping his floor fastenings tight and of going over them periodically. An important contribution toward a reduction in this maintenance work can be made through a hinge which is properly cushioned at the up- and the down-stop.

Almost all theatre chairs are installed in circular rows. This means that instead of being parallel, the standards extend along the radii of the circle on which the chairs are set. In other words, the front legs of the standards are closer together than the rear legs. This is illustrated in sketches in *Fig.* 1. The circle marked "Chair Size Line" is the circle which determines the curvature of the row. This circle becomes flatter toward the rear of the house, and sharper toward the front. It is along this chair size line that the proper distance between standards is laid out. The lines *a* and *b* which pass through the center line in the standards, are radial lines, and they point toward each other. It is quite evident, however, that inasmuch as the hinges are attached to the sides of the seat and inasmuch as these sides are parallel, the hinges must be parallel and cannot point toward each other.

Fig. 1 shows one way of taking care of this. The hinge is fastened to the standard directly above the chair size line, and this fastening permits securing the hinge to the standard at any desired angle between the hinge and the standard. Hence, though the angle between *a* and *c* or *b* and *d* will change with different radii, the lines *c* and *d* will remain parallel. *Fig.* 1 shows only one method of accomplishing this. There are other ways to accomplish this, but this instance will serve to illustrate one method of accomplishing easy hinge operation regardless of the curvature on which the chairs are set.

Quite often it is necessary to make chairs conform to a space longer or shorter than they were originally intended for. On main floors the distance between aisles may be slightly less or greater than that originally planned. In balconies the distance between the aisle steps may be more or less than that

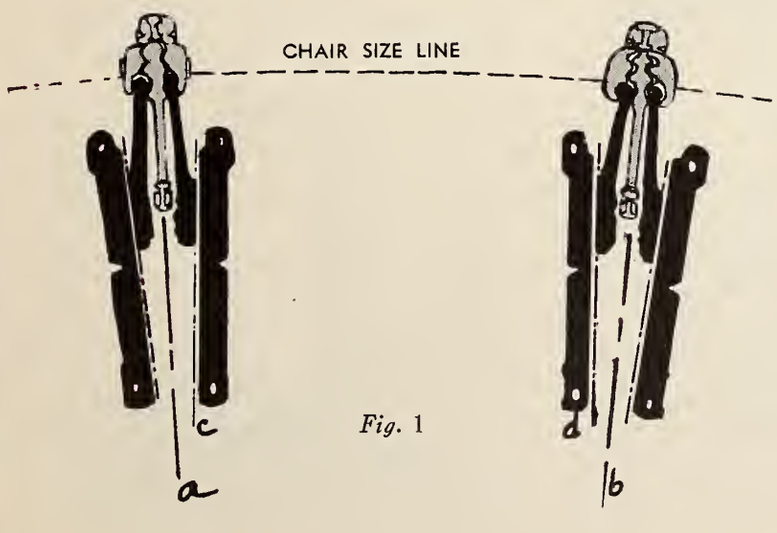


Fig. 1

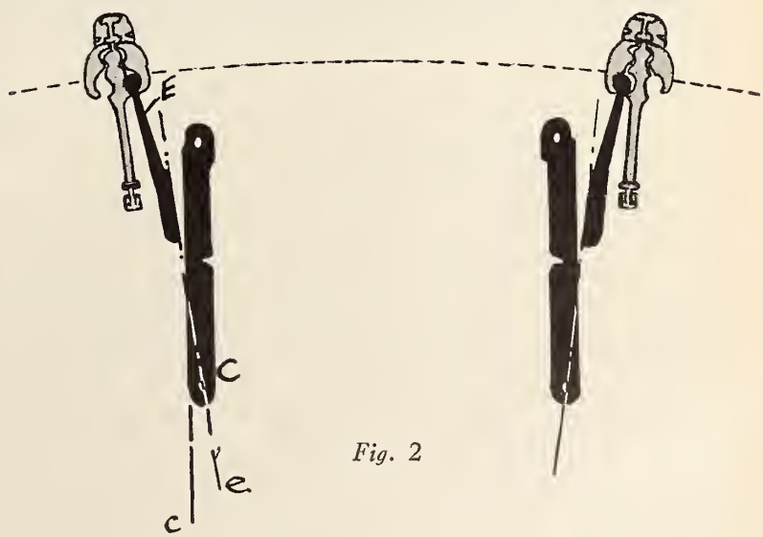


Fig. 2

originally planned. This means that each chair in the row must be extended or compressed. A properly designed hinge will permit these variations.

In *Fig.* 2, we illustrate two standards set farther apart than the standard chair width. In this case, as in *Fig.* 1, the part of the hinge which attaches to the seat on the right-hand hinge is parallel to the similar part on the left-hand hinge. There is an angle between the parts *C* and *E,* as shown by the lines *c* and *e*. In the hinge illustrated, this angle is possible because rotation is about a ball, so that the hinge operates easily even though there be an angle between parts *A* and *B*. For perfect hinge operation, I would say that it is necessary that some method be provided so that the standards can be farther apart or closer together than the standard chair width.

If a hinge can accomplish the three things mentioned above and still operate smoothly and without undue strain on any parts, it will have long-wear life, provided the bearing surfaces are sufficiently large and the metals are such as to withstand a large amount of movement with a minimum of wearing away.

It is, of course, essential that the hinge be properly lubricated. It is desirable that this lubrication should have taken place at the factory where the chairs are made and that it be unnecessary to relubricate, except possibly once in several years. Hinges which require lubrication at frequent intervals are undesirable both because of the labor required to do this work, and because it is almost impossible to lubricate at frequent intervals without leaving some of the lubricant where it can come in contact with patrons' clothing. Wherever it is necessary to lubricate frequently, it is best to use a heavy grease rather than an oil. Sometimes this can be applied with a grease gun and a special nozzle. In addition to all of the factors mentioned above, the hinge should be free from any places which might catch, pinch or tear clothing.

The fastening between the back and the standard is not only a possible source of maintenance, but is also a possible cause of distortion in the hinge, which may result in excessive wear on the hinge. A properly designed back fastening will permit the chair to be very flexible before the back is secured in place, but after the back has been secured in place, the back and its fastenings should give to the chair the necessary rigidity to prevent excessive wear on the hinge. No movement which would cause disturbance to a patron through movement on the part of another patron, should ever be allowed to continue if it does occur.

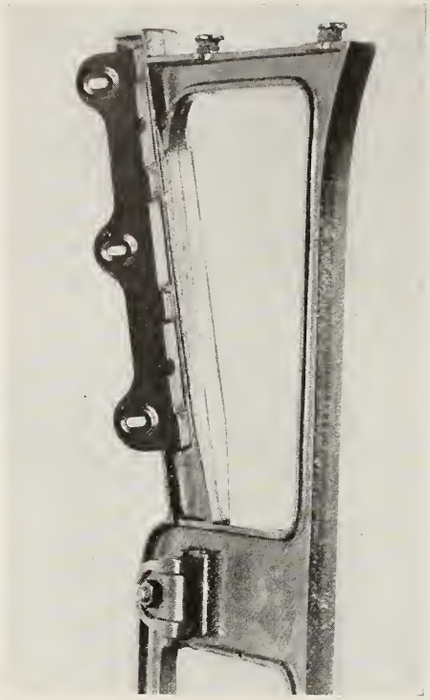


Fig. 3

Fig. 3 shows a back fastening in which the back is held to the standard either with bolts or with screws. Usually with upholstered backs, screws are used. The holes in the standard are slotted so as to provide for the variations mentioned in connection with hinges. There should be sufficient flexibility between the back fastening and the standard so that shocks applied to the back will be absorbed to some extent in this clip and will not be transmitted in full measure to the fastenings with which the chair is attached to the floor.

Fig. 4 shows a back fastening consisting of a clip secured to the back. This clip is then bolted to the standard. The figure shows a cross section of these bolts and the clip. The hole in the clip being so much larger than the bolt, it is possible to take care of all the necessary variations. This fastening also takes care of height variations such as may be caused by unevenness in the floor. The three round holes shown in this figure are for attaching the clip to the back. If the proper flexibility is built into a back fastening of the type shown in either *Fig.* 3 or *Fig.* 4, the back fastening will require little or no maintenance. If, however, the back fastenings do not have sufficient flexibility and it is found necessary to tighten them up several times, it may happen that after several tightenings the screws will not hold. In this case, a larger screw will sometimes suffice; otherwise the back should be removed and the holes thould be blocked up with a hardwood plug. Ordinarily the screws required do not exceed 1 inch in length. It is the general impression that the larger the screw in diameter, the more it will hold. This is not entirely true. With a 1-inch screw in birch or maple, a No. 10 gauge screw will hold the best. In oak, a No. 12 screw will hold the best. These same sizes apply for screws seven-eighths and three-quarters of an inch long.

It is important when inserting screws in plugged-up holes that no attempt be made to drive the screws in with a hammer. To get the full holding power of the screw and at the same time to be able to drive it easily, a lead hole should be drilled. For a No. 10 screw, use a 9/64-inch lead hole. For a No. 12

(*Continued on page* 52)

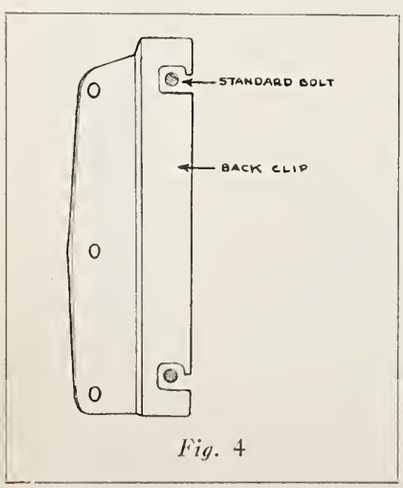


Fig. 4

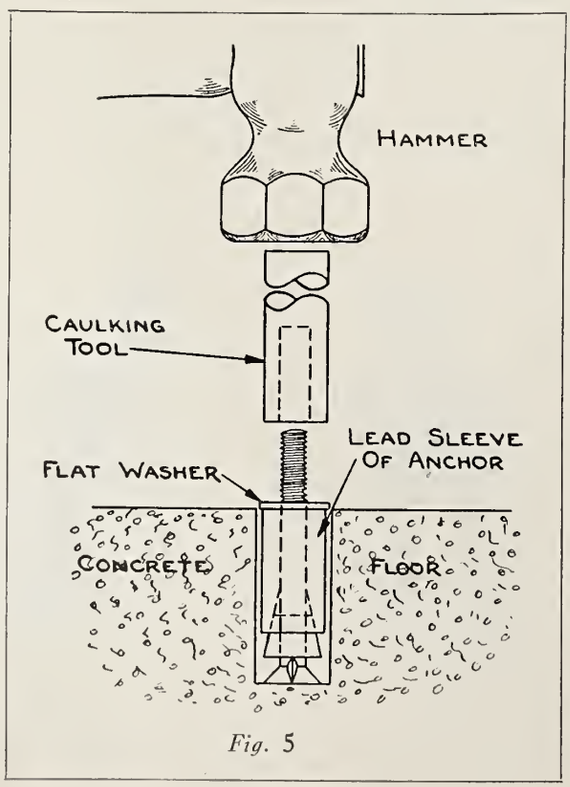


Fig. 5

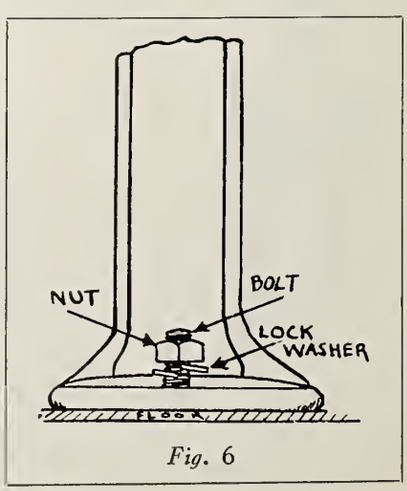


Fig. 6

SEEKING IMPRESSIVENESS AT LOW COST

How modern patterns were used in the Hackensack theatre to achieve an architectural effect in keeping with complete modern facilities

IN THE Hackensack theatre in Hackensack, N. J., is well represented the adaptation of the new materials and styles to economy in the creation of a modern motion picture theatre within relatively narrow financial limits. Facilities are essentially unrestricted, with generous foyer space, two sets of lounges, extensive projection arrangements and complete stage equipment, while the seating capacity is 2,230. Yet (although actual figures are not divulged) the watchword, in planning and construction, was *economy*.

The Hackensack was erected by the Fox circuit, but has been transferred to the management of Skouras Brothers. The architect was Thomas W. Lamb.

The theatre represents the whole function of the building, which is located in the main business section of this city of 25,000 population located in the New York metropolitan area. The house was erected under a general contract, and is of steel, concrete and brick construction, with facade facing in cut stone. Overall dimensions give a width of 105 feet, a depth of 166 feet, and a frontage (portion containing two vestibules and two lobbies) of 32 feet.

Seating is distributed on two floors, with the second level having a loge section and, to the rear, a balcony proper. Seating on the main level is in four sections, with two of the five aisles along the walls. There are 1,546 chairs on the main floor, arranged in 34 rows. The balcony proper has nine rows containing 390 chairs, while the loge section has six rows containing 294 chairs. Backs and seats are full-upholstered.

Projection quarters, located across the rear of the balcony, have a total width of 96 feet, and a slightly variant depth of approximately 14 feet. The projection room proper is 38 feet wide (transverse to theatre). All auxiliary rooms (they provide facilities for batteries, fans, rewind, generators and non-sync equipment) adjoin the projection room. The angle of projection is approximately 20°.

Projection equipment includes three Simplex projectors, two spots, and one effect machine. Sound equipment is Western Electric.

The Hackensack can accommodate a maximum screen size of 44x25 feet. The distance of the screen from the first row of seats is 24 feet (the area includes a pit 10½ feet in horizontal depth).

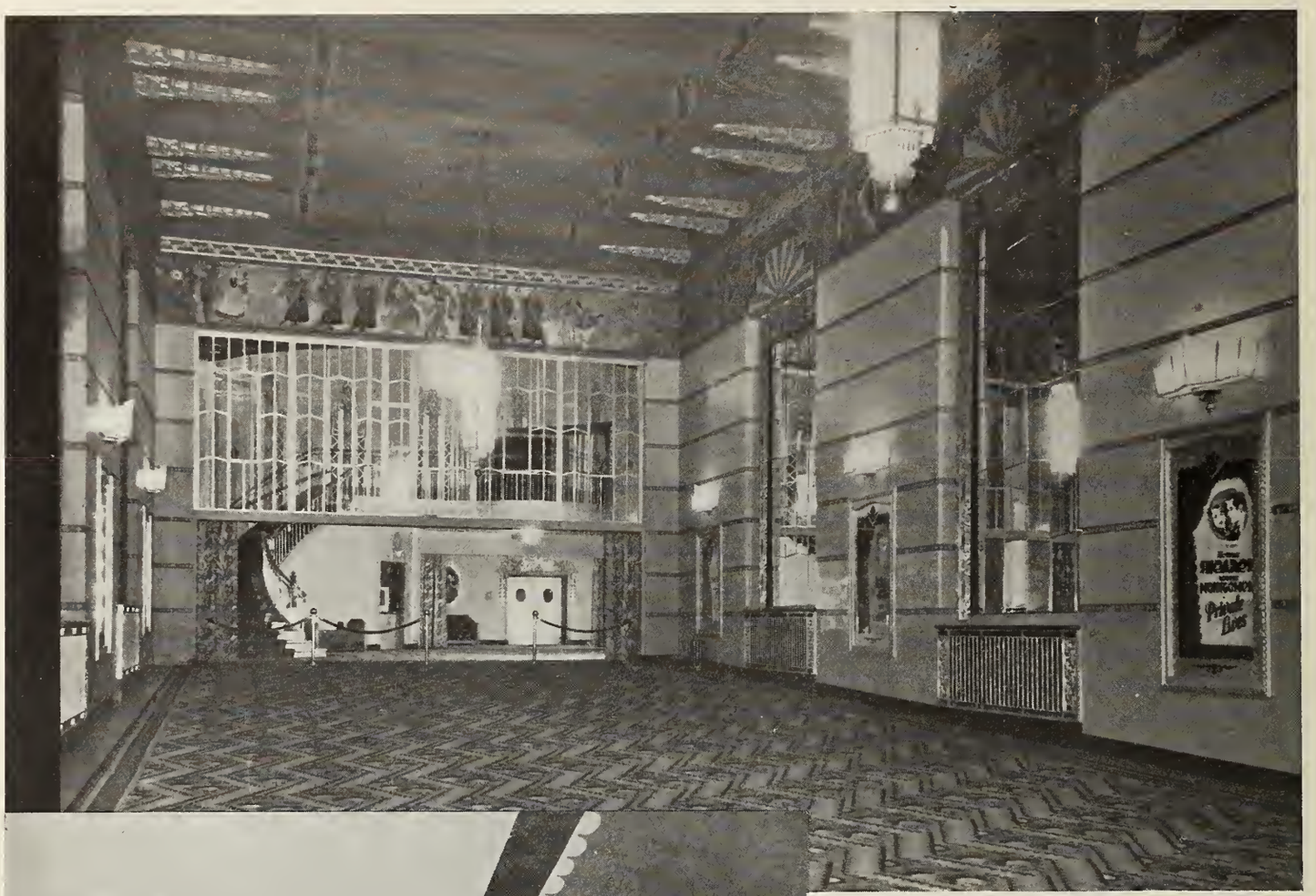
Air conditioning is provided through a plenum system with circulation of the downward diffusion type. The fan room is located beneath the foyer and the condenser and compressor for cooling by refrigeration, are beneath the lobby. Heating, with coal as the fuel, is by the ventilation system throughout the theatre, with additional provision of recessed, grille-concealed radiators outside the auditorium.



The facade—a simple massing of cut stone.

Acoustical provisions are for the most part included in the general design and decorative treatment, the shape of the auditorium being of the straight diverging-wall type, while the soffit of the balcony is stepped and all surfaces, the material of which is almost entirely plaster, are roughened and interrupted by ornament. In addition, the rear wall is treated with decorative drapes.

The layout of the theatre (see accompanying plans) divide the entrance portion (which extends from the sidewalk to the



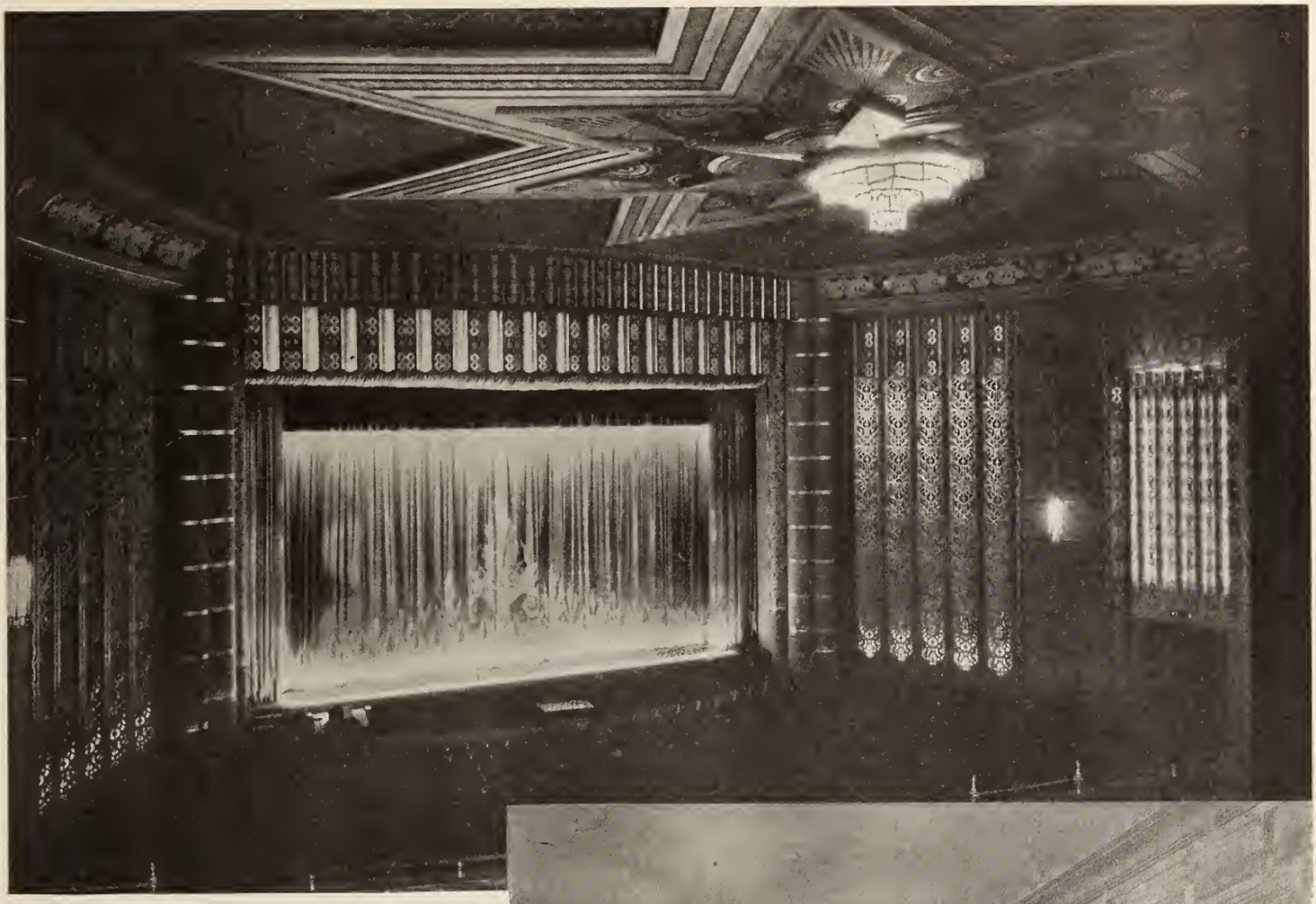


The view above is of the lobby, looking into the second lobby. The piers are furred with plaster, even the strips dividing the "blocks" being of plaster. At left is shown the mezzanine promenade, also mainly finished in plaster, with drapes setting colorfully off the larger furniture pieces.

theatre proper in the center of the block) into two vestibules, a lobby and an outer foyer. To the rear of the orchestra floor is another foyer, off of which, at each end, is a lounge and toilet. On the mezzanine level is a promenade, with a lounge off each end. Management offices and a checkroom are located off the first foyer.

The first, or entrance vestibule containing the box office, is 6 feet deep and 12 feet high, while the second vestibule, which is of the same height, is 16 feet deep. The lobby is 64 feet deep and 24 feet high, and it leads into a circular foyer 37 feet in diameter. The inner foyer spanning the rear of the orchestra is 33 feet wide, 21 feet deep, and 11 feet high. The mezzanine promenade has a width of 72 feet, and depth of 16 feet. The proscenium opening is 55x31 feet, while the stage has a depth of 30 feet. The auditorium is 135 feet deep, with a mean width of 100 feet (between inner walls) and a mean height of 50 feet.

The architectural and decorative style of the Hackensack is one of modern lines





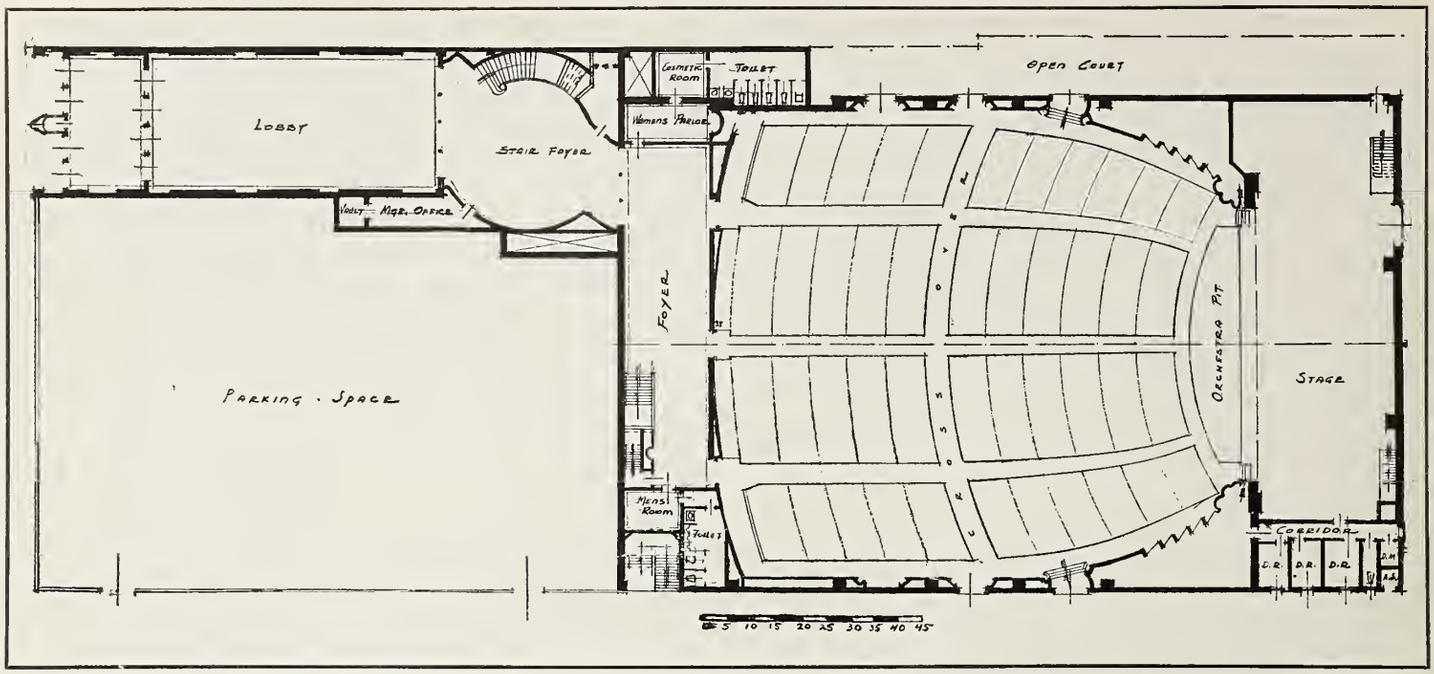
The view of the auditorium above is from the balcony section of the second level, and shows one of the illuminated organ screens of pierced plaster, and a similarly lighted glazed panel. The ceiling star is of plaster picked out in gold leaf. At right is the women's ground floor lounge.

and ornament, effected mainly through plastered walls, plaster furring and plaster relief work, with color patterns in stencil.

Facade. The architectural pattern here is a simple massing of cast stone incorporating a proportional vertical sign as an essential element of the design.

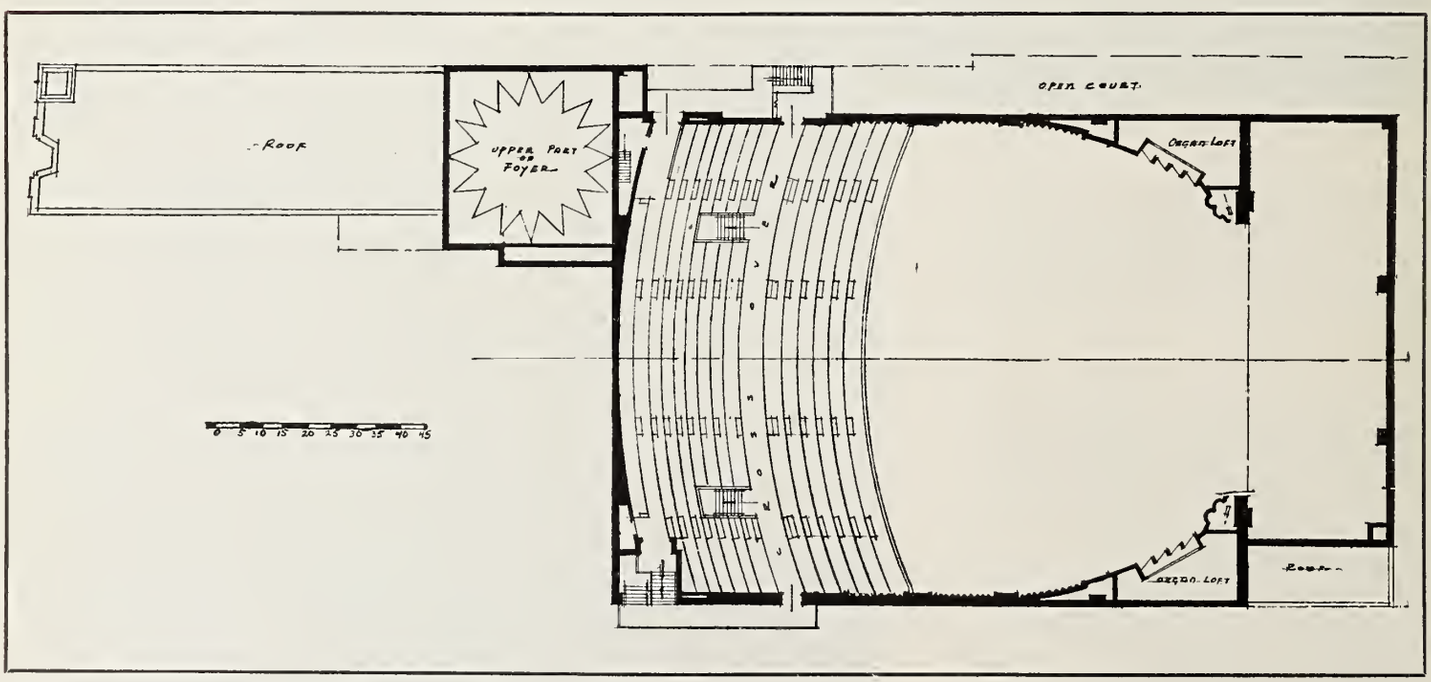
Lobbies and Foyers. These rooms, with the exception of the inner foyer (or orchestra promenade), form a succession of chambers of similar decorative treatment leading to the main theatre level and to a mezzanine. The lobby, reached through two shallow vestibules, is finished in stenciled plaster, with furred piers between which are set tall mirrors. The outer, or main foyer, is circular, and at one side winds a staircase to the mezzanine promenade. The full height of this foyer extends above the mezzanine. All lobby and foyer bases are of black marble, with walls directly above of cement continuous with the plaster, the whole surface above the base being decorated as a unit.

Auditorium. Walls are ornamented with a series of panels consisting in plaster



FLOOR PLAN OF THE GROUND LEVEL, HACKENSACK THEATRE, HACKENSACK, N. J.

THOMAS W. LAMB, Architect



FLOOR PLAN OF THE BALCONY LEVEL, HACKENSACK THEATRE, HACKENSACK, N. J.

THOMAS W. LAMB, Architect

flutings offsetting etched glass, behind which dully glows colored light projected from concealed sources at the sides and top. The organ screens, which are directed vertically to almost the height of the auditorium, are of pierced plaster through which may be seen a glow of colored light projected from concealed sources below. The ceiling is mainly a broad expanse of plaster with delicate stencilings. It is further decorated, however, with a plaster star in relief, which is stenciled in a complex pattern of vivid colors and picked out in gold leaf. Two slender columns of horizontal sections flank the proscenium arch on each side.

Lounges. These are richly appointed, colors being of warm tones. Wall treatment consists in overall washable fabric bearing wall-paper patterns. Adjoining the women's lounge on the main level is a cosmetic room with metal dressing tables equipped with individual mirrors of modernistic design.

THE DUTY TO ENSURE SAFETY

By LEO T. PARKER

Recent decisions of the higher courts on protective obligations and other points of law selected and analyzed expressly for motion picture owners and managers

Duty to Keep Theatre Lighted

NUMEROUS COURTS have held that it is the duty of a theatre owner to provide sufficient light, during exhibition of motion picture films, so that patrons may by the exercise of ordinary care, prevent injuries to themselves resulting from falling or otherwise tripping as a result of insufficient light.

However, it is important to know that in the recent case of Rosston v. Sullivan (179 N. E. 173), a higher court held that a theatre owner is not liable in damages for an injury sustained by a patron where it is shown that the theatre lighting was dim because it is necessary for the audience to see the motion picture film plainly on the screen.

In this case it was shown that the lights usually kept burning in a theatre during the showing of a picture are from 15- to 25-watt lamps in the ceiling of the main aisle, reflecting a very soft colored light.

A patron who was injured in the theatre, sued the theatre owner for damages. During the trial the patron testified "that when she entered the theatre a picture was being shown and she found her way to a seat without the aid of an usher, although ushers with lights were on duty; that she remained in the theatre for an hour and at the end of the picture she started to go out before the house lights were turned on, when everything was dark; that she knew a step was there but could not see it; that she looked right down and stepped carefully, but the depth was greater than she thought, and as she stepped down she was thrown, and suffered the injuries complained of."

Although the lower court held the theatre owner liable, the higher court reversed this verdict and held the patron not entitled to a recovery. This court stated the following important law:

"The defendant (theatre owner) owed to the plaintiff (patron) as an invitee the general duty to use ordinary care and diligence to put and keep his theatre in a reasonably safe condition, having regard to the construction of the place, character of the entertainment given and the customary conduct of persons attending. . . . While pictures were being shown the defendant (theatre owner) violated no duty to the plaintiff if the condition of light was that ordinarily used in exhibiting moving pictures to enable the audience to get a reasonably clear view of the image thrown on the screen."

Protection of Children

VARIOUS COURTS have held that irrespective of circumstances which may occasion injury to adults, a theatre owner who is responsible for safeguarding children against injury, is bound to use a higher degree of care than that utilized with respect to adults.

It is true that actionable negligence arises only from the breach of a legal duty. In other words, if a theatre operator is not expressly or impliedly obligated to safeguard children against injury, he is not liable for payment of damages in the event a child is injured.

Generally it has been held that actionable negligence is the failure to do what a reasonably prudent person would ordinarily *do* under the circumstances, or the doing of what such a person would *not* have done under the circumstances. Since lack of the application of ordinary care to protect theatre patrons against injury is actionable negligence for which the theatre owner may be liable in damages, considerable discussion has arisen from time to time over the question of what is legal "ordinary care." The answer to this question depends entirely upon the circumstances and may vary considerably.

For example, in Brown v. Columbia Amusement Company (6 P. [2d] 874), it was shown that a child was injured while in a place of amusement. The parents of the child sued the proprietor for damages. The counsel for the latter contended that he should not be held liable, since he had exercised a degree of care which would have prevented injury to persons of ordinary intelligence, such as adults. Notwithstanding this argument, the lower court held the proprietor liable in damages for the injury to the child, and the higher court sustained the verdict, and said:

"What is 'ordinary care' cannot be governed by arbitrary rules, but varies according to the exigencies which require attention and vigilance. . . . It must be proportionate to the danger; what would be ordinary care in a case presenting little danger, would be far 'below this in case of great danger.' . . . One operating amusement devices owes a duty to his patrons measured by the standard of ordinary care proportionate to the risk to be apprehended and guarded against. If such an operator invites children who have not reached an age where they are able to understand, appreciate, and avoid danger incident to a device to which they are thus invited, ordinary care should include the taking of precautions to protect them, which would not be necessary in the case of adults or older children."

Slanderous Statements

THE LAW is well established that a theatre manager acts in a legal capacity for his employer in all transactions relating to operation and conduction of the theatre. However, any acts or statements not directly connected with operation of the theatre are outside the scope of the employment for which the theatre owner is not liable.

For illustration, in the recent case of Craft v. Magnolia Company (138 So. 405), it was shown that a manager, without knowledge of his employer, searched for certain stolen goods and instructed a police officer to arrest a man named Craft. Later it developed that Craft had not stolen the goods and he filed suit against the manager's employer to recover damages, charging that the slanderous statements accusing him of theft were made while the manager was acting within the scope of the employment.

However, since the testimony indicated that the manager was acting solely for himself in obtaining the warrant, and not through instructions from his employer, the higher court held the employer not liable, and said:

"It is quite clear to us in the case at bar that the master here is not liable for the alleged tort because it was not committed in the course of the appointed duties of Harrison. And the servant, Harrison, was clearly acting on his own initiative and without authority."

Guarding Against Fire

IT IS IMPORTANT to know that a theatre operator, as a lessee, may be held liable in damages to the owner of a theatre, as a lessor, where the building is destroyed by fire as a result of negligence on the part of the theatre operator. Just what the term "negligence" actually means depends entirely upon the circum-

(*Continued on page* 48)

ORIENTAL AND ATMOSPHERIC



Describing the Oriental theatre in Rochester, Pa., a 1,700-seat house of period design and of two-floor type

THE ATMOSPHERIC theatre, done (as is most commonly the case) in a period style, continues to represent an important method of attacking the problem of how to create a home for the motion picture expressive of the screen's fictions. In addition to the purpose thus indicated, the style is based on a belief that the patron, having come to the theatre to leave his matter-of-fact world, wishes to dwell among splendors rich and exotic. Much has been convincingly said in support of this attitude, and though the style is less adopted today than it was a few years ago (when it all but became standard cinema architecture in the United States), it is still employed enough to remain of importance.

It is a style that does not invite a matter-of-fact description. The material is largely plaster. The phenomenon to be described is the *spirit* of its devices.

The Oriental theatre in Rochester, Pa., recently opened, is designed according to motifs implied by the name of the house, and it is fully atmospheric, having, indeed, a "day effect" as well as the usual "night effect." It was designed by M. J. DeAngelis of Pittsburgh, for Winograd Brothers and S. Oklin of that city, who operate the theatre.

Inasmuch as the architect has supplied a full description of the theatre, instead of a mere compilation of specifications (and also because no representative of BETTER THEATRES has directly examined the house), the architect's own outline of the principal features is presented below (with the usual quotation marks, for typographical reasons, omitted).

REVEALING glimpses of splendid beauty, massive construction, artistic conception and modern provisions for comfortable relaxation, the Oriental takes its place as one of the finest motion picture and vaudeville playhouses in Western Pennsylvania. From the brick and terra cotta front, to the stage drop, the theatre carries out the beauty and slender of Hindu-Chinese architecture, as exemplified in creations of palaces and gardens of the Orient.

The exterior of the theatre reminds one of a gorgeous Oriental palace, with cozy balconies richly trimmed, and replicas of the Buddha and Sacred Elephant ornamenting it. The beauty is augmented by a handsome marquee. Hundreds of electric lights illuminate it by night.

Entering the theatre, one is immediately impressed by the beauty of the interior. The entire ensemble breathes of the Orient. The spacious lobby is complete with artistic decorations in precast ornamental plaster, dragons and the Buddha predominating.

An atmospheric type of interior has been created, the deep blue of the heavens reproduced in the ceiling of the auditorium, with twinkling stars, mist and slow-moving clouds. The effect is produced by the



The two views on this page show the auditorium, toward the proscenium arch and rear. Wall treatment is of the garden type, with false walls of polychrome plaster. The main floor seats 1,200, while the balcony is divided into two sections, the lower portion seating 200, the upper 300.

most modern of effect-producing machines.

From the roof gardens that completely surround the ceiling of the theatre, trees, flowers and shrubbery grow, and foliage blooms in wild profusion, drooping artistically over the walls. By special lighting effect, a mid-summer day or a moonlight night may transform the sky. Hundreds of colored lights concealed behind the foliage play a big part in the lighting of the theatre.

From scores of artistic coves, so typical of the architectural beauty of the Orient, shine indirect lights, and from the ceiling of the first floor under the balcony, drop lights and concealed bulbs add their glow. From a brightness like that of day, to a mere one-candle-power, the lights throughout the entire playhouse can be regulated by a dimmer system. Indirect lighting characterizes the illumination throughout the theatre.

The wall decorations are in craf-tex and polychrome coloring. Gold falcons and bronze statues add to the decorative note. A rainbow effect can be secured by the use of different-colored reflectors. Arched windows open to vistas of blue sky. In insets are wall paintings, faithfully reproduced from famous originals, by Harold Bishop of Rochester, N. Y.

The stage opening is 44 feet wide, the largest in Beaver Valley and second only to that of the Penn theatre in Pittsburgh. The stage is fully equipped for vaudeville and roadshows.

From the front part of the main floor, arched doorways lead to emergency exits and to the rear of the stage. Back-stage, iron stairs lead to spacious dressing rooms.

One of the features of the theatre is the mezzanine floor, which is accessible from archways leading from either side of the lobby. Here are to be found lounging rooms for men and women, as well as offices for the theatre management. From this point, overlooking the lobby, are reached the upper seating sections.

In the lower balcony, or mezzanine, are 200 seats, while the balcony in the rear seats 300. Coupled with the seating capacity on the main floor, the theatre easily accommodates 1,700 people.

The balcony impresses one with its immensity. Row upon row of seats stretch from the heavy, richly ornamented railing to the very "sky," where in the rear of the balcony is located the projections room. Here have been placed the newest of the new film apparatus. The booth also contains a remote control switchboard whereby the house lights may be operated. Their operation is also possible from the stage.

The seats are specially designed. The backs are covered in rich jacquard in shades to complement the general color scheme used throughout the interior. The seats are covered in leather.

A special heating and cooling system has been installed. Air is supplied by intakes at sides. Outlets are in the floor.

The Oriental building is fire-proof throughout. Rich carpets of unusual design cover the floors throughout, while velvet hanging and drapes are included among the furnishings.

THE ARCHITECT further includes, in a statement accompanying his report, that the Oriental has already demonstrated an impressiveness upon the community in which it is located. Locally, he states, the theatre is looked upon as one of the finest in the western part of Pennsylvania. Rochester is a small city, but the clientele belongs to the area contributory to Pittsburgh.





The view at the top of the page is of the main lobby, as seen from the lounge on the mezzanine level. Lavish decorative treatment is executed in pre-cast plaster. At left is shown the lounge on the mezzanine, an open area, rather than a room, sparsley furnished to permit of easy circulation.

MODERN PROJECTION

PROJECTION • SOUND REPRODUCTION • ACOUSTICS

SOME FREAKS I HAVE KNOWN

By A. L. MASON

Sound freaks, in this case — the kind that sometimes make projection a circus, albeit one that is scarcely entertaining until it's all over

THE LOVELY voice of the heroine broke into sobs. "I love you," were the words to have followed. But instead there suddenly issued from the big horn a string of profanity, in the background of which "I love you" could be heard as a faint and inconsequential obligato.

Cast, director, sound engineers stared in amazement. They had heard that scene recorded not two minutes before, and there had been no profanity anywhere on the stage. Telephones flashed into activity, and all over the big lot junior executives and special officers tore things apart, looking for the practical joker. No joker could be found, and when the engineers reported that the channel seemed clear, the scene was shot again. No trouble followed.

But ghostly footsteps walked through a subsequent take, and still later the voices of technicians could be heard, discussing some recondite sound problem. It was this last that led to the solution of the mystery. The men were identified and asked where and under what circumstances they had discussed such and such a matter. A microphonic tube in the amplifier room was found to be the source of the trouble. A loose element in that tube, vibrating with every noise in the vicinity, had modulated the sound being recorded.

Suggestions for a microphone based on the same principle were subsequently debated among the engineers who were present or had heard of the occurrence, and the suggestion may still, perhaps, bear fruit in the future.

(Projectionists who happen to be in possession of an extremely microphonic tube, may try speaking against its glass. The monitor horn should be turned off and all projection room ports closed to prevent feed-back. With a reasonable percentage of badly microphonic tubes, backed by sufficient amplification, the voice of the speaker should be heard through the stage horns.)

THE FIRST sound system with which the present writer had any personal contact was the talk of the small New England town where it was being installed. Sound was very new in those days. People were impatient for it. This theatre was an old one, built into a combination apartment-house and business-building, and no one connected with the sound installation could enter or leave the premises without being asked when the miracle would be ready.

This was very embarrassing, because a mysterious and unexpected trouble was interfering with the success of the miracle. Strange hums and noises would appear at times, then leave again as suddenly as they had come. They were watched and timed, but there was no consistency in them, and no one could predict either their appearance or their going away. It was plainly impossible to put on a show under such conditions, and the eagerness of the townsfolk became a positive torment to the engineers.

At last a routine investigation of every piece of electrical machinery in the neighborhood was determined upon. It was a sporadic search, since it could only be prosecuted as long as the mysterious trouble was present, but in the end the disturbance was traced down. An electric refrigerator in one of the apartments that adjoined the projection room, was responsible.

"You're all right now," the manager was told. "As soon as we can get some condensers down from Boston we'll put a filter on that refrigerator and then you shouldn't have any more trouble."

"Why bother with a filter?" the manager demanded. "Mrs. Jones will shut her ice-box off whenever the show is running!"

It developed that Mrs. Jones would be pleased and highly flattered to co-operate in so important a matter as the town's movie, and the filter was forgotten by unanimous consent.

Those were halcyon days! They were all too short! It has been many years now since sound troubles seemed *that* funny. One, that comes to memory at the moment, was a headache for a month.

THIS ALSO was a hum in a small-town theatre, but no check-up of neighboring machinery offered any help. The local power company was called upon. Its officials were told the trouble was in their lines. On their part the power people said, "Fine, find it and we'll fix it." But their maps showed several miles of line, any inch of which might have been responsible. "It isn't our line, it's your set," they retorted.

Every light, every fan and motor in the theatre was turned off. With flashlights and candles in the projection room, test after test was tried. The hum remained. "It's your set," repeated the power people.

Finally power was disconnected from the sound system. Seven hundred volts of dry batteries took the place of the plate transformer. There was no longer a milliwatt of line power flowing anywhere in the theatre. But the hum remained unchanged.

"It's your set," the power company gloated.

"How can it be?" worried the sound engineer. "How can the system put out 60 cycles when there's no 60 cycles getting into it?"

"That's your headache," said the power company.

So it seemed. But when they went out into the street, climbed down a manhole

and pulled the transformer fuses, the hum disappeared. After that it became a *community* headache.

The sound engineer washed his hands of further responsibility, and for nearly a month, he and the power company tried to find out what was wrong with their line, while the manager tore his hair and offered his disgusted patrons what apologies he could. As long as power remained in the theatre wiring, even though none of it was being used and every switch was turned off—even though the theatre fuses were taken out, the hum continued. When the street fuses were removed the hum disappeared.

The secret has never been discovered, but after some weeks the theatre complained bitterly, and other service engineers were sent, who said: "If we can't find out where the hum comes from, let's try to find the place where it gets into the system." That seemed logical, and grounds were removed, one after another, until elimination of the B-battery ground reduced the trouble to unnoticeable proportions. *The same thing could have been done the first day.*

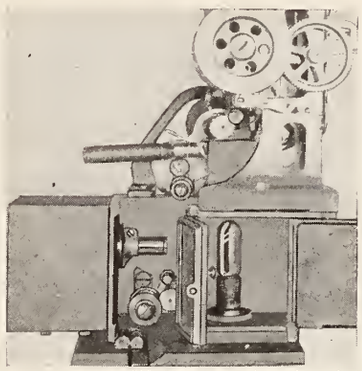
RADIO PICK-UP is often responsible for freak troubles. The customary cure is to ascertain which wires are acting as antennae, and de-tune them by addition of suitable condensers or coils.

One day wireless code signals were plainly heard in the auditorium of a Times Square, New York, theatre. Some difficulty was encountered in finding where they originated, until a sound engineer with radio background was assigned to the job. This man stood in the dim glow of an exit light and copied down sentence after sentence from the New York *Times* wireless station, addressed—on a wavelength of 37.5 meters—to Admiral Byrd at the South Pole. But the audience quite properly preferred to listen to Gloria Swanson without code accompaniment, and the manager was swamped with complaints.

It seemed unthinkable, in the case of a theatre located in the heart of Broadway, that any trouble whatever could take as long as a month to cure, but this one took very nearly that time. Circuit after circuit was condensered, or loaded, with no important results. The operators at the wireless station volunteered to stay overtime until far into the small hours of the morning, to no good end whatever. It seemed that no single wire or pair of wires, but the entire wiring and conduit system of the projection room, was acting as antennae. In similar cases, bell-wire wrapped around sections of the conduit had been known to help, but even that resource failed in this instance.

The men working on the problem recalled the instance of a million-dollar broadcasting station that had been set up on the roof of a New York skyscraper some years before. When the first tests were made it was found that the station could not radiate to any appreciable distance. Investigation showed that the

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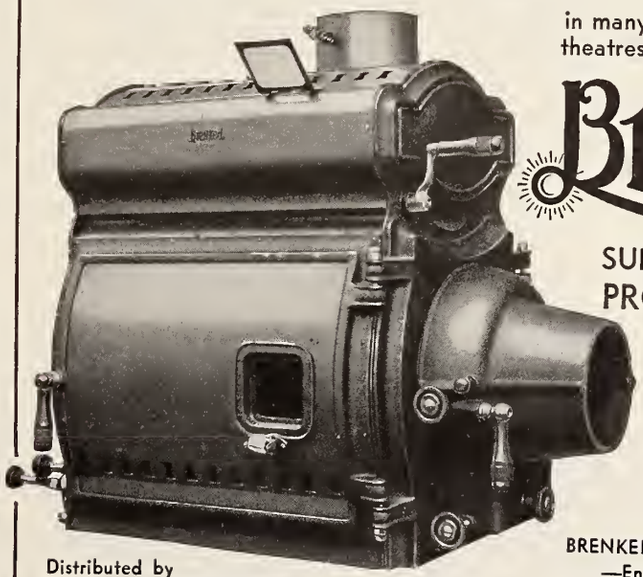
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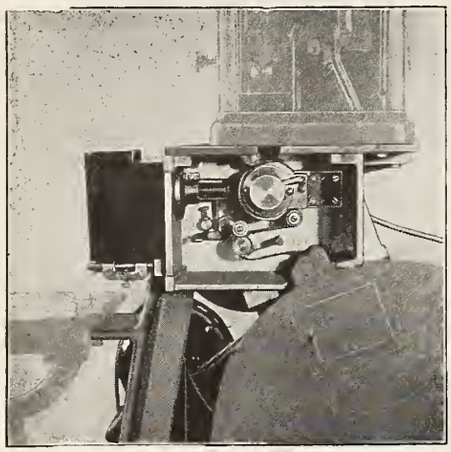
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steel-work of the building happened to be tuned to exactly the wave assigned and was absorbing all the energy the antennae could put out. Its owners decided that taking their million-dollar loss and moving the station elsewhere would be cheaper than trying to re-build the skyscraper. In the other case, there seemed to be no choice but to re-pipe and re-wire the entire projection room.

The development of the very earliest of sound rectifiers came most opportunely at that moment. The storage batteries were rather badly run down, anyway, and had already been slated for early attention. Replacing them by rectifiers and so eliminating the charging panel changed all the constants of the wiring and conduit, and with the addition of tuned inductances in the filament circuits, eliminated the trouble.

It was in a neighboring and allied theatre that perhaps the "freakiest" of all radio troubles took place. Ordinary broadcasting had been heard, the manager declared—entire programs, including the advertising matter and the station call letters, came from his screen. The interference was not persistent—it could be heard only at occasional intervals.

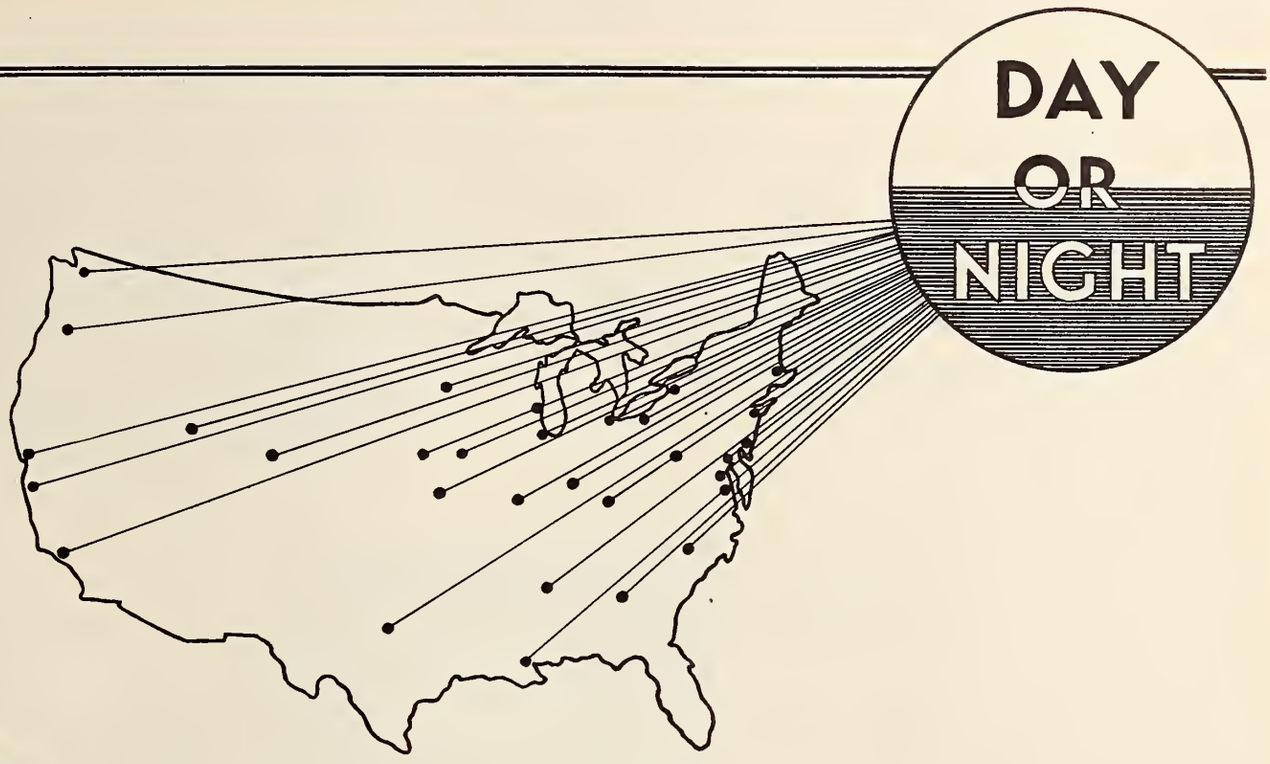
Management and sound engineers were equally dismayed—with the memory of the *Times* wireless still fresh in their thoughts. But none of the many remedies applied in haste seemed to have any effect at all—the interference blithely reappeared just whenever it wanted to. It was only a fortunate accident that revealed its nature before everyone concerned suffered nervous breakdown.

The same "trouble" has been reported from several parts of the country. In one instance, the stage-hands had a radio, located in an unusued dressing room, and on warm days the door of this dressing room was sometimes left open.

The variety of freak troubles is endless, and there is no one of any experience in the business who cannot match the examples here given. Some day all the freak possibilities may be tuned out of sound, but when that day comes, much of the fun will have gone out of it as well.



Exterior view at showtime, Fox theatre, Bakersfield, Cal. S. Charles Lee, architect.



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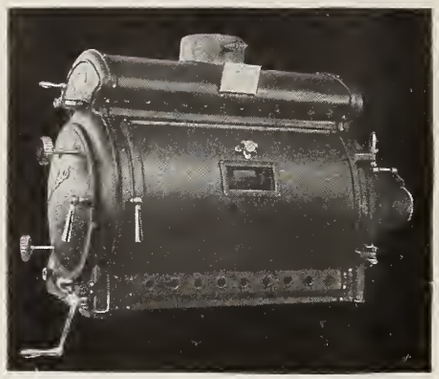
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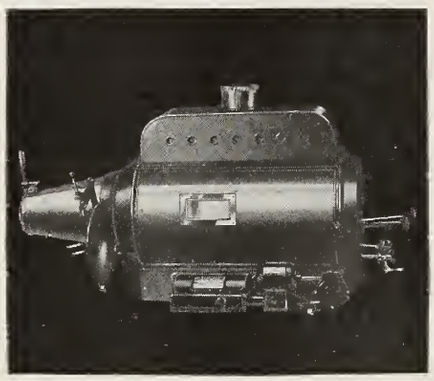
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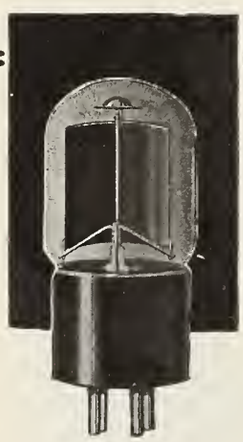
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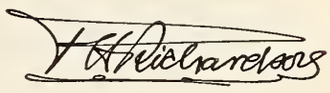
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F. H. RICHARDSON'S COMMENT

• • AND ANSWERS TO INQUIRIES •





SCREEN ILLUMINATION: THREE ACTUAL CASES

THAT MY opinions with regard to screen illumination faults were well founded was something more than amply proved by the first series of measurements that I have just completed. I made them in company with one of the most experienced projection men in New York, and we were both rather astounded by the showing. I shall now lay before you the screen illumination of three of New York City's theatres, as measured by us with a Weston direct reading illuminometer.

What was found certainly points to the need for a direct reading screen illuminometer as a part of any large theatre's equipment, and its frequent use as well. At the very least, there should be such an instrument in every territory, available to theatres, perhaps on a renting basis.

The readings already taken have set the projection staffs of the theatres involved hard at work to discover the fault or faults. One theatre called in a man who discovered one reason for the unevenness of illumination almost immediately, and he was able to apply a remedy. However, while that made a very decided improvement, it did not clear up the matter. I later went to the projection room of that theatre, made a few measurements and laid out the condenser converging lens-to-the-projection-lens light beam on paper, finding that not all the light beam was entering the projection lens (a thing the projectionists in that theatre should have long since discovered for themselves). In other words, the focal length of their condenser was too short, hence too close to the aperture. It was a cylindrical type condenser, but produced a diverging beam between the aperture and lens. This I proved to the men by removing the lens, projecting the white light and blowing smoke into it, whereupon they all were convinced that that was the fact, proving also that much light was falling outside the projection lens, the working distance of which was, as I remember it, 4.5 inches. I advised the installing of a condenser of longer focal length, cylindrical or otherwise, so that the divergence of the beam beyond the aperture would be reduced, and all the beam made to enter the lens.

(In this connection I would respectfully suggest that owners of the Bluebook of Projection turn to Page 182 of Volume 1, and study Figure 47 and its accompanying text. It is rather amazing how relatively few projectionists have any comprehensive understanding of such matters, or their effect upon their work. I would also suggest an examination of Figures 48, 49 and 50, and a real study of what they represent, remembering that the point where the two rays cross in Figure 50 means nothing in this connection, since in Figure 50 we merely are considering certain effects beyond the aperture. Examine Figures 47 and 50 together and you won't get the idea that moving the aperture to the crossing point of the rays would stop divergence beyond the aperture. It would, in fact, increase it. Divergence beyond the aperture is controlled by condenser diameter and distance of converging lens from aperture, with *possibly* some variation due to character of condenser.)

I shall not name the theatres where the measurements were used. You wouldn't want your theatre named if I made measurements and found such results, would you? Also it is not altogether unlikely that I will find results as bad or worse in other theatres.

IN THEATRE No. 1, which is among the picture palaces of New York, the light sources are Hall and Connolly High Intensity. The screen is a perforated one (I did not ascertain the make). Readings were taken in three horizontal lines across the screen surface. All figures, unless otherwise noted, stand for foot candles. For example, 9 and 3 would mean 9 C.P. incident light on the screen surface, and 3 C.P. reflected light. Reading across the screen:

Top	*Left*	*Center*	*Right*
Direct Light	11.5	10.5	9
Reflected Light ..	5.0	5.0	3
Middle			
Direct Light	14.0	17.0	10.0
Reflected Light ..	6.0	8.0	4.0
Bottom			
Direct Light	12.5	11.0	9.0
Reflected Light ..	3.0	4.0	3.0

You will observe, upon analysis, that the light was very badly or poorly centered —too much to the left—and that around the center is a distinct, heavy falling off in candle power. What you cannot see, and what could not be seen by the unaided eye from the projection room, or seen at all with the film running, was brown discoloration on the right side of the screen, slightly visible also at left, at top and at the bottom.

In theatre No. 2, light sources were Hall and Connolly High Intensity. Screen as in No. 1. Readings as follows:

Top	*Left*	*Center*	*Right*
Direct Light	5.0	7.0	5.0
Reflected Light ..	2.0	3.0	2.0
Middle			
Direct Light	8.0	13.0	9.0
Reflected Light ..	3.0	6.0	4.0
Bottom			
Direct Light	8.0	11.0	6.0
Reflected Light ..	3.0	5.0	3.0

AT THE SAME time measurements were taken in the auditorium of light reflected directly from the screens. In theatre No. 1 at 18 feet from the screen, we got four fifths of a foot-candle; at 40 feet, one fifth of a foot-candle; and at 60 feet, one tenth of a foot-candle. No light except from the screen. Just what this may really mean, in viewing percentages of light, I must leave to specialists in light.

The screen in Theatre No. 1, was 14′ 8″x7′ 14″, or approximately 254 square feet in area. In Theatre No. 2, the screen was 18x22 feet, or approximately 396 square feet in area. In Theatre No. 2, the reflected light was measured at one fifth of a foot-candle at 35 feet, one tenth at 55 feet, and one twentieth at 75 feet.

Incidentally, measuring from the top down on the screen of Theatre No. 2, the following findings resulted: At top center, 7.5; half-way down to center, 9; and at center, 11. Measuring from lower left corner diagonally up to center, in about even spaces, we got the following: 6, 7, 8, 9.5 and 11; and at center, 12.5.

It will be observed that in these latter

measurements we got 12.5 at the center. In the former reading we found center to be 13. Just why this is, I don't know, but between the two sets of measurements the arc was struck, which may account for it. Corner measurements also vary, at least partly because we went to extreme corners in diagonal measurement.

You will observe that the light is centered too high on the screen of No. 2, though sidewise it is approximately correct. Note the heavy falling off in every direction from the center of screen. We must, of course, expect some falling off, but nothing like this. All the light beam was not entering the lens in this case.

IN THEATRE NO. 3, the light sources are Strong high intensity reflector lamps (the reflectors of which apparently need changing). As in the other two cases, the light was measured with projector running, without film. In this case, however, we stopped the projector before finishing and projected white light to the screen, then measured it. This resulted in 27 foot-candles direct, and 15 reflected, as against 14 and 7 with projector in operation. The readings follow:

	Left	*Center*	*Right*
Top			
Direct Light	6.0	10.0	6.0
Indirect Light ..	3.5	4.3	3.4
Middle			
Direct Light	10.0	14.0	10.0
Reflected Light ..	4.5	7.0	4.5
Bottom			
Direct Light	9.0	12.0	5.0
Indirect Light ..	3.1	5.5	2.2

A reading taken in back of the screen showed three fourths of a foot-candle passing through the screen perforations. Reading at 25 feet from the screen, five-tenths of a foot-candle; at approximately 45 feet from screen, two-tenths of a foot-candle. Screen dimensions 21′ 6″x16′, or approximately 354 square feet in area.

I have not as yet calculated the reflection powers, viewed as a whole, of these screens, nor do I know either their make or age. They will have attention later.

These measurements are being made both for my own use and for the use of the Practical Projection Committee of the Society of Motion Picture Engineers, of which committee I am a member.

I should be willing to make similar measurements at the request of theatre managements who might wish to have such data concerning their own screen and light conditions. There are limits, of course, to the extent I could do this, but within a reasonable area, arrangements could be made.

WORKING UNDER DIFFICULTIES

MARVIN H. CARTER of Fries, Va., writes: "I have had to take up the art of projection with sound, with scarcely no assistance, either from other projectionists or a sound engineer. We are getting along fine with the sound. The system is Western Electric. I have learned some very fine lessons from your department, but of course still have much projection knowledge to absorb.

"We are having a little flicker trouble which I am sure can be bettered. It is the same arrangement that was present when the projector was installed, but now I notice that when I rotate the mechanism slowly by means of the flywheel, when the intermittent sprocket stops, the master blade of the shutter lacks about one-half or three-quarters of an inch of covering the lens, the same condition being true, in reverse, when the intermittent sprocket starts to move. Now whether it is necessary that the whole lens be covered by the shutter during the time the intermittent sprocket is moving, I don't know. Please advise me. We have a Superlite No. 2 lens with a front shutter. I would like to know what shutter I should have. Projection speed is at 90 feet per minute.

"I would also like to know if the Bluebook, Vols. 1 and 2, have diagrams of the Simplex parts—in fact, just what do these books contain?"

As to the shutter, it is not necessary that the entire lens be closed, either at the start or the stop of the intermittent sprocket. If there is no travel ghost when the screen is examined down front—about 25 feet from it—then the master blade is wide enough. If there is travel ghost, one way and not the other, the shutter needs setting. If you cannot set it so there is no travel ghost, then the blade is not wide enough. You can ascertain the necessary width by removing the metal blade from the hub and cutting a pattern of it out of stiff cardboard such as business cards are made of. In cutting, make the master blade a bit wider than your metal master blade—that is, if the present blade is too narrow. Color the paper blade black and install it in place of your metal blade. There need not be any outer connecting ring between the wings at their edges. They will run for quite a time without it.

Then thread in a piece of black and white title film, and, with somebody close to the screen, cut off equal amounts from the edge of the master blade until travel ghost just barely starts, both up and down. You now have a bit less than the absolute minimum width of blade and can install a metal blade just a bit wider, being careful to trim the master blade so that the openings on both sides of it are kept equal.

The Bluebook is frequently advertised in BETTER THEATRES.

AS A DIRECTOR OF PROJECTION SEES IT

RECENTLY the director of projection for a huge theatre chain said: "What is a man in my position to do when he finds projectionists who fail or refuse to give proper co-operation and support, yet who are so protected by the union that their discipline or discharge is impossible, unless one is willing to face a most unpleasant fight with union officials?"

He asked this question with considerable feeling. I know he has worked very hard to build up his department and to make it possible for the projectionists under him to give full co-operation by delivering really high-class results, both upon the screen and through the horns. That which the director complained of is a situation that actually does exist in some places. It is most emphatically not the fault of the union organization as a whole. So far as it does exist, however, it is a situation which is basically wrong and one for which some remedy should be found.

Now, none need get excited and start hurling verbal brickbats at my poor head. You all know, just as I know, that this condition does exist. You all very well know that while some unions do their full duty in the matter of making a real effort to have their members deliver the best possible service in return for union wages and working conditions, there are others which really make no effort in that direction worthy of the name. Unions are a very necessary institution, but it is nonsense to assume them to be any more perfect than other human institutions.

When an exhibitor pays union wages and complies with union working condi-



It still happens today! This cartoon I dug up the other day from my archives. It was published among my columns of comment on projection many years ago—when projection was quite a youngster. What a change has come into projection! Yet this cartoon is as applicable today in far too many instances as it was when first published. Shall we keep it for publication again many years hence?—F.H.R.

tions, he certainly has a perfect right to expect to receive all co-operation possible in the interests of excellent projection and sound reproduction. He has the right to expect the very best results which may be produced with what the projectionist is given to work with. And *best results* includes not only the best results in screen image and sound, but also in the economy with which those results are obtained.

You know and I know that unions do, in so far as is practicable, tie up the labor supply. That is necessary, I believe, and because it is necessary, it is right. However, who will dispute the contention that, having tied up the labor supply, it is up to the union to see that its members make every possible effort to produce maximum results with maximum efficiency.

I am quite sure that every I. A. officer would agree that what I have said is only logical and fair.

The director of projection of a theatre chain has the right to expect to receive full co-operation from the projectionists under him, provided, of course, he himself gives them at least reasonable co-operation. A just complaint such as I have cited (and in this case I believe it to be a just one) is deserving of very serious consideration. The projectionist who accepts union pay—I say union pay for the reason that almost all of the theatres in this chain are located in well organized territories—and refuses or fails to give full co-operation to the director of projection, and at least reasonably good service, should be subject either to discipline or discharge. In fact, the union should be very willing to have him disciplined. It should, in self-protection, be very willing to do the disciplining itself. Failure or refusal so to do gives the exhibitor and theatre manager the one real argument they have against unions.

It is quite entirely possible for every union, by right management, to force its members to give the best possible service, and that without doing anything very drastic, without doing anything which any member can find legitimate objection to, always provided convincing proof be demanded that the offending member is not giving satisfactory service, and that the fault is due to negligence on his part and not faults in what is provided him to work with.

I have said before and again say that when an organization deliberately ties up all the available supply of labor in any line, it is, as a matter of justice, right and common sense, up to that organization to see to it that the employer has no legitimate complaint as to the quality of service supplied.

Clearly understand that this is not a "roast." It is the setting forward of certain valid, sensible arguments. It is calling attention to certain things which should be discussed occasionally, because men and organizations, in the very nature of things, become a bit careless. In many instances both men and employers have very legitimate grounds for complaint. In many cases the projectionist does not give the co-operation he should. He does not do the best he can do with the things provided him.

ANOTHER ◉ BULLSEYE

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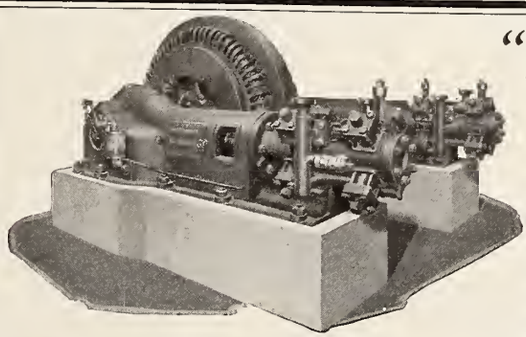
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Write for Bulletin No. 165



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In many cases the management does not give the projectionist that co-operation and encouragement he is justly entitled to. He is compelled to let his equipment fall into a state of disrepair, so that the best results cannot be produced. He receives films in poor repair or smeared with dirt and oil.

Such things have no excuse. They are costly to the box office, no matter on which side the fault lies. They are bad for the public and for the motion picture industry.

LAMP LIFE VARIATION

WALKER MORRISON, projectionist of New York City, says: "A number of times I have started to write you, but it always got side-tracked. I have all your books, and in order to keep up with things in projection, I am a subscriber to MOTION PICTURE HERALD, as well as to the American Projectionist. (I have not sent in any 'Bluebook School' answers, but I keep up with, and on, them and find them to be very helpful).

"I have always considered myself as a small-time projectionist, because I have never had a chance to work in any of the large houses. However, I am working in one of the Washington Heights Broadway theatres, the Gotham, seating capacity 2,800. With the help I have had from you through the years I am able to put on a show that they say is not bad either to look at or to listen to. The sound equipment is Royal Amplitone. And now a question:

"'Each exciting lamp works approximately 310 minutes per day, but on one projector the lamp lasts only one week, while on the other the same type of lamp lasts only one week. Power source is wet batteries of 10 volts, 100 amperes capacity. Lamps are 8.5 volts, 4 amperes. Could you give me an idea as to what the cause may be?'

"We run silent trailers with non-sync. Since they are short, instead of trying to play to them, I play a record that creates atmosphere for the feature following. Could any department suggest correct music to play? I use my own judgment, but believe my judgment might be improved in such a matter.

"For example, on 'Street Scene' trailer I played 'You Rascal You,' and on "Heartbreak' I played 'Kiss Me Goodnight.' Recently I received a Metro picture with the license number offset with a blank sound track. Don't know who deserves credit for this, but consider it as a great improvement towards sound-on-film projection.

"And now, before closing, a few words about Standard Release Prints. In my opinion there should be a system created for use by projectionists who double up reels, so that the start and standard change-over cues might be preserved. This might easily be done if only Reels 1 and 2, 3 and 4, etc., be coupled."

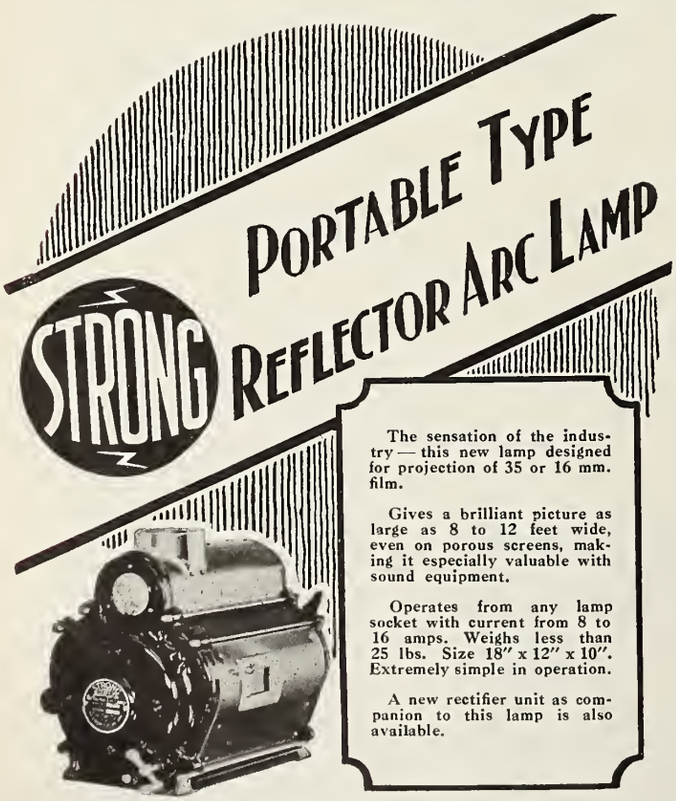
As to that last, I don't understand. That, Brother Morrison, is just what is done, but of course at least two frames must, in the very nature of things, be lost at each cut, and soon the chap who tries to run without doubling will find the cues between 1 and 2, 3 and 4, 5 and 6 disappearing or already entirely gone. The trouble is not for those who do double up, but for those who don't when others do!

As to your music, it would take a lot of time and space to accomplish what you wish, and relatively few would have the necessary selections on records, or would bother to use them if they had. Non-sync usage is not so important now, except in rare specific instances.

With regard to your lamp, I would say that you are not carrying the same amperage on both lamps, probably for the reason that one of the exciting lamp ammeters is at fault. I suggest that you have the ammeters tested. A very slight bit of overload will, as you doubtless know, greatly shorten the life of an exciting lamp.

This may be quite true, yet when you switch to the projector carrying the high amperage lamp you will be unable to detect the difference in the sound. As a matter of fact, I think you will do well to have the ammeters tested. If they show up okay, then you had better call in a service engineer.

By the way, don't get the idea that a man must be in a large theatre in order to be a "big-time" projectionist. I have known of some very high-grade projection-



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ists in small theatres, and I have known of some dubs in the greatest theatres. At one time the Roxy theatre in New York had one or two men on its projection staff who were far from being even good "machine operators." They did not last long, nor did their presence in that theatre make of them anything even faintly resembling "big-time" projectionists.

It must be remembered, brother, that the really "big-time" man is the man who delivers, considering what he has to work with, excellent results. It matters not *where* he produces them. The small theatre patron is just as much entitled to get his money's worth as is the patron of the deluxe house.

OVER-SHOOTING AT CHANGEOVER

RECENTLY my good friend George Edwards, projectionist and ex-president of the American Projection Society, directed my attention to the rather prevalent error of over-shooting with the fader at changeover, and a second serious error usually committed following that act.

Not a few projectionists, through carelessness usually, often over-shoot from one to two points on the fader at changeover, followed by immediately bringing the setting back to normal. Both acts are wholly and entirely wrong. We all know there should be no over-shooting. We also all know that the careful, expert projectionist will incur none. He will swing the fader pointer to the correct point and nowhere else.

However, if there is an over-shoot, then it is very poor practice to swing the fader pointer back immediately without regard to sound effect. If this be done, it is not in the least unlikely that the drop will occur right in the middle of a spoken sentence, or in the center of a long drawn out musical note, in either of which cases the audiences can not fail to hear the change in sound.

The projectionist who does over-shoot the normal point, should leave the fader remain high until there is a break in the sound, as at the end of a sentence, whereupon he should reduce one point. At the next break he may again reduce one point. By this procedure the reduction may be made without the audience being actually conscious that a wrong act has been done.

AS TO WHAT IS REVERBERATION

RECENTLY a San Francisco projectionist wrote, "I have had a discussion with a sound engineer, and later with my immediate boss, the manager, as to what constitutes reverberation. I find myself unable to agree with the definition of the effect, advanced by either of them. I therefore come to the old standby, who now may be quickly reached by air mail, asking you to tell me just exactly what is meant by the above term.

"Your old friends here are all holed in for the winter. Pop Woods has the same old giggle, and all is quiet along the Pacific —at this port, at least. By the way, your comment about Wood's busted waterfall in Golden Gate Park, when you were last here, is not entirely forgotten even yet."

My regards to "Pop," Freddy, and all the other ginks out there where the Sun says goodnight to America each day.

Not being myself entirely certain as to just what answer should be made, I referred the question to the Erpi engineering department. Here is their answer, which is enlightening and distinctly valuable. It indicates the necessity for exhibitors having their auditorium very carefully examined by thoroughly competent sound engineers who understand sound theatre requirements in all phases. Here is what Erpi says:

"Everyone has heard an echo. It is an example of a single sound reflection from a large surface, such as a wall at some distance, so that the listener hears the sound repeated.

"When the reflecting walls are those of a theatre or auditorium, sound is reflected back and forth from one wall to another many times. This multiple reflection produces a condition known as *reverberation,* which is the persistence of sound in an enclosure due to reflection from various surfaces.

"Excessive reverberation may cause speech to be unintelligible, as is frequently the case in large railway stations. Train announcers are trained to speak clearly and should not be blamed for announcing unintelligibly if the reverberation is excessive. Under these conditions, each word spoken is jumbled with the reverberation of the previous word.

"It is not desirable, however, that reverberation be entirely absent, for this condition produces a deadness of effect that is very unnatural indoors. An example of no reverberation is an open field where the only reflection possible is from the surface of the ground. The proper amount of reverberation for any theatre or auditorium depends on the use to which it will be put. For musical programs, the hall should be more reverberant than for lecturing.

"Broadcast studios control reverberation by changing the amount of absorbing material on the reflecting surfaces."

TIMING THE REVOLVING SHUTTER

THE SIMPLEX instruction book is for the most part excellent, but on Page 12, Instruction 46, entitled "Setting Revolving Shutter," needs amendment. It would not fool the experienced projectionist, of course, but constantly new men are coming into the business, and one should remember that and be very careful.

Instruction 46 says, "Revolving shutter must be so timed that the master blade covers the aperture while the film is moving downward past the aperture and uncovering the aperture when the film comes to rest.

This is not exactly true. If it were, there would be a considerable waste of light. The shutter begins to open the lens before the film has come entirely to rest, and closes it only after the film has started to move. In an authoritative instruction book, that should be very clearly explained for the benefit of the younger men in the profession.

I am not altogether sure just how that works out with the rear shutter, which has a deeply indented edge. It is possible that these indentations would just about take care of the things we are talking of, but in any event care should be taken to set the matter forth fully, because it really is important.

AUTHORITY OF PROJECTION HEAD

FROM a certain projectionist (no matter where) comes this communication:

"Just finished reading your article, 'The Superviser of Projection,' in BETTER THEATRES for January 16. You are quite right in the statement made therein that the director of projection has almost no authority.

"Recently I invited our director of projection at the home office over to our town, a distance of 21 miles. In return I received a letter saying, 'In future, if you have any complaint about your equipment, make it to the Big Boss.' I guess that ought to hold a fellow down for awhile!

"With regard to sound pictures, I believe if there were a little less talking and more music, it would be better. Give us clean, wholesome, well made pictures with plenty of good snappy action, and the motion picture theatre won't have to bother very much about hard times.

This man is, in my opinion, quite right in all his statements. The director of projection must have authority over projection and all things pertaining thereto, or his title is an empty one and his position more or less farcical. In this case I do not know what chain of theatres is involved, but it is fair to assume that the director of projection knows at least something about projection, and that the "Big Boss" knows very little. It is nonsensical to put a man at the head of so important a department unless he is given at least just as full authority as the heads of other departments.

HOW HE TRACED THE CAUSE OF HUM

KENNETH DOWLING, projectionist of Vashon, Wash., writes, "I am a projectionist in a small town. I noticed in the department that Mr. Taggart of Brookfield, Mo., is having trouble with a hum. Might be interesting and possibly helpful to set forth my own experience with the same trouble.

"We have Wonderphone sound-on-film, which was giving good service until about six months ago, when it developed a bad hum. This gradually grew worse until

spoken words could hardly be understood. We finally traced the trouble to the mercury arc rectifier. The hum could be heard only when we had the mercury set turned on. It was present even when the arcs were not burning. The rectifier is located downstairs, about eighteen feet away from the projection room. After having found the source of the trouble, we knew of no way of remedying it. Started tracing wires from the point where the a.c. wires came into the rectifier, and followed them all the way through to the arcs, finding no place where the arc circuit came anywhere near the sound wires.

"After a few weeks, when everybody, including even the ushers and janitors, were pretty nearly crazy from worry, I happened to disconnect the wire grounding the amplifier to a nearby water pipe, whereupon the hum immediately stopped and there has since been no further trouble.

"We then traced all the water piping, but there was no place where it came either near the arc supply circuit or the sound wires, except at one spot where they crossed at right angles, about six inches apart. It was possible to connect one end of a wire to the pipe, strike the metal wall of the projection room and get a brilliant array of sparks when the rectifier set was working. There was no shock to the person doing this, however, nor was any shock received from the pipe or wall. We then started projecting without the amplifier being grounded at all, and that is the condition today. I wonder if you would give me the why and wherefore of all this? If the quality of sound is not affected by removing the amplifier ground, then why is a ground necessary in the first place? The Wonderphone company has no service engineers, hence I must do my own servicing or it doesn't get done."

Doubting my ability to handle this matter fully, I sent it down to the Loew projection department, requesting that their sound engineers supply me with a complete answer, which they were courteous enough to do, as follows:

"The case presented by Projectionist Dowling is not unusual. It has its base in what is known as 'difference in ground potential.' The water pipe represents the true ground, or zero potential. The negative of the mercury arc rectifier is only negative with relation to the positive potential of the same rectifier. The negative of the rectifier, if tested by means of a suitable voltmeter connected across from true ground and negative of the rectifier, will show some voltage. In Mr. Dowling's case the logical conclusion arrived at through a study of his rather brief description is as follows:

"Assuming the amplifier rack to be attached to the projection room floor in order to maintain rigidity, the entire amplifier system is thus grounded to the common projection room, but not a true ground, as gathered from Dowling's description of his projection room. At the same time, the projectors, upon which the lamphouses are of course mounted, are also fastened to the projection room floor, which in turn grounds the projector lamphouses and amplifier together. The negative lead of the rectifier in turn runs up to the switch on the projector pedestal. It is quite evident that there is some sort of an electrical contact between the negative of the rectifier and one or both of the projectors, due to ground of the arc negative in either the lamphouses, or a stud of the arc control switches of either machine touching the background of the pedestal.

"In this manner the metal parts of the projection room are at the same negative potential as the negative of the mercury arc rectifier. Now as long as we do not ground any of these metal parts, the system will function normally. However, if we obtain a true ground and connect a wire between this true ground and any of the metal parts affected by the false ground, the voltage between these two points will be some part of the output or secondary side of the a.c. transformer which feeds the mercury vapor rectifier bulb. By virtue of the fact that the negative is connected to the transformer, the increase of the hum indicated the possibility of the formation of a bad ground in the rectifier transformer between the primary and secondary sections.

"When Mr. Dowling connected the ground post of his amplifier to the water pipe, he immediately created a true ground, which in turn caused an excellent return path by means of which juice that was

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leaking could pass from the rectifier, projection equipment and metal parts of the projection room, in turn, to the metal frame of the amplifier, through the amplifier itself to the ground post of the amplifier, and then to the waterpipe which, of course, is the true ground. It was then dissipated to the ground and lost.

"The hum was picked up by the amplifier during the course of the passage of the stray current in its effort to reach the true ground. A ground is necessary to an amplifier for the purpose of by-passing small stray currents created by losses in the amplifier itself. This, alone, prevents stray or eddy currents from creating objectionable hums, sometimes inherent in various amplifiers. An amplifier will operate very satisfactorily without a ground as long as its normal hum level is not objectionable to the human ear."

VASELINE ON FADER CONTACTS

JOHN B. MEEKER, projectionist of Salisbury, Mo., writes: "A week ago I got Mr. Nadell's book, 'Projecting Sound Pictures,' which is very good, though I cannot understand it as well as the Bluebook, or some parts of it, at least. It is good, though, and the only one I have seen, outside of the Bluebook, I could say that about.

"In Nadell's book, though, I found one thing I think is bad, and I want your opinion. He tells us to clean the fader contacts and then to rub on a thin film of vaseline—as he puts it—to prevent cutting the surface through friction. Now, Mr. Richardson, vaseline might do that all right. I'm not saying it would not, but used dry, mine have never cut any, and surely any sort of grease would help collect dust from the air and thus help make the fader noisy. Am I right or wrong?"

I agree with you that the vaseline recommendation is not good. No matter how thin the film, it would, as you say, tend to aid the contacts in accumulating deposits of dust from the air. I cannot agree with Mr. Nadell on that point, I am sorry to say.

It might be well, however, to have the service engineer make sure that the contact arm does not exert any unnecessary pressure on the coil buttons. If the arm pressure be not excessive, I think there will be very slight danger of cutting or scratching. At least I would much prefer to take chances with the dry contacts than with the vaseline-coated ones, regardless of how thin the coating might be.

THE INEQUALITY OF FADER STEPS

GEORGE L. MATTESON of South Chicago, Ill., tells us: "Yesterday I had an argument with a Chicago projectionist who claimed that the various 'steps' in the Western Electric fader are all of equal amount or value in increasing or lowering sound volume. I held differently and objected when he told me, in language you would not print, that such things were nothing to the 'operator' (as he terms us), anyhow. We had a pretty hot argument about that, and I want you, if you will, to print, as soon as you can, a statement as to the rights and wrongs of the fader steps and the other."

Your Chicago friend is as entirely wrong on both counts as one well could be. Taking W. E. type 702 fader, for example: it has a total of 15 steps on both white and red. The first two, reading from zero, are of 12 decibels each. The third step is of six decibels, and all the rest are of three decibels each. The range, then, is 12+12 +6+33, or a total of 63 decibels on either side. (This matter was very fully set forth, with a graph, in BETTER THEATRES, Page 59, the February 14, 1931, issue).

The reason for the difference in sound variation in the lower steps is that they will ordinarily be used only at changeover. The higher steps, however, are employed to regulate sound volume, and while a heavy sound jump during the quick action of fading over is unobjectionable, and in fact is not discernible to audiences, such a variation in sound volume regulation would be terrible. There are two important advantages in having the *low* steps *high* ones —because it decreases the construction cost very appreciably, and serves to reduce the size of the fader.

As to the idea that such matters are no concern of the projectionist, it is true that an understanding of fader steps may have,

A Message and a Moral

MANY EXHIBITORS, SUPPLY DEALERS, DRAPERY HOUSES AND MANUFACTURERS WHO CONTINUE TO LAY BACK ON THEIR PILLOWS WAITING FOR BUSINESS TO CRASH THEIR GATES, WILL PASS OUT OF THE PICTURE DURING THE PRESENT YEAR.

THE DEADLY PARALLEL

MANY OTHER CONCERNS IN THIS GREAT INDUSTRY WILL TAKE ADVANTAGE OF EVERY OPPORTUNITY TO CONSOLIDATE THEIR POSITION—TO ADVANCE WHILE THEIR COMPETITORS RETREAT AND THUS OBTAIN A GREATER SHARE OF THE BUSINESS THAN EVER BEFORE.

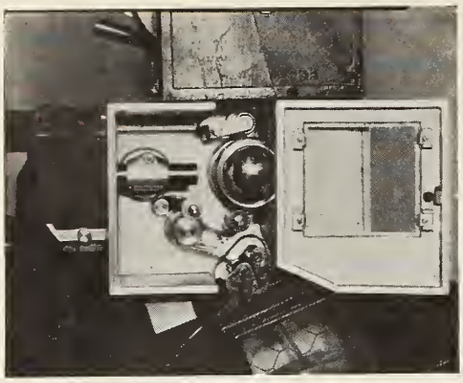
PROVE IT TO YOURSELVES—AS WE HAVE—THAT

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Sound reproduction is perfect.

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viewed as one item, little effect one way or the other on the excellence of a man's work. The cold, hard-boiled fact remains, however, that the man who takes that attitude will never attain any real understanding of the various elements of the equipment he is handling, either as separate items or as an inter-connected whole, and no one but a very elementary mind would contend that a lack of such knowledge tends to produce excellence in results.

It may be accepted as fact that, other things being equal, the man who knows his equipment thoroughly in all its phases, both as to practical work and theory, will be able to produce results superior in quality, and he will produce them more efficiently than will a man who has only a modicum of interest in his work.

Some inquiries have also reached my office with regard to the number of types of fader employed in connection with R. C. A. equipment. There are two types; namely, a manually operated potentiometer, and a relay with remote switch controls.

The first named is old type equipment, and the second supercedes the old type on the new models.

PROJECTIONIST'S DAILY RECORD

FROM E. H. Straley, projectionist of the Matoaka Theatre in Matoaka, W. Va., comes the following:

"Dear Brother Richardson, this is the first letter I have written to our department since 1918. I call it 'our department' for the reason that it is the projectionist's best way of comparing notes and getting real benefit from each other on a nation-wide scale. As a regular reader I have received much beneficial information and knowledge through the department. And now for my opinion of 2,000 foot reels.

"We have Powers projectors, and I find that with 2,000-foot reels I cannot get my upper tension adjusted so that it will not jerk the reel in the upper magazine, thus throwing a heavy strain on the film. It is my experience that on 2,000-foot reels the film is thus strained for about 200 feet from the end. I believe this is partly caused by the extra pull on the end necessary to move the big reel. I know that this effect is not present on the Simplex or Motiograph as much as it is on the Powers, but I know there are a great many Powers projectors still in use. I would like to know if others have this same trouble, and if there is any adjustment that may be made to prevent it, should 2,000-foot reels finally become standard.

"And now to set forth an idea of my own which I have been using since 1917, though I had to change it and modify it when sound came in. I hand you herewith a copy of my projection daily record. I believe every projectionist should be compelled to keep one. I keep the daily record but do not bother the boss with it every day. He is busy and would probably throw them in the waste-basket if I did. However, using the daily record as a basis, I make monthly records for presentation to the office. My boss appreciates them and recommends them. Here are a few of his reasons, of which there are many more:

"First, they provide him with a statement of the repairs and replacements for the month. Second, they inform him which film service is giving the best results, both in pictures and sound. Third, he uses these records when buying film service and says it enables him to get much better service. Fourth, he is able to estimate whether or not his projection staff has been on the job

PROJECTIONIST DAILY RECORD

Theatre Matoaka City Matoaka State W.Va.

DATE 12/30 193/

Subject F. Reders Ruffles Company Fox No. Reels 6

Subject S. Com Clear I. Company M.G.M. No. Reels 4

Condition of Film, F. Good Sound, F. Good

Condition of Film, S. Bad Sound, S. Bad surface noise

	Error in Projection	Time M	Time S	Show	R. No.	Mach.	Subj.	CAUSE	CORRECTION
1	Mesframe			2	1	2	S	Mesframe in film	Repaired
1	Dark screen		10	1	5	1	F	Exciter Burned out	installed new

NOTES: inspected Batteries. adjusted Mazda lamp.

REPAIR AND INSTALLING NOTES installed new Exciter

PROJECTIONIST E. H. Straley

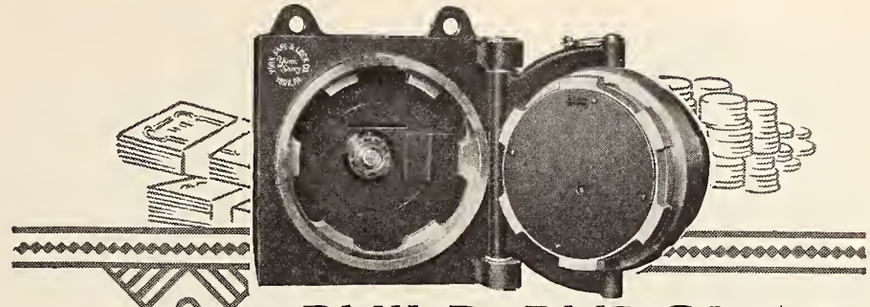
"From the projectionist's viewpoint there are more reasons than I could mention, a few of which are (a) He can tell at a glance just what repairs he has made on each piece of equipment, and the reason for making it. (b) It provides him with a check on his sound equipment—what repairs have been made and what was used to effect each repair. (c) It enables him, when he has a bad print, to take the report copy to the boss, who forwards it to the exchange with a good strong letter of protest. (I think that this has been effective in getting especially good service for a town of this size.) (d) Both the projection staff and the manager can tell at a glance just how many errors have been made in projection, and what caused them, which of course will help toward the removal of the cause.

"I often wonder how many projectionists know just how many errors they have made in a month. Personally, I find these records make me work much harder, because I want to make each one a little better than the last. A man does not realize the benefits of such records until he has tried them out. I may be 'all wet' on this subject, but I honestly try to improve my projection each day. That this kind of work does pay is proven by the fact that even in these hard times, I have received four $5 raises in the past year—and this is a small town."

There can be no doubt that the kind of report Friend Straley suggests has large value, provided it be carefully and completely kept, with monthly synopses delivered to the theatre office. Mark you well, however, to have real value such things must be well done, which means that the projectionist must have the necessary interest in his work and the energy to do the job carefully and completely. Otherwise, any system devised to make projection work more efficient will not be worth the trouble.

I am quite certain that what Straley says about such reports tending to improve film service is entirely correct, provided, of course, the manager follows the matter up vigorously. I have for many years advised projectionists never to accept films which are dirty, oily or otherwise in poor mechanical condition, without a good strong protest, which the on-the-job theatre manager will pass along to the exchange with a good strong kick. It is, in fact, extremely sloppy work for the projectionist to fail to report such things to the office, and equally sloppy work for the theatre manager to fail to pass the kick, well backed up, along to the exchange. The copy shown here is a daily report.

As to the matter of tension in the Powers upper magazine, you have given me no description of the tension device, nor have you indicated the model of the projector, except to say it is a Powers. The older model Powers did not have a very efficient upper magazine tension, but if you have 2,000-foot magazines, I am sure the matter can be taken care of adequately. I am asking the International Projector Corporation to communicate with you at once. I think they will be able to help you.



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WHEN WIDER FILM AND SCREEN?

DURING THE PAST year or two I have had a very considerable number of inquiries from exhibitors owning small and rather narrow theatres. A typical inquiry was received recently from Robert S. Keys of South Hampton, Ontario, who said, "We would appreciate it very much if you could advise us with reference to the advisability of remodeling our present theatre building. The matter which is worrying us most is in regard to the wide film and the larger screen which will be necessary. Our present building is about 90 feet long and only 24 feet wide. Allowing for exits, we can only use a screen about 14 feet wide. We are afraid this will be of no use when wide film comes.

It would cost us about one-half the price of a new building to remodel our present one. Naturally we do not wish to go to this expense if we cannot use it for many years to come."

Knowing that at least one of the great producers is working and experimenting continuously with wide film, I referred this matter to two large producers, one of whom replied that in their opinion there was nothing to indicate that wide film would be used in the near future. However, it is their thought that, where possible, builders of new theatres should make provision in their proscenium opening to accommodate the wide screen. One paragraph in the letter reads, "While we believe that everything today points to a delay of wide film as a standard form of entertainment, there is an element of showmanship in the use of "magnascope" which should not be overlooked, and where new theatres are being erected, thought should be directed to this end."

In this matter, however, without in any way meaning to detract from the "magnascope," we must not forget that it cannot do what wide film can do. I have said from the first time I laid eyes on the wide screen image, and I say now more positively than ever, that wide film will add vastly to motion picture entertainment when it is made available.

After I had communicated with the above corporation, another (Fox) offered to give me a demonstration of wide film projected at different widths of screen image. This demonstration served to do two things: to cement my former views that wide film would be a tremendous advantage from a box office viewpoint, and to prove to me that while the effect is not so good when the wide film screen image is cut down to as low as 12 feet, it nevertheless is most excellent.

The widest picture they were able to project in the studio was about 15 feet. At this width the naturalness is nothing short of amazing. Also, the shape of the picture is, in my opinion, far superior to that of our present three-four size. After witnessing this demonstration, I can say positively that the theatre which is not limited to less than a 12-foot picture need not worry as to wide film

ALL COMMUNICATIONS TO F. H. RICHARDSON SHOULD BE ADDRESSED AS FOLLOWS:
F. H. Richardson
43-28 Thirty-ninth Place
Long Island City, N. Y.

1,000-FOOT OR 2,000-FOOT REELS?

R. W. FLAUDING, of the Hines theatre in Portland, Ind., says, "I have wanted to write to you for a long time, but something always seemed to interfere. Film mutiliation seems to be very bad and the subject of much talk. Doubling-up seems to be the major cause, at least insofar as the changeovers and standard prints are concerned.

"Personally I do not double up reels, but I have done so and do not find much of any advantage in the process. It is quite true that one may be beside his projector more if the reels are doubled up, until the last show when the reels must be again disconnected. Then he must spend much more time in disconnecting than would be required in threading the 1,000-foot reels. Also, while disconnecting he cannot glance at the screen occasionally, as he can do while threading a projector. In this I refer to the one-man projection room, that being the condition here.

"As to disconnecting on the last show, it has to be done that way here, since our films are all shipped out by truck, and the truck usually is waiting for them when we get through with the last show. The disconnecting therefore cannot be done after the last show is over. So much for that. It looks to me that the only solution to this trouble is for the producer to release films on 2,000-foot reels.

"And now here is a very real trouble: I have Strong standard low intensity lamps. (Hertner M.A. 30-60 transverter). One of these lamps works wonderfully well, but the other will let the carbon separate too far—separate, in fact, until the amperage has fallen to 18-20. Then the arc control will start, bring the carbons to the proper gap and maybe too close, whereupon the arc will sputter. Briefly, the arc control motor runs intermittently. Not infrequently the light is lost entirely, as the supply lines from the power plant are never at a steady voltage, and the arc control motor does not start soon enough."

Yes, Friend Flauding, I agree with you that the only solution of the trouble is for producers to maintain their films on 2,000-foot reels, and while there are some very legitimate objections, I believe that is what it will finally come to.

As to your arc trouble, I can say that the Strong arc control functions perfectly when it is in good repair. The fact that one of them does function perfectly in your case is proof that the power line is not to blame for your trouble. I assume that there is something wrong with one of the motors. I will have the Strong people get in touch with you at once, they being the

logical ones to tell you exactly what is the matter.

Incidentally, I again say to you all that when you have trouble with any particular type of apparatus, if you will tell me about it and enclose a self addressed envelope, I will either myself tell you what is wrong, or will have the manufacturer attend to the matter, and I think you will find that any trouble I may refer to the manufacturer will receive prompt and thorough attention.

S.M.P.E. RESCINDS "PRIVACY RULE"

AT ITS LAST meeting, the Practical Projection Committee of the Society of Motion Picture Engineers, found itself paid a rather signal honor. Doctor Goldsmith, president, and General Manager Sylvan Harris were present when the committee met, staying during the entire session and taking a very interested and helpful part in the various discussions.

I say this was an honor to the committee, because it is the first time in its history that anything of that kind has happened. It must be remembered, too, that Doctor Goldsmith is not only president of the S.M.P.E., but he also is one of the high officials of R.C.A., and we certainly have the right to infer that the importance of projection is being recognized when such men attend a purely projection meeting and remain for three or four hours.

Heretofore there has always been a rule prohibiting publication of details concerning anything which might happen at various committee meetings, or at conventions, unless it be copied from the society's *Journal*. That night Doctor Goldsmith made it very clear that this practice would no longer be maintained. He made it clear that there is no secrecy concerning the Society affairs, which decision I hold to be good common sense from almost any possible viewpoint.

The *Journal* of the society is an excellent monthly publication, but it is not a publication which is ever likely to receive general circulation among theatre people. It is of necessity highly technical in its character. Often an entire issue will be filled with most excellent matter, but matter totally incomprehensible to most theatre managers and exhibitors.

In view of these facts, it seems to me rather foolish to try to prevent publication of such matters as may be of interest to theatre people, in other publications. Nor does it seem necessary that publications which desire to use interesting data should be obliged to secure the consent of the officials of the society to such publication until after it has appeared in the *Journal*.

ON THAT MATTER OF CHANGEOVER

LOUIS A. GOLDMAN, assistant projectionist of the Puritan theatre in Boston, writes, "I must take issue, in some points at least, with the statements by Projectionist Leslie E. Jeffres on Page 37, February issue of BETTER THEATRES, which were approved by you. I think the approval was a bit hasty, Brother Richardson.

"Projectionist Jeffres claims that all changeover marks are standard. This is an error. They are not all standard. I find that Columbia films differ from the films of the other producing companies. Also, it is a fact that the changeover signals not infrequently are not, or very nearly not, discernible, as in the case of a long fade-out at the end of the reel, under which condition both the motor start and the changeover cues cannot be seen.

It also is claimed that the cues are obliterated. This may be true in some cases because of careless work on the part of some 'machine operators,' but a distinction must be made between the motion picture *projectionist* and the *machine operator*. Some projectionists make small circles inside the standard black dot, so that when they are waiting for the cue, they can look at the screen to see if they can find discrepancies of any sort, as compared with Mr. Jeffres, who keeps his eyes on the upper right hand corner of it, and even if he hears any number of patches, cannot shift his eyes lest he miss his signal, particularly if it happens to be situated in a dark scene.

"I receive many prints in which I find the distance between the changeover cue and the blank film varies from one to 10 frames. Often the cues themselves are missing, in which case is it, or is it not, permissible to make a correct changeover cue? I will agree with Mr. Jeffres to the extent of saying that there is an enormous amount of needless film mutilation due to careless and lazy men. I do think, though, that there should be a distinction made, and the situation should be thoroughly analyzed, which is something Projectionist Jeffres has not, in my opinion, done."

I must admit that, though I have not as yet viewed any samples in proof, it is possible some Standard Release Print changeover signals may occasionally be so placed that they are either invisible or very nearly so, especially if the screen illumination be rather low at the outer edges. That is one rather unavoidable trouble. The signals are near a corner of the screen, and some screens fall off quite heavily in illumination near the corners, or even near the sides. The screen illumination measurements now being made have already amply proved that, even on the screens of some very fine theatres.

If the changeover signal marks are placed in dense portions of the film scenes, that is entirely inexcusable, and the fault must be laid at the door of the producer, and to a lesser degree, on the door mat of the Academy of Motion Picture Arts and Sciences, whose "child" the Standard Release Print changeover signal is.

True, the producer may come back with the statement that dense scenes cannot always be avoided at the end of a reel, but that, with all due respect, is *his* trouble. If he wants his productions placed before audiences perfectly, it is up to him to have those signal marks always plainly visible, and we are not very much interested in his



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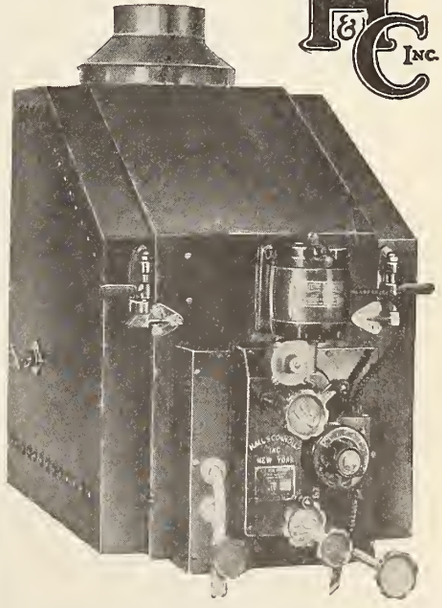
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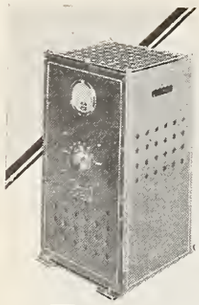


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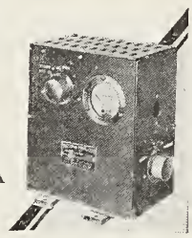
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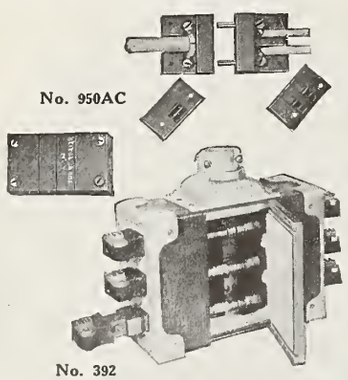
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statement that it can't always be done. That is his tough luck, for when he fails he has every right to expect more or less punk results on the screen at the end of every reel in which the signals cannot be plainly seen.

The projectionist really wants to place all productions before audiences well, but if you don't give him a fair chance—well, you have absoutely no complaint coming if results are not so good.

Another thing: We are talking about film mutilation through the affixing of unreasonably conspicuous marks, or marks which are entirely unnecessary, as is the case if and when the standard signals are reasonably visible to him who really looks for them. In such a case as has been cited, I do not hold that the projectionist could be condemned for affixing a *reasonable* changeover signal, such, for example, as a carefully made opening in the emulsion, say, one sixteenth of an inch in diameter, about where the regular signal should appear. A piece of emulsion a quarter of an inch square, three or four marks from a quarter to a half-inch long, two or three, or even one big opaque sticker, and things of that sort, are *not reasonable* marks. They constitute film outrage.

Just what you have in mind when you say, "watching for discrepancies," I am not certain, so we shall let that pass. The projectionist, of course, need only watch for such faults in the screen image as it may be possible for him to control or correct. He should watch closely and constantly for faults in screen illumination, for movements or jumps in the screen image as a whole (which may be due to mechanism fault or to correctable faults in the print itself), for evidence of flicker tendency. In short for any and every possible fault which he may remedy. Presumably that is what Brother Goldman had in mind, though what he said might easily be understood otherwise. (In fact, Friend Daughter and I argued the point.)

Summing up, I hold the projectionist to have the undoubted reasonable right to affix an *inconspicuous* changeover signal where the standard signal is vague.

ON PROJECTIONISTS MAKING REPAIRS

JOHN H. LANDREY, of Erie, Pennsylvania, writes, "In the last BETTER THEATRES some chap by the name of Nadell tells us a lot about how to make repairs on different pieces of sound equipment, but he don't tell us how we are going to find time to do it. What right has the manager to expect us to do repair work when already we have more than one man ought to undertake to do? Is he willing to pay us overtime so we can do it before or after the show stops? And if we do it without overtime, what kind of trouble would we soon be in? It is all right to tell us how to make repairs, but I'll gamble that article will get us into a lot of jams with the boss, for he'll be wanting us to make the repairs, and we have no time to do it in."

There was a time long ago when the work of the projectionist was comparatively light. The equipment was rather simple and there was not much of it. The projectionist then could and did make most of his own repairs. It was quite in order for him to do that, and for the most part he did it.

Today things are very different. He now has anywhere from six to eight, and not infrequently nine, reels to the show. In many theatres he must handle a dissolving stereo, one or two spots, an effect projector, and in addition to all that, manipulate the house lighting. He must handle complicated sound equipment, which has many and delicate adjustments. The motion picture projectors themselves are now constructed in almost unbelievably minute mechanical tolerances, which must be maintained if screen results are to be kept up to the mark. He therefore, in the very nature of things, has little time to do repair work. He cannot do it while the show is running, save in dire emergency. If he does it after the show, then the union demands that he be paid double time, which is really not unreasonable.

Mr. Nadell's article is informative, but as you say, Friend Landrey, while it is very well to know how, still the really important point Mr. Nadell failed to set forth is just where the time is coming from in which to apply the knowledge he has supplied. If, as you believe, Friend Boss does as you believe he will, just spring that on him. Ask him how he can expect you to make repairs while the show is running, especially if it be a one-man projection room, as thousands now are, without neglecting projection and setting up ill effects on the screen and through the horns. Suggest to him that if he is willing to pay overtime and to provide the various instruments Mr. Nadell suggests, you will be willing to tackle the job, though without any guarantee of success.

The Projectionist should always be willing to save money for Friend Boss, provided it be done in a legitimate manner. Neglecting projection to make repairs, other than strictly emergency repairs, while the show runs, is not a "legitimate manner," nor is asking the projectionist to use his own time to make them really fair.

[*Such comment on the various contingent phases of articles is indeed welcome. It really augments the original discussion. In the case of Mr. Nadell's article on repairing, it now appears relevant to point out that the author confined himself to projection technique rather than confuse his subject with projection department organization and the ethics and economics thereof. Mr. Nadell sought only to assist projectionists in instructing themselves for whatever situation they may find themselves in, now or later, regularly or as a matter of emergency. But although "another story"—one of justice rather than technics—the point raised above is important and interesting and one highly deserving of consideration in any reference to repairing, as a practice, by the projectionist himself.*—Editor of BETTER THEATRES.]

PROJECTION MART

Equipment News and Comment

STANDARD HEAD

● A standard sound projector has been brought out by the Holmes Projector Corporation of Chicago, well known for its portable equipment. This equipment, including amplifier, weighs less than 90 pounds. It is equipped with a 1,000-watt lamp, and the manufacturer asserts that it is capable of both sound and screen illumination for a theatre of 4,000 capacity.

PRICES REDUCED

● The price of the Best stereopticon manufactured by the Best Devices Company of Cleveland, has been reduced from $26 to $23. This equipment, which can be used with a 400-watt lamp, includes ten feet of lamp cord, a switch, slide carrier and bi-convex lens. A lens of any focus from 12 to 24 inches can be supplied.

The Arcturus Radio Tube Company of Newark, N. J., has reduced the list price of the 122 d. c. screen grid tube to $3.

MEDIUM-SIZED AMPLIFIER

● An amplifier designed to give full volume to theatres seating up to 1,000, has been marketed by the A-C Masterpack Company of Duncan, Okla. All current for the photocells and exciter lamps is furnished, the amplifier being designed



to operate directly from the output of any make of sound head.

The amplifier is equipped for complete panel control—volume control, exciter lamp control, separate meters for each exciter lamp, changeover and photocell balancers to match the output from each machine. The manufacturers claim for the equipment full-range frequency reproduction.

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ALL-A.C. AMPLIFIER

● An all-a. c. amplifier especially designed for theatres seating up to 1,000, has been developed by the Webster Electric Company of Racine, Wis. The amplifier measures 24 inches wide, 20 inches high,



and 8 inches deep. It is also designed for any local conditions effecting permanent wiring arrangements.

Operation is possible on 100-, 110- and 120-volt, 50-60 cycle lines through a tapped power transformer and line voltage control. The amplifier will operate with any sound head using caesium photocells. Changeover between disc and sound-on-film is effected through a key-switch mounted on the front of the panel. Power consumption is 325 watts. Separate adjustments are possible for each of the photo-electric cells.

The manufacturers recommend for use with this amplifier, exponential dynamic speakers. Volume control at changeover is regulated in one operation through a combined control and fadeover device.

PORTABLE HEAD

● A new sound-on-film attachment has been brought out by the Weber Machine Company of Rochester, N. Y., for all makes of 35-mm. portable projectors. In this equipment, the projector is driven from the sound head. The equipment was designed to make readily possible, the adaptation of any 35-mm. projector to sound without alteration to the projector mechanism.

The driving motor is within the sound head unit. The projector is driven by means of a flexible shaft of torque elasticity to prevent unevenness in projector transferance back to driving source.

Provision has been made for maintaining a loop of film between the projector and the sound head to prevent any projector mechanism imperfections from interfering with the positive feed of film in the sound head. Film sprocket is hardened and of the ground intermittent type. All bearings are of bronze alloy or ball bearings.

The optical unit is of the slit-less type. The front lens combination, or projection lens, operates at f-1.3.

All parts subject to wear through film contact are chromium plated. The case is of aluminum alloy, finished in black crackled enamel, and has a leather handle for carrying. Polarity plugs are built in the sound head.

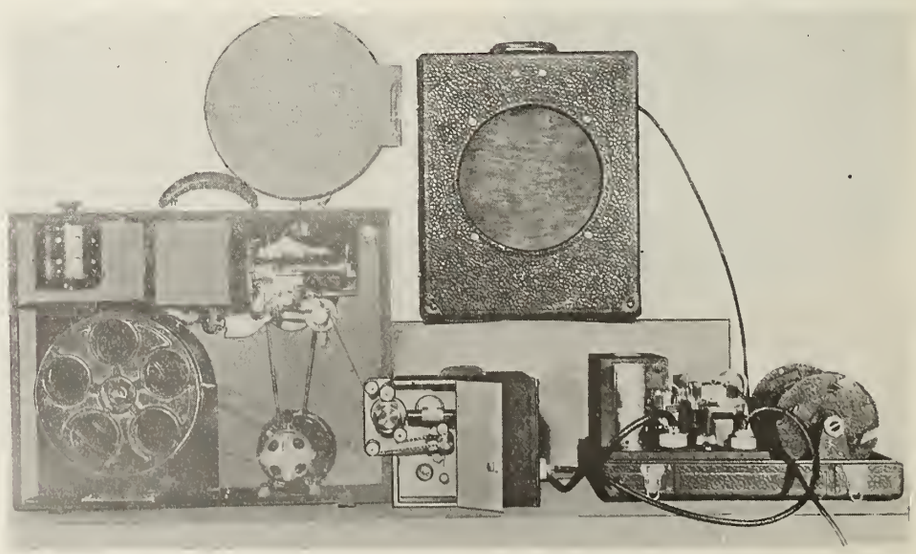
In operation the film is drawn over the light aperture in the film control drum by means of a filtered driving mechanism, which is independent of the projector.

D.C. VERTICAL MOTOR

● A d. c. motor for vertical operation is brought out in a new type by the Century Electric Company of St. Louis. This type is designed with ball bearings, grease lubrication and arrangements for mounting on either a ring base or directly on the driven equipment, as installation conditions may require.

The top bearing bracket is protected with a cover, which may be supplied in an open, a screen or a solid type. Built-in sizes are obtainable from 1 to 150 horsepower.

The same company has also added to its line of slip-ring motors. The line now extends from ¼-horsepower, to 250-horsepower, 1,800 r.p.m., 60 cycles.



Weber sound-on-film apparatus for 35-mm. portable projectors.

PLANNING THE THEATRE

A SERVICE CONDUCTED BY PETER M. HULSKEN, A. I. A.

The Question:

WE HAVE contemplated building a new theatre for some time and for this reason have been interested readers of your department, "Planning the Theatre."

The lot on which we plan to erect this theatre has a frontage of 50 feet, which extends to 100 feet on one side at a depth of 70 feet. The entire lot is about 200 feet deep. We would like to have about 600 seats, a shop on each side of lobby, two apartments over front, and a projection room about 10x20 or larger. Do you think we will be able to follow the above plan and keep our entire investment under $50,000?

Another problem which confronts us is the selection of an architect. Do you advise engaging an architect who specializes in theatres, or will any reputable architect serve our purpose?

We will appreciate an early response, as we are anxious to go ahead with our plans.—G. D.

The Answer:

YOUR LOT is large enough to erect a theatre of 600 seats. You did not state the cost of your lot, so I have disregarded that and feel that for your investment of $50,000 you can build a very nice little modern theatre by carefully planning and economizing where possible. You should be able to have a theatre according to your description, with center lobby, one store on each side of lobby, two small apartments and projection room above stores, and lobby with foyer and women's and men's rest rooms, and a one-floor 600-seat capacity auditorium, with about a 15-foot stage. This building might be built of fire-proof construction for that price, and the total amount of your investment would include the general, plumbing, heating, wiring, electric light fixture contracts, decorating, marquee, attraction boards, poster cabinets, carpets, drapes, booth equipment, chairs, etc.

The question of selecting an architect is a very important one. By all means employ an architect who has had plenty of experience in *theatre* designing, as mistakes are so easily made and so hard and costly to rectify. Besides, theatre designing depends largely on experience in that line, and it requires just as much skill and experience to design an inexpensive theatre as a more elaborate one.

An architect who specializes in theatre designing is continuously in touch with the latest improvements. Besides, he knows what is required for an inexpensive theatre so that it will not look cheap or unfinished, and because the amount of money expended is limited, is no reason why the essential features should be eliminated or neglected.

If you desire or are indebted to your local architect to have him connected with your building operation, an association with a reputable theatre architect can be easily arranged without greater cost to you.

NOTE:

IN THIS department Better Theatres will be glad to answer questions pertaining to the preliminary consideration involved in the planning of a new theatre or in the remodeling of an existing one. Only requests for ideas will be answered, since this department cannot assume the practical functions of an architect. All communications intended for this department should be addressed to "Better Theatres," 1790 Broadway, New York. They will be answered in this department. None will be answered by mail. Although only initials will be used in signing the questions published, it is a requirement that all letters bear the signature and address of their writers. The replies will be prepared personally by Mr. Hulsken, who is a practical architect and a member of the American Institute of Architects.

The Question:

I HAVE noticed in a past issue an article in regard to reversing the incline of the theatre auditorium floor, which in my mind changes the present design of a theatre considerably. Instead of sloping the auditorium floor downward from foyer to stage, the new method slopes the floor just in the opposite direction.

As I intend to build a new theatre, I want to have it designed according to the most modern ideas, and as I have never seen a theatre designed according to this article, I am not able to make up my mind whether it would be the best and most proper way to carry out this new method. Therefore, I appeal to you to give me your opinion and advise me accordingly. Do you know of any theatres built with this reversed incline, and if so, please give me the names and locations of same so that I can inspect them.

Will you please state your own opinion of same and tell me frankly whether you could recommend it to me. I want your candid opinion, as I do not want to make any mistakes when I build a theatre.

I am planning a 1,400-seat one-floor house, so a balcony floor does not have to be considered. Do you think a house with a reversed floor will cost less to build than the present type of theatre. I am planning for a large stage with dressing rooms in basement of same. I will appreciate your reply in the next issue as I am very anxious to know what your opinion is in this change of floor slope.—V. A. C.

The Answer:

I PRESUME you are referring to a paper presented before the Society of Motion Picture Engineers at a convention in Los Angeles, by Ben Schlanger, a New York architect. I also read this article with much interest, but by your question you place me in a position of critic, which of course, under these circumstances, would be impossible to fulfill. However, Mr. Schlanger, through his article, gave me food for thought.

It would be impossible to design such theatres in several states unless some of the state building codes are revised. For instance, the theatre building code of the State of Ohio does not allow the high point of the auditorium floor to be below the top of the sidewalk at the theatre entrance. The code further does not allow the use of steps to make up the difference between the two levels. Only inclines of certain slopes can be employed to make this difference up, should the top of the auditorium floor be higher than the sidewalk level.

Let us assume that the lot for the theatre is level, also the floor of the foyer and lobby. By inclining the auditorium floor upward towards the stage, the stage floor level will be so high above the lot level that there will be a great deal more height for basement under stage than ordinarily would be required, so the excessive space would be wasted, as 10 feet is all that is required. It would be practically impossible to unload scenery on the stage proper. Under these conditions, the auditorium ceiling would be much higher than would be required under present conditions, as the minimum height is regulated by the height of the proscenium, consequently the cubical contents would be increased and the cost of the building would be greater. I do not know what the requirements of your state code are, but you can easily find that out by communicating with the state department. In states where such conditions as described in Mr. Schlanger's article are allowed, I do not think there would be much difference in building cost either way.

EQUIPMENT AFFAIRS

Equipment News and Comment

NEW APPARATUS VIEWED

● The second International Heating and Ventilating Exposition, held this time in Cleveland, placed on public display many new developments in heating and air conditioning equipment. One of the leading types of exhibit concerned cooling and allied air conditioning units, while in the field of heating an impressive display was sponsored by many manufacturers of warm air furnaces, most of which were equipped with devices for humidifying, washing and circulation throughout a building.

Several new burner models were shown together with new accessory equipment. A gas adapter was shown for an oil burner designed and reported to be effective in meeting competition with natural gas. A new and novel oil pump of unusual efficiency and flexibility attracted considerable interest. Special fans and blowers were displayed for use in connection with some of this equipment to obtain better combustion. One exhibitor showed a special damper in duct for burning slack, run of mine, and other grades of small coal.

Chimney dampers were shown which were automatically controlled by the amount of heat passing through the chimney. Special materials are used in the construction of working control parts of this equipment.

Several exhibits were devoted to showing the latest designs and materials used in the manufacture of equipment for heat radiation. The old type large heavy cast iron radiators have been greatly improved. Equipment recently designed, very much smaller in size and more architecturally beautiful and graceful in appearance, is also regarded as more efficient. Concealed radiation was stressed by exhibits.

Various types of valves for feed and control of radiation were shown. Several exhibitors displayed control equipment for regulating temperature of each radiator individually or collectively. One firm showed a new product for control, the smallest now on the market, which created considerable interest. Another manufacturer featured a new type of concealed radiator. Special point was made of the fact that the heating element could be removed, and rust proof materials were used. This same company also demonstrated a new temperature regulation system whereby several thermostats placed at strategic positions throughout a building provide electrical impulses which are recorrelated to average room temperatures. A single main steam supply valve is operated by a motor which is activated by the electrical impulses: the valve automatically sets up a related sequence of adjustment which regulates the pressure, temperature, speed and quality of steam necessary to meet the heat demand.

Many interesting displays of louvers, registers and grilles were made. One manufacturer through the use of enclosed fins or deflectors can send the outgoing hot air in any desired direction. Whistling from the grille was shown to have eliminated through extensive research. This manufacturer displayed two gold-plated registers. Ventilators for diffusing air in theatres, churches, etc., were displayed.

One exhibitor had available information for cooling, using ice as a refrigerant. The installation cost for this equipment is low, and the operating economy is especially adapted for such public meeting places as churches where cooling is only necessary once or twice a week, or for small theatres not running on a "grind" policy.

Another firm displayed a small combination humidifier and deodorizer, eliminating foul or stale odors.

A locking device for dampers in air ducts, which are enclosed in the construction and not readily accessible, to keep them in a set position was shown. One firm exhibited a new air conditioning duct thermostatic device where the activating part of the control may be set remote from the part that protrudes into the duct.

Refrigeration as related to cooling and air conditioning was one of the high lights of the exposition. A great many of the leading manufacturers of this type of equipment, some of them pioneers in the field, displayed their equipment in operation. Automatic control of humidity was shown in connection with this equipment, as was the washing, filtering and circulation of air demonstrated in some cases, all in one operation. Some of these units can also be used for either heating or cooling, giving conditioned air at all times.

A filter and sound deadening exhibit showed it possible to elminate traffic noise and various other street noises. Various pipe covering materials were exhibited for insulation against heat and cold. Sheet material for covering warm air ducts was shown. An insulating material used in building was also shown, adapted for the building of ducts for warm air or conditioning. The use of this material in the construction of the ducts is particularly favorable inasmuch as it does not transmit vibration noise and the material resists fire and moisture.

LOBBY DISPLAY

● A lobby display combining traveling letters and transparencies has been marketed by the Reliance Specialties Manufacturing Company of New York City. The traveling message may contain up to 200 words, which can be readily changed. The unit is finished in crackled lacquer and is of furniture steel construction. A variety of colors and sizes are obtainable.

BY WAY OF NEWS

● The Steel Furniture Company of Grand Rapids, Mich., has changed its name to the Irwin Seating Company, and in announcing the new name, the company declares that it in no way introduces a change in management. The reason for adopting the new title is asserted to be the desire for one more descriptive of the product as seating equipment, the former name having sometimes led the buying public to regard the company as manufacturers of steel filing cabinets and desks.

The Duty to Ensure Safety

(*Continued from page* 23)

stances surrounding the case. However, it is generally conceded by the court that to prevent the accumulation of trash or other material which is likely to catch fire, is a duty on the part of the theatre operator.

For example, in the late case of Publix Theatres Corporation v. Powell (44 S. W. [2d] 1053), it was shown that a theatre operator leased a theatre building for a long term of years. Five years before the lease contract terminated the theatre building burned to the ground. The owner of the building filed suit against the theatre operator to recover an amount of damages equal to the actual value of the theatre building, plus the amount of the unexpired portion of the lease contract.

The counsel for the theatre operator contended that he should not be liable because he provided a watchman in the theatre whose duty was to prevent injury to the building. However, in view of the testimony which indicated that the theatre operator permitted trash to accumulate in the theatre building, and that the fire originated in this pile of trash, the higher

court held the owner of the building entitled to recover full value of the theatre building together with the amount due on the rent for the balance five year unexpired period of the lease contract. This court said:

"There is sufficient affirmative proof going to show accumulation of trash in the building such as would quickly catch fire and spread fire and that due care had not been used to avoid loss by fire. . . . Negligence may be, as a rule, inferred from the circumstances of the particular case. The whole building here was shown to be in the control and possession of the defendant, and his servants, and the loss was such that in the usual course does not happen if proper care be used. There were no other sources of fire, and the circumstances conclusively show that the fire that destroyed the building originated in the building and spread over it, and that it was due to the want of care in the proper keeping of the building."

Negligence of Subordinates

THE COURTS have consistently held that a theatre owner is liable in damages for an injury sustained by a patron as a result of negligence on the part of a theatre employe, irrespective of the duties of the theatre employe, providing he was acting within the scope of the employment when the injury was effected. However, if the patron fails to prove that the injury resulted from negligence on the part of the employe, the theatre owner is not liable.

For instance, in McIntyre v. Kunsky Theatres Corporation (239 N. W. 890), it was disclosed that when a patron came out of a theatre about 4 o'clock in the afternoon, the daughter-in-law of the latter drove up to the sidewalk at the entrance to the theatre in a seven-passenger automobile. As the patron approached the car the driver opened the door and the patron got in. Immediately thereafter the footman or doorman, employed by the theatre owner, quickly closed the automobile door and caught the patron's hand therein effecting serious injury. The patron sued the theatre owner to recover damages.

However, since it was shown that at the time the footman closed the door the persons in the rear of the automobile seat were seated, the higher court held the theatre owner not liable in damages because it was *not* shown that the footman's negligence caused the injury. This court said:

"The footman testified that it was his duty to stay 'right in front outside the theatre'; that there is a marquee extending from the building to the edge of the sidewalk, and that *he looked before closing the door and saw that those in the back seat were seated.*"

Lease Contract Absolute

IN ORDER for a lease contract to be valid and enforceable, it is necessary that both the landlord and tenant be required to perform certain duties and obligations. In other words, if either the landlord or tenant may rescind the contract without liability, it must be shown that there was no absolute obligation for the tenant to occupy the premises, or pay the rent for a definite period of time.

For illustration, in the recent case of Lakeside Park v. Pepper Company (44 S. W. [2d] 1023), it was disclosed that an amusement company and a landlord entered into a contract. According to the terms of the contract both the landlord and the tenant were privileged to terminate the contract under certain conditions. The jury considered all the facts of the testimony and held that both parties were bound to fulfill the terms of the lease contract for the full period specified in the contract, since the conditions which privileged cancellation of the lease had not transpired. The higher court sustained the verdict, and stated the following important law:

"We do not think it can be said that the contract is absolute for the full term of five years. By its terms not only appellee but also appellant had an option to terminate the contract under certain conditions, and the question of whether or not those conditions existed were questions of fact to be determined by the jury. We note further that the jury found that the Lakeside Company was in no condition at times to induce the general public to attend."

Theatre Not Nuisance

COURTS HAVE held that where a theatre is conducted in a proper manner and at an appropriate place, it is not a nuisance unless it causes injury of a substantial character and impairs the ordinary physical enjoyment of property within its sphere, or tends to offend the quietude, peace, health or morals of members of the public. The latest higher court case involving this point of the law is Commonwealth v. Phoenix Amusement Company (44 S. W. [2d] 830).

The facts of this case are that legal proceedings were filed against the owner of a motion picture show to prevent him from operating his theatre on Sunday. It was contended by the municipal officials that operation of the theatre on Sunday resulted in a legal nuisance. However, the higher court rendered a verdict in favor of the theatre owner, and said:

"The operation of a picture show is a lawful trade or business. Yet it is under the same obligation to observe and obey the statute regulating amusements, work and labor on the Sabbath as any and all other lawful businesses or occupations. A license is required for its operation, and the statute fixes the amount thereof. The city may require the owner thereof to obtain a license. It is therefore regarded by the law as a lawful business."

Also, in the cases of City of Chicago v. Weber (246 Ill. 304), and Lyric Theatre Company v. State (136 S. W. 174), it was held that the operation of a motion picture theatre on the Sabbath was not a nuisance.

There is a vast difference between the operation of a motion picture show and the engaging in a business which is a nuisance. The latter class constitutes a nuisance to the community, whether in, near to, or remote from it, whereas a lawful trade or business may or may not be a nuisance, according to its location and the manner in which it is conducted.

Mechanic's Lien Law

GENERALLY a contract is void by the terms of which a contractor enters into an agreement to perform illegal construction work. This rule of the law is applicable to contractors who perform repair or construction work on an enterprise which by state or city laws is illegal. The latest higher court case involving this point of the law is Denver Amusement Company v. Kirchhof (3 P. [2d] 411).

The facts of this case are that a contractor entered into a contract with a property owner for the construction of an amusement building which later, because of its gambling features, collided with the state criminal law. The contractor filed suit to perfect a mechanic's lien.

It was contended by the property owner that the contractor was not entitled to a lien to secure payment because he was informed that operation of a gambling or betting enterprise is illegal. With respect to this phase of the law the court quoted, as follows:

"The weight of authority seems to be the effect that the knowledge of the unlawful purpose on the part of those furnishing materials or labor will defeat recovery."

In still another case, Spurgeon, v. McElwain (6 Ohio, 442), a contractor was not allowed to recover for his services in erecting a ninepin alley, use of which was prohibited by law.

Status of Insurance Policy

WHILE IT IS true that a theatre owner may obtain insurance and protect himself against damage, yet any material violation of a clause in an insurance policy may result in the theatre owner not receiving payment of insurance although the insured property is destroyed.

For instance, in the late case of Aetna Insurance Company v. Houston (49 F. [2d] 121), it was shown that an insurance policy contained a clause which required employment of a watchman at all times. The insured failed to comply with this clause in the contract, and when the insured property was destroyed the insurance company refused to pay the insurance. Although the lower court held the insurance company liable, the higher court reversed this decision and stated the following important law:

"The watchman warranty was very material to the risk. . . . It is inconceivable that an insurer would enter into a contract waiving this essential provision. Certainly that conclusion could not be reached unless clearly shown by endorsement on the policy in some way. The riders do not expressly waive this warranty and there is nothing in them inconsistent therewith. It may be said that this

was the practical construction given the policy by appellee by employing a watchman."

Remedies of Purchaser

MANY HIGHER courts have held that a theatre owner has a reasonable time within which to inspect the article or product purchased, and that he is *not* required to rescind a contract until he discovers, within a reasonable time after delivery of the merchandise, that the seller breached the contract.

On the other hand, if the theatre owner knows of defects at the time of purchase, he automatically waives his right to rescind the contract and, therefore, becomes obligated to pay for the subject of the sale.

Also, it is well settled that after discovering the defects a theatre owner may elect within a reasonable time to rescind the contract and he may recover back the purchase price, but he may *not* recover back the purchase price unless the contract is first rescinded.

Another important point of the law is that if the purchaser has paid part or all of the purchase price he may retain possession of the article as security. If he has given a note as payment he may pay the same and bring suit for breach of the seller's guarantee, or he may refuse to pay the note and sue the seller for damages for breach of warranty; and if the purchase price has been paid in full or in part, the whole of the amount paid may be recovered by the purchaser. If the purchase price has not been paid, the theatre owner should be entirely discharged from liability.

Therefore, instead of rescinding the contract, the theatre owner may elect to retain the article and sue for damages for breach of the seller's warranty. In that case, the measure of damages is the difference between the actual value of the article in its defective condition, and its value if it had been as warranted by the seller.

For example, in Coclin (159 S. E. 461), a buyer signed a written contract agreeing to purchase a certain merchandise for a specified sum. The purchaser refused to pay any of the balance due and the seller sued for the purchase price and repossession of the merchandise. The purchaser sued the seller for damages alleging that the merchandise was not as warranted.

It is interesting to observe that the higher court rendered a verdict holding the purchaser liable for payment of the balance of the purchase price amounting to $2,179, and held the seller liable to the purchaser for $2,161 damages for its failure to deliver merchandise equal to the guarantee made at the time the sale was completed. This court said:

"It is clear that respondent (purchaser) had a right to sue for breach of warranty, or to set up counterclaim for such breach, without paying in full the purchase price, and he would have had that right even after the article purchased had been repossessed by the appellant (seller)."

Sign Held Legal Fixture

GENERALLY SPEAKING, any apparatus or equipment which is affixed to a theatre building in such a manner that its removal will result in damage or injury to the building is termed a legal fixture. However, any device which may be removed therefrom without material damage to the building is known as personal property and may be removed from the structure by any person who has legal title thereto.

For instance, in the late case of Hollywood Improvement Company v. Blanchard (50 F. [2d] 737), it was disclosed that an electric sign was attached to a theatre building.

Litigation developed over the question of whether or not this sign should be termed a legal fixture or personal property. In holding the sign to be personal property, the court stated the following important law:

"A tenant may remove from the rented premises, any time during the continuance of his term, anything affixed thereto for purposes of trade, manufacture, ornament, or domestic use, if the removal can be effected without injury to the premises. . . The tapestry upon the walls, the tables and beds in the rooms, the settees in the lobby, the chairs, the lamps, and all other similar property obviously never lost their character as personal property, nor in the opinion of the court did the draperies, curtains and shades. . . . We are therefore led to the conclusion that the title to the sign remained with lessee (tenant)."

State License Not Conclusive

THE LAW is well established that a state law invalidates all other minor laws, such as those enacted by city councils, providing the state law contradicts the minor laws. On the other hand, the fact that the owner of a theatre obtains a state license to conduct a theatre does not relieve him from responsibility from complying with taxation, license or permit regulations enacted by city councils, township boards, and the like, particularly if the latter regulations do not contradict the provisions of state laws.

For example, in State v. Ukkelberg, (239 N. W. 168), it was disclosed that a proprietor obtained a state license to operate a place of amusement. This license was issued by the attorney-general in compliance with a state law. The board of the township in which the business was conducted enacted regulations which required permits to operate places of amusement. The proprietor refused to obtain a permit from the board of township supervisors and litigation resulted.

The proprietor contended that since he had obtained a license from the state it was unnecessary for him to obtain a license or permit from the board of *township* supervisors. However, the higher courts held that a license issued by the sate is not conclusive and that the proprietor was required to obtain the township permit. This court said:

"A license from the attorney general no more frees the applicant from prosecution for not securing a permit from the board of township supervisors than a license from the United States government to sell intoxicating liquors under the old condition of affairs exempted a saloon keeper from the operation of state laws prohibiting the sale entirely."

Employment Contracts

MANY COURTS have held that a theatre operator who breaches a valid employment contract and illegally discharges an employe, is liable for an amount of damages equal to the salary which would have been earned by the employe had he been permitted to fulfill the remaining terms of the employment contract. Other courts have held that the employe is entitled to recover damages equal to the lost salary, less the salary the employe should have earned had he exercised due diligence to obtain employment with another employer.

For illustration, in Goudal v. Cecil B. De Mille Pictures Corporation (5 P. [2d] 432), it was shown that a motion picture actress was employed by a motion picture corporation on a salary of $5,000 a week. Before the employment contract terminated the corporation discharged the actress on the grounds that she had failed to report promptly for work. The actress filed suit against the corporation to recover the sum of $34,531 damages alleged to have been the remainder of the salary she would have earned had the corporation not discharged her.

During the trial testimony was introduced showing that the actress had failed to obtain other employment, and it was contended that for this reason she should not be entitled to recover the full amount of salary she would have earned had she not been discharged by the corporation. It is interesting to observe that the higher court held the actress entitled to a full recovery, and said:

"The measure of recovery by a wrongfully discharged employe is generally and primarily . . . the agreed wage for the unexpired part of the term; and the burden is upon the employer to rebut this presumption by proof that the damages sustained were actually less. . . . The measure of damages in such cases is the amount of the salary agreed upon for the entire period of service, less the amount which the servant has earned or with reasonable effort might have earned from other employment. . . . The burden was on the defendant (employer) to show, not only that respondent remained unemployed, but also that she could by diligence have secured suitable employment elsewhere. . . . There is no willful tardiness nor valid excuse for absences, the instances of tardiness here being covered by the general description that those delays were occasioned by the requirements of the scenes to be enacted on those particular days."

Rental Contracts

IT IS WELL settled law that the parties to a lease contract are bound to fulfill the obligations expressed in such lease. Moreover, the courts will not read into a lease contract a legal interpretation which is not apparent on its face.

For instance, in Hockstein v. Stanley-Fabian Corporation (157 Atl. 113), it was disclosed that a theatre owner and a

motion picture theatre operator entered into a lease contract which contained a clause to the effect that if the theatre operator increased the price of orchestra seats above 35 cents he should pay a specified additional rental for the remainder of the term of the lease.

Some time after the theatre operator took possession of the theatre he increased the price of orchestra seats above 35c, thereafter paying the property owner rental on the increased scale specified in the contract. Subsequently the theatre operator closed the theatre and demanded that the theatre owner should reduce the rental to the amount applicable before the orchestra prices were increased.

However, since the lease contract did not contain a stipulation that in the event the theatre operator closed the theatre, or reduced the price of theatre tickets, the rental should be reduced the court held the property owner entitled to recover the full increased rental, and stated the following important law:

"It seems to me that there is no ambiguity concerning this subject in the lease. The pertinent part of the above-quoted clause, after stating that, in the event of an increase in the price scale for orchestra seats to at least 35c for orchestra seats goes on to provide that, the annual rent to be paid by the party of the second part shall be at the rate of Sixteen Thousand ($16,000) Dollars payable in monthly installments of Thirteen Hundred Thirty-Three ($1,333) Dollars . . . which will be the increase in the price of admission as hereinabove designated, until the end of the eleven year term, for which this agreement is made.' It is to be noted that nothing whatever is said about a reduction in the increased rental in the event of the price scale being reduced or the theatre being closed."

CONTRACT NOT TO ENGAGE IN BUSINESS

ANY REASONABLE contract, by the terms of which a seller of a theatre agrees not to engage in a competitive business, is valid and enforceable. The latest higher court case involving this important point of the law is Colton vs. Duvall (237 N. W. 48).

In this case it was shown that the owner of a business sold it under a contract containing the statement, "I have sold my business to Kenneth Colton and my good will." Also, it was proved that the seller agreed verbally not to engage in a competing business.

The seller left the city for a short time and then returned and engaged in a competitive business. The purchaser filed suit against the seller and asked the court for an injunction to restrain him from continuing in the competing business. Although the lower court held the purchaser not entitled to a verdict, the higher court reversed this decision, and said:

"The consideration paid for the business and good will was sufficient. No further consideration was necessary to support the sale and transfer of good will. . . . Though it is sometimes said contracts in restraint of trade are void as against public policy . . . public policy requires when a man has created a business which he wants to sell he should have the right to sell it in the most advantageous way and to preclude himself from re-engaging in business directly competitive with that sold. . . . The rule is that contracts of this nature will be enforced in equity where the restraint is only partial and is limited to a particular place. . . . It was a fraud to sell that which he (seller) did not mean the purchaser to have; to pocket the paid price and attempt to recapture the thing sold."

DESTROYS THEATRE TO AVOID LEASE

THE HIGHER courts have consistently refused to reverse decisions of lower courts on mere technicalities, irrespective of the nature of the litigation. An illustration of this phase of the law is found in Kleihege v. State (177 N. E. 60).

It is settled law that a person cannot legally be convicted of a crime on the *sole* testimony of an accomplice. However, if other and relevant testimony is introduced which convinces a jury that the accomplice's testimony is truthful, a higher court will not reverse a verdict of "guilty" rendered by a lower court. Moreover, the fact that a law specifies the same penalty for two or more offenses does not render the law void.

In this case it was shown that a man named Kleihege held a lease on the State theatre. In the six months he, with a partner, operated the theatre, they suffered a loss of over $40,000.

It was decided to destroy the theatre with dynamite to avoid liability on the lease. The details of the dynamiting were disclosed by the testimony of the business agent of a labor union who testified that he received $1,000 from Kleihege for "doing the job." He testified that a party of four persons left the labor temple in an automobile with a package of dynamite in the rear seat. They drove to the State theatre and at 1:30 A. M. placed a bomb in an aisle on the main floor of the theatre and lighted the ten-foot fuse attached thereto. After the bomb squad left the theatre they heard the explosion. The destruction wrought the theatre building, both inside and out, was terrific, as shown by photographs displayed at the trial of Kleihege, who was arrested for having violated a state law entitled:

"An Act concerning the crime of arson and certain other crimes connected with the destruction or attempted destruction of property by fire or explosion . . ."

In addition to the above mentioned testimony the labor union's business agent testified that Kleihege had paid $1,000 to have the theatre destroyed. Also, there was testimony that on two different occasions Kleihege had said "if the maniac who had blown up the Michigan school had blown up the State theatre it would not have resulted in the loss of life and he would have made himself some money besides." There was also testimony that Kleihege twice made an effort to have the night watchman at the theatre discharged.

The lower court convicted Kleihege of having committed the crime of arson. He appealed to the higher court on the contention that the confession of an accomplice cannot be used and, further, that a law is void which specifies the same penalty for both crimes of fire and explosion. However, the court upheld the conviction, saying:

"All the crimes defined by the law are connected with the destruction of property by fire and explosion, they are logically and properly grouped together in this statute. . . . At common law, and in this state, it is held that the testimony of an accomplice, if it satisfies the jury beyond a reasonable doubt of the guilt of a defendant, is sufficient to warrant a conviction, although it is not corroborated. . . . This conviction does not rest, as appellant contends, solely upon the testimony of the accomplice. The evidence introduced by the state, if believed, not only shows a motive for appellant's (Kleihege's) entering the conspiracy, but it shows other facts tending to prove that he did enter it."

RIGHT TO OBSTRUCT STREET

THE PARAMOUNT right of the public to the use of the street is the right to pass over it freely and without impediment whenever they have occasion to do so. However, it is not an *absolute* right in every person at all times. Such right is subject to incidental and temporary obstruction as may be necessary. The stopping of vehicles in the street for any temporary purpose interferes with free use of the sidewalk or street by others, and the lawful use of the street by street cars and railroads interferes with such use by other vehicles and by foot passengers. However, such cases are valid and lawful.

Therefore, the owner of a theatre has the right to make all proper and reasonable use of the sidewalk and street for the convenient operation of the theatre, not inconsistent with the paramount right of the public to the use of the street. The delivery of merchandise, fuel or other supplies at a theatre is a necessary incident to the use of a public highway. Also, stopping of vehicles to discharge persons who intend to visit the theatre is deemed a necessity.

In fact, various courts have held that a theatre owner, or his patrons, may temporarily obstruct the street and sidewalk in front of his theatre for loading and unloading passengers and goods, notwithstanding city ordinances, if the unloading does not unnecessarily or unreasonably interfere with the traveling public.

Municipalities have the power to regulate the use of the streets and the traffic upon them and to prevent the obstruction of them. In other words, parking may be regulated as to time when, place where, and length of time permitted, due consideration being given to the necessities and convenience of those desiring to use the streets for going from one place to another, and of those who desire to use them for the transportation, delivery and shipping of merchandise, materials, fuel and supplies and the character of the traffic

affected. However, any unreasonable regulation is void which is intended to deprive one class of street users of their rights.

For instance, in Haggenjos v. City of Chicago (336 Ill. 573), an ordinance was held void which provided that no person operating any vehicle "shall cause or permit such vehicle to stand on any public street or alley in Chicago within the district" and during certain hours specified.

The court held this ordinance void and explained that a passenger car driver may have occasion by necessity to stop his vehicle while unloading passengers, and that for this reason the ordinance is unreasonable.

Reasonable Ordinance Valid

ON THE other hand, various courts have held that a city council may enact valid ordinances intended to *reasonably* regulate and control the use of the streets, highways, alleys, and other public thoroughfares.

For example, in City of Chicago v. McKinley (176 N. E. 261), it was disclosed that a city ordinance was held valid which provides that no person "shall cause or permit any passenger vehicle to stand for a period longer than is necessary for the reasonably expeditious loading or unloading of passengers, provided such loading or unloading shall not consume more than three minutes."

In holding this law valid, the court said:

"Is such an ordinance a reasonable exercise of power by the city? A negative answer to this question must be based upon the promise that persons using the street for personal transportation have a right to park their vehicles on the street for their convenience while they leave them for the transaction of business with the merchants, lawyers, stores, banks, hotels, and the occupants of offices and buildings in the street. . . . The city council had the right to regulate the use of the street by ordinances, so as to prevent, as far as possible, the loss and inconvenience arising from traffic congestion. It was for the council to determine what means should be adopted to remove the causes of such congestion, and its determination of such means cannot be disturbed, unless the means adopted are unreasonable."

Duty to Keep Sidewalks Clear

MUNICIPAL corporations hold their sidewalks in trust for the adjacent property owner, and as a rule the right of the public to use the sidewalk in a proper way is absolute and permanent. In other words, the law is well settled that the title to a sidewalk is in the adjacent property owner, but is held by the municipality *in trust* for the use of the public.

For these reasons, irrespective whether a city grants the right to a theatre owner to obstruct a sidewalk, either the city or the theatre owner, or both, may be liable in damages for injuries resulting from negligence in maintaining the sidewalk in a reasonably safe condition. The latest higher court case involving this point of the law is Swinson v. Cutter (156 S. E. 545).

The facts of this case are that a property owner constructed a theatre building having a hydrant which projected nine inches over the inner edge of the sidewalk. This structure was permitted by the municipality, but owned by the property owner. One dark night a woman, who was unfamiliar with the location of the hydrant, walked into it and she was seriously injured. She sued the theatre owner for damages, and although a lower court awarded her damages, a higher court ordered a retrial.

Modern Seating and Chair Maintenance

(*Continued from page* 18)

screw, one uses a 5/32-inch lead hole.

As stated above, the design of the hinge and the design of the back fastening can contribute a great deal to reducing the amount of maintenance required to keep the chairs tight to the floor. Much progress has been made recently in securing better floor fastening for concrete, and nearly all theatre chairs are now installed on concrete floors. Field investigations, extending over many years conclusively demonstrate that it is possible to eliminate almost all of the maintenance on floor fastenings if the proper anchor is chosen. *Fig.* 5 shows a type of anchor which has been very successful. By means of the caulking tool shown, the lead sleeve is spread out so as to take care of the irregularities in the hole and make a secure fastening for the theatre chair.

Fig. 6 shows how a further possible source of maintenance can be eliminated by use of a lock washer above the standard floor underneath the nut.

Even with proper chair design and the best possible expansion anchor, there will still be some floor anchorage maintenance due to failure of the concrete. This failure is usually due to one of three things. Either the anchor has not been properly installed, the hole has been placed too near the edge of the concrete, or the concrete is poor. If failure is due to the first instance, it is usually because the anchor is not sufficiently deep in the concrete, or because the hole is too large. To remedy the first instance the hole should be drilled deeper; to remedy the second type of condition, a larger anchor should be used.

The second failure mentioned is usually caused along aisles or stairways where there is a drop just beyond where the chair stands. In some cases it is possible to overcome this difficulty by grouting the anchor in with concrete. In other cases the difficulty can be overcome by the use of specially prepared cements.

These are not Portland cements, but are cements which set quickly and which expand upon setting. Where the concrete is poor in small spots, it is usually possible to correct the difficulty by the use of these cements. They will also take care of a condition where the floor is generally poor, but more work is involved. The best way of taking care of a floor that is poor throughout is to set a bolt in the hole and pour in enough special cement to fill the hole. Most of these special cements are liquid at about the temperature of boiling water. Sufficient heat can usually be obtained from wood alcohol or a similar source.

The New Interpretation of the Spirit Theatrical

(*Continued from page* 14)

motif above the arch, and an imposing column treatment at the proscenium. The latter is associated with the three-color mobile lighting arrangement previously referred to.

The organ screens are designed in a vertical direction, with fluted and reeded columns which intermingle above in volutes and spirals.

The proscenium column treatment consists in flanking pillars, semi-circular with a radius of 5 feet, and a height of 50 feet. They are of silvered fluted sheet metal, designed in sections with intermediate spaces, through which shines the light of invisible lamps within, illuminating also the extruded silver surfaces with a graduated glow. The whole effect approaches one of a column nearly translucent, its luster capable of varying blends of color.

This dynamic lighting scheme is extended to the ceiling, which is a sort of "canopy of light" achieved by means of a central motif from which radiate metal fins, between which ornamental piercings emit light from invisible lamps in the recesses above. Thus illumination participates essentially in the whole architectural and decorative pattern and spirit of the auditorium, and through the gradual color changes possible in the light emitted, this auditorium acquires considerable optical and emotional fluidity.

Besides the facilities for motion picture exhibition, the Oakland Paramount has a stage of dimensions suitable for full-sized productions (the proscenium opening is 66′ x 35′ 6″), with complete rigging, by Peter Clark. The house is also equipped with an organ, by Wurlitzer, with lift facilities.

NEW THEATRE PROJECTS

FOLLOWING is a list of new projects in motion picture theatre construction compiled from reports available on March 8. The list also includes remodeling projects and contracts awarded. An asterisk before an item indicates that additional information has been received since a previous report.

Theatres Planned

California

BERKELEY—The United Artists Theatres of California, 333 South Broadway, Los Angeles, Calif., has revised plans by Walker & Eisen and C. A. Balch, Western Pacific Building, Los Angeles, Calif., for reinforced concrete theatre to be located on Shattuck avenue. Former contract recinded. Estimated cost, $200,000.

WOODLAND—National Theatre Syndicate, 25 Taylor street, San Francisco, Calif., has plans by Bliss & Fairweather, Balboa Boulevard, San Francisco, Calif., for a Class A medium type theatre to be located on Main street. Estimated cost, $150,000.

Florida

MIAMI BEACH — Wolfson-Meyers Theatre Enterprises, Inc., Sidney Meyers, president, 9 N. W. Third street, plans the erection of a Spanish type theatre to be located on Washington avenue, near Fifth street, with seating capacity of 1,000. Robert L. Weed, architect, 2620 Biscayne Boulevard, Miami, Fla.

New Jersey

NEWARK—Owner, care F. P. Friedman, architect, 9 Clinton street, will soon take bids on the general contract for the erection of a two-story brick theatre and store building. Estimated cost, $150,000.

Kansas

WICHITA—D. Walker and associates plan the erection of a new brick, terracotta and reinforced concrete theatre at First and Main streets.

Louisiana

ABBEYVILLE—R. J. Montagne has plans by Charles Davis, 1204 Jackson avenue, New Orleans, La., for a proposed modern theatre, 50 by 120 feet.

Maine

HOULTON—Aroostock Hotel, Inc., H. Marricott, president, has postponed indefinitely the erection of a three-story brick theatre, office and store building on Main street. H. W. Rhodes, architect, 145 High street, Portland, Me. Estimated cost, $150,000.

Maryland

BALTIMORE—Frank Price, Jr., 4302 Garrison avenue, and J. S. Cook, Court Square Building, are reported interested in erection of a one-story brick picture theatre at 4607 Liberty Heights avenue, about 80 by 150 feet. E. H. C. Browne, architect, Ambassador Apartments. Estimated cost, $175,000.

Massachusetts

BOSTON — North Station Theatre Company, care Boston & Maine Railway Company, North Station, has plans by Funk & Wilcox, 26 Pemberton street, for theatre to be located on Causeway street at North Station. Estimated cost, $150,000.

BROOKLINE—Owner, care C. P. Coughlan, 100 Milk street, Boston, Mass., plans the erection of a new theatre at 147 Harvard street. Private plans. Estimated cost, $350,000.

GARDNER—L. G. McKnight, 324 Main street, plans the erection of a new brick theatre on Main street. Estimated cost, $150,000.

PEABODY — Mutual Development Company has plans by M. Coins, 73 Cornhill sreet, Boston, Mass., and has called for bids for a one and two-story granite, marble and reinforced concrete theatre, store and office building to be located on Main street. Estimated cost, $150,000.

Rhode Island

CENTRAL FALLS—Monast Realty Company, L. Monast, 188 Main street, has plans by C. W. Swanson, 21 High street, Pawtucket, R. I., for a brick and concrete theatre to be located at 754-58 Broad street. Estimated cost, $175,000.

Texas

FORT WORTH—Meredith Cramer, care Meredith Cramer Enterprises, Inc., plans the erection of a theatre and apartment building at Eighth avenue and Pennsylvania street. Theatre will have seating capacity of 1,400. Estimated cost, $450,000.

Canada

MONTREAL, QUE. — Confederation Amusements, 1449 St. Alexander street, has plans by R. Charbonneau, Ltd., 360 Sir George Etinne Cartier square, for a proposed new theatre. Cost not announced.

SARNIA, ONT.—M. Harris, 264 Brock street, N., has plans by S. Alliston, 174½ Christiana street, for a brick and tile theatre, 80 by 175 feet. Estimated cost, $200,000.

Remodeling

Connecticut

STRATFORD—A. Pickers has plans by J. A. Julianelle, 42 Church street, New Haven, Conn., for alterations and construction of a one and two-story addition to theatre on Main street. Estimated cost, $150,000.

District of Columbia

WASHINGTON—H. H. Brenner has plans by Nelson B. Durfer, 1328 Jefferson street, N. W., for alterations to theatre at 2523-27 M street, N. W. Bids in.

Massachusetts

NEW BEDFORD—Zeiterion Realty Company, 647 Purchase street, has plans by F. A. Walker, First National Bank Building, for the remodeling of a one-story brick theatre on Union street. Improvements estimated to cost $150,000.

New Jersey

ENGLEWOOD—M. & R. Realty Company, S. Lippman and L. Gottlieb, 491 East Twenty-seventh street, Paterson, N. J., will receive bids soon on the general contract for a two-story brick and reinforced concrete theatre, store and office building addition at 16 West Palisade avenue. Estimated cost, $150,000.

North Carolina

GREENSBORO—Southwestern Theatres, Inc., L. F. Barnard, 746 Percy street, has awarded the contract to Moser & Burgess for remodeling and enlarging buildings at 220-22 North Elm street for an up-to-date picture theatre. House to be known as the Paramount. J. Burton Wilder, architect, Milliken Building.

South Carolina

COLUMBIA — Paramount-Publix Theatres Corporation, Paramount Building, New York, has leased theatre here and plans expending $10,000 to remodel.

Contracts Awarded

Connecticut

OLD LYME—R. G. Bloomer, Ridgewood, N. J., has awarded the contract to Pieretti Brothers, Centerbrook, N. J., for the erection of the one-story brick Colonial Theatre, 60 by 145 feet. Estimated cost, $150,000.

Indiana

ANGOLA—Westley Corporation, 228 North La Salle street, Chicago, Ill., has awarded the contract to C. W. Holland for the erection of a new two-story brick and stone-trim theatre, 60 by 200 feet. Estimated cost, $150,000.

Maine

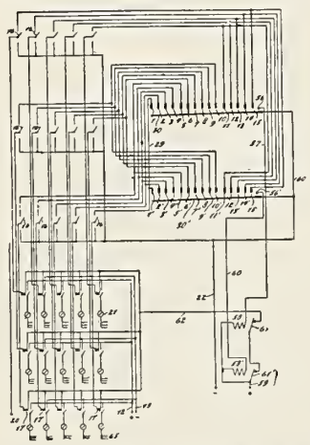
GARDNER—H. Johnson, care Bunker & Savage, architects, 256 Water street, Augusta, Me., has awarded the contract to F. A. Rumery Company, 533 Forest street, Portland, Me., for the erection of a three-story brick theatre and store building on Water street. Estimated cost, $150,000.

New York

NEW YORK—Todd, Robertson & Todd Engineering Corporation, 347 Madison avenue, have awarded the contract for twenty-six elevators for two theatres and one office building, Radio City, to the Otis Elevator Company, Eleventh avenue and Twenty-sixth street, for the Metropolitan Square Corporation, 61 Broadway.

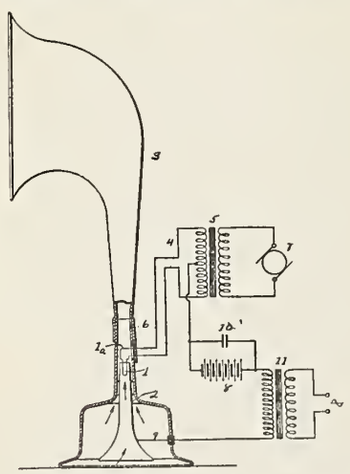
New Inventions . . . illustrated descriptions of devices related to motion pictures and allied crafts, recently published by the U. S. government and selected for Better Theatres by William N. Moore, patent specialist of Washington, D. C.

1,799,789. STAGE-LIGHTING SYSTEM. Walter C. Gwynne, Hollis, N. Y., assignor to Metropolitan Electric Mfg. Co., a Corporation of New Jersey. Filed Jan. 7, 1928. Serial No. 245,133. 5 Claims. (Cl. 171—97.)



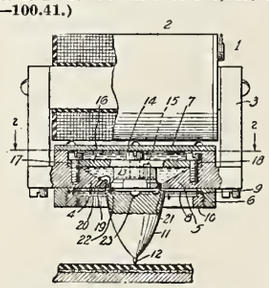
1. In a stage lighting system, an assembly of lighting circuits, a master switch for selecting and energizing any two or more of said circuits, and safety means including a contact on said switch functioning with said master switch to prevent the closing of said circuits.

1,799,646. SOUND-EMITTING APPARATUS. Samuel Ruben, New York, N. Y. Filed Aug. 16, 1929. Serial No. 386,476. 7 Claims. (Cl. 179—113.)



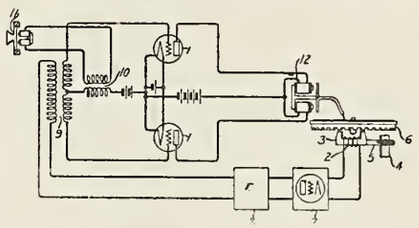
1. An apparatus for reproducing sound waves in a gas comprising an aspirator having no moving part and a member of which is conical in form, a sound directing body, a wall of the aspirator being employed as an anode, a cooperating cathode extending within the space surrounded by said anode, means for ionizing the gas between said electrodes by the discharge of a current through the cathode, and means for varying the volume of the gas between the electrodes by potential variations of a current at audio frequency impressed upon the circuit of the electrodes.

1,799,799. SOUND REPRODUCER. Warren C. Jones, Flushing, N. Y., assignor to Bell Telephone Laboratories, Incorporated, New York, N. Y., a Corporation of New York. Filed Oct. 4, 1928. Serial No. 310,245. 4 Claims. (Cl. 179—100.41.)



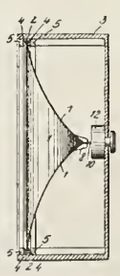
4. In a sound reproducer a casing containing viscous matter, a magnetic circuit carrying flux, a diaphragm forming a closure for the casing, a coil attached to the diaphragm and disposed in the flux and a stylus adapted to flex the diaphragm about a diameter.

1,799,795. SOUND RECORDING AND REPRODUCING. Joseph W. Horton, Millburn, N. J., assignor to Bell Telephone Laboratories, Incorporated, New York, N. Y., a Corporation of New York. Filed May 5, 1928. Serial No. 275,409. 10 Claims. (Cl. 179—100.4.)



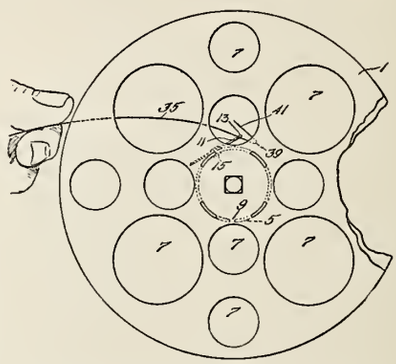
2. A method of recording and reproducing a band of frequencies extending down to zero frequency which consists in translating said band into other frequencies representative of said band, recording said other frequencies, reproducing said other frequencies and retranslating said other frequencies into said band.

1,799,942. SOUND TRANSFORMING AND REPRODUCING APPARATUS. Günther Wurdel and Fritz Spiegel, Berlin, Germany, assignors to Walter Vollmann, Berlin, Germany. Filed Sept. 5, 1928, Serial No. 304,000, and in Germany May 5, 1928. 12 Claims. (Cl. 181—31.)



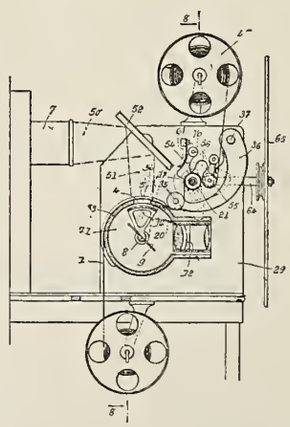
1. Sound transforming and reproducing apparatus, comprising a box, and a diaphragm of large area mounted on said box and composed of a plurality of sections having independent movement, said sections being separated from each other at their adjacent margins and connected with each other at their median parts, and flexible members covering the gaps provided between the adjacent edges of said sections.

1,799,748. FILM REEL. Arthur C. Hayden, Brockton, Mass. Fi'ed Oct. 3, 1927. Serial No. 223,501. 5 Claims. (Cl. 242-74.)



1. A film reel for motion picture apparatus comprising a pair of plates, a hub between the plates adapted to have a film wound thereon, and a spring member located tangentially on the hub and secured thereto, said spring member having a free end with a pair of spurs thereon adapted to enter feed holes in the film, the free end of said member normally being a substantial distance from the hub to facilitate the spurs catching into holes of the film when the film is dropped between the plates toward the hub.

1,808,603. MOVING PICTURE RECORDING AND PROJECTION APPARATUS. Marcel Remy Huc, Toulouse, France. Filed Mar. 19, 1927, Serial No. 176,742, and in Belgium Mar. 23, 1926. 7 Claims. (Cl. 88—16.8.)



1. A film manipulating apparatus comprising in combination a fixed cylindrical film guiding surface having an aperture formed therethrough, a film storage reel, a film wind-up reel, a rotatable shaft located intermediate said reels, a cam mounted on said shaft, a

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Friedley-Voshardt Company
Metal Products, Inc.

CHANGEOVERS
Basson & Stern
Essannay Electric Manufacturing Co.
GoldE Manufacturing Company
Guercio and Barthel

CLEANING COMPOUND
J. B Ford Company

COLOR HOODS
Reynolds Electric Company

CUTOUT MACHINES
International Register Corporation

DIMMERS
Cutler-Hammer, Inc.
Reynolds Electric Company

DOUBLE BEARING ASSEMBLY
Lavezzie Machine Works

DOUBLE BEARING MOVEMENTS
Guercio and Barthel

DRAPERIES
Tiffin Scenic Studios

EARPHONES
Hearing Devices Corporation
Western Electric Company

EFFECT MACHINES
Brenkert Light Projection Company
Chicago Cinema Equipment Company
Kliegl Brothers

ELECTRIC FLASHERS, COLOR HOODS
Eagle Sign Company
Reynolds Electric Company
Time-O-Stat Controls Company

ELECTRIC PICKUPS
The Audak Company
Best Manufacturing Company
The Oro-tone Company
Webster Electric Company

EMERGENCY LIGHTING SYSTEMS
Electric Storage Battery Co.
Roth Brothers & Company

ENGINEERING SERVICE
Humphrey Davy & Associates
Kendell & Dasseville, Inc.
S. S. Sugar

EQUIPMENT SUPPLIES
E. E. Fulton Company
Guercio and Barthel
Monarch Theatre Supply Company
Movie Supply Company
National Theatre Supply Company
S. O. S. Corporation
J. A. Tannenbaum, Inc.

FANS, VENTILATING
Century Electric Company

FILM CEMENT
F. B. Griffin
Hewes-Gotham Company

FILM PROCESSING MACHINES
The Rex Film Renovator Mfg. Company
Yankee Lubric Company

FILM SCALES
Film Scale Company

FILM STOCK
DuPont Film Mfg. Corporation
Eastman Kodak Company

FIRE PREVENTION
Film Fire Prevention Company
Sentry Safety Control Corporation

FRAMING LIGHT SHIELDS
GoldE Manufacturing Company
Guercio and Barthel

GENERATORS
Automatic Devices Company
General Electric Company
Hertner Electric Company
Roth Brothers & Company

HORNS AND SPEAKERS
Macy Manufacturing Company
Operadio Manufacturing Company
Racon Electric Company, Inc.
Silver-Marshall, Incorporated
Wright-DeCoster, Inc.

INTERIOR DECORATIONS
Armstrong Studios, Inc.
J. A. Torstenson & Company
Novelty Scenic Studios
B. F. Shearer Company

LAMPS, HIGH INTENSITY
Brenkert Light Projection Company
Hall & Connolly, Inc.

LAMPS, REFLECTING ARC
Brenkert Light Projection Company
The J. E. McAuley Manufacturing Company
Strong Electric Corporation

LENS MOUNTS
GoldE Manufacturing Company

LENSES
Bausch & Lomb Optical Company
Ilex Optical Company
Projection Optics Corporation

MATS AND RUNNERS
Rub-Tex Products Company

MAZDA REGULATORS
Garver Electric Company

NEEDLES, PHONOGRAPH
Sound Service Systems, Inc.
Wall-Kane Needle Co.

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George Kilgen & Sons, Inc.
The Page Organ Company
Rudolph Wurlitzer Company

ORGAN HEATERS
Kausalite Manufacturing Company
Time-O-Stat Controls Corporation

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Herman A. DeVry
Duovac Radio Tube Company
G-M Laboratories, Inc.
Q.R.S-Neon, Inc.

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Clearoscope Company
A & B Smith Company
F. D. Kees Mfg. Company

PROJECTION MACHINE PARTS
Motion Picture Machine Company

PROJECTORS
Coxsackie Holding Corporation
Enterprise Optical Mfg. Co.
E. E. Fulton Company
Holmes Projector Company
International Projector Corporation

PUBLIC ADDRESS SYSTEMS
Associated Engineering Laboratories
Operadio Manufacturing Company
Silver-Marshall, Inc.

RAILINGS, GRILLES
Zero Valve and Brass Corporation

RECTIFIERS
Forest Electric Company
Garver Electric Company

REELS
E. E. Fulton Company
Hewes-Gotham Company
Universal Electric Welding Co.

REEL END SIGNALS
E. W. Hulett Manufacturing Company

REWINDERS
Dworsky Film Manufacturing Corporation
E. E. Fulton Company
GoldE Manufacturing Company

RHEOSTATS
Hoffman & Soons

SAFES, THEATRE
York Safe & Lock Company

SAFETY LADDERS
Dayton Safety Ladder Company
Patent Scaffolding Company

SCHOOLS
New York Institute of Photography
RCA Institutes, Inc.
Theatre Managers Institute

SCREENS
Da-Lite Screen Company
Keasbey & Mattison Company
Sarasone Screen Company
Minusa Cine Screen Company
Schoonmaker Equipment Company
Walker-American Corporation
Whiting & Davis Company

SEATS
American Seating Company
The A. H. Andrews Company
General Seating Company
Heywood-Wakefield Company
Ideal Seating Company
The Irwin Seating Company
Standard Manufacturing Company
Wisconsin Chair Company

SIGNS—ELECTRIC
Flexlume Corporation
Metal Products, Inc.
Milue Electric Company

SLIDES
National Studios, Inc.
Quality Slide Company
RadiO-Mat Slide Company
Ransley Studios
Worstel Studios

SPEED INDICATORS
Essannay Electric Manufacturing Co.
Mellaphone Corporation

SOUND EQUIPMENT,
Associated Engineering Laboratories
Bell Equipment Corporation
Bestone, Incorporated
Enterprise Optical Mfg. Co.
The Foto-Voice Company, Inc.
General Talking Pictures Corporation
Gates Radio & Supply Company
Good-All Electric Mfg. Company
Holmes Projector Company
International Projector Corporation
LeRoy Sound Equipment Corporation
Mellaphone Corporation
The Phototone Equipment Corporation of America
R C A Photophone, Inc.
S. O. S. Corporation
Sound Service Company
Powers Cinephone Equipment Co.
Universal Sound System, Inc.
Vitadisc Company
Weber Machine Corporation
Western Electric Company

SOUND EQUIPMENT ACCESSORIES
A-C Masterpack Company
Basson & Stern
Dworsky Film Machine Corporation
Essannay Electric Manufacturing Company
G-M Laboratories, Inc.
Operadio Manufacturing Company
Radiart Corporation
S. O. S. Corporation

STAGE AND ORCHESTRA LIFTS
Brenkert Light Projection Company
Bruckner-Mitchell, Inc.
Peter Clark, Inc.

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Frank Adam Electric Company
Belson Mfg. Company
Chicago Cinema Equipment Company
Hub Electric Company
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Major Equipment Company
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STAGE RIGGING HARDWARE
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J. H. Channon Corporation
Peter Clark, Inc.
Klemm Manufacturing Corporation
Novelty Scenic Studios

STAGE SCENERY
Armstrong Studios, Inc.
Novelty Scenic Studios
Tiffin Scenic Studios

THEATRE PRINTING, PROGRAMS
Exhibitors Printing Service
National Program & Printing Company
The Vitaprint Company

THEATRE SEAT REPLACEMENTS
General Seating Company

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Arcus Ticket Company

TICKET MACHINES
General Register Corporation

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Supreme Heater & Ventilator Company
Tiltz Air Conditioning Corporation, Ltd.
Wittenmeier Machinery Company

BETTER THEATRES CATALOG BUREAU

"Better Theatres" offers on this page an individual service to its readers. Detailed information and catalogs concerning any product listed herewith will be sent to any theatre owner, manager, architect or projectionist. Just fill in the coupon below and mail to "Better Theatres" Division of Motion Picture Herald. Readers will find that many of the products listed by this Bureau are advertised in this issue.

A

1 Accounting systems.
2 Acoustical installations.
3 Adapters, mazda.
4 Adding, calculating machines.
5 Admission signs.
6 Addressing machines.
7 Advertising novelties.
8 Advertising projectors.
9 Air conditioning equipment.
10 Aisle lights.
11 Aisle rope.
12 Amplifiers.
13 Arc lamps, reflecting.
14 Architectural service.
15 Arc regulators.
16 Artificial plants, flowers.
17 Automatic curtain control.
18 Automatic projection cutouts.
19 Automatic sprinklers.

B

20 Balloons, advertising.
21 Banners.
22 Baskets, decorative.
23 Batteries.
24 Bell-buzzer signal systems.
25 Blocks, pulleys, stage-rigging.
26 Blowers, hand.
27 Boilers.
28 Bolts, chair anchor.
29 Booths, projection.
30 Booths, ticket.
31 Box office safes.
32 Brass grills.
33 Brass rails.
34 Brokers-Theatre promotion.
35 Bulletin boards, changeable.

C

36 Cable.
37 Cabinets.
38 Cameras.
39 Canopies for fronts.
40 Carbons.
41 Carbon sharpeners.
42 Carbon wrenches.
43 Carpets.
44 Carpet cushion.
45 Carpet cleaning compound.
46 Carpet covering.
47 Cases, film shipping.
48 Cement, film.
49 Cement for fastening chairs.
50 Chair covers.
51 Chairs, wicker.
52 Chairs, theatre.
53 Change makers.
54 Changeable letters.
55 Change overs.
56 Cleaning compounds.
57 Color hoods.
58 Color wheels.
59 Condensers.
60 Controls, volume.
61 Cutout machines, display.

D

62 Date strips.
63 Decorations.
64 Dimmers.
65 Disinfectants—perfumed.
66 Display cutout machines.
67 Doors, fireproof.
68 Draperies.
69 Drinking fountains.
70 Duplicating machines.
71 Dynamic speakers.

E

72 Earphones.
73 Effect machines.
74 Electric measuring instruments.
75 Electric fans.
76 Electrical flowers.
77 Electric pickups.
78 Electric power generating plant.
79 Electrical recording.
80 Electric signs.
81 Electric signal and control systems.
82 Emergency lighting plants.
83 Engineering service.
84 Exit light signs.

F

85 Film cleaning machines.
86 Film processing machines.
87 Film rewinders.
88 Film splicing machines.
89 Film tools.
90 Fire extinguishers.
91 Fireproof curtains.
92 Fireproof doors.
93 Fireproofing materials.
94 Fixtures, lighting.
95 Flashers, electric sign.
96 Flood lighting.
97 Floorlights.
98 Floor covering.
99 Floor runners.
100 Flowers, artificial.
101 Footlights.
102 Fountains, decorative.
103 Fountains, drinking.
104 Frames-poster, lobby display.
105 Furnaces.
106 Furniture, theatre.
107 Fuses.

G

108 Gelatine sheets.
109 Generators.
110 Grilles, brass.
111 Gummed labels.
112 Gypsum products.

H

113 Hand driers.
114 Hardware, stage.
115 Hearing devices.
116 Heating systems.
117 Horns.
118 Horn lifts and towers.

I

119 Ink, pencils for slides.
120 Insurance.
121 Interior decorating service.
122 Interior illuminated signs.

J

123 Janitors' supplies.

L

124 Ladders, safety.
125 Lamps, decorative.
126 Lamp dip coloring.
127 Lamps, general lighting.
128 Lamps, incandescent projection.
129 Lamps, high intensity.
130 Lamps, reflecting arc.
131 Lavatory equipment, furnishings.
132 Ledgers, theatre.
133 Lenses.
134 Letters, changeable.
135 Lights, exit.
136 Lights, spot.
137 Lighting fixtures.
138 Lighting systems, complete.
139 Linoleum.
140 Liquid soap.
141 Liquod soap containers.
142 Lithographers.
143 Lobby display frames.
144 Lobby gazing balls.
145 Lobby furniture and decorations.
146 Lobby merchandising.
147 Lockers.
148 Luminous numbers.
149 Luminous signs, interior, exterior.

M

150 Machines, display cutout.
151 Machines, ticket.
152 Machines, pop corn.
153 Machines, vending.
154 Marble.
155 Marquise.
156 Mats and runners.
157 Mazda projection adapters.
158 Mazda regulators.
159 Metal lath.
160 Metal polish.
161 Motors, electric.
162 Motor generators.
163 Motors, phonograph.
164 Motion picture cable.
165 Musical instruments.
166 Music publishers.
167 Music stands.

N

168 Needles, phonograph.
169 Novelties, advertising.
170 Nursery furnishings and equipment.

O

171 Oil burners.
172 Orchestra pit fittings, furnishings.
173 Organs.
174 Organ novelty slides.
175 Organ lifts.
176 Organ heaters.
177 Ornamental fountains.
178 Ornamental metal work.

P

179 Paint, screen.
180 Paper dranking cups.
181 Paper towels.
182 Perfumers.
183 Phonograph motors.
184 Phonograph needles.
185 Phonograph turntables.
186 Photo-electric-cells
187 Photo frames.
188 Pianos.
189 Plastic fixtures and decorations.
190 Plumbing fixtures.
191 Pop-corn machines.
192 Positive film.
193 Posters.
194 Poster frames.
195 Poster lights.
196 Poster paste.
197 Portable projectors.
198 Pottery, decorative
199 Portable sound equipment.
200 Power generating plants.
201 Printing, theatre.
202 Programs.
203 Program covers.
204 Projection lamps.
205 Projection machines.
206 Projection machine parts.
207 Projection room equipment.
208 Public address systems.

R

209 Radiator covers.
210 Rails, brass
211 Rails, rope.
212 Rectifiers.
213 Reconstruction service.
214 Records.
215 Record cabinets.
216 Recording, electrical.
217 Redecorating service.
218 Reflectors.
219 Refurnishing service.
220 Regulators, Mazda.
221 Reels.
222 Reel end signals
223 Reel packing, carrying cases.
224 Resonant orchestra platform.
225 Reseating service.
226 Rewinders, film.
227 Rheostats.
228 Rigging, stage.

S

229 Safes, box office.
230 Safes, film.
231 Safety ladders.
232 Scales.
233 Scenery, stage.
234 Scenic artists' service
235 Schools.
236 Screen masks and modifiers.
237 Screen paint.
238 Seat covers.
239 Seat indicators, vacant.
240 Signs, directional.
241 Signs, marquise.
242 Screens.
243 Seats, theatre.
244 Signs, parking.
245 Signals, reel end.
246 Sign flashers
247 Sign lettering service.
248 Slides.
249 Slide ink, pencils.
250 Slide lanters.
251 Slide making outfits.
252 Slide mats.
253 Shutters, metal fire.
254 Soap containers, liquid.
255 Sound equipment, complete.
256 Sound-proof installation.
257 Speakers, dynamic.
258 Speed indicators
259 Spotlights.
260 Spring seats, interchangeable.
261 Stage doors-valances, etc
262 Stage lighting equipment.
263 Stage lighting systems.
264 Stage rigging-blocks, pulleys.
265 Stage scenery.
266 Stair treads.
267 Statuary.
268 Stereopticons.
269 Sweeping compounds.
270 Switchboards
271 Switches, automatic.

T

272 Tapestries.
273 Telephones, inter-communicating
274 Temperature control apparatus.
275 Terra cotta.
276 Theatre accounting systems.
277 Theatre dimmers.
278 Theatre seats.
279 Tickets.
280 Ticket booths.
281 Ticket choppers.
282 Ticket holders.
283 Ticket selling machines
284 Tile.
285 Tone arms.
286 Tool cases, operators'.
287 Towels, paper.
288 Trailers.
289 Transformers.
290 Transparencies.
291 Turnstiles.
292 Turntables, phonograph.

U

293 Uniforms.
294 Upholstery material.

V

295 Vacuum cleaning equipment
296 Valances.
297 Vases, stone.
298 Ventilating fans.
299 Ventilating systems.
300 Vending machines.
301 Vitrolite.
302 Volume controls.

W

303 Wall coverings.
304 Watchman's clocks.
305 Water coolers.
306 Wheels, color.

"BETTER THEATRES" DIVISION, Motion Picture Herald,
1790 Broadway, New York

[3-12-32]

GENTLEMEN: I should like to receive reliable information on the following items:

(Refer to Items by Number)

....

....

Remarks:.....

.....

Name.....Theatre.....City.....

State.....Seating Capacity.....

THE EXHIBITOR DEFINED

By SYLVAN HARRIS
Editor–Manager, Society of Motion Picture Engineers

IT APPEARS that the name *exhibitor* can be applied, at the present time, to any individual who is resposible for the general conduct of a theatre, and so may have functions and may be required to have attributes which which will vary considerably from one case to the other, depending upon the type of theatre in his charge, the nature of the show—whether it consists mainly of the picture show, or include a stage performance—and upon whether he is the owner of the theatre or not.

In the case of small theatres—local or neighborhood theatres—the owner himself is often the exhibitor, and as such, takes charge of practically everything that goes on, from the attention-arresting devices placed about the boxoffice to the projection room itself, allowance being made of course for the limitations imposed upon his scope of activities by union, fire and other regulations. At any rate, he is called upon to possess qualifications which admit of attracting patrons to his boxoffice, of efficiently administrating the financial matters of the theatre—keeping of books, purchasing, paying of bills and salaries and the like—of deciding upon the types of picture which will attract patrons to his theatre, of supervising the many details which contribute effectively to the quality of the performance—including the process of projecting the pictures—of supervising the maintenance of the house and of the details which contribute to the comfort of the patrons, of deciding what changes to make in the house to improve the quality of the screen picture and whether the returns will justify the expense involved in making the changes, and of doing a host of other things.

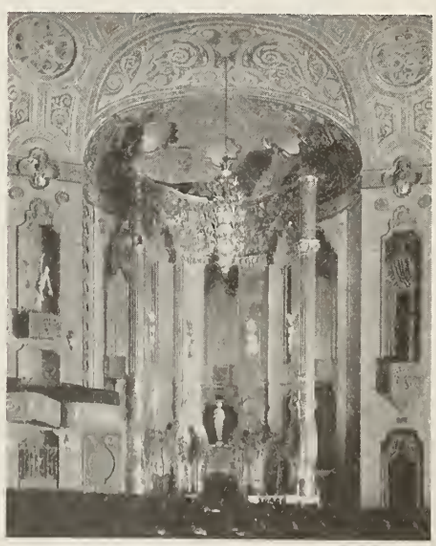
Such is required of the exhibitor who has charge of a typical neighborhood theatre; such is the definition of *exhibitor* for this particular circumstance; and truly, it is a big bill that this exhibitor is called upon to fill. As a consequence, seldom is it fulfilled as it should be; those whose qualifications encompass such a wide expanse of knowledge and ability are few. As for the others, their accomplishments are evaluated in terms of the boxoffice receipts, which, finally, are a measure of the extent to which the exhibitor possesses these qualifications.

In the larger theatres, the exhibitor must become specialized, for reasons which are obvious. Generally he is now the owner, and so becomes a manager; he must perforce be an executive, and as a consequence, must divest himself of many of the details mentioned before. He can no longer devote his time to the purely mechanical phases of operation; he must engage others to do this work, and must direct his attention rather to principles, policies, and—the show. The exhibitor thus becomes a *showman*.

It is principally in this capacity that the exhibitor can find his opportunity. Burdened by the thousand details with which the exhibitor has to contend in the smaller theatre, he might not find it possible to develop the principal thing in which the patron is interested—the show. Yet, when freed of these burdens, he finds new ones to take their place. He could originally have discovered these new burdens and have shouldered them; but his ability to do so was the measure of his ability to raise the status of his class "X" theatre to that of one rated farther toward the front of the alphabet.

He now realizes that the effectiveness of his performance and his theatre in attracting patrons to his boxoffice lies not only in the "bill" which he provides, or in the scare-head posters which adorn the entrance and the lobby; lies not only in his providing purely physical luxuries, gaudily adorning the theatre, or in "ballyhooing"; but, in addition, it lies in the pictorial quality of the show—considering now only the picture performance—and in the acoustical quality of the reproduced music and speech. After all, the prime function, or rather the reason for the existence, of the theatre, is to provide the show; the patron might find other places where sumptuous lounges, beautiful architecture, and the rest, can be enjoyed. It must not be understood, however, that these are not contributing causes which attract the patron; the point is that, lacking a sufficient degree of quality of the performance, their effects will be *nil*.

The exhibitor needs to know, then, the factors on which the quality of his performance depends, aside from the story of the picture or the actors playing in it. The quality of the picture projected to the screen may vary widely, depending upon the conditions under which the projecting is done; this pictures projected from a film of marvelous photographic quality may be quite unsatisfactory if the technique of projection is not satisfactory, if the projectionist is incompetent, or if the projecting equipment is unsuitable in either design or condition; the sound which is reproduced from the film, or from the disc, may also be as unsatisfactory for similar reasons. Both the picture and the sound may suffer owing to the very construction of the theatre itself—the lack of adequate acoustic treatment, the presence of sound pockets under balconies, the uncomfortable lines of sight provided by the existing arrangement of seats, an inordinately great angle of projection, the presence of exit lights within the angles of vision, and so forth.

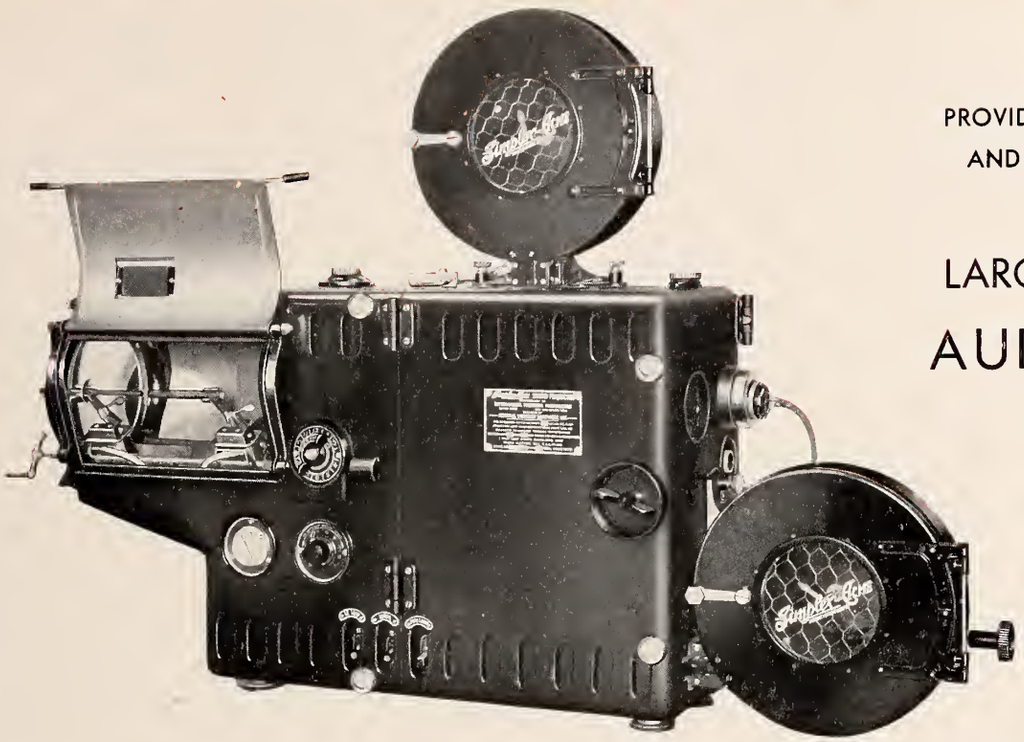


The exedra, or elliptical alcoved organ screen of the Southtown theatre, Chicago. C. W. & George L. Rapp, architects.

Thus it is that besides being a showman, the exhibitor—be he the operating owner or the manager—must also have at least a general understanding of the technics fundamental to successful theatre operation today, most of which are intimately involved in economy as well as theatrical effectiveness. This dual requirement is not peculiar to show business, but it is perhaps more exacting than in many other fields, and as a result of it we have not only business and technical publications designed to give the theatre executive instruction, both fiscal and technical, but gradually there have been created resourceful and responsible organizations such as the Society of Motion Picture Engineers and the Academy of Motion Picture Arts and Sciences, serving the showman by seeking ways of improving the motion picture art that he sells. These bodies themselves issue reports of their activities, the former even publishing a monthly *Journal* devoted to such reports, which take the form of papers by leaders in motion picture science and of communications from committees appointed by the society to investigate special fields.

All these organized efforts to meet the exhibitors need for current instruction are important to the industry as a whole and deserve not only support, but an interest fostering growth, and this interest must be drawn from the whole industry, not an isolated section of it. Membership in the Society of Motion Picture Engineers, for example, is open to exhibitors in spite of its somewhat formidable name, and membership entitles him to receive the *Journal* regularly, which is published by the society itself from its headquarters at 33 W. 42nd Street, New York City. Doubtless more and more exhibitors will join this movement as time goes on.

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December
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1931

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With kindest personal regards, I am,

Yours sincerely,

For and on behalf of J. FRANK BROCKLISS LTD

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MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

GEORGE EASTMAN— A DISCIPLE OF DISCIPLINE

was a figure of great but unsought fame, Terry Ramsaye writes

MPTOA

places organization control in hands of independent exhibitors

ADMISSION TAX

exemption would include 50 cent admissions under new plan at Washington

Vol. 106, No. 12 *Entered as second-class matter, January 12, 1931, at the Post Office, at New York, N. Y., under the act of March 3, 1879. Published Weekly by Quigley Publishing Co., Inc., at 1790 Broadway, New York. Subscription, $3.00 a year. Single copies, 25 cents.* March 19, 1932

NOTICE!

To all Trade Papers and Trade Paper editors in the motion picture industry!

WARNING!

We advise you to have your printers set up in type and keep standing for emergency use the following head-lines:

"TARZAN, THE APE MAN" BREAKS ALL RECORDS AT *(leave space for theatre name)*

This advice is based on the fact that in its very first engagement, at the Stanley Theatre, Baltimore, against keenest competition (*including Lent*) TARZAN, THE APE MAN broke the opening day, Friday, matinee record, the Saturday matinee record with doors closed at 12:50 and 2000 on line stretching around the block! *And as this is written, Monday is the best yet!* It is smashing the totals of M-G-M's biggest hits, including "Mata Hari", "The Champ", "Emma" and others. Ask M-G-M for the sensational, showmanship campaign. **Get ready, gentlemen, The Trader Horn of 1932 is here!**



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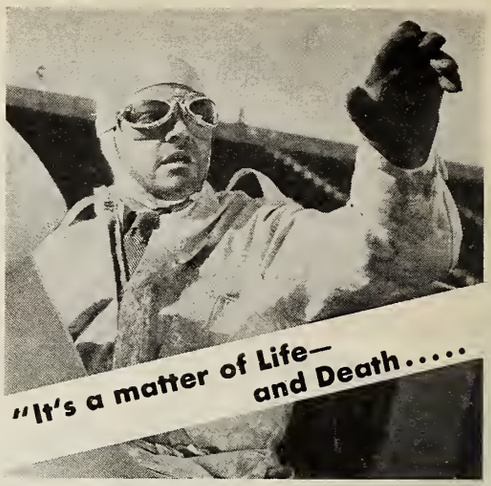
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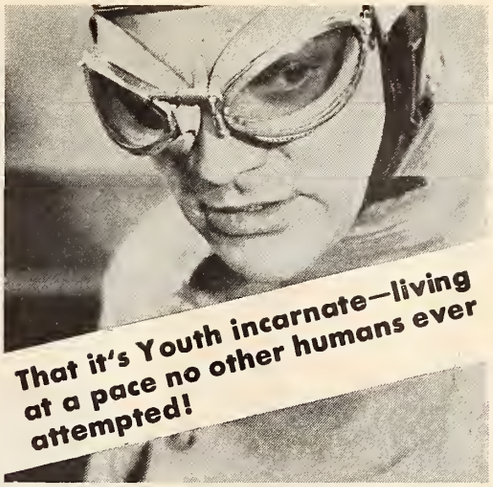
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MOTION PICTURE HERALD

Vol. 106, No. 12 March 19, 1932

EASTMAN--A DISCIPLE OF DISCIPLINE

by TERRY RAMSAYE

MR. GEORGE EASTMAN, the most successful man in the world of the motion picture and a figure of great but unsought fame, has written "The End" and closed the Book of Life. His going was like his coming, of a piece with a calmly deliberate, relentlessly applied individual, executive program. His last decision, adequately understood by a knowledge and fair measure of his career and the many, many lone decisions he had made before, must be taken with them, without need of temporizing apology.

Comment exceedingly to the point is quoted from Mr. L. B. Jones, vice president of the Eastman Kodak Company, saying: "My anxiety is that he should not be misunderstood. George Eastman played the game to the last. By his own hand he lived his life and by his own hand he ended it."

It is now rather for us to consider with interest that life that he lived in the progressive unfaltering attainment of achievement so far beyond the great human average. It is significant indeed that Mr. Eastman, as the creator and producer of the basic raw material of the motion picture industry, the film, should have built an institution comparable in scope with the whole of the screen's business and a personal dollar success manyfold greater than any considerable group of the users of his wares.

Because of that challenging fact the motion picture world can well consider with awed interest the extraordinary adherence to program and principle, the deliberate, scientific cautions and the firmness of decision which characterized Mr. Eastman's entire business career. These all pertain to or came as expressions of his most important gift, that gift of discipline and disciplined judgment.

Mr. Eastman through his practical creation of the photographic industry was a tremendous servant of the related and dependent arts. He was as a citizen also a very considerable patron of the arts. Yet there was not about him the slightest coloration of the artist, and no coloration of an art quality is to be found in any of the multiple expressions of his personality. Rather he placed the stamp of an astonishingly well ordered good taste upon all that he touched, and it is unlikely that in the whole field of world industry could be found his equal in the impression of personal taste and principle on widespread organization. To those who knew Mr. Eastman he and his personality could be seen in crystal restraint in every bit of mechanism, every can label, every piece of literature or advertising layout, every newel post or doorknob of the Eastman plant.

Equally astonishing was this attainment of a crisp, comfortable, satisfying precision even in his home. It was said that he spent a million dollars building it, yet the visitor never thought of a dollar when once he entered. It was the place in which Mr. Eastman lived. He made it and maintained it handsomely, regally, but with such a poise of purpose that it was after all just a place to live, in nowise a show place nor a play place for the conspicuous airing of any extravagant fancies, hobbies or foibles. It contained a large array of beautiful things. It was profoundly precise as to appointments and schedules of operation. But so did each object and function relate to the other that there could be nothing conspicuous. It represented just George Eastman and was thoroughly his house.

The same atmosphere and spirit pervades his plant and all his business machinery. It has grown out of his stern adherence to what he deemed the proprieties and the right and correct, never permitting himself to be swayed in the least by the slightest element of emotionalism or sentimentalism.

Mr. Eastman's business career, which comes near to having been the whole of his life, was committed to what appeared to him to be durable certainties. The surges and sweeps and trends that swept through the industries of expression, which he served, flowed around the Eastman Kodak Company and all that pertained to it. There was no effort too great and no price too high for the maintenance or betterment of standards of his products, as measured by the needs of the consumer. Beyond that Mr. Eastman was unmoved, often appeared somewhat strangely immobile from special points of view.

Perhaps most significant of all to this industry of the screen, was Mr. Eastman's tempered, accurate measure of the public, its needs and desires. He had a measure of the simplicity, the impatience, and the inertia of the public with what appears to have been greater accuracy than is to be observed in the pattern of any comparable enterprise. He was much too wise to use the word "foolproof" but he utilized the principle with amazing effectiveness. He did not write, talk or build down to his public. He wrote, talked and built for it with a lucid plainness of purpose and service. Despite the fact that he in effect founded a new industry in making photography an activity of and for the masses, he never, most remarkably, seems to have made the mistake of offering departures before the market was ready—and this in a field of endeavor in which a growing technology was bringing constant change.

George Eastman was a great exemplar of temperate determination.

MOTION PICTURE HERALD **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating EXHIBITOR'S HERALD, founded 1915; MOTION PICTURE NEWS, founded 1913; MOVING PICTURE WORLD, founded 1907; MOTOGRAPHY, founded 1909; THE FILM INDEX, founded 1906. Published every Thursday by QUIGLEY PUBLISHING COMPANY, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovelstad*, Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific States Life Building, *Leo Meehan*, manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring*, representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt*, representative. *Member Audit Bureau of Circulations.* All contents copyright 1932 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. BETTER THEATRES (with which THE SHOWMAN is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of MOTION PICTURE HERALD. Other Quigley Publications: MOTION PICTURE DAILY, THE HOLLYWOOD HERALD, THE MOTION PICTURE ALMANAC, *published annually*, and THE CHICAGOAN.

WHAT THE PRESS SAYS

FOREIGN

Says the NEWS of SAN FRANCISCO in CALIFORNIA regarding Congressman Dickstein's bill to bar foreign stars of the cinema from America:

If Congressman Dickstein's bill to bar foreign movie stars from America were left to a vote of American movie audiences, there is no question what their answer would be.

Greta Garbo's name draws packed houses everywhere. Even Mary Pickford was born in Canada. A very large part of the improvement in pictures during the past 10 years has been the work of foreign directors and actors.

Today Hollywood needs foreign actors as never before. The same films made here with American actors are released in foreign countries with dialogue in the language of the country, spoken by foreign actors who never appear on the screen.

We don't blame New York's unemployed actors for demanding the same policy applied to them that has enriched our tariff-protected industries. But if their bill passed it might easily lead to fewer jobs for Americans in Hollywood than there are now.

▽

VALEDICTORY

Quality entertainment is the first prerequisite for any return of vaudeville to the theatre in Columbus, Ohio, says the DISPATCH in that city, thus:

Vaudeville's exit from the Palace theater leaves Columbus without this form of entertainment unless, by a long stretch of the imagination, the stage presentations at another chain house can be called that. It is useless to protest, of course, against the edict of the moguls in faroff New York, but there is no law against feeling sad about it.

There was considerable rejoicing among the thousands of local variety fans when vaudeville was reinstated in the Broad street playhouse after a long absence, for it is an old institution here. At that time, we expressed the hope that its come-back would be glorious and permanent and the opinion that it would be, if given a fair chance.

But did it have a fair chance? Frankly, we do not believe it did. In more prosperous times, the people might have paid liberally at the box office for the sort of entertainment that was offered, but in these days when money for recreation is more carefully spent, greater consideration is given to quality. The most recent vaudeville fare was not very tempting.

Changes in the amusement field, due partly to the depression and partly to the sudden appearance of the talkies, drove many of the higher class artists from vaudeville to other fields. As a result, good acts undoubtedly are scarce. But to attempt to bring back vaudeville without first recruiting suitable talent is an inexcusable blunder. As the result of this blunder, the local house now turns a number of employes out of their jobs and removes a part of the little relief from an enforced talkie diet the public now has.

But it has not been proved that Columbus does not want "flesh" entertainment. We believe it does, but it is too theater-wise to buy the "turkey" variety.

▽

UNJUST

It's "unjust censure," says the NEWS from HAYS in KANSAS, of those "forever lambasting the makers of motion pictures," adding:

Despite the adverse conditions that have existed, producers time and again have made pictures of a class they knew would be money-losers but trusting, by degrees, to educate the public taste to a higher standard of cinema production. . . . No business can be conducted indefinitely at a loss, it goes without saying. The big film companies cannot justly be accused of failing to put forth an honest effort to improve the quality of their product.

This Week

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George Eastman, the master, passes; began motion picture history — Page 12
Industry fighting to raise admission tax exemption from 24 cents to 50 cents — Page 11
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CRITICS

The JOURNAL-POST of KANSAS CITY in MISSOURI cites the popularity of the motion picture and "the high cost of legitimate productions" as the prime reasons for the difficulties of the stage, thus:

If the average critic really believed that he could make or break a play or revue he would be an insufferable egotist. Some of them are conceited but by temperament, not because they feel that the public faithfully follows their advice on the drama.

The most humiliating blow that the critics have received since the war was the success of "Abie's Irish Rose."

Every critic has a following that depends upon his reports, but that following is a small minority of the theatre patrons. In the long run all that the critics do is keep up a discussion of the theatre. What makes or breaks a given production is word-of-mouth advertising.

Members of the house committee on patents, by reflecting on their own theatre going habits, ought to realize that the movies and the high cost of legitimate productions are chiefly responsible for the woes of the legitimate theatre.

However, Chairman Sirovich is the author of a play and the majority of playwrights, unwilling to blame themselves or the public, blame the critics for the failure of plays. The chairman has a chance to bawl out the critics publicly and it is only human for him to want to take advantage of the opportunity.

If he gets the critics before him he no doubt will have a great deal of satisfaction in telling them what he thinks of them, but his denunciations will not save the theatre. That is up to the producers.

▽

THE CAUSE

An editorial writer in the TIMES of HAMMOND in INDIANA raised the question whether censorial action overseas against American pictures is prompted by their successful competition with homeland productions, putting it this way:

. . . The fact that there is today less interference with the public's reading, thinking and entertainments in the United States than in some of the European countries that have been most critical of us. . . .

. . . The experience of the American movie audience has been that the European film is more "sexy" and daring than the domestic product.

There is a suspicion, not without foundation, that some American films are banned, not because they offend the moral sensitiveness of the European censor, but because they compete too successfully with the motion picture industry in the country barring them.

MOVE TO SETTLE TRADE PROBLEMS WITHIN INDUSTRY VOTED BY MPTOA

Convention Delegates Accept Lightman's Keynote That "We Gain More by Laying Bricks Than by Throwing Them"

By COLVIN W. BROWN

Several hundreds of exhibitor delegates assembled at the twelfth annual convention of the Motion Picture Theatre Owners of America, held at the Mayflower hotel in Washington on Monday, Tuesday and Wednesday of this week, accepted a convention keynote from their president, M. A. Lightman, of Memphis, who said: "It is well known that we gain more by laying bricks than by throwing them." And immediately thereafter, until adjournment on Wednesday, the convention halls virtually echoed the biblical passage: "Peace on earth and good will toward men."

The convention closed with a remark from Julian Brylawski, who said: "We have prejudice toward none, and tolerance to all."

The policy of attempting to solve industry problems within the industry, adopted early in the week, was affirmed at the closing session after a debate, following which the convention voted to strike from an amended resolutions committee report, that part which instructed MPTOA officials to bring the issue of forced short subject selling to the attention of the Federal Trade Commission. Simultaneously, the convention defeated a co-related amendment which sought to have "proper legal action" taken to divorce the sale of short subjects from features.

Correction from Within

The vote was recorded near the termination of a most harmonious convention, during which, as had been previously promised, President Lightman gave free and wide rein to all for an expression of opinion on industry matters.

Differing somewhat from the recent fiery meeting of the competitive body, Allied States Association, which seeks industry reform through the sponsorship and the support of adverse legislation the MPTOA set about to adjust problems of the industry through "well-intentioned discussions by those directly interested."

The convention admitted that changes are needed, but its leaders believe that a "sane appeal to all interested" will bring about these changes in a manner most beneficial. They warned that "this business can never be made prosperous on borrowed money, stock juggling, refunding processes, cutting proper salaries, charging unfair prices for product, sharp dealing or any other questionable process," and pointed out as the "plain duty of all concerned" the arrangement of the business machinery of our industry so that "all will have a square deal and suspicion will give way to cooperation, enabling all to work in reasonable business harmony," giving the only source of revenue—the exhibitor—"the real chance to produce, so that all may live and advance."

MPTOA delegates decided on "round table" settlement of the industry's problems, declaring for a policy of constructive accomplishment, although admissions of malpractice were heard from the convention floor. The association moved to bring the problems of protection, selective buying, standard contract, double billing and voluntary arbitration, to the attention of distributors and to attempt their solution "by displaying sanity at the 'round table'." Sidney R. Kent and Walter Vincent each struck the keynote with regards this "constructive" policy, Kent when he concluded his speech with the remark: "If we haven't enough sense or desire to sit down and talk, we don't deserve to succeed; some outside agency should come in and kick us out and our investments with us."

"With fair play, common sense and a common honesty, it can be done with fairness for both sides," said Vincent.

A double-barrelled endorsement of the present regime and its policies was made when delegates re-elected President M. A. Lightman and several other officers and then adopted the managment's prviously-announced plan to wrest majority control from circuit members and turn it over to independents. The MPTOA, therefore, emerged from the convention with a brand new corporate and operating structure, practically entirely in the control of independent members, although the circuits will continue to furnish the major portion of financial support.

Besides Lightman, the convention re-elected Secretary M. J. O'Toole and Treasurer Jay Emanuel. New vice-presidents are M. E. Comerford, Scranton, Pa.; Walter Vincent, New York; Joseph Denniston, Monroe, Mich.; Love B. Harrell, Atlanta, and A. Julian Brylawski, Washington.

Three State Units

The ranks of the association were strengthened appreciably when three state organizations joined the national unit, which now has 16 territorial affiliations, and six more announced they would consider affiliation. Ten others will be solicited for membership. Directors named on Monday, as their organizations announced affiliation or pledged continued support were:

O. C. Lam, Southeastern Exhibitors' Association, Atlanta; J. B. Fishman, M.P.T.O. of Connecticut; Ed Fay, M.P.T.O. of Rhode Island; Judge Roy Walker, M.P.T.O. of Texas; Ed Kuykendahl, M.P.T.O. of Arkansas, Mississippi and Tennessee; C. W. Piquet, M.P.T.O. of North and South Carolina; Sidney Lust, M.P.T.O. of District of Columbia; Jack Miller, Chicago Exhibitors Association; Fred Wehrenberg, M.P.T.O. of Eastern Missouri and Southern Illinois; Earl Van Hyning, M.P.T.O. of Kansas and Western Missouri; Charles Williams, M.P.T.O. of Nebraska and Western Iowa; R. M. Clark, M.P.T.O. of Oklahoma; William Benton, Albany exhibitors; Arch Hurley, New Mexico; Frank Walker, New York. Walker does not represent any particular exhibitor group and will serve as a director-at-large, Lightman believing his services would be valuable to the board.

Charlie O'Reilly, on behalf of the T.O.C.C. in New York City, indicated that his association might join, and so did representatives of Ohio, eastern Pennsylvania, Massachusetts, Colorado, Wisconsin and Buffalo, each of which will discuss the advisability of affiliating, with their respective units, reporting on the outcome within 30 days, at which time national executives will place in work machinery to revamp the constitutions to permit directors to elect an executive committee of six independents and one circuit representative. This committee will govern the organization's activities and

WHAT THEY DECIDED AT CLOSING SESSION

The closing session of the M.P.T.O.A. convention on Wednesday was largely field day for resolutions. In one resolution the convention held that a standard contract is essential and voted that a committee of seven be named to petition distributors for cooperation in developing an agreement. They also voted for a "fair," voluntary arbitration system and protested against distributors' practice of compelling exhibitors to buy reissues to get new product.

The convention resolved to ask producers to make more family pictures and voted against M-G-M's alleged lack of uniformity in its percentage selling. Still another registered opposition to the practice of employees of distributors operating theatres in competition with exhibitors.

Delegates requested in one resolution the establishment of local zoning with a national arbitration structure to handle disagreements.

Also among these final resolutions was one against elimination of poster exchanges.

Two resolutions were passed affecting the electrics. One, described as "unethical, unwarranted and wholly unjustifiable" the disabling of reproducers because an exhibitor is in default of payments, unless the exhibitor is given 10 days' notice by registered mail. The other empowered the organization to obtain a reduction in service charges from Erpi on the ground that RCA did so, with considerably fewer installations.

A resolution, commending the trade press, said: "They deserve thanks for their diligence."

Convention Holds Standard Contract Essential, Demands Fair Voluntary Arbitration, Protests Distributor Theatres

TIME FOR CALM THINKING, SAYS KENT

(Continued from preceding page)

policies, which heretofore were handled by ten directors and five regional vice-presidents.

Lightman, O'Toole and Fred Wehrenberg were delegated to divide the country into six zones, each to be represented by an independent on the executive committee. Frank Walker, E. G. Levy, Dave Barrist, Jay Emanuel and Ed Kuhkendahl will redraft the constitution.

Major Leslie Thomson of RKO, and Fred Desberg, Loew's, are expected to be named directors, and Fox, also, is expected to have representation. This concern is not represented at the moment.

Vincent, in an address to delegates on Tuesday, discussed block booking, and in this connection admitted that the practice is "as wrong as anything I know." Yet, he said, "how can you expect producers to sell you the cream and throw away the rest?" Vincent further went on record as opposing the tying in of shorts with features in negotiating sales contracts, and suggested that a certain number of rejections be permitted exhibitors when buying en bloc. "Over-selling, over-seating, gift nights and cut-rate problems should be solved via the round table route," he said.

Sidney Kent's approach to the rostrum was marked with applause. Kent began with the observation that "this business is no worse off than any other." However, he said, "this is a bad time to rock the boat. It is time for cool, calm thinking. The business has inflated itself and is now trying to deflate."

Kent on Allied Points

At this time, Kent launched upon a discussion of the "eight points" which constituted the platform of the Allied convention last week.

Discussing point one, which Allied termed "obnoxious, unreasonable protection foisted upon independents by producers and circuits," Kent said he would amend to include "obnoxious, unreasonable protection foisted upon independents by producers and circuits, also independent circuits." Legislation is not the way to settle the matter, which should be done locally, and if it cannot be settled that way a national board sitting in New York should handle the job, he said.

"I don't know if you know," he said, "but protection is the life blood of the producers as well as of exhibitors. Sixty to 65 per cent of the negative income is carried by 1,000 houses in the United States," he continued. "I don't know if you know that $10 rentals are possible only because some one ahead of you first paid big prices.

"The protection problem was exaggerated because depression is making all problems abnormal," he continued.

In discussing point two, which Allied terms "unfair and unreasonable percentage policy and playing arrangements practiced by several major producing and distributing organigations," Kent said the text is so general that he does not know what companies are referred to. However, he stated, he does know that by sitting at a round table the problem can be adjusted.

In discussing Allied's third point alleging poor quality pictures, Kent said he imagines "circuits will join independents on that."

"If quality is high enough," he said, "the kind of contract and the price are not so important. Nothing can be gained by damning the Hollywood end of this industry. Men out there have never worked so hard to straighten out production problems. Men in New York, and this includes me, must accept part of the blame for poor pictures. It is fashionable to blame Hollywood today, but you men don't realize the extent of the production problem. Building new personalities never was tougher than today.

"If you want to help, I suggest the sending of a committee to the Coast to meet with producers and to stay long enough to understand what goes on. Better films can only come with more and more man and woman power."

On Allied's point four, calling for elimination of distributors from the theatre business, Kent said that he believes that circuits are "finding from experiences and losses what kind of houses they can and cannot run."

Kent ignored point five on legislation, saying others were more competent to talk on the subject.

On point six, which calls for elimination of compulsory block booking, Kent said the system was "no pet of mine" and that when any sales system becomes old it will be scrapped automatically. Modifications in block booking may well be considered, he said, but the system should not be thrown out entirely.

"All depends on picture quality," he declared. "There is no consolation for the exhibitor to buy individually if pictures prove to be bad. I admit some change is needed."

Holds Contract Vital

On point seven, calling for elimination of the double feature practice, Kent said he always felt double features were an evil.

"Like morphine for a sick man, it affords temporary relief, but always leaves something behind," he said.

"I regret to say that certain big elements in the industry have set the double feature example for others to follow."

Kent passed up point eight concerning the "music tax," declaring that Senator Dill would cover it fully.

Ending the comment on Allied, Kent discussed the proposed 5-5-5 contract, drafting of which he sponsored, declaring that if it is scrapped, "some one else must take the responsibility for it."

"It is necessary for both sides," he continued. "If the contract on which I spent much time doesn't fit, it's time to talk about a new one, but not throw its principle out of the window.

"The sanctity of the contract is a big job. I pledge everything I've got along sane and constructive lines when I get back," concluded Kent.

Charles Williams of Nebraska and Iowa charged that Allied's connection with the "ballyhooing" of the Youngclaus protection suit in Nebraska was to "pin" an Allied organization in Iowa and Nebraska.

A resolution proposed by Edward Levy, Connecticut, providing for the appointment of a committee to develop a new voluntary arbitration system to operate by states, was passed at the session on Tuesday. President Lightman immediately appointed Levy a committee of one to develop the plan.

The organization will set to work to devise ways and means of creating a new standard exhibition contract. Decision has not as yet been made with regards its nature, but Lightman believes that many current problems will be dissipated if the contract and voluntary arbitration are effected.

Meyer Fine, Cleveland, discussed the percentage situation as it affects his territory. Fine operates the Varsity Circuit in Ohio.

M. A. Schlesinger, of General Talking Pictures, who, with his brother, controls the amusement industry in South Africa, was placed on the defensive in a verbal tilt with Ed Schiller of Loew's. After listening to Schlesinger's "defense" of independents against the electrics, Schiller told him his talk was "out of place." and said: "God help the independents in this country if other companies operated as Schlesinger in South Africa!"

William Orr of MGM discussed censorship, which he declared to be a political issue. "Congress or states shall make no law abridging the freedom of speech or of the press or of the talking motion pictures," said Orr.

U: S. Senator James Davis, Pennsylvania, told the delegates that "the industry will grow through your own regulation, plus your common sense, without legislation."

"Fair" Zoning Urged

Protection came in for lengthy discussion on Tuesday. As chairman of that committee, E. Van Hyning, Kansas-Missouri, advocated fair and equitable zoning as the only method to relieve the present system. However, he said, "no plan will satisfy all." Van Hyning predicted that exhibitors will pass out of business unless relief comes.

Senator Clarence Dill, Washington, offered a ray of hope with regards the music tax when he predicted the elimination of the seat tax collected by the American Society of Composers, if and when Congress passes a bill which Dill has introduced in the Senate.

Metro's alleged "unfair" sales methods were condemned by Dave Barrist, of the Philadelphia exhibitors' association, which sponsored the protest meeting against MGM last September.

President Hoover sent a message regretting inability to appear before the gathering.

Protection was the subject of further discussion at this point when Jacob Conn, Providence owner, criticized sales companies for giving better protection to circuits than to independents.

"We need more business ethics and less politics in the motion picture industry," said Ed Kuykendahl of Mississippi. He discussed adverse legislation and admission taxes.

Representing the AMPA was Ed Finney, its president, who told the exhibitors to stick to facts in theatre ad copy and eliminate "bunk" and ballyhoo.

The initial business session got under way on Monday afternoon with a welcome by Sidney Lust. Lightman and O'Toole were on the dais and Lightman stressed the value of organization. He was followed by Secretary O'Toole, whose report of 47 pages was dodged by the convention, which adopted a one-minute boildown of the detailed document.

Fred Wehrenberg, chairman of the board, reviewed the past year. Jack Miller spoke on the double feature "evil"; Congressman Sol Bloom stressed the value of organization in

(Continued on page 19)

MPTOA OFFICERS



M. A. LIGHTMAN
President



F. C. WALKER
Director-at-large

INDUSTRY FIGHTING TO RAISE TAX EXEMPTION FROM 24 TO 50 CENTS

Representative McCormick, Member of Ways and Means Committee, Would Have Assessment Start at 51 Cents

By F. L. BURT, Washington

With a battle cry of "fifty cents or bust," leaders of the motion picture industry and exhibitors everywhere have launched a campaign for amendment of the pending federal revenue bill to provide exemption for admissions of 50 cents or under. The pending measure would tax admissions starting at 25 cents 10 per cent.

Representative McCormick of Massachusetts, a member of the House ways and means committee, is one of those actively endeavoring to obtain an increase of the exemption to include 50 cents. Under his plan, which is receiving the support of the industry, the tax would begin at 51 cents, which, it is believed in Washington circles, would eliminate all but the deluxe houses.

Warn of Closed Theatres

A tremendous volume of communications has been received by members of Congress opposing the 24-cent exemption. Theatre owners from all sections of the country are protesting that this would give them no leeway whatever and that imposition of the tax on this basis would darken a large number of houses.

Efforts are being made this week, during consideration of the measure in the House, to obtain adoption of the 50-cent examption, with good possibilities of success. If, however, the move fails, the fight will be carried to the Senate and a plea will be laid before the Senate finance committee during its hearings on the bill. "We will not quit until the bill is signed," the theatre men declared.

Working among the members of the House, representatives of the exhibitors have pointed out that it is literally "fifty cents or bust" for thousands of houses. Considerable sentiment already has been aroused, as indicated by general debate last week, when several Congressmen took issue with the Treasury's estimates that a 50-cent exemption would give only $33,000,000 revenue, declaring that it would raise at least $60,000,000. The 25-cent exemption carried in the pending bill would be useless to the bulk of the houses, it was declared, and the $90,000,000 which the tax is expected to raise might fall far short of accomplishment, as houses in all sections of the country might find it impossible to continue.

Not the Only Burden

The admission tax is not the only burden upon the exhibitors, it is pointed out. The manufacturers' sales tax of 2¼ per cent would apply to film rentals; the tax on electricity would apply to theatres, extensive users of current; everything the theatre buys, leases or uses will be taxed, equipment included.

At the moment, members of the House are dividing up into the groups which will wage the fight for and against the measure. There is, first, the group which will defend it, composed of leading members of the two parties on the ways and means committee and their followers. Second, there is the group which will fight the sales tax "to the last ditch." Third, there is a group opposed to special taxes, such as the admission tax, who do not believe it necessary to balance the budget, the goal of the bill. And, fourth, there is a group, less coherent than the others, but still important, who are opposed to the rates of the bill. This last group will swell and shrink, as members join it temporarily to obtain some change in the bill, and will be especially large when the admission tax is reached.

Should the sales tax be defeated, which is highly improbable, the exhibitors would benefit to that extent, but their chief hope of relief is in the raising of the admission tax exemption from the present 24 cents to 50 cents. This has the sympathy of many leaders of the ways and means committee. There would, it has been indicated, be little real opposition to such a move. In fact, it might cheerfully be granted if by so doing those responsible for the bill could attract support for more bitterly contested provisions—the sales tax, for example.

Little has been said on the subject, but it is known that the estimates of revenue from the bill as now cited by the ways and means committee are considerably lower than members privately believe will be raised. They are the estimates of the Treasury Department, notably conservative to the nth degree. The committee's own experts have figured that many millions more will actually be obtained. Thus, there will be less objection to relief for the theatres and certain other lines which are represented as overtaxed than would be the case where the Treasury estimates the maximum, instead of the minimum, of the returns.

Members of Congress, discussing the tax informally, have expressed the opinion that the bill, when it goes to the Senate, will carry a 50-cent exemption. If by any chance it does not, they point out, the Senate is known always to have been more liberal in tax matters than the House.

NO DEAL HAS BEEN CLOSED, SAYS KENT

No deal for his services has been closed as yet, Sidney R. Kent declared in a statement issued in midweek on his return from Washington, where he addressed the convention of the Motion Picture Theatre Owners of America.

Commenting on a reported connection with Fox, Kent said, "I have had several talks with Mr. Edward R. Tinker, but we have closed no deal."

In the event that a deal is made, it is understood that Kent will become associated with Fox in the capacity of a vice-president, with Tinker continuing as president.

Kent denied responsibility for statements attaching significance to conferences in which he has participated with Roy J. Pomeroy, Hollywood production executive, at Florida and in New York. Press information emanating from Pomeroy's Hollywood office advised that the latter was planning a cooperative producing and distributing organization in which "Kent and several other prominent film personages were interested."

"Mr. Pomeroy did come to Florida to see me," Kent said, "and I have talked to him here in New York, but all we have done so far is to discuss the independent producing situation on the Coast—nothing more definite than that."

Exhibitors Warn That Taxing Admissions from 25 Cents Up at 10 Per Cent Rate Would Close Many Houses

One of the most widely organized and concerted efforts ever staged to fight adverse legislation has been launched throughout the country by independent and affiliated exhibitors. Aided by representatives of the MPPDA, and by executives of Allied States Association and the MPTOA, theatre owners have literally flooded Washington and Capitol Hill with vigorous denunciations of the proposed revenue measure; complete and detailed provisions affecting this industry having appeared in the last issue of Motion Picture Herald. Thousands of letters and telegrams have reached the attention of Congressmen from exhibitors in every part of the country.

William Fox Fights Suit for $692,821

General denial has been entered by William Fox to a suit charging fraudulent representations and asking $692,821 damages. The suit was filed in Supreme Court at New York, this week, by Louis and Morris Golde, who identified themselves as "stockowners in Fox Theatres Corporation."

The Goldes, who ask examination of Fox before trial, charge that Fox falsely informed them that the U. S. attorney general had approved a proposed Fox-Loew's merger, thereby inducing them to retain Fox Theatres stock and to buy additional stock. On Fox's advice, they said, they purchased at various times 10,000 shares of Fox Theatre Class A stock at $25 per share; 2,000 additional shares at $26.75 a share; 8,000 additional for $200,000; 3,000 for $82,684, and 2,000 for $51,137.

EASTMAN, THE MASTER, PASSES; BEGAN MOTION PICTURE HISTORY

Founder of Photographic Industry Writes "My Work Is Done" After Dominating a World Business Fifty Years

By TERRY RAMSAYE

A hush has fallen on the great mansion at 900 East Avenue in Rochester which was the home of George Eastman, the master of the photographic industry and the weaver of the world's magic carpet, the motion picture film.

The quiet rhythmic routine of the methodical mechanism of that remarkable household has come to an abrupt stop after these many years. The sonorous pipe organ which announced each day at 7 o'clock and broke again into a program of rippling morning melody for the breakfast hour in the flower bowered conservatory breakfast room at 8 is stilled.

Today there is no George Eastman. He planned and willed it so, with the will that built and dominated a world industry for half a century.

Thursday afternoon brought the ritual of a funeral at St. Paul's Episcopal Church in Rochester, where Mr. Eastman had occasionally attended services, and after that cremation.

It is the complete and final dissolution that George Eastman sought and forecast a few years ago when, retiring from the presidency of the Eastman Kodak Company to the chairmanship of the board of directors, he observed: "I am in the process of making a fade-out."

The only poignant drama of Mr. Eastman's life, the only flare of high color in his seventy-eight years of unparalleled attainment of fortune and fame, came with the striking of the lights of that last scene.

For some months Mr. Eastman's health had been failing. Last week he called attorneys and witnesses to his home and wrote a codicil to his will. He was in a gay mood and joked with the lawyers. Last Monday shortly after noon he was chatting with his personal physician, Dr. Audley W. Stewart, and his nurses, when he abruptly remarked: "I have a note to write," and asked them to leave.

Then Mr. Eastman drew up a bit of note paper and wrote: "To my friends. My work is done. Why wait?—G. E."

Next he carefully extinguished his cigarette and replaced the cap on his fountain pen.

Outside in an adjacent room Dr. Stewart and the nurses heard the reverberation of a shot. They rushed into the room and found Mr. Eastman dead with a bullet through his heart.

By the dead man's side was a heavy 9mm. calibre Luger automatic pistol of the German military type, from the collection of firearms in the gun and trophy room on the top floor of the mansion.

So within the twelvemonth I have come to the recording of the passing of three of the vitally important founders of this industry of the motion picture, Mr. George Kleine, the organizer and merchandiser, Mr. Thomas Alva Edison, the maker of the basic mechanisms, and George Eastman, who evolved the material which empowered that mechanism as the new machine tool of the art of expression and the business of entertainment.

Not so long ago I strolled about that gun and trophy room with Mr. Eastman, as we hefted and sighted guns and rods

Every Step of Career Carefully Planned; Each Development Limited to Considerations of Utility of Product

and talked of the hunts and safaris with which he was filling the playtime of his fade-out years. The Luger was there then, in the pistol rack near by the case that held the big elephant guns for Africa and the sporting rifles for Alaska.

It was one of Mr. Eastman's most idle carefree days, with time to let thoughts and words stray about. Down in the expansive living room he built a fire of hard maple on the hearth, with a whimsical word for the notion of the fetichism which makes us admire an open fire in the house where electricity and a thermostat guard the temperature within a range of a degree in every room.

And so there was talk, too, of the pioneers and the hardy Yankee stock from which he sprang, and that Roger Eastman, a young carpenter of Wilshire, who came over the Atlantic on the Confidence in 1638 to the Massachusetts Bay colony, first of the American family.

On the mantel over the maple fire was a row of seven pictures of Maria Kilbourn Eastman, Mr. Eastman's mother, and one of his father, George Washington Eastman.

Maria Kilbourn, his mother, was the only woman of importance in George Eastman's life. Keyserling's book on marriage was there on a reading table, and so we talked about women, too, for a moment. It was not much of a subject with Mr. Eastman.

"You see, when they put me together,



He never took a chance. He attended to everything.



Not at all the metropolitan picture presented by the formal front and terraces, but in truth a country estate and a farm of ten acres

CONSISTENCY MADE LIFETIME POLICY

(*Continued from preceding page*)

they left sentiment out," he remarked, meaning, of course, not sentiment but romance.

Looking again at the pictures of his mother on the mantel, he remarked: "I wish now that I had changed my name and signature to 'George Kilbourn Eastman'."

The stamp of Kilbourn was strong upon this Eastman. It made the letter "K" a mark and symbol in all his life and works. It meant all of sentiment and strength to him. It ordained the word "Kodak," the synthetic trade name that has these many years ago gone into the orthodox lexicons, with a whole conjugation and a sequel of endless derivatives.

We prowled about his workshop with his carpentering bench and great array of exquisitely perfect tools, all stowed neatly in cases, and the darkroom where he now and then indulged in the laboratory processes of his still quite amateur photography. It was a whimsical fact that Mr. Eastman never had quite enough faith in the sunshine and tended to overexpose all his films.

"But I manage to get pretty good developing service at the laboratory at Kodak Park," he admitted with a dry Yankee grin.

Out on the grounds about the house one discovered that here was, in fact, not at all the metropolitan picture presented by the formal front and terraces, but in truth a country estate and a farm of ten acres, with cows and chickens, all this in the heart of the city of Rochester.

"It may be stretching the municipal code just a little, but they let me do it," Mr. Eastman observed. "I like my cream and eggs fresh."

And in fact Mr. Eastman was with a certain moderation considerably given to the pleasures of the table. He was exacting about the menu and its quality, and on occasion could go into the kitchen and demonstrate. With no outward flourish of pride he would make a rather better cake than most housewives.

Among the several greenhouses of the city estate was one devoted almost entirely to orchids, with only two or three types represented.

"It's a curious collection, with such a narrow range of variety in so many plants," I remarked.

"It is no collection at all," Mr. Eastman parried. "It is an orchid farm. I do not care so much for them. I like roses and carnations better, but my women guests seem to like orchids, so I have plenty of them."

A bit of whittling at a stick brought us, like a pair of schoolboys, to comparing pocket knives and Mr. Eastman to the remark that it was becoming such a rarity, in this automatic machine age of ready-made things, for a man to carry a knife, that a friend of his in the cutlery business was experiencing difficulties.



"CUT!"

"That tendency was capitalized in your Kodak slogan, 'You push the button, we do the rest'," I remarked. And so we were around to business again.

"Yes, and until anything is that simple," observed Mr. Eastman, "it is not a success, for the public."

He was not to be drawn into remarks, however, about the simplicity of the motion picture public, or any opinion of the screen, save by indirection. A comment was offered that when it came to important encouragement and patronage of the arts, he had elected music.

"Our machine age gives the workers a great deal of leisure to spend," he answered, "and I favor music as something that can not readily be abused or led astray."

It is to be recorded that Mr. Eastman's adventures and endeavors in making motion pictures had been limited entirely to considerations of utility, pictures of scientific record, especially in medicine and surgery, and teaching films intended for the class-room. His concern with the motion picture as an art has been solely in the evolution and making of the basic photosensitive materials and chemicals for laboratory processes.

The rise of George Eastman, and every step and development, has been conditioned by a carefully, deliberately considered policy. Probably in no other career of a great American business man has the quality of consistency been so demonstrated through an entire lifetime. It may be said of Mr. Eastman that he never "just took a chance," that he left nothing whatsoever to the casual processes of nature, time and propinquity, from the day of his first job to the instant of his death. He attended to everything.

The building of the Eastman fortune, which including all of his vast gifts to education, music and science, can be estimated at in the vicinity of a hundred and fifty millions of dollars, was by the consistent working out of a policy and principle, until, as he once remarked in a trade controversy, "there is at least a quarter of an inch of ice over the hottest part of the hottest region mentioned in religious history."

He came into the world in an era when people did things for themselves and he came of the resourceful Yankee stock which had made a country out of bleak New England, a culture out of a soil of rocks. He was born at Waterville, New York, July 12, 1854. His father was an expert penman and tried to operate a business college for a time. The next venture was a nursery business in Rochester. While George Eastman was a small boy his father died and the mother, Maria Kilbourn Eastman, opened a boarding house, sending her children to school the while, and rearing them in the stern New England tradition.

It was while his mother was still operating the boarding house that the boy George came home from school one bitter winter's afternoon and found his mother sitting by the kitchen stove with her head wrapped in a shawl, fighting silently against pain. She had had seven teeth extracted in that day before dental anesthesia. And that incident explains why in years after George Eastman gave millions to medical and dental institutions and research.

When Eastman left school he went into clerical jobs, first in insurance and then in accounting. He saved money every week, and kept methodical accounts which still survive. In time, it was in the days of General Grant's administration, the young man thought he might afford the extravagance of a long vacation trip and decided to go to San Domingo, where the government was projecting an important naval base. A friend at the next desk suggested that he take a camera along. This introduced Eastman to photography, which immediately became so much trouble to him that the vacation trip was forgotten while he wrestled with the camera and the old tedious "wet plate" process.

From this amateur experience, Eastman evolved a process of making dry plates, and presently became a manufacturer of them. His difficulties were many and the entire product of his first winter's work was spoiled with the coming of the warm summer. He called in all the product and started over. From that defeat and the reversal of it came all the success of the years that followed.

Eastman had an apparently intuitive

GAVE MANY MILLIONS

(*Continued from preceding page*)

understanding of the habits of the human average. He deliberately set about the evolution of photographic instruments and materials which would make the camera as handy and facile "as a pencil." He invented "roller photography" and brought forth the "Kodak" which was loaded at the factory with a roll of negative paper for some sixty exposures. The camera, when the pictures had been exposed, was mailed back to the Rochester plant and there by a complex process the thin negative emulsion was developed, transferred from the paper to glass and the pictures printed. This was too complicated. Eastman sought, and at last in 1889 attained a flexible, transparent base to take the place of the paper and so simplify the process that any amateur could develop and print his own pictures. That was film, a nitro-cellulose compound not unlike celluloid.

Meanwhile, as has been amply related in screen history, Thomas A. Edison had completed an adequate mechanism for the motion picture and lacked only the proper vehicle or medium to carry the pictures. He heard of Eastman's film, before it had reached the market, and sent for a sample, paying $2.50 for a strip one inch wide and fifty feet long. That strip of film proved the motion picture machine and began motion picture history.

Markets broadened in many directions for Eastman products, here and abroad, and the company grew tremendously and continuously, reaching at last the proportions of a quarter of a billion dollar enterprise, with branches over the world and products distributed to the uttermost trading posts. Mr. Eastman had his first clear cash million in profits, apart from the business, in the middle nineties, and hurried home from London to tell his mother about it.

"That's nice, George," remarked Maria Kilbourn Eastman, who never again said a word about it. "That," observed Mr. Eastman, relating the matter years after, "made me think not so much about it either."

"Is there," I asked Mr. Eastman, "any important difference between having a million or two and having a hundred million or two?"

"No," he replied, "there is not, except that the hundred millions bring with them a great deal of responsibility to the fortunes of other persons."

The early Eastman motion picture film product was sold exclusively to the members of the Motion Picture Patents Company. It was Jules Brulatour of New York, dealer in photographic supplies, who negotiated with Mr. Eastman and at last won concessions which made it possible to supply Eastman film to the rising independent producers, conspicuous among them Carl Laemmle's "Imp" and related projects. It was not until the independents, in about 1912, got Eastman film that they were able to compete with the Patents Company producers on equal terms of picture quality. The Brulatour connection survives today.

Some commentators on pictorial affairs have made much of the long litigation between the Eastman Kodak Company and heirs, successors and assigns of the late Reverend Hannibal Goodwin of Newark and Brooklyn, claimant to invention of film. It is a long, involved story, in which non-technical writers have made much capital of the picture of a neglected, downtrodden minister-inventor. Examination of the facts indicates that the Goodwin patent had no relation to the Eastman process and that Goodwin had not a process of making film but a notion about making it expressed entirely on paper. Ultimately, through a maze of complexities, many of them involving much more of commercial politics than photographic technique, and many court actions, Eastman settled for sums variously reported at three and five millions of dollars. That was some years after he had had an offer to sell out at a mere fraction of the sum, and declined on the ground no value was involved in the offer.

It is a curiously significant fact that the Goodwin patent formulae indicated in his official papers had not yet been made, by the most expert photographic chemists, to produce a film.

Current reports tend to indicate that Mr. Eastman left an estate of some fifteen millions of dollars and that his total gifts to institutions were about a hundred millions. None of these figures is final and they are unlikely to be more than approximations. Some of his philanthropies are currently estimated thus:

University of Rochester, including the Eastman Theatre and School of Music	$35,500,000
Massachusetts Institute of Technology	19,500,000
Kodak stock to employes	6,000,000
Rochester Dental Dispensary	2,500,000
Musical instruments for public schools	15,000
Young Men's Christian Association	350,000
Young Women's Christian Association	30,000
The Shelter	45,000
Friendly Home	50,000
Rochester hospitals	675,000
Rochester parks	100,000
Mechanics' Institute	625,000
Stevens Institute of Technology	400,000
City and State research bureaus	300,000
War relief	1,075,000
Community chest	950,000
Chamber of Commerce Building	1,350,000
Hampton Institute	2,000,000
Tuskegee Institute	2,362,000
Waterville High School	300,000
London Dental Clinic	1,500,000
Oxford University	200,000
Rome Dental Clinic	1,000,000
Paris Dental Clinic	1,000,000
Brussels Dental Clinic	1,000,000
Stockholm Dental Clinic	1,000,000

There is a large array of unreported benefactions and it is likely that many of them will never receive publicity. It was years before his large gifts to the Massachusetts Institute of Technology became known.

France To Enforce Inflammable Decree

It is now definitely understood that as of October 1, 1932, the French government will enforce its decree making compulsory the use of non-inflammable stock in public film exhibition, according to George R. Canty, American trade commissioner in Paris.

The decree, which is 10 years old, has been postponed on six different occasions. It is further understood that all films censored prior to October 1, will be exempt from compliance with the decree, but that all censored after that date will come under the jurisdiction of the regulation.

No logical reason is presented for the decision to enforce the decree at this time, according to Canty, but the suspicion is widespread that film politics has much to do with it. All trade interests are said to be preparing for efforts to have the decree again set aside.

Paper Sees More Order on Coast

The general trend of Hollywood production has been for a more orderly production schedule which will make for the elimination of expensive rush production, according to *The Pacific Coast Wall Street Journal*. The trend is seen by the financial publication as reflecting the studio efforts toward house-cleaning.

Observers are not anticipating the usual amount of temporary studio closings general at this time and later when production schedules are completed, the *Journal* states. Reduced operations last year now necessitate rebuilding of film inventories, it continues.

Leading studios are noted as reporting increased activity, which fact is seen by the publication as a result of the double-featuring practice on the one hand and the belief that a steady production schedule is advantageous, on the other.

Society of Cameramen Names Amateur Contest Committee

John Arnold, president of the American Society of Cinematographers, in Hollywood, has appointed a special committee to complete the organization of the Amateur Movie Contest being conducted by the society's magazine, "The American Cinematographer."

The committee is composed of: George Schneiderman, chairman; John Arnold, Dan B. Clark, Charles G. Clarke, Elmer G. Dyer, Frank B. Good, Arthur Miller, John F. Seitz, William Stull. The contest is to be judged by a board consisting of notable producers, directors, writers, actors, cameramen.

Quebec Group Opens Office

The newly organized Allied Theatrical Industries, Canadian association for both exhibitors and exchange managers of cities in Quebec, has opened a permanent office in the Mount Royal Hotel, Montreal.

THE CAMERA REPORTS



CONVALESCENT. Maurice Costello, co-star with Florence Turner in many a Vitagraph romance in those dim distant days of the "moving pictures," shown recovering from his recent stroke of apoplexy at his Beverly Hills home.
[ACME PHOTO]



IN O'NEILL DRAMA. A new study of Norma Shearer, M-G-M star, who will portray the central character of Eugene O'Neill's "Strange Interlude," sensational Theatre Guild success of several years ago.



ON HONEYMOON. Moe Silver, who is in charge of Warner Brothers Western theatres, and his bride, the former Lily Jay Shadur of Hollywood, as they left for a honeymoon trip in Southern waters on the S.S. Scythia.



TO DISCUSS SALES ANGLES. James R. Grainger, vice-president of Fox in charge of distribution, shown with Mrs. Grainger as they arrived in Los Angeles, where Grainger went to discuss next season's Fox product.



ALLIED BANQUET. Delegates to the second convention of the Allied States Association in Detroit, assembled at a banquet given at the Hotel Statler the evening of March 10. The officers are shown in the portion of the picture on the opposite page.



THE BOSS ENTERTAINS. Carl Laemmle, president of Universal, shown with several of his celebrated employees at the Laemmle home. They are (left to right) James Flavin, Director James Whale, Bela Lugosi and Tom Mix.





IN U. S. A. (Above) Alban Conway, actor of the London stage, who has come to America to "go into pictures." Conway is under the direction of Leo Morrison.

KID APPEAL. (Left) Dickie Moore, who won many a heart in "The Star Witness" and "The Expert." Warner Brothers has now assigned him to "From Rags to Riches."



In this half of the Allied States banquet scene is shown the speakers' table, with unit heads and the national officers—Abram F. Myers, chairman; W. A. Steffes, president; Sidney Samuelson, vice-president; and Herman Blum, treasurer.



SIGNED. (Above) Onslow B. Stevenson, former member of the celebrated art theatre group, the Pasadena Community Theatre, who is now with Universal.

TO WORK. (Right) An informal "shot" of Marian Marsh, Warner Brothers featured player, snapped as she started for her morning's appointment with the cameras.





ROVING REPORTER. Who, it seems, has gone stationary over the attractions of Hollywood (and at his age, too!). Yes, J. C. Jenkins, the HERALD man, here visiting at the Fox studio with Director Henry King.

ALLIED RETURNS HOME WITH REFORM PLANS

Extent to Which Brookhart's "Cure-Alls" Will Be Supported Depends Upon Modifications to Be Obtained

Independent exhibitors this week once again turned their attention to the serious business of theatre operation, returning from Detroit where Allied States Association met in annual convention last week and duly passed the usual resolutions condemning the usual trade practices which are supposed to be detrimental to the wellbeing of the unaffiliated operator. Some of these resolutions were in the form of endorsements of proposed legislation through which Allied hopes to effect a series of reforms and modifications of certain trade practices.

Much effort was exerted and quite some energy expended by leaders of Allied in their successful attempt to let it be known that the convention dissapproved of many policies as now practiced by distributors and by affiliated circuits, and approved of their correction through endorsement of Senator Smith Wildman Brookhart's assorted legislative documents. However, the extent to which Allied will actually support the "cure-all" which had been previously presented to the Senate at Washington by the senator from Iowa depends entirely upon the nature of modifications of these trade practices obtained by Allied in the interim.

The Decisions

The entire convention business revolved around 11 committees, each of which was delegated to sift the charges of the various socalled "unfair" trade practices and to duly report its findings on the convention floor. The results were:

Resolutions favoring Senate bills introduced by Brookhart and providing for a Congressional investigation of the industry and for the abolition of compulsory block booking. All senate members are to receive copies of the resolutions. By this time, the House patents committee has probably heard of a third resolution in which Allied went on record as favoring certain changes in the copyright law, which includes a reduction of the music tax and the transfer of "holdovers" from the status of copyright to contractual violation.

Charge Intimidation

Further resolutions resulted in Allied withdrawing its previous endorsement of the 5-5-5 contract on the grounds it is "obsolete." Directors were authorized to draft a new form of agreement, if this were deemed advisable. Another denounced double featuring as wasteful and uneconomic and the blame for this practice was duly placed on block booking and "unfair" protection. Of protection, much was said on the convention floor, but delegates heard nothing which would indicate that a definite and an amicable plan of adjustment is available.

The alleged intimidation of a Minnesota exhibitor by MGM because he did not buy MGM product was denounced in one of the later resolutions, although Felix Feist wired the convention that he considered MGM's attitude fair. A theatre, in which MGM is interested, is now in construction at Bemidji, Minn., scene of the situation.

The trade press was mentioned in two resolutions. In one, the convention thanked the press for its cooperation, while the other requested trade papers to refrain from publishing star salaries or box office figures, unless these figures were verified. Sales policies demanding percentage playing were condemned in a resolution which was passed unanimously.

Dick Dickson, a circuit operator, sought Allied's backing in a new circuit. Basically, Allied would receive a small fee in return for which it would buy films, equipment, insurance and incidentals for houses of the proposed circuit. A project by which Allied was to tie-in with American Newsreel was held up and authority was given to directors to negotiate. Give-away premiums in all Allied houses will be cleared through the Theatrical Premium Company, New York, through which Allied hopes to receive at least $30,000 yearly. Another deal may be effected between Supreme Screen Service and Allied on trailers.

Richey Business Manager

Temporarily, at least, H. M. Richey will continue as business manager. There was no election at the convention.

Chairman Abram Myers indicated that a merger deal between Allied and MPTOA is remote.

A resolution asked Allied members to darken theatres beginning June 1 unless reductions are obtained in film and theatre rentals, score charges, advertising accessories, music tax, insurance, light, power and other fixed charges.

One prominent phase of the convention was the demand that producers divest themselves of circuit holdings, except de luxe houses, and it was decided to enlist public support in the fight to bring about this divestment. The same method was decided upon regarding protection.

The convention got its keynote speech from Abram Myers, who outlined Allied's views on many of the socalled "unfair" practices. The convention pledged $60,000 with which to "carry on."

S.O.S. Firm Takes Physical Assets of Royal Amplitone

The S. O. S. Corporation, New York equipment manufacturers, through its salvage department, has taken over all physical assets of Royal Amplitone Corporation, a sound-on-disc manufacturer. S. O. S., however, has not assumed any control or liabilities of Royal Amplitone. The Pulverman Corporation, which controls Royal Amplitone, continues to operate and distribute sound equipment.

Films at Exhibition

Film photography and television will form parts of the international exhibition scheduled for May 6-16 at Amsterdam, Holland.

Accessory Resale Ban Is Aimed in Distributor Plan

In a move led by Fox and aimed at independent poster exchanges engaged in resale of advertising accessories, larger distributors are planning to incorporate into new sales contracts clauses requiring leasing of accessories from the distributor and prohibiting their sale, lease or other disposition by the exhibitor.

Independent exhibitors of Greater New York and New York poster exchanges are protesting the move on the ground that theatre economies are to be effected through resale of accessories, and that the economies are of more than ordinary significance at this time.

Directly counter to the move is a plan being put into effect by Allied Theatre Owners of Iowa and Nebraska for the establishment of an organizational poster exchange to serve members. The exchange is to purchase advertising accessories from members at nominal prices and engage in their resale to other members at a margin of profit, it is planned.

Fox already has drafted its restraining clause for inclusion in new contracts. Under the heading of "Exhibition and Advertising," the ninth clause in the new contract reads:

"All advertising accessories used by the exhibitor in connection with the exhibition of said photoplay must be leased from or through the distributor and must not be sold, leased or given away by the exhibitor."

Paramount, too, is preparing restraining clauses, holding that its advertising material is leased and cannot be resold. Both Fox and Paramount will demand that material be returned to the exchange after it is used. Other large distributors are also reported ready to invoke some method of controlling resale of accessories which, they say, has grown to such proportions that poster departments are being operated uniformly at serious losses.

A mass meeting of independent exhibitors of Greater New York has been called to protest the efforts to curb the independent exchanges. It will be held at the Hotel Astor, New York, March 21. Possible action of the Theatre Owners Chamber of Commerce, New York, was seen in the statement of President Charles L. O'Reilly that the organization would act if "exhibitors' rights are invaded."

A meeting of New York film exchange managers was scheduled for Wednesday at the New York Film Board of Trade to discuss copyrighting of advertising accessories. Responsible legal opinion has held in the past that copyrighted advertising accessories, when numbered, may be replevined by their owners whenever found to be in illegal possession of another.

Named Warner Zone Manager

Sol Hankin, former Warner Pittsburgh district manager, has been named zone manager in Wisconsin. I. J. Hoffman, assistant general manager of theatres; Stewart MacDonald and Dave Weshner, home office executives, returned on Monday from a two-weeks' inspection tour in the East.

Fox Promised—
Fox Delivers—

48

class-A features

Here's your program for the balance of the season...



● Greater dramatic wallop than her "Yellow Ticket." Four lottery winners — overnight millionaires — risking love, life, honor in their greed for more millions.

ELISSA LANDI

in

DEVIL'S LOTTERY

with Victor McLaglen, Alexander Kirkland, Paul Cavanagh, Ralph Morgan, Beryl Mercer, Barbara Weeks. Novel by Nalbro Bartley. SAM TAYLOR Production.

Released by FOX March 27th

● Your chance to cash in again on Baxter's work in "Daddy Long Legs." Similar type of story with Baxter as head of a family that isn't his. Plenty of laughter from the heart.



WARNER BAXTER

in

BACHELOR'S AFFAIRS

(temporary title)

with MARIAN NIXON, Rita La Roy, William Pawley, Frankie Darro, Lucille Powers. From the novel by Mildred Cram. Dialogue by William Conselman. Directed by JOHN BLYSTONE.

Released by FOX April 10th



● The team who have never failed you — in a glorious romance. From a stage play that stands as one of the biggest successes of all time.

JANET GAYNOR

CHARLES FARRELL

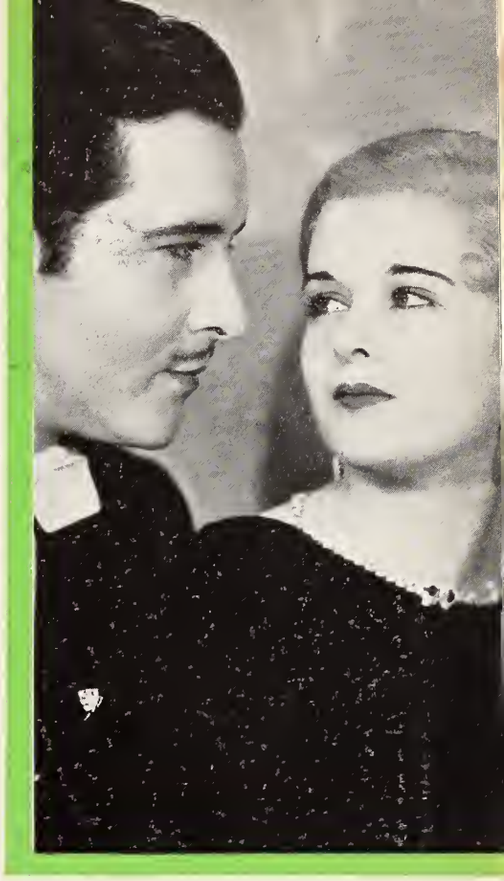
in

Rebecca of Sunnybrook Farm

Stage play by Kate Douglas Wiggin and Charlotte Thompson. Screen play by S. N. Behrman and Sonya Levien. Directed by AL SANTELL.

Released by FOX May 29th

● Smartly gowned, spicily produced. Women will sigh. Men will gasp. Joan as a beauty who didn't care what the women said as long as the men thought she was naughty.



JOAN BENNETT

and

JOHN BOLES

in

CARELESS LADY

with Minna Gombell, Weldon Heyburn, Raul Roulien, Nora Lane. Story by Reita Lambert. Directed by Kenneth MacKenna.

Released by FOX April 3rd



● Nobody has keener box-office instinct than Sam Shipman & Max Marcin, co-authors of the original stage hit. When they write murder-mysteries audiences pay plenty to sit spellbound. Your audiences will.

ELISSA LANDI

in

The WOMAN IN ROOM 13

Neil Hamilton, Myrna Loy, Ralph Bellamy, Gilbert Roland, Oscar Apfel. From the long-run Broadway hit by Sam Shipman and Max Marcin. Screen play by Guy Bolton. Directed by HENRY KING.

Released by FOX May 1st



● The Borzage touch of genius creates a new juvenile star—Tommy Conlon—in a story of *today's* youth. Real life to the youngsters ...real heart to their elders.

FRANK BORZAGE'S

YOUNG AMERICA

Spencer Tracy, Doris Kenyon, Tommy Conlon, Ralph Bellamy, Beryl Mercer. Based on John Frederick Ballard's stage play. Screen play by William Conselman.

Released by **FOX**

APRIL 17th

● Pre-sold to your patrons over one of the leading radio networks of the nation. Millions who have "listened in" want to see it on the screen.



JOAN BENNETT

in

The TRIAL of VIVIENNE WARE

with Donald Cook, "Skeets" Gallagher, Zasu Pitts, Allan Dinehart, Lillian Bond, William Pawley, Nora Lane. Novel by Kenneth M. Ellis. Screen play by Philip Klein and Barry Conners. WILLIAM K. HOWARD Production.

***Released by* FOX**

MAY 8th

● Feminine fans will go cur-razy about Warner Baxter hitting the society high-spots in the Nation's capital. The inside dope on international intrigue — *today's* burning topic.



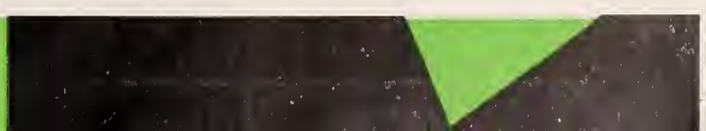
WARNER BAXTER

in

MAN ABOUT TOWN

with Karen Morley, Conway Tearle, Halliwell Hobbes, Lawrence Grant. From the novel by Denison Clift. Screen play by Leon Gordon. Directed by JOHN FRANCIS DILLON.

Released by **FOX** **May 15th**





● The biggest drawing card in westerns —George O'Brien. Actual box-office check-ups show marked attendance increases with every release. In a typical action whirlwind.

GEORGE O'BRIEN

in

The KILLER

From Stewart Edward White's novel. Screen play by Al Cohn. Supervised by Edmund Grainger. Directed by David Howard.

FOX PICTURE



● Here's a team that's a clicker. Jimmy Dunn as a prize fighter, taming Peggy Shannon, pampered society pet. New, startling . . . and box office!

JAMES DUNN

PEGGY SHANNON

in

SOCIETY GIRL

Supporting cast to be announced. From the play by John Larkin, Jr., and Charles Beehan. Screen play by Elmer Harris. Directed by Sidney Lanfield (who made "Dance Team").

Released by FOX May 22nd



● Here's the kind of drama that packs houses: dainty white girl, wed to roughneck sailor, abandoned, penniless, to mercy of vicious South Sea environment. Exotic and exciting.

PEGGY SHANNON

with

SPENCER TRACY

in

AFTER the RAIN

Screen play by Guy Bolton from stage success by Aubrey C. Kennedy. Directed by JOHN BLYSTONE.

FOX PICTURE

● There's no stronger box-office combination in pictures than "Gold-medal" Borzage directing the outstanding star team of picturedom. Only one thing remains: Tell the world you've got it!



FRANK BORZAGE
Production . . . .

JANET GAYNOR
CHARLES FARRELL

in

MY DEAR

Story by Mary Edgington. Screen play by S. N. Behrman and Sonya Levien.

FOX PICTURE



● Glamorous Landi aflame with emotion in this gripping story of an English adventuress who seeks love amid the perils of Colonial Africa. What a thrill to audiences.

ELISSA LANDI

in

BURNT OFFERING

From the story by Harry Hervey

Screen play by Bradley King.

FOX PICTURE



● Aimed straight at the heart of the moderns. By WARNER FABIAN, author of "Flaming Youth." A girl who rents herself out as the life of society parties. And what a title!

JOAN BENNETT

in

WEEK ENDS ONLY

From the sensational novel by WARNER FABIAN. Screen play by William Conselman. Directed by JOHN FRANCIS DILLON.

FOX PICTURE

— and these . . .

UNDER COVER

Radiant, guileless girlhood, too beautiful for her own safety. Trapped by love into the hands of ruthless smugglers. Stage play by Roi Cooper Megrue. Adaptation: Byron Morgan. Direction: HENRY KING.

PLUS . . .

two aces in the hole. Timely angles to catch hair-trigger box-office trends. WATCH FOR FURTHER NEWS ON THESE.

NOW

when you need it most

FOX

comes through in a big way!

FOX PLAY DATES ARE PAY DATES

SEEK CONSTRUCTIVE ZONING SYSTEM

(*Continued from page* 10)

fighting adverse legislation; E. O. Heyl, general manager of Photophone, outlined that firm's new equipment and service charges and Jules Michaels of Buffalo spoke of cut prices and outlined the attitude of the attorney general's office on the standard contract arbitration and zoning.

Lightman, in his opening remarks, defended producers and poor product, declaring that "no producer deliberately makes poor pictures." This attitude was in marked contrast to that taken by Allied last week, when the organization headed by Abram Myers and Al Steffes vigorously and vehemently derided producers for making poor pictures. "The major troubles today," said Lightman, "rest not with the producer, distributor or exhibitor, but with the public," adding as his opinion that there is nothing in the product of reputable companies requiring censorship, if parents would take the trouble of approving what pictures their children should see.

Any organization built on a solid structure is "bound to succeed" and "any with sand as its foundation will crumble," Lightman declared. He said there "is no use raising objections unless the objectors substitute something better."

Protection and zoning he referred to as "troublesome," but said he anticipated that a constructive method of solving the problem would be developed. He asked the delegates to remember that the question has two sides.

"We are here for a purpose," he said. "This is not a political machine. I will refuse to clutter the floor with problems that can be handled in small groups."

Miller Protests Double Bills

When Miller, of Chicago, addressed the delegates, he launched a healthy tirade against double featuring and cited many alleged "evils" of the situation. Miller revealed some intimate and interesting details concerning the practice in Chicago, the so-called "hotbed" of double billing. During the course of his remarks, Miller charged Gabriel L. Hess, of the MPPDA, with being "the father of the double feature." Hess quickly came back with a denial which took the form of an official statement issued to the industry at large through its trade press. Said Hess:

"It was as great a surprise to me as it must have been to the trade generally to learn that I was the 'father' of the practice now prevalent in Chicago of showing two or more feature pictures on a single program. It is not my function as general attorney of the Motion Picture Producers and Distributors of America to advise exhibitors, nor have I the authority to order or direct distributors or their exchanges to supply or refrain from supplying features or any other class of motion pictures. I do not know Mrs. Garring of the Rosewood Theatre in Chicago, and I never have been in communication with her in regard to any matters."

The Mrs. Garring referred to by Hess was mentioned by Jack Miller in connection with a triple feature policy at her Rosewood theatre, Chicago.

Miller was on the program for an address on "Score and Service Charges," but suddenly and without warning switched to double features.

Michaels, who represents western New York owners, read to the convention a communication attributed to U. S. Assistant Attorney-general John Lord O'Brien in which O'Brien was quoted as saying that the government is not opposed to a standard contract if it is "fair and reasonable," nor to arbitration if not compulsory and favors zoning.

ELECTED



M. G. O'TOOLE
Secretary



M. E. COMERFORD
Vice-President

O'Brien was further quoted by Michaels, as having asked what has become of the 5-5-5 contract. Michaels, in hitting cut rate admissions in theatres of his territory, said that zoning on a "fair and equitable basis" is the only cure.

Heyl, of Photophone, reiterated the nature of changes in the company's equipment and servicing charges, made last week at Allied's convention, and details of which were published in Motion Picture Herald, issue of March 12. With regards service charge reductions, Heyl said that there would be a saving to exhibitors of more than $40,000 monthly to the 1,000 exhibitors whose types of equipment call for a reduction to $32.50 each month. Owners of other types of apparatus will benefit accordingly, said Heyl.

Even though exhibitors lose their fight to escape admission taxes, they should protest against the imposition to their senators and congressmen, Representative Sol Bloom told the delegates in a welcome address on Monday. Otherwise, he said, some day the increase may jump to 20 per cent instead of the 10 per cent now proposed. He is opposed to all tax legislation on articles under $1 and to censorship, declaring the public is the final judge of pictures. He stressed the value of organization in fighting proposed taxes.

Attacks Regulation Plan

Judge Roy L. Walker, of Texas, told the delegates that proposed government regulation of distribution "strikes at the foundation of free and unrestricted contact between individuals and corporations." Obviously, Judge Walker's condemnation of government interference had to do with the various measures recently proposed in the senate by Smith Wildman Brookhart.

Four general classes of legal propositions affect the exhibitor, Edward G. Levy, secretary of the M.P.T.O. of Connecticut, pointed out in discussing "Legal Principles an Exhibitor Should Know." They are: 1. Leases; 2. Injuries to employes, patrons and others; 3. Contracts; 4. Miscellaneous. Levy's discussion contained much of interest to owners. He explained in minute detail the various machinations and legal phraseology affecting these four important phases of operation.

The charges made by Al Steffes during the recent Allied convention at Detroit regarding the alleged dominance of MPTOA by the Hays organization reacted at Washington where the MPTO leaders ridiculed Steffes' assertion and then questioned the ethics of Allied in making commercial tieups with producers and equipment concerns.

Convention activities then came in for a thrashing when Jack Miller, Chicago, charged that a number of the speeches were "the bunk." Miller appeared to favor "action" rather than speeches, and placed his stamp of approval on Allied's efforts in their fight against arbitration and for the Brookhart bills.

The convention, held at the Mayflower Hotel, was the 12th annual event and was dedicated to the current national Washington bicentennial. Arrangements for the convention were in the hands of A. Julian Brylawski, Harry M. Crandall, Sidney B. Lust, William B. Herbst, Nat Glasser, Carter Barron, Hardie Meakin, Rodney Collier, Maurice Davis and A. Lichtman. All operate in the Washington-Baltimore territory.

Sub-committees included: Publicity—Corbin Shields, Carter Barron and Don Reed; Exhibitions—Hardie Meakin, Sidney Lust, Corbin Shields; Entertainment—Guy Wonders, Harry Crull, Carter Barron and Hardie Meakin; Motion Pictures—Nat Glasser, A. J. Pratt and George Werner; Reception and Dinner—A. J. Brylawski, Harry Crandall and Harry Crull.

When the convention opened on Monday, committees were appointed on credentials, resolutions and public service relations. Delegates appointed were: Credentials—Ed Kuykendahl, Columbus, Miss.; Sidney Lust, Washington; William Quigley, Pennsylvania; Edward G. Levy, New Haven; Martin G. Smith, Toledo; Resolutions—Earl Van Hyning, Kansas City; Jack Miller, Chicago; M. J. Kallet, and Frank C. Walker, New York; Love B. Harrell, Atlanta; Lew Pizor, Philadelphia; Public service relations—George P. Aarons, Philadelphia; Lou Ainsel, Missouri; William Benton, New York; H. D. Wharton, Arkansas; Joseph Dennison, Michigan.

1,400 at Banquet

Although official attendance figures were not forthcoming, it appeared that the delegation was larger than any in recent years. While many states and territorial exhibitor units sent unofficial "observers," delegates were officially registered from the following city and state units:

Dallas, Atlanta, North and South Carolina, eastern Missouri, southern Illinois, Kansas, western Missouri, Nebraska, Albany, Connecticut, northern New York, Philadelphia, Ohio, New York City, Cleveland, Cincinnati, Columbus, Wisconsin, Baltimore, Washington, D. C., Virginia, Chicago, Rhode Island and Oklahoma.

The banquet at the Mayflower Hotel on Tuesday night was the big social event and one of the convention highlights. Fourteen hundred crowded the large hotel ballroom, including 350 senators and representatives of the federal government who were the guests of the convention. Hundreds of theatre owners and many executives of the larger film companies were there and so were Eddie Dowling, acting as master of ceremonies; Clive Brook, June Collyer, Claudette Colbert, Conrad Nagel, Stuart Erwin, Jacqueline Logan and Ernst Lubutsch. M. E. Comerford spoke and he was followed by Walter Vincent, President M. A. Lightman, Louis Wiley, business manager of the *New York Times;* Sidney Kent, Rabbi Jacob Tarshis, of Columbus, Ohio, and Reverend Norman McCloud, of North Carolina.

Louis Wiley addressed the delegates at the banquet on behalf of the nation's press. Wiley urged the industry to continue the maintenance of a high production standard and cautioned the delegates to place the problem of adverse legislation only in the hands of their wisest

GOOD FILMS PLEDGED

(*Continued from preceding page*)

leaders. A complete account of Wiley's remarks appears elsewhere in this issue.

A telegram from Will H. Hays was read at the banquet and delegates received its message with hearty applause. "No finer example of courage and public spirit has been set by any group in the national emergency than the attitude and performance of exhibitors," wired Hays. "You were the front line of industry cooperation in the raising of large sums for local unemployment relief agencies throughout the nation and your theatres, as always, have been at the complete obedience of every worthwhile enterprise," he said.

Continuing, Hays declared: "Fundamental in importance, you have realized the vital necessity of maintaining unimpaired the nation's supply of entertainment at a time when an ounce of morale is worth a pound of gold. You have made tremendous strides in availing yourselves of community leadership in support of the finest pictures and you are wisely shaping your programs with the whole American public in mind, working with the producers to create and satisfy an increasingly higher level of entertainment demand. All this progress and service at a time when economic conditions cause you to operate on so slender a margin of possible profit that the public is substantially in your debt.

Pledges Good Pictures

"Be sure, too, that this courage and enterprise will bring you just reward. On behalf of the producers, I pledge you first no slackening anywhere in our efforts to give you the finest pictures the studios can make; second, an unfailing recognition that your interests and ours are mutual, with full disposition on our part to cooperate with you as partners in a thrilling and essential endeavor. We will go around that corner together and meet prosperity—not wait for it."

Elective planning of play-dates, with a program suitable for the entire family at weekends; close cooperation of local civic leaders and groups, and development of a community sense of responsibility for the quality of motion picture entertainment were advocated by Carl E. Milliken, secretary of the MPPDA, in his banquet speech.

"The producers have found that Mr. Hays' policy of inviting public leaders to counsel with the makers of pictures, at the studios, has resulted in better understanding of industry problems and in a steady increase of high quality pictures," Milliken told the convention.

Community Responsibility

"Exhibitors are more and more beginning to follow a similar policy in their respective communities, counselling with the best available public-spirited leadership in the planning of programs. The parent, the teacher and the minister have a definite responsibility for the quality of the motion picture entertainment offered and patronized in the community, and they have a very definite obligation to work with the theatre-owner or manager to see that the entertainment needs of the child are selectively and suitably met.

"The stimulation of a demnd for the best in pictures is an absolute requisite if the industry is to continue and increase the present high percentage of so-called serious entertainment coming from the studios. Through the preview system, of which more than 12 national organizations, disinterested and unbiassed, now avail themselves, it is practicable for leaders in any community to secure, regularly, impartial and careful judgment on forthcoming picture product.

"Word of mouth advertising for the best pictures means more pictures of the same type. The exhibitor, the producer and the public all profit where there is cooperative effort by the industry and the citizens who are interested in maintaining high picture standards."

One of the high lights of the banquet was the explosion of the "high salary myth" in production, by Conrad Nagel.

Only 23 individuals out of 25,000 actors and actresses in Hollywood draw "headline" salaries, Nagel, who is vice-president of the Academy of Arts and Sciences, told the banquet guests.

"As president of the Motion Picture Relief Fund," Nagel said, "I conducted a drive a few months ago to raise money for our fund. All salaried people in the industry were asked to contribute one-half of one per cent of their salaries every week. Before staging this drive, I had to make sure that such a procedure would secure sufficient money. So I was permitted to examine the salary lists of the various studios. To my amazement, I found that with 25,000 registered actors and actresses in Hollywood, there are actually only 23 of the so-called 'headline' salaries—the amounts which, plus an added cypher or two, make startling news stories or material for a certain type of radio gossiper."

British Films Must Improve To Match U.S., Is Contention

English voices must be more distinct and "unsavory features" eliminated before British product can hope to compete with American films in British Columbia, Canada, it was contended by Major George A. Walkem, Vancouver legislator, speaking at Victoria on a British quota bill for the province.

Walkem also urged a better censorship. In agreement with him was A. M. Manson, who urged the government discard the present board of appeal in the province, and "leave it to the censors." He expressed the belief that a cabinet minister should have the power to set a policy as to what class of film should be shown.

Stoddard Assumes Charge of Publix Personnel Department

Chester L. Stoddard has assumed charge of personnel placements and records at Publix, in addition to his duties as assistant to Sam Katz. All personnel department functions now come under his supervision.

Stoddard has requested that all district and division heads communicate to him the names of men possibly available as of managerial calibre, a system which was maintained until recently. Stoddard will bring the information up to date, to be used in the event of vacancies.

Franklin to Confer in East

Harold B. Franklin, RKO executive in an advisory capacity, will leave Hollywood on Sunday night for New York, where he will join in conferences with home office executives.

Named to Meyer-Rieger Staff

Earl Giesler has been appointed representative of Meyer-Rieger Laboratories, Inc., New York, in Kansas and western Missouri, with headquarters in Kansas City.

Pantages Plans National Circuit; May Make Films

Alexander Pantages is planning the formation of a nationwide theatre circuit to include 200 to 500 houses. The plan calls for operation on a combination vaudeville and picture policy, possibly with acts and films produced by his own company in Hollywood.

John Considine, who is Pantages' son-in-law, and Alexander, Rodney, and Lloyd Pantages are partners in what they describe as a new and tremendous deal.

Considine, in New York negotiating for theatres, is scheduled to have entire charge of film production. Rodney and Lloyd Pantages will supervise the production and staging of vaudeville. Alexander Pantages is slated for supervision of theatre operation.

Wisconsin MPTO Asks Houses Admit Blind Without Charge

The MPTO of Wisconsin, of which Fred S. Meyer is president, has addressed a communication to all theatre owners in the state, recommending that blind people be admitted to the theatres without charge, provided they are accompanied by one paid admission.

The letter explains that the recommendation is prompted by a desire to fix responsibility "for the safety of these blind people while they are in the theatre." John T. Kostuck, assemblyman from Stevens Point, Wis., said: "Talking pictures mean more to the blind than I can express in a few words."

Ezra Winter To Do the First Mural for Rockefeller Center

The Metropolitan Square Corporation, John D. Rockefeller, Jr.'s, holding company for Rockefeller Center in New York, has signed the first contract for the extensive decoration program planned. Ezra Winter, distinguished mural painter, will execute the mural in the lobby of the International Music Hall.

Winter's preliminary sketch was selected from among the many submitted to the advisory art commission for the center. The general decorative art program for the center, it is said, will be on a scale hitherto unprecedented in commercial buildings.

McClusky Sees Films as a Real Adjunct to Education

Dr. F. Dean McClusky, president of the National Academy of Visual Instruction, in Washington last week envisioned history classes of the future studying motion pictures instead of "cramming" on text book data.

"The superior learning of children taught with well-constructed pictures as an adjunct to oral and written instruction has been indisputably proven by independent investigations," said Mr. McClusky. He stressed the educational value of many current films, and noted the great potentialities of the newsreel.

WILEY URGES CLEAN STANDARDS; CAUTIOUS COURSE ON LEGISLATION

Soundest Opinion Favors Minimum of Law Making to Set Up Censorship, Business Manager of N. Y. Times Tells MPTOA

Adherence to clean standards of showmanship and a cautious course of dealing through wise representatives with reference to proposed legislation were urged upon the industry by Louis Wiley, business manager of the New York Times, speaking before the Motion Picture Theatre Owners of America at a dinner at the Mayflower Hotel in Washington Tuesday night.

"Part of the name of your organization is 'Owners of America.' America can be bought more cheaply today than a few years ago, and it is well worth buying as an investment. The skies are blue over our land, but the United States is not a blue sky investment," said Mr. Wiley.

"On the letterhead of your energetic and able secretary, Mr. O'Toole, is the slogan, 'Protect Your Investment—It Is Worth Fighting For.' I assume some one is interfering with the motion picture theatre business. The desire of some people to meddle with other people's businesses amounts almost to an epidemic and is particularly virulent among legislatures. I do not know in detail what battles you have on your hand just now, but it is well to have a man named O'Toole to lead the fighting.

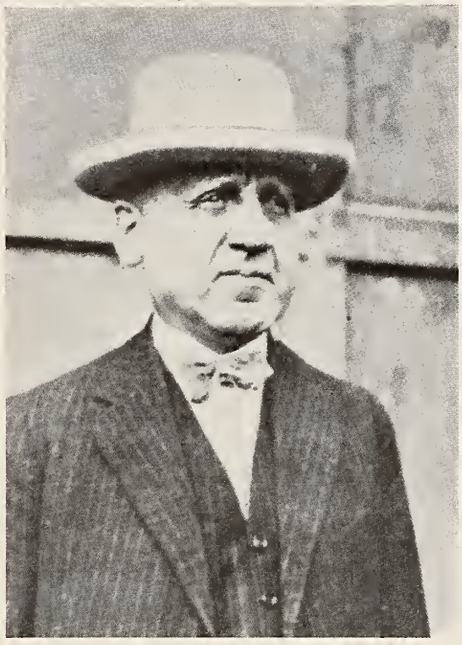
Deal Directly With Public

"Your business is much like that of newspapers in one important particular. We both deal directly with the public. From this constant contact we derive many advantages and a considerable number of worries. It is reasonably easy to learn the opinions of an individual. It requires statesmanship to learn and be certain of the collective opinion of large groups. Whoever must deal with public opinion must never relax his vigilance. Public opinions, public preferences, prejudices, are all fluid. We must be prepared to recognize rapid changes in taste and in interests of the people who attend motion picture theatres and buy newspapers. The shrewd leader in motion pictures and in journalism is one who can forecast accurately the coming changes.

"Newspapers and motion pictures also have in common the quality of being universal. The languages in which the newspapers are printed or in which the characters on the screen speak may change. But a demand for news is present in all countries, and the interest in the drama on the screen and the pictures you show is born in the human race. Newspapers and the industry you represent serve the universal needs of information and entertainment.

News in Pictures

"The most valuable quality in newspapers is news. I do not claim to be an expert on motion picture theatre management, and as an appreciative patron of your theatres I know that one of the greatest assets of your program is to have what is new as well as what is good. It is a strong human desire to know the news, to be in touch with the latest events, to be first to know what is happening in the world.



LOUIS WILEY

"When Adolph S. Ochs, publisher of *The New York Times,* began his newspaper career in Chattanooga, more than half a century ago, he determined that news should be the cornerstone of his newspaper.

"Mr. Ochs, who knew so fully the value of news, recognized the worth of real news pictures. He was a pioneer in introducing the rotogravure picture section to the United States, making such a section a regular part of *The New York Times* in 1914. Mr. Ochs sought interesting news pictures to be printed in the most beautiful way.

"News pictures, of course, are not the greatest attraction at your beautiful and well-managed theatres. I think you will all agree, however, that your audiences keenly enjoy the news reels. The public is interested in the news of your industry and what it offers. A local theatre manager will always do well to play up the news quality in his presentations.

Censor Not Wisest Agency

"We hear a great deal concerning the mistakes of censors, of the different standards of censorship existing in the many States, thereby making the operations of your business more difficult.

"In the public interest we need some form of restriction of excesses, but it is rare in human experience that a censor has been found to be the wisest agency for setting up such restrictions. Newspapers are aware that some publications have degraded journalism and have obtained circulation among those of low intelligence and standards by pandering to the baser instincts and interests. There are always some who are willing to make money by exploiting the low and salacious. Public taste seems to go in waves, and we know that serving the lowest tastes may be profitable for a time until an aroused public opinion interferes. In the long run, however, real success and, above all, the real satisfaction of life can come only from truly serving the intelligent and discriminating members of the community and building up the permanent good-will of the better element.

Too Many Laws

"Newspapers, the drama, motion pictures, the cause of free speech in every form, have a common interest in watching restrictive legislation which would endeavor to limit their lawful freedom.

"The soundest opinion is in favor of a minimum of legislation which attempts to set up standards of censorship. We have too many laws in this country not supported by public opinion. A strong and aroused public opinion is the best guarantee that laws will be enforced. I urge you to put the matter of dealing with proposed legislation in the hands of your wisest men, who always by their actions and statements will place your industry in the best possible light before our people.

"No question with which your association can deal requires abler or cooler heads than that of representing the motion picture theatre owners before the American people, whom it is your privilege to serve."

Desire of Some People to Meddle With Other People's Businesses Amounts Almost to an Epidemic, Convention Is Told

Hughes-Franklin Houses Reverting

The Midwest division of Hughes-Franklin Theatres is in process of being disbanded, with the houses involved either reverting to former owners or being otherwise disposed of. The Lindbergh theatre, de luxe Kansas City suburban house, is the first to revert. It is understood four additional houses in Kansas City and one in Chillicothe, Mo., will be dropped shortly.

When the Hughes-Franklin circuit bought a group of houses in the territory more than a year ago, rentals were paid one year in advance on leases running five or 10 years. It is said that in certain instances, where the advance rentals have terminated, no rent has been paid.

Educational 1932-33 Program Probably Will Equal 1931-32

Educational will release approximately the same number of short subjects next season as during the current production year, Earle W. Hammons, president, has announced.

During the 1931-32 season, 52 two-reel comedies are on the schedule. Hammons will leave the home office for the Coast shortly to conclude next season's production conferences, now in progress in New York.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

REGARDING his activities in cutting overhead, Manager Tom Forhan, of the Capitol, at Welland, Ontario, writes to the home office of Publix as follows:

"For quite some time I wanted to put up a marble counter for my box office. Each time I secured a price for the material I was quoted $25, plus labor. For my size operation, I considered this price prohibitive, but not satisfied I questioned members of my staff about their occupations before coming to this theatre, and found my fireman had been a tombstone man, excellent on inscription work. He at once settled my problem.

"He advised me that he could go into the local cemetery, secure a slab of marble, cut it in two, polish it, and cut it into shape of my ticket window for $8.50. This $8.50 was spent as follows: $2.00 for the marble slab, which is as good as new; $5.00 for the fireman's labor, and $1.50 for a carpenter. So I saved $16.50 and have a permanent window of marble.

"I am wrong about my cost for the marble. The total cost of the material and work was $5.00 and not $8.50, as I induced the stone man and the carpenter to take their pay in passes. Besides I still have enough marble left to make ornaments in marble for my mezzanine floor."

▽

Any newsreel cameraman covering the Lindbergh kidnaping will tell you that much of the "real inside" has yet to be published by newspapers which to date have devoted more space to the incident than to any news story since the Armistice.

▽

A 116-page newspaper with a circulation of only 15 copies was published the other day by the printing department of Paramount's studio on the Coast. This paper, bearing the fictitious masthead: "New York Mercury," was issued for use in scenes of a new production and was made up from type saved from smaller newspapers previously printed for screen work.

▽

Evidently, titles of feature attractions do not mean a thing in newspaper advertising out Denver way, where the RKO Orpheum last week ran a two-column by four-inch ad in which considerable decorative material, cuts and 150 words were crowded into this limited space ballyhooing short subjects, organ solo, a midnight show, vaudeville headliners, stage band and whatnot. But not a single mention was made of the current feature title, although considerable space was devoted to the stars appearing in it.

▽

A ranking executive of a ranking company is now personally and quietly engaged in the task of determining which pictures of other concerns have within the past six months made the most money for these competitive companies.

▽

Paramount's divestment of one-half interest in Columbia Broadcasting brings to mind one rather interesting incident which occurred during original negotiations between these two concerns a few years ago.

Warners were dickering with Columbia for the purchase of one-half interest, but when Columbia submitted financial terms, executives at Warners took the matter under advisement. The figure asked by Columbia was thought by the Warner Brothers to be too high and so they postponed the affixing of contractual signatures for about three hours. In the meantime, Paramount stepped in and tied up Columbia and its broadcasting activities.

In view of the widely touted and so-called precarious economic condition of independent exhibitors, we wonder why Allied States Association dubbed the social event which followed its recent national convention banquet: "The Millionaires' Party!"?

▽

M. C. Kain, in charge for Universal in Berlin, traveled all the way to Kansas City—hotbed of radical censor rulings—to ascertain how Ted Meyers, branch manager there, succeeded in having "Frankenstein" passed after the Kansas censor board had made so many cuts and eliminations that they might just as well have banned the film outright. Armed with information gleaned during his duscussion with Meyers, Kain hopes to induce the Berlin censors to waive their objections and pass the picture.

▽

Theatre owners of the Long Island towns of Jamaica, Hollis, Bellaire, Hillside and Queens Village are disturbed over threatening inroads on box office receipts as a result of Publix' offer to the public to "ride free" on Long Island trains when fans travel to Paramount's theatre at Brooklyn.

Beginning last week, "special courtesy" coupons are available to Long Islanders, entitling patrons to an allowance in theatre admission price equivalent to the cost for one commutation trip. These coupons are secured by fans from local railroad station agents.

▽

Rudy Vallee prefers crooning over the radio to any other musical effort, including stage and screen, he confided to our correspondent at Kansas City, the other day. That he "hoped to be able to land a job" at Rockefeller City upon its completion was one of his admissions. He also revealed, without the necessity of permission from the copyright owner, that he favored a federal tax of, say, 50 cents on each radio set, said fee to be paid annually by the owner. Revenue obtained in this manner, he said, would be used partly to compensate music composers, "whose work now is not recognized adequately." Payment of the tax would make listeners-in take greater interest in the programs and would give them a "more logical basis of complaint as to 'too much advertising,'" Rudy averred, adding as an afterthought that they would have more right to complain about the crooners, too.

▽

While "buzzing around" the Southwest the other day, Wesley Trout, our representative in that neck 'o woods stopped in to chat with that pioneer exhibitor, "Dad" Spearman, who now operates the Gem at Edmond, Oklahoma.

Many will remember "Dad" for his untiring efforts in behalf of the M.P.T.O. of Oklahoma and for those snappy little M.P.T.O. bulletins that he used to make-up, print and edit in his own little print shop in the rear of the theatre.

Recently "Dad" purchased 160 acres a few miles near Edmond and on the farm is a lake in which dad is going to raise minnows, later developing it for fishing. Many film and theatremen are interested in the project, which will sponsor a private clubhouse where the "gang" can browse about.

Trout, on his current swing through the Southwest, heard many reports of a movement now under way to bring back airdromes.

ASPIRANTS to the presidential chair at the White House might study thoroughly the results to date of a unique sales campaign which is being conducted by the Warner field organization.

"Vitaphone's Presidential Race," has as its two candidates, Andy Smith, who as chief of Eastern and Canadian distribution, is running on the Republican ticket, and Gradwell Sears, who has charge of Western and Southern sales and is running on the Democratic ticket. The contest is getting exciting as it enters its sixth week—the halfway mark. Returns to date show the Democrats with a substantial lead and their standard bearer is already claiming an overwhelming victory.

It is quite difficult to gauge the extent to which the voting is influenced by partisanship, in view of the fact that each dollar's worth of sales of Vitaphone shorts and trailers counts as a vote.

▽

A robbery the other night in the Sixth Avenue jewelry shop operated by the brother of Peggy (Educational Pictures) Goldberg, proved to the entire family the popularity of its namesake in the "Rise of the Goldbergs" radio broadcast.

It was very inconsiderate, of course, for the bandits to select Peggy's brother as their victim, but the holdup was very exciting and quite the topic of conversation among Peggy's many friends and countless relatives in the Bronx.

One relative telephoned another and asked: "Did you hear about the terrible thing that happened to the Goldbergs last night?"

"So what was? I couldn't listen in—tell me quick!"

▽

Publix has issued the following order to its staff, in line with a move to "anticipate and forestall the marked drop in business that comes with spring and summer:"

"Every theatre manager and district manager must immediately analyze each individual theatre operation and submit a report to the division manager in charge, giving a specific account of what the theatre may be expected to do from April to September."

The report must include not only expected earnings in the light of decreases during warm weather periods, but must include all possible suggestions for maintaining the house on the most profitable basis during the period. Each manager is asked to consider the possible effect on his theatre of a change in policy or price and is requested to make the recommendations which he deems best. In extreme cases, managers are told, the advisability of closing the theatre should be considered.

▽

A new regulation at certain MGM exchanges does not allow exhibitors to book after 4 P. M., nor after noon on Saturday.

▽

Ernst Lubitsch this week turns our thoughts to film beauty, and in this connection says that today it lies not in physical allure, but in an ability to create a vivid and lasting impression of charm through performance. In other words, we take it, the day of the "beautiful but dumb" has passed—at last.

▽

Officials of Radio Corporation inform us that RCA, and its many associated companies, together are doing less than 20 per cent of the total business in radio sets and less than 40 per cent of the total business in radio tubes. This is by way of defending the government charge of a radio monopoly.

BROADWAY STAGE—FROM CAMERA EYE

Eight New York Stage Productions are Discussed by Noted Critic as Material for Screen

By BENJAMIN DE CASSERES

Following is the second of a series of discussions of drama by the famous Benjamin DeCasseres, who from time to time will survey the plays of Broadway with a motion picture eye. Internationally known as poet, essayist, satirist and epigrammatist, Mr. DeCasseres has been a contributor to the New York Times, Sun, World, Globe, Tribune, Herald, World-Telegram, American Mercury, Cosmopolitan, Arts and Decoration, Screenland, Mercure de France (Paris), Judge, Life, Shadowland, Philistine, Thinker, and others.

"THE INSIDE STORY"

Louis Corrotto, the "gang biggie," is calling Eddy Robinson with twelve mouths.

George Bryant and Francis M. Verdi have unveiled in a gripping and startling crook melodramatic, "The Inside Story," the whole nasty secret of gangdom's power.

Louis Corrotto, the "big shot" of a "Mid-Western State," controls the governor, the district attorney and the police because he has contributed big sums to their campaigns. He has other gentle persuaders in the form of threateneng the defence lawyer with the kidnaping and quartering of his child. It seems to be all shudderingly true. Exaggeration merely emphasizes the fact.

In 14 scenes on a revolving stage, the play tells a closely-woven story of how Corrotto pinned a crime on an innocent boy, how the boy nearly went to the chair, but was saved by his girl murdering the slick Louis in the nick of time. We see the frightful cowardice of a governor just before the boy is going to be electrocuted. It bristles, bristles, bristles.

The play is well done. Louis Calhern is at his tallest and best as the cynical Corrotto. Marguerite Churchill was convincing as the girl. The boy was handled effectively by Roy Roberts.

This play, under the eye of Al Woods, makes a strong dramatic appeal. With the kidnaping angle it should be gobbled up for the screen.

"COUNSELLOR-AT-LAW"

"Counsellor-at-Law," another play by Elmer Rice, is loaded with characterization, drama and comical situations.

It is the hectic comedy and hokum in the everyday life of the New York lawyer, and although at times it is prolix and sprawling it grips you by the fine work of Paul Muni as George Simon, an Eastside boy who has risen to be the big "biggie" among the lawyers.

Simon is a vital character, a real person. His wife deserts him; he has a tussle with a Mayflower-descended legal "smarty" who wants to "get him" for an early professional indiscretion; he is laid flat verbally in a fine scene by a communist client; his secretary is in love with him and he is about to leap out the window toward the last curtain when (à la "The Front Page") he gets a big case from the U. S. Steel Corporation. Let's go! Let death wait! More "mazuma!" It's all raw and gripping. It will reel stunningly.

Supporting Muni is a long and excellent cast. They sweep through his office—acquitted murderesses, divorcees, chorus girls, what-not. It's all a "chunk" of New York, which Mr. Rice knows so well. The characters that pass through Simons' office would alone make a reel of continuous laughs with a good dialogue doctor on the job.

"WILD WAVES"

The radio studios take it "on the chin." The chin doesn't know it.

This new comedy, "Wild Waves," by William Ford Manley, is a brave attempt to satirize the "hooey" and "muck" that come over the radio. It is laid inside of a broadcasting station, where there is an attempt—heavy and clumsy—made to show us what goes on there.

I do not believe half of it, for I have been in many of these broadcasting stations and everything seems to work smoothly enough. The humor goes flat through over-insistence.

The story would have been better if it had been played a straight farce. But it takes a pathetic turn now and then that ruins what titter there is in it.

The burden of the work fell on that amazing fellow, Osgood Perkins. He squeezed every bit of fat out of the part. He's always top-notch. The rest of the long and overcrowded cast worked hard.

I could vizualize this as a peppy screen-farce, the more idiotic the better. The gunman angle in the stage play would have been much better if played as burlesque.

"MOURNING BECOMES ELECTRA"

O'Neill's latest sixhour-drama ought to make one of the most powerful and absorbing screen dramas that we have ever had. The risky scene between the brother and sister must be currycombed for the children. Outside of that it ought to run as is.

This play of a hex on the house of the New England Mannons is a ready-made scenario, dialogue and everything else. I wonder whether O'Neill didn't have that in mind when he wrote it.

As the Theatre Guild put this play on, I did not like it as well as the book, which I read in manuscript form. It is a whale of a story taken from the Greek legends of Electra and what she and her brother Orestes did to old lady Clytemnestra, who herself "bumped off" their father.

The whole story is laid in a village right after our Civil War. There are two murders and two suicides. Between these pastimes there's enough goose-flesh dialogue to freeze the gizzards of a kidnaper.

When screened there will be no hour and a quarter for dinner between acts. It's worth 12 reels with a two-minute intermission. There'll be no walk-outs on this!

Nazimova and Alice Brady walk away with the play. They ought to do the picture, too.

"REUNION IN VIENNA"

"Reunion in Vienna" is gay, robust, sophisticated, popping comedy, by far the best play—next to "The Road to Rome"—Robert E. Sherwood has yet written, and certainly the greatest Guild production of a comedy since its memorable "Volpone."

But, nevertheless, this play of a reunion in Vienna of the fallen Hapsburgs and their entourage with its triangular love-story that involves a Grand Duke, a famous psychoanalyst and his wife would be pretty thin if the two main characters had not fallen into the hands of Alfred Lunt and Lynn Fontanne. Their gorgeous work puts them at the peak of their careers. They romp away with the Comic Spirit Sweepstakes!

Lunt, as Rudolph Maximilian von Hapsburg, back in Vienna disguised as a yodler to join the reunion at an old hotel and also to look up his former mistress, now married to a celebrated Dr. Anton Krug, portrays a Rabelaisian, ego-bloated, ranting, romantically fascinating prince of the blood as it has never been done on the stage before.

You love this erotic brute. He is something new in comic literature. And Lynn Fontanne as the wife (finally conquered by her ex-lover) never looked more beautiful or acted with a rarer understanding.

The two of them stage a love-scene on a couch while three musicians circle around them playing satanically-erotic airs that is the high-point in delirious comedy. The screen producer ought to fight to his last ditch for this delicious bit.

Helen Westley, Minor Watson and Henry Travers added to the gayety of the evening.

Let Lubitsch do it! I wouldn't miss it!

"TRICK FOR TRICK"

I may claim, with all due modesty, that I believe I am fairly well acquainted with all the important plays that have been written from the Greeks to O'Neill, but I cannot recall when playwrights have ever shown such a venomous hatred for doctors. Can Doc. Freud account for this phenomenon? On the screen the doctors are such "nize" fellers!

Here are five current plays in which a doctor turns out to be a murderer: "The Dark Tower," "The Fatal Alibi," "Monkey," "Riddle Me This!" and "Trick for Trick." Gentlemen, this isn't healthy satire. It's just nastiness!

"Trick for Trick," by Vivian Crosby, Shirley Warde and Harry Wagstaff Gribble, is mainly notable for the sleight-of-hand

(Continued on page 26)

THE BOX OFFICE CHAMPIONS

for February

Box office figures on pictures having regular play-dates during the month of February show in two instances a carry-over from the month of January. But, it is interesting to note, in reversed positions. In January, it was Metro-Goldwyn-Mayer's "Emma," starring Marie Dressler, that led the six so-called "champions" selected, with the same producer's "Hell Divers," a thrilling type of melodrama, in second place. Continuing to bestow her favor on both, February decided, however, that "Hell Divers" should enjoy the initial spot. The month also brought into the key-city theatres the distinctive production by United Artists of Sinclair Lewis' novel "Arrowsmith," and it immediately took third place. Fourth place for the month went to RKO Pathe, with "Lady With a Past," while Warner Brothers vigorously rounded out the roster with both the fifth and sixth places, winning them with William Powell's "High Pressure," story of modern salesmanship; and George Arliss' notable contribution to dramatic entertainment as well as to the art of the cinema, "The Man Who Played God."

Besides offering considerable information of value in booking, the "champions" shed some light on public preferences as reflected in titles and types. In general, the six productions chosen by the box office during February are equally divided between heavy drama and comedy-drama. Yet they are to be grouped under drama, rather than comedy, and to this extent seem to bear out the theory that in times like the present the theatre-going public is inclined to seek the more serious outlets for its emotions.



HELL DIVERS

M-G-M

●

Story by Frank Wead. Directed by George Hill. Screen play by Harvey Gates and Malcolm Stuart Boylan. Cinematographer: Harold Wenstrom. Cast: Wallace Beery, Clark Gable, Conrad Nagel, Dorothy Jordan, Marjorie Rambeau, Marie Prevost, Cliff Edwards, John Miljan. Released January 16, 1932.



EMMA

M-G-M

●

Story by Frances Marion. Adaptation and dialogue by Leonard Praskins. Directed by Clarence Brown. Cinematographer: Oliver T. Marsh. Cast: Marie Dressler, Richard Cromwell, Jean Hersholt, Myrna Loy, John Miljan. Released, January 2, 1932.

ARROWSMITH

UNITED ARTISTS



Produced by Samuel Goldwyn. Novel by Sinclair Lewis. Adapted by Sidney Howard. Directed by John Ford. Cinematographer: Ray June. Settings by Richard Day. Cast: Ronald Colman, Helen Hayes, A. E. Anson, Richard Bennett, Claude King, Beulah Bondi, Myrna Loy. Released Dec. 26, 1931.

LADY WITH A PAST

RKO PATHE



Screen play by Horace Jackson. Directed by Edward H. Griffith. Cinematographer: Hal Mohr. Edited by Charles Craft. Cast: Constance Bennett, Ben Lyon, David Manners, Don Alvarado, Albert Conti, Merna Kennedy, Blanche Frederici. Released February 19, 1932.

HIGH PRESSURE

WARNER BROTHERS



Screen play and dialogue by Joseph Jackson. From the stage play, "Hot Money," by Aben Candel. Directed by Mervyn LeRoy. Cinematographer: Robert Kurrle. Cast. William Powell, Evelyn Brent, George Sidney, Frank McHugh, Guy Kibbee, Evalyn Knapp, Ben Alexander. Released, January 30, 1932.

MAN WHO PLAYED GOD

WARNER BROTHERS



Author, Jules Eckert Goodman. Play from short story by Governeur Morris. Adapted by Julian Josephson and Maude Howell. Directed by John G. Adolfi. Cinematographer: James Van Trees. Edited by William Holmes. Cast: George Arliss, Bette Davis, Violet Heming, Ivan Simpson, Louise Closser Hale, Andre Luget. Released Feb. 20, 1932.

CONGRESS GETS TWO COPYRIGHT MEASURES

Dill and Sirovich Measures Are Introduced; Each Would Amend and Consolidate Present Protective Statutes

Copyright legislation has been brought squarely before Congress, with the introduction of bills, in the Senate by Senator Dill of Washington, and in the House by Congressman Sirovich, of New York, chairman of the patents committee, each of which seeks to amend and consolidate the copyright laws.

The Sirovich bill was introduced following weeks of hearings, during which the Congressman got himself reams of publicty by injecting personal matters, notably his 'plaint against the critics who, he charges, killed his brain child, the "Schemers," a play which never reached maturity.

During the course of the hearings Sirovich practically promised the motion picture industry it would be taken care of in his measure. Whether he has kept his word remains to be seen, for the bill, as introduced, is highly technical and very intricate and an understanding of it is made difficult by reason of his failure to refer to motion pictures anywhere except in the list of copyrightable materials.

The bill places the copyright in the name of the author, for a period of 56 years, and gives the divisible assignment privilege. The remedies of the copyright owner whose work is infringed include injunctions against the infringement and the recovery of "such damages as the owner of the copyright has suffered due to the infringement, and in the determination of such damages the prices currently paid for similar rights in the copyright works of the same or like character shall be considered.

"But where the infringer establishes that he has acted without intent to infringe," the bill provides, "the court shall limit recovery hereunder to an amount which will justly compensate the copyright owner for the use made of the copyright, and in determining the amount of such just compensation, the prices currently paid for similar rights in copyright works of the same or like character shall be considered.

"Where it appears to the satisfaction of the court that just relief cannot be given to the owner of the copyright under subsection (b) thereof, the court shall award statutory damages not in excess of $5,000 nor less than $100."

"It is believed," Congressman Sirovich declared, in discussing his measure, "that the enactment of the proposed act will represent a great step forward in our statute law as to copyright and will relieve authors and composers, as well as the great business enterprises that deal with copyright property, from burdens and difficulties which now exist, and will greatly facilitate the operations of all those industries which function under the copyright law.

"The existing system of copyright law contains many drastic penalties which were no doubt appropriate at the time the last act was passed in 1909, but which under modern conditions have ceased to protect the author and yet serve as an invitation to litigation against well conducted enterprises amounting almost to racketeering."

The main points of the Sirovich bill with respect to length of protection, copyright in the author and separable assignment are carried in the Dill bill. That measure, however, makes specific provision for unauthorized exhibition, providing statutory damages of not more than $10,000 nor less than $50 "for all infringement up to date of suit."

The Dill bill, however, has some provisions which have been lacking in other measures on the same subject, dealing with organizations such as the American Society of Composers, Authors and Publishers. It provides that if two or more persons combine, either directly or by means of an organization to pool copyrights and issue licenses and fix and collect fees, charges or royalties for such licenses, they must file with the Register of Copyright a statement showing the names and addresses of the copyright owners and, if a corporation, the names of its officers, a list of all copyrighted works over which control is exercised and the names of the owners of such works and a statement of all fees, charges or royalties which are collected.

Such combinations of copyright owners may make "fair and reasonable charges" for the rights conferred, but such charges "shall be a fixed amount for a definite period of time." Failure of the copyright owners thus grouped to comply with the provisions of the bill will be a complete defense to any suit for infringement.

The bill provides that all licenses to any class of users operating under practically the same economic conditions and desiring to make a similar use of copyright works shall be without discrimination.

De Casseres Tells Of Broadway Plays

(*Continued from page 23*)

work of the always delightful and nimble James Rennie and Henry O'Neill. There is an ectoplasm also (an ectoplasm is the soul vanishing on rent day). In order to solve this murder mystery these two fellows actually turn a toothpick into a joint resolution and a rabbit into a Mahatma right before your eyes. And that's the way they get the M. D.

It is really, in a way, something new—this solving a murder by sleight-of-hand. It will make a hundred per cent entertainment picture. I'd like to see Harpo and Groucho do the Rennie-O'Neill parts. *Kollossal!*

"THE BRIDE THE SUN SHINES ON"

Have you ever heard a sudden explosion of laughter in a dead silence, an explosion from 1,800 persons—laughter that is like a thousand manholes blowing up, like a TNT factory going to Kingdom Come, like a terrific thunderclap out of a blue-blue sky?

Well that is what occurred at the second-act curtain of Will Cotton's comedy, "The Bride the Sun Shines On," when the wedding procession begins that is to make Psyche Marbury Mrs. Sattterlee. We had been gently and tickingly amused up to that point, and wondered what was going to happen next. The adorable Dorothy Gish was the Psyche. With her bridesmaids and parents preceding her, she carries a large bunch of lilies in her hand. The procession moves off-stage. She suddenly turns and looks at Hubert Burnet, the man she is *not* going to marry but with whom she is in love, smashes the lilies over his head and hisses at him "Take that, you goddam fool!"

You must see Dorothy do this to get the whole effect of the tragi-comic situation.

Everything works up to this climax. There isn't much before or after it. If this comedy ever reaches the screen I can conceive of a dozen words that will cover the oath just as effectively.

And in the third act, just after she has been married to the poor, inconsequential "sap" that had been wished on her by her family, she bolts with her first love while her mother, "stewed to the gills" on the wedding champagne, rocks herself sick with laughter when she hears what Psyche has done.

Henry Hull as the fellow who loved her since she was a baby and who gets the bridal lilies smashed over his head because he hadn't the nerve to abduct her at the altar played the part well, but he is still too abrupt and mannered of speech and gesture. Jessie Busley as the mother of Psyche was just grand.

"THE GOOD FAIRY"

Helen Hayes is always a delight either on the stage or screen. Since that night I first heard her in Barrie's "Dear Brutus" she has steadily improved.

Needless to say, in Ferenc Molnar's "The Good Fairy," put on in Gilbert Miller's best style, she is the show. As for Molnar, he has a champagne brain; but when the fizz and bubble of his fancy subside the wine that is left is somewhat flat—unless you gulp it down hurriedly in one swoop and think no more about it.

The story of "The Good Fairy" runs this wise. A girl and a man in a restaurant. The girl pretends she is married. She looks into the telephone book and gives the first name she comes across as the name of her husband. It happens to be an old lawyer about to go bankrupt. The man who wants the girl is rich, and in good old Continental-Molnar fashion offers to make her "husband" rich.

The high comic scene is in the office of the lawyer when the girl and the man blow in on her. She announces herself as his wife and the man as his patron. But, like all fairy stories, it just can't happen, and so it all blows up in the end, and the little girl, in the epilogue, marries a fellow whom you never suspected.

It's somewhat hollow stuff on the stage, but might work out rather cutely on the screen with Helen herself or Janet Gaynor in the part of the "Little Girl with the Good News."

Walter Connolly, an excellent actor, was not at home in the part of an old "hunks" who has been blown up into the Heavens of "mazuma" only to let down into the red—presto!

MR. SHOWMAN



get an extra 

set of S. R. O. signs

order larger money bags  for receipts

call out the  cops to handle the mobs

---

You're going to do the biggest business you've ever done in all your life when you play—the greatest entertainment natural ever made . . .



MAURICE

CHEVALIER

starring in a veree gr-rand picture

ONE HOUR WITH YOU

Ernst

LUBITSCH



PRODUCTION

Jeanette

MacDONALD

GENEVIEVE TOBIN

CHARLIE RUGGLES ● ROLAND YOUNG

A fortune in any depression! "One Hour With You". The most definite dollar-pulling picture you've ever had! Chevalier was never better. The story is swell. The lyrics and music are a treat. Everything in it is *entertainment!* You will demand this one for extra playing time—and you'll gather in extra profits in a big way! You'll see! Directed by Ernst Lubitsch. From a play by Lothar Schmidt. Music by Oscar Straus.

A PARAMOUNT EXTRA PROFIT SMASH!

Paramount Claims State Is Without Copyright Power

According to a bill of complaint filed on March 14 by Paramount Publix in connection with its suit to enjoin the Wisconsin department of markets and agriculture from holding its proposed hearing on March 22, the department has no power or jurisdiction to make any order, hold any hearing, or take any action in attempted interference with the exercise of copyright or to regulate commerce among the states.

The complaint also charges that marketing statutes regarding the methods of competition and trade practices, denies equal protection of law and violates the "due process of law" section of the national constitution.

Defendants named in the suit are Commissioners Joseph D. Beck and W. F. Renk, R. M. Orchard, assistant attorney general in charge of legal work for the department, and F. A. Staten, department investigator.

The complaint alleges that on February 18 Joseph D. Beck, "purporting to act" under authority of Chapter 99, "caused to be commenced a pretended proceeding" in an attempt to change the terms and conditions under which the corporation operates. Commissioner's action was started on his contention that the contracts imposed by the various distributors constitute a monopoly and that theatres are compelled under their agreements to take certain films whether they want them or not.

The Paramount-Publix complaint points out that its agreement used in Wisconsin is the same as that employed throughout the United States and that a uniform agreement is necessary to insure against discrimination as between dates and conditions and to coordinate exhibition of plays for avoidance of loss. Paramount-Publix, the complaint states, has licensed upwards of 248 photoplays by 219 exhibitors in Wisconsin annually, creating annual obligations of more than $739,346. Arguments in the injunction are scheduled to be heard in Madison March 19.

Fox Wins Verdict In Contract Suit

Fox Film has announced its victory in a breach of contract suit against E. S. and Z. Beam, former operators of the Princess theatre of Shelby, N. C., and the award by a jury of $1,565 damages plus interest and costs. The case was tried in superior court at Charlotte, before Judge Schenk. The decision affirms the validity of the contract in North Carolina.

The Beams had sold their theatre after having presented a Fox film, "In Old Arizona," and two Fox screen entertainments. Following the sale, Fox charges that Beams refused to recognize the validity of the contract. Approximately $2,700 was involved. The defendant invoked the Thacher decision and claimed the entire contract void on that basis.



ROBERT F. SISK

Sisk Made Ad Chief For RKO and Radio

Robert F. Sisk has been engaged by Radio Keith Orpheum Corporation to head the advertising and publicity departments of both RKO theatres and Radio Pictures. Sisk formerly was general press representative for The Theatre Guild, Inc., New York.

The post to be occupied by Sisk is a new one in the RKO organization, and was created through co-ordination of the advertising and publicity departments of the corporation. Theatre advertising and publicity is being handled by E. M. Orowitz, and picture advertising and publicity by Hy Daab. No personnel changes are contemplated by Sisk, who said his duties would be "both supervisory and active."

Sisk, who became active in the new post this week, has handled publicity for more than 50 Theatre Guild plays, including such successes as "Strange Interlude," "Caprice," "The Guardsman," "Mourning Becomes Electra" and "Elizabeth, the Queen." In addition, he directed publicity for all the recent American productions of George Bernard Shaw, the Eugene O'Neill plays and Ed Wynn's "Laugh Parade." Among the Guild stars whose publicity he has directed are such well known players as Alfred Lunt and Lynn Fontanne, Nazimova, Alice Brady, Arnold Daly, Dudley Digges, Edwin G. Robinson, Beatrice Lillie, Hope Williams, Claude Rains, Margalo Gillmore and Violet Kemble Cooper.

Sisk, who is only 28 years old, has authored several books and has been New York theatre and motion picture correspondent for the *Baltimore Sun* for the past nine years.

His association with the Guild has covered the period of the last six years. Prior to that he was with *Variety* for three years on motion picture reviewing and news assignments, and for the three years preceding that did general reporting, political assignments and was make-up editor for the *Baltimore Sun*. He was born at Easton, Maryland, March 29, 1903.

Western Electric Net $10,816,387 For Calendar Year

Western Electric Company, Inc., and all subsidiaries, reported net earnings for the year ended December 31, 1931, at $10,816,387, available for dividends, after interest deductions of $4,741,226. The net earnings before interest charges are recorded in the statement just issued at $15,557,613. The net after interest charges is equivalent to 1.75 per share dividends on common stock outstanding during the year, plus a balance of $316,387 carried to surplus.

The net profit on sales during the period, according to the statement, reached $9,268,626; other net income is listed at $6,288,987.

Sales for the calendar year 1931 reached $228,955,524, which compares as follows with previous calendar years (thousands omitted):

1930	$361,478	1925	$239,531
1929	410,950	1924	246,944
1928	287,931	1923	198,537
1927	253,724	1922	168,321
1926	263,105	1921	153,411

The net profit rate on sales during the period covered by the report was 4.0 per cent, as compared with 3.4 per cent in 1930. While 1931 sales, states the report, were 36.7 per cent less than in 1930, earnings declined from $20,297,612 to $15,557,613, or 23.4 per cent.

The report, noting that Electrical Research Products, Inc., Western Electric's sound equipment subsidiary, has installed Western Electric apparatus in 8,600 theatres, states: "The market . . . for installations in theatres, is approaching saturation." In the non-theatrical field, the report indicates Erpi's development of the use of sound pictures for religious, educational and industrial work and in sales training and sales stimulation.

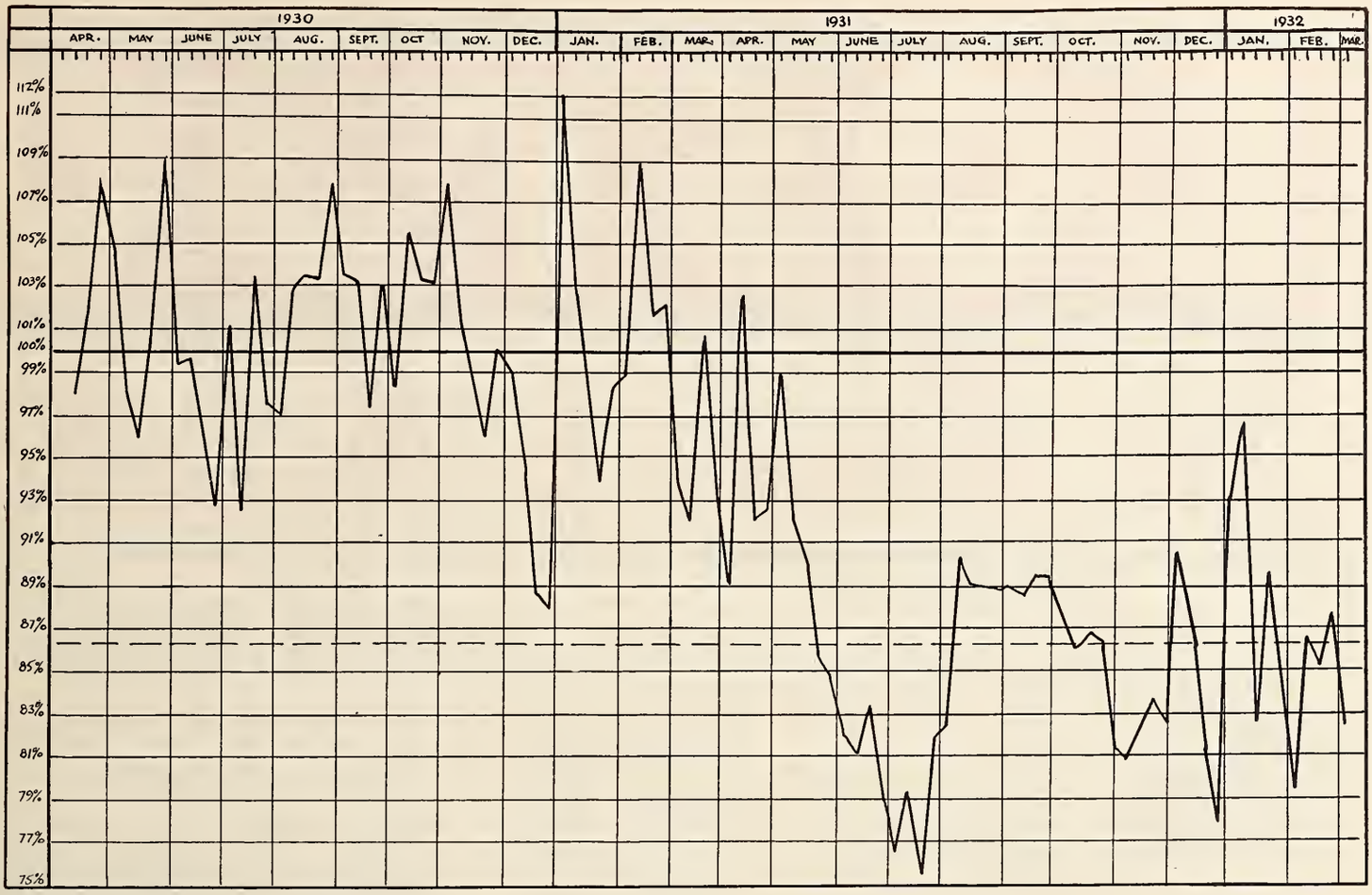
Milton Silver Joins Van Beuren Staff

Amedee J. Van Beuren, president of Van Beuren corporation, announced on Wednesday that Milton Silver, formerly director of advertising at Universal, has joined his organization as director of advertising, exploitation and publicity.

Silver has already started preparing a nationwide campaign on Frank Buck's animal picture, "Bring 'em Back Alive," which the company plans to road show. Negotiations are now under way for a theatre in the Times Square district where, according to present plans, the company will give the picture a "de luxe" opening early in May.

Maurice Schwartz Starts Suit

Maurice Schwartz, noted Jewish actor, has announced that he has instituted suit to prevent the re-release of two silent pictures in which he appeared several years ago. The two are "Broken Hearts" and "Yiskor." Schwartz is making "Uncle Moses" from play, for Yiddish Talking Pictures, Inc., in association with Weiss Brothers.



The trend of motion picture box office receipts from April 1, 1930, to March 1, 1932, is shown in the graph, based upon reports from 103 theatres in 16 cities of the United States, from the weekly compilation of MOTION PICTURE HERALD. The horizontal continuous black line (100 per cent) shows the average receipts from April 1, 1930, to April 1, 1931. The broken horizontal line represents the average receipts from April 1, 1931, to March 1, 1932.

Paramount Writes Finis to Colorful New York Studio

With the closing of the Paramount Eastern studio last week, another chapter in the colorful history of the New York film plant ended.

In September, 1920, gala ceremonies marked the transfer of Paramount production in New York from the old barn on West 56th Street in Manhattan to the new and modern building in Astoria, Long Island. Since that time, the two huge stages in the studio have echoed to the footsteps of some of the screen's most celebrated actors and actresses. There the late Rudolph Valentino enacted many of his romantic roles. Gloria Swanson won success in the same place. With the advent of talking pictures the studio witnessed the film debut of Maurice Chevalier, the Four Marx Brothers, Tallulah Bankhead, Claudette Colbert and Miriam Hopkins.

Other luminaries of the film and stage who have worked there include Fredric March, Nancy Carroll, Gary Cooper, Richard Arlen, Pauline Frederick, Jeannette MacDonald, Lilyan Tashman, Ina Claire, Lou Holtz, Ed Wynn, Eddie Cantor, Mary Brian, Helen Morgan, Helen Kane, Clara Bow, Stuart Erwin, Walter Huston, William Boyd, Norman Foster, Phillips Holmes, Charlie Ruggles, George Barbier, Effie Shannon, Margalo Gillmore, Ernest Lawford, Clive Brook, Mary Boland, Betty Lawford, Monroe Owsley, Carole Lombard, Jack Oakie, Melvyn Douglas, Edmond Lowe, Irving Pichel, Adolph Menjou, Hugh O'Connell, Pat O'Brien and Herbert Marshall.

"The Smiling Lieutenant," "Animal Crackers," "The Letter," "Laughter," "The Royal Family of Broadway," "Cocoanuts" and "Young Man of Manhattan" are among the talking pictures which were produced there.

The studio was also the scene of Paramount shorts production. Prominent musical comedy stars, vaudeville headliners and orchestras figured in these one and two-reelers. A partial list of the stars who played in these subjects include Rudy Vallee, Ethel Merman, Lester Allen, Tom Howard, Lillian Roth, Johnny Burke, Smith and Dale, Dane and Arthur, Burns and Allen, Mitchell and Durante, Harry Richman, Vincent Lopez, Louis Armstrong, Billy House, Al St. John, Ford Sterling, and George Dewey Washington.

Many celebrities of both national and international note visited the studio during its existence. Last summer the King of Siam spent an afternoon inspecting the studio, sound equipment and cameras in which he is intensely interested.

Rogers Will Make Eight Pictures For Paramount Release

Charles R. Rogers, former Pathe production head, will produce eight pictures for release on Paramount's 1932-33 schedule, by terms of a deal completed with Emanuel Cohen, Paramount distribution chief.

Rogers will work at either Universal City or the idle Pathe studios, and will receive outside financing, Paramount being interested only in physical distribution of his productions.

Southwest Business on the Upgrade, Says Sales Chief

Harry D. Graham, southwest division manager for Universal, sees business in his territory on the upgrade, he indicated following a tour of exchanges under his jurisdiction. Graham is preparing for a regional conference of the branch managers under him, to be held in Kansas City shortly.

Graham attended a meeting of division managers in Chicago last week, in preparation for the regional session. The Kansas City sales branch has recently completed two drives, one national, the other local.

LOST SQ

Our Thanks to the Critics

NEW YORK AMERICAN

'Lost Squadron' Thrilling Air Film

HOLLYWOOD STUNT FLIERS ARE HEROES OF GRIPPING DRAMA

By REGINA CREWE

Those thrilling idiots of the air, the Hollywood stunt fliers, are both fact and fiction heroes of the spine-chilling, heart-stopping drama which packed the Mayfair Theatre from floor to ceiling for its premiere last night.

Dick Grace, the aerial death-taunter of the cinema circus, authored the tale, and apparently he and his pals, Art Gobel, Frank Clark and Leo Nomis set out to do Dick's story justice when it reached the studios. For sheer tempting of Fate, motion picture history records few follies to compare with the mad, screaming plunges with which "The Lost Squadron" fliers leave their spell-bound audience gasping for breath. Crazy youngsters revelling in air stunts and motion pictures—all that remains of romance and adventuring. Leo Nomis never lived to see the picture. He met the Death with which his pals are on such easy and familiar terms. Sooner or later, as they'll tell you, there'll be a reunion of the quartet. Meantime the remaining trio will continue to make pictures like "The Lost Squadron."

THE SEATTLE DAILY TIMES

'LOST SQUADRON' AT ORPHEUM HUMS

By R. E. H.

Machine guns spitting, bombs destroying a village, airplanes in battle, doing dizzy spirals, nose diving, crashing and burning—and, yet, "The Lost Squadron" isn't a war picture.

This new thriller, which comes into the R-K-O Orpheum today along with a bill of R-K-O vaudeville, is a tale of Hollywood — a vivid, exciting glimpse of a "movie" in the making. It is a story of the daredevil "stunt" flyers who make our sky-fighting pictures, and of a director who sends them up to risk their lives in the hope that the worst may happen and thus give his picture added realism.

NEW YORK SUN

By JOHN S. COHEN JR.

It is photographed superlatively well. There is genuine dynamic quality in its down-to-earth and up-in-the-cloud photography. There is also very excellent atmosphere in the dialogue and the general scheme of the picture.

Richard Dix does exceedingly well as the first of the dead pilots who is born again in Hollywood and who dies again. Joel MacRae shows an incredible improvement over his past performances and Robert Armstrong proves again that he is a first rate actor.

Lost Squadron Is Packed with Many Thrills

Story of Movie Stunt Men Pleases

By MAE TINEE

Screen Critic, Chicago Daily Tribune

Good morning!

Here's a thrill packed movie adapted from a story written by Dick Grace, a movie air "stunt man." The original appeared in Liberty magazine some months back.

"The Lost Squadron" proves unusual and arresting entertainment. It's not a war picture, and yet, of war and war's aftermath it sings.

The acting is splendid, in the main. Richard Dix gives a sincere and moving portrayal of gallant Capt. Gibson and Joel McCrea whose usual histrionic contributions have all the blazing appeal of a lump of cold lard, comes to life and is spontaneous and likeable as Red. Hugh Herbert, as the lowest brow of the three actors—their mechanic, in fact—is believable. Dorothy Jordan is adorable as Woody's sister, with whom both Gibson and Red fall in love.

Mary Astor is, as always, a lovely thing, and, though called upon this trip to impersonate a far from noble woman, she makes you like that woman with all her faults. As for Von Stroheim's Von Furst—B-r-r-r-r WHAT a beast!

The air sequences are breath-taking. Some of the "Buddy" scenes seem a bit thick and sentimental, but probably they're not when you consider what these boys had been through together.

Thrills and Action Mark Keith Talkie

"The Lost Squadron" Rates as a Corking Melodrama

By CHESTER B. BAHN

Cinema Critic, Syracuse Herald

"The Lost Squadron" is a corking melodrama, assured "box-office" and definitely a contender for "Best Ten" honors come next December when The Herald takes the annual fan poll.

A Radio Picture, it is easily that studio's outstanding production since "Cimarron," although critical honesty dictates the qualifying statement that it is lacking in some of the qualities which made Edna Ferber's romance a Hollywood epic.

Fast action, terrific suspense, a full complement of dynamic thrills and tender romance—these are the principal assets of "The Lost Squadron." How potent they are is demonstrated by the fact that up to 3:30 o'clock yesterday afternoon Keith's had sold 4,500 tickets. The doors had opened at 11:30; the theatre seats 2,514.

Thrills and New Idea in Film

By ROB REEL

Screen Critic, Chicago American

You birds who have been hollering for the movies to do something different, fly right over to the RKO State-Lake tomorrow! They have something different in "The Lost Squadron." It's not only unlike any movie done for yeahs and yeuhs, but it also happens to be grand entertainment.

"The Lost Squadron" is going to make you laugh and thrill and shed a tear or two. For the men and kids, marvelous airplane stuff; for the women-folks, lots of romantic angles (TWO triangles in this one) and the glamor of Hollywood as it is. And for ANYBODY a story that races as fast as its planes.

DAILY NEWS, FRIDA

'LOST SQUADRON

Dix Dominates This Stunt-Flier Picture; Air Shots Swell and Acting Good

By IRENE THIRER

★ ★ ★

Hats off to something really new in a celluloid thriller! "The Lost Squadron" starts off in papier mache France, finishes in real Hollywood, and packs a terrific punch all through eight reels worth of dashing action shots.



Richard Dix, starred in "The Lost Squadron," which opened at the Mayfair last night.



Eric von Stroheim and Mary Astor are shown in a scene from "The Lost Squsdron."



Joel McCrea and Dorothy Jordan as they appear in the latest Richard Dix talkie offering.

Robert Armstrong, featured in the new RKO Radio production.

It isn't a war film. And although its air scenes are simply swell, they don't cut out the script which boasts a neat little continuity concerning fliers and friendships, and does not once submit tb the saccharine, even when the occsion might permit it.

The Mayfair's new movie—screen play by the capable Wallace Smith—treats of four aces who find life entirely changed for them when they return to America from France—heroes of the World War.

Gibby—that's Capt. Gibson—learns that his actress sweetheart is having an affair with another man. Red can get his old job back but it means putting an older man out of his. Woody discovers that his partner has swindled him out of a fortune. And Fritz—well, Fritz is willing to tag along with his buddies who decide they'll face things together. They bum it across country to Hollywood, and spot Woody at a movie premiere—all dressed up. They learn he'a now doing stunt flying for Director Von Furst, and that it pays fifty bucks a shot. And the other boys join up for similar jobs.

Gibby's ex-girl friend is now married to this Von Furst, and leading a terrible life. He's cruel and mean. In fact he frames it for Gibby to crash, by putting acid on his plane wires. He doesn't succeed in his ghastly plan, but Woody goes to his death and the buddies avenge him.

Richard Dix neither has the spotlight all the time, nor does he win the leading lady, nor indeed—if you want to know—does he come out of the mess safely. It is Dix's picture, nevertheless, and he's grand in it without being a lens hog.

Joel McCrea, Robert Armstrong and Hugh Herbert share scenes with Dix. They all give dandy performances—especially Armstrong. Eric von Stroheim is a fierce director, via movie character.

Dorothy Jordan and Mary Astor do the girls' roles exceedingly well. Ralph Ince has an effective bit as a police officer. And credit for the actual stunt flying—magnificent, breath-taking, superlative—is to be tendered to Dick Grace, Art Gobel, the late Leo Nomis and Frank Clark.

"The Lost Squadron" is sure-fire entertainment. Our boy friends and their girl friends will certainly enjoy it thoroughly.

* * *

David O. Selznick Production! . . . His First

UADRON

And the public confirms their verdict throughout the nation

ARCH 11, 1932

PACKED WITH THRILLS

By "RED" KANN

MOTION PICTURE DAILY

The Pay-Off

IN the money. No doubt bout it. Radio's "The Lost Squadron" as everything your box-office picture ould have and plenty more that a lot attractions have missed.

It's melodrama, makes no pretense at eing anything else, has some breath-aking air thrills, heroics by Richard ix and unvarnished villainy by Eric on Stroheim and what always gets udiences: a backstage, inside slant on ow they make pictures in Hollywood.

Von Furst, played by Von Stroheim ith a power and forcefulness that ake most of Hollywood's heavies look ink by comparison.

In all departments, "The Lost Squad-on" is there, right down the line to first class take-off on Von Stroheim layed by Von Stroheim himself. The cting is top-notch while a compara-ively unimportant war-time and, then tudio, mechanic, approaches the mem-rable in Hugh Herbert's hands.

The picture rates noise. If you make lenty, we don't believe you can go rong. Without a plug, it should sidle s way into real grosses. With a boost, looks like the real McCoy.

IF you don't believe one icture carmarked as a clicker can ise spirits into the hot-cha class, a our through the RKO offices yesterday ould have demonstrated otherwise.

Three test runs of "The Lost Squad-on" turned the trick. In Syracuse nd at the RKO Keith, the picture layed to $7,133 over Saturday and unday, or exactly $565 more than "Cimarron," previous two-day record older at that theatre. In Providence, aturday and Sunday turned in $5,977, roudly pointed to by the RKO as a ew all-time peak for the RKO Albee or that period. Then Washington. here the RKO Keith separated the ublic from $5,868 of its dough over he week-end and ended two rush days 3 shy of the house record which, as it appens, is likewise held by "Cim." he elements weren't friendly.

NEW YORK TIMES, MARCH 11, 1932.

THE SCREEN

An Aviation Melodrama.

THE LOST SQUADRON, based on a story by Dick Grace; directed by George Archainbaud; an RKO Radio picture. At the Mayfair.

Captain Gibson ..... Richard Dix
Follette Marsh ..... Mary Astor
Von Furst ..... Erich von Stroheim
The Pest ..... Dorothy Jordan
Red ..... Joel McCrea
Woody ..... Robert Armstrong
Fritz ..... Hugh Herbert
Detective ..... Ralph Inca
Fliers ..... Dick Grace, Art Gobel, Leo Nomis and Frank Clark.

By MORDAUNT HALL.

Unlike its predecessors, "The Lost Squadron," a picture which came to tha Mayfair last night, is a story about aviators which can boast of a rich vein of originality and clever dialogue. It is an excellent melodrama, ably directed, with a background familiar to producers—for it is chiefly concerned with stunt flying before the cameras in Hollywood and a film director is the evil genius. It races along so effectively that it seems short, whereas it is really a production of the average length.

It is a picture endowed with suspense and humor. Wallace Smith is responsible for the adaptation and Herman Manklewicz and Robert Presnell are credited with added dialogue.

The scenes of flying are expertly photographed, particularly tha amash-ups and exploding fuel tanks. There are also some adriotly conceived dissolves, all of which add to the success of this sterling production.

Mr. Dix gives a forceful performance and ha is competently supported by Messrs. McCrea, Armstrong and Hugh Herbert. Dorothy Jordan and Mary Astor do good work in their respective roles

NEW YORK WORLD-TELEGRAM,

Film Capital Itself Basis of Air Epic

By WILLIAM BOEHNEL.

STUNT flying, picture making, love, hate, conceited directors, ambitious stars sweet ingenues—indeed, all those phases of life which make Hollywood so exciting and fabulous—form the melodramatic basis of "The Lost Squadron," Richard Dix's latest starring vehicle, which came to the Mayfair last night.

Although "The Lost Squadron" is still another chapter in that great and varied saga of movie air exploits, it differs considerably from most of its brethren in that it has a fresh and stimulating melodramatic idea and is a thoroughly enjoyable and entertaining picture.

EVENING GRAPHIC

'Lost Squadron' Stars R. Dix in Air Thriller

By JULIA SHAWELL

The most thrilling air stuff that has ever been photographed for film entertainment may be seen on the screen at the Mayfair Theater, where "The Lost Squadron" had its first New York showing last night. With Richard Dix as the star and a splendid supporting cast, this is an exciting film of post-war flying in the Hollywood sectors. It is unusually well made and finely enacted, a new note in aerial drama for the cinema and should hold its present tenancy at the Mayfair for the next two weeks.

NEW YORK EVENING JOURNAL

ROSE PELSWICK

Stunt Fliers Given Their Due In Melodrama Depicting Hair-Raising Crackups

By ROSE PELSWICK.

The unsung heroes of the screen—stunt fliers who provide the breath-taking aerial sequences in aviation pictures at fifty dollars a stunt—are finally given their due in "The Lost Squadron," which opened last evening at the Mayfair Theatre. Written by Dick Grace, one of filmdom's ace stunt men, the story boasts a novel and intriguing idea and builds up into thrilling melodrama.



Rose Pelswick,

"The Lost Squadron" is the story of an air picture in the making. Three war-time aviators, finding themselves at loose ends after the armistice, go to Hollywood and become stunt fliers.

Captain Gibson (Richard Dix) has returned from the war only to find that his girl, Follette (Mary Astor), has furthered her theatrical career by cultivating important men. Red (Joel McCrea) realizes that getting his old office job back would mean that an elderly friend of his would be fired. Woody (Robert Armstrong) discovers that while he's been earning medals in France, his partner ran off with his money. So Woody is the first of the trio to find a berth in Hollywood where he's looked after by his sister (Dorothy Jordan), known as The Pest.

Plots Crackup

The jobs they get are in a film being directed by Arthur Von Furst (Eric Von Stroheim). The director, whom Follette has married, learns of his wife's interest in Captain Gibson and decides to get rid of him by applying acid to the control wires of the stunt plane.

The air scenes, which include three hair-raising crackups, are extremely effective. Author Grace, Art Gobel, Frank Clark and the late Leo Nomis are the stunt men who supply the spectacular aerial dramatics. And scenes showing how a flying picture is made lead up to a climax that packs a decided punch.

While Richard Dix is billed as the star and is on hand for a heroic finish, the other parts in the film are almost equally important. Von Stroheim offers one of the most villainous characterizations of the season in the role of the bullying screen director.

When Pete Harrison Raves, It's IN! . . . . . .

(Reprinted from Harrison's Reports)

Excellent. This picture is filled with action and suspense from beginning to end, and is packed with thrills. The thrilling situations are those in which the stunt flying is done. Some of these situations are filled also with deep pathos, as for instance when Robert Armstrong is up in an aeroplane, unaware that the control rope was gradually giving away, and finally falls to his death. But the most pathetic situation is where Dix, in order to save his friend Joel McCrea from a murder charge, takes the body of the murdered man in his aeroplane and then deliberately plunges it to destruction and to his death. There is much human interest in the friendship of the three men and their willingness to risk their lives for each other.

For Radio . . . And How He Delivered!

RCA Net Profit for 1931 Is $768,903; Asks Capital Reduction Plan Approval

Radio Corporation of America and subsidiaries, for the year ended December 31, 1931, had a net profit of $768,903, after interest, depreciation, amortization of patents and provision for federal taxes, according to the annual statement issued this week. The gross income is listed as $102,645,419. The net profit compares with $5,526,293 for the previous year.

The consolidated balance sheet, as of December 31, 1931, shows total assets of $177,061,156, comparing with $168,548,068 at the close of 1930, and earned surplus of $11,327,789 against $30,010,538 in 1930. Current assets, including $24,529,866 cash and marketable securities, amounted to $45,425,701 and current liabilities $24,611,626, which compares with current assets of $70,434,678 and current liabilities of $34,080,072, at the close of the preceding year.

The company's gross income declined 25 per cent, which, the company points out, was in a measure compensated by a reduction in controllable operating costs. The charges for depreciation were $7,842,912 in 1931, an increase of $1,210,000 over the depreciation charge for the previous year.

In a letter to stockholders which accompanied the financial report, David Sarnoff, president of RCA, requested consent by the stockholders to a plan, recommended by the board of directors for a reduction of capital. The plan provides for the creation of capital surplus by reducing the stated value of common stock approximately $4.22 to $2 per share. It is further proposed to cancel the treasury stock of the company, consisting of 36,100 shares of class "B" preferred, and 30,060 shares of common. Against the capital surplus of approximately $30,057,400 thus created, it is proposed to charge approximately $21,733,500 for reduction of book values of certain plants and equipment of subsidiaries and other fixed assets, and for reserves for certain investments and contingencies.

The remainder of the capital surplus is to be added to the general reserve, which will then amount to $9,823,900. There is also to be charged against earned surplus an amount of approximately $15,200,800, representing cost of treasury stock retired, write-downs of inventories, and reserves for certain investments and contingencies of the company and its subsidiaries. After these charges earned surplus account will amount to approximately $11,327,800.

Stockholders of the company at the close of 1931 numbered 103,851, an increase from 85,000 at the end of 1930 and from 25,000 in April, 1929.

Consolidated balance sheet of Radio Corporation of America and subsidiaries, as of December 31, 1931:

ASSETS

CURRENT ASSETS:		
Cash in Banks and on Hand	$23,916,408.31	
Marketable Securities at Market Value	613,457.55	
Notes and Accounts Receivable (less Reserves)	12,591,566.10	
Inventories (at the lower of Cost or Market)	8,294,269.18	
Total Current Assets		$45,415,701.14
INVESTMENTS:		
Securities, Notes of and Advances to Associated and Other Companies (at Cost, less Reserves)		26,760,892.68
FIXED ASSETS:		
Factories, Radio Communication and Broadcasting Stations, Warehouses, Service Shops, Offices, etc.—Land, Buildings and Equipment in Operation and Construction (at Cost)	$96,919,345.00	
Less: Reserves	57,540,088.27	
	$39,379,256.73	
Patents, Contracts, etc., at Cost, less Reserves	4,863,362.79	
Total Fixed Assets		44,243,619.52
DEFERRED CHARGES:		
Taxes, Insurance, etc., paid in advance		641,942.79
Total Assets		$117,061,156.13

LIABILITIES AND CAPITAL

CURRENT LIABILITIES:		
Accounts Payable and Accruals	$6,585,902.08	
Dividend Payable January 1, 1932	346,005.31	
Due to General Electric and Westinghouse Companies	17,729,718.57	
Total Current Liabilities		$24,661,625.96
FUNDED DEBT AND OTHER LIABILITIES:		
Mortgages Payable	$3,925,000.00	
Notes Payable (Serial Notes Payable in 16 Equal Annual Installments)	677,650.21	
Total Funded Debt and Other Liabilities		4,602,650.21
Reserves for Special Contingencies		4,173,277.06
General Reserve		9,823,854.36
CAPITAL STOCK:		
"A" Preferred 7% Cumulative, Par Value $50 (395,597.4 shares)	$19,779,870.00	
"B" Preferred Cumulative $5 Dividend, No Par Value, Redemption Value $100 per share. No Dividend paid for last quarter of 1931 (767,275.1 shares)	16,430,709.07	
Common, No Par Value (13,130,690.2 shares)	26,261,380.40	
Total Capital Stock		62,471,959.47
Earned Surplus		11,327,789.07
Total Liabilities and Capital		$117,061,156.13

Consolidated Net Is $1,303,561 for Year Ended Dec. 31

Consolidated Film Industries, Inc., and subsidiaries, in a financial report just issued, shows net profit for the year ended December 31, 1931, of $1,303,561.78 after federal taxes and other charges. This compares with a net profit of $2,309,311.30 reported for 1930.

The 1931 net is equivalent to $2 per share on 400,000 shares of preferred stock outstanding and 96 cents per share on 524.973 shares of common outstanding.

With regard to the decrease in earnings, the report to stockholders says: "The decrease . . . is primarily accounted for by a reduction in price for release printing to our large volume customers." During 1931, the report states, the company reduced the goodwill valuation by $1,000,000 and the fixed assets by $906,406.95, charging both items to capital surplus. The subsidiaries included in the financial report are: American Record Corporation, Wyainoa-Elco Publishing Corporation, Combined Photo Industries, Inc., Combined Title Studios, Inc., Cinema Patents Company, Inc., Studio Camera Company, Inc.

The condensed consolidated income and expense statement for the year ended December 31, 1931, follows:

Net sales and patent royalties		$8,829,085.43
Cost of sales and operating expenses (excluding provision for depreciation and amortization)	$6,950,179.38	
Provision for Depreciation and Amortization—		
Depreciation of property and plant, and amortization of patents	289,138.93	7,239,318.31
Net operating income		1,589,767.12
Other Income—		
Interest (largely on advances)	150,178.84	
Other (income from securities and miscellaneous, including profit of $22,204.61 on land sold)	115,509.50	265,688.34
		1,855,455.46
Other Deductions—		
Provision for doubtful accounts and notes	145,307.30	
Interest paid	77,239.35	
Contributions to Consolidated Associates, Inc. (employees stockholding company)	47,723.16	
Operating loss of subsidiary company not consolidated	20,433.21	
Other	83,196.66	373,893.68
Net profit before federal income tax		$1,481,561.78
Federal income tax—estimated		178,000.00
Net profit for the period		$1,303,561.78

RKO Signs Coast Arbitration Pact

RKO Radio and RKO Pathe Pictures this week signed the production arbitration agreement of the Motion Picture Producers Association, of Hollywood, it was announced by President Hiram S. Brown. In this connection the following statement was issued: "After careful consideration we have signed the arbitration agreement because we believe it is constructive and fair in all respects and it will be a stabilizing factor of great usefulness to all branches of the industry."

BRITISH INVASION MAY BE AIDED BY STUDY OF U. S. SALES METHODS

Producers in England Awaken To More Cordial Attitude and Fewer Top Pictures; Five Executives in New York

By W. H. MOORING, London

The attitude of British film producers towards America as a potential market of great value in the distribution of their product, has undergone a complete change.

Until a few months ago, few if any British production executives had any real faith in their prospects in the American market.

Now things are changing. The attitude of America has probably grown more cordial under the influence of smaller Hollywood schedules, and fewer American pictures of first rank caliber. And British producers are awaking to their opportunities.

Paramount, with an Anglo-American unit operating in England, has probably done more than any other force to reveal to native producers the best and quickest way to make an appeal to America. Walter Morosco was placed in charge of this unit. Every inch an American with a keen grasp of U. S. studio methods, he has so far evolved a policy of Anglo-American reciprocity in production, as to point the way to others. And they have not been slow to follow.

Associated Radio Active

Associated Radio, which hopes to turn out pictures worthy of RKO sponsorship in the U. S., has obtained the services of Roland V. Lee as associate producer with Basil Dean. He will see to it that American angles are properly represented in the British films which ARP produces. Then again, Associated Radio is signing stars with American reputations. Like Paramount, they will play Corinne Griffith in at least one feature. They are to exchange other RKO Hollywood players at times for the same purpose. Now, native British concerns are to do likewise. British and Dominions have arranged for Victor MacLaglen to make one feature for them, and they have already completed a production with Jack Buchanan, established in the U. S. through his work with Paramount and through stage tours, etc. At the present, five leading British executives are in New York for the purpose of checking reactions among American distributors, trying to arrange something definite in the way of future release policy. Very shortly an executive of British and Dominions is expected to make the trip.

What can the U. S. A. teach these executives concerning the selling of their product in America when it is made? It must be acknowledged that one of the cardinal weaknesses in British film operation is an almost entire lack of the showman salesmanship methods which have placed American film product so far ahead of rival output in every part of the world. It is that lesson that the British will need to learn before they can accomplish anything worth while in the States.

A CORRECTION

In the department of "Theatre Receipts" the gross for six days of the German production, "Das Lied Ist Aus," at the Europa theatre in Baltimore was incorrectly stated as $300 in the issue of March 12. Martin Lewis, an executive of Associated Cinemas, Inc., operating the Baltimore Europa, said the actual gross was $1,600, "the greatest total for any German picture played at that house."

Theatre Customer Takes Pen in Hand

Under date of December 9, 1931, the Lyons, Kansas, *News* printed a letter from "A Mother" who disagreed with the proposal to set up local censorship by some of her townswomen. In her letter "A Mother" said: "I contend that we are not helping our children to learn how to fight the evil in the world by tying a black cloth over their eyes and telling them the evil is not there."

She further blamed mothers for letting their children go to any and all movies without accompanying them and she concluded her letter with this question: "I wonder how many who signed that petition go to the movies often enough to know what is really there?"

Carl E. Milliken, Secretary of the Motion Picture Producers & Distributors of America, Inc., wrote a letter to the editor of the Lyons News commending the sensible viewpoint expressed by "A Mother" and expressed the wish that there were more logical thinkers of that type in approaching the problem of suiting pictures to all kinds of tastes. This letter was published in the *News* and it elicited the following reply:

Lyons, Kansas.
March 4, 1932.

Mr. Carl E. Milliken,
New York City.
My dear Mr. Milliken:

A letter written by you to the *Lyons Daily News* in January, was brought to my notice by being published in the *News*. I've been wanting to write a letter of appreciation ever since, but have been hindered by unavoidable circumstances.

I am the "Mother" who wrote the letter which was the subject of your comments. I have been very glad to have been able to do something "for the cause," although I must confess I had no such thought in mind. I wrote that letter simply because I was boiling with indignation, and my feelings had to have an outlet. I had no idea that it would ever make me anything but trouble.

I have been a movie fan for a long time. I am deaf, not entirely so, but enough to miss a great many of the good things of life. When I got so that I could not hear a lecture or play or concert, I could still go to the movies and have just as good a time as anybody—better, because that was just about my only pleasure.

Then came the talkies—and I was desolate. My last prop had been knocked from under me. Lately, however, through an instrument called the Sonotone, I am able to enjoy the talkies almost as much as I would with normal hearing. It is wonderful to be able once more to "go to the show" with other folks. Not only that, but other things requiring good hearing.

I am rather a black sheep in my family. Even before I lost my hearing I was compelled to fight for the movies. I have a sister who would think she was lost if she attended a picture show. A sister-in-law who isn't much better. But I've always loved them, the pictures—also the girls! I can go and forget that such a thing as my own troubles are in existence. I go alone. I've never missed a chance to stand up for the movies.

I am a writer, and I analyze the plots, watch for the technical reason for this or that, without for one minute lessening the enjoyment. And I might add, I have never been guilty of using the least little thing that I saw there. But watching the unfolding of the story has a peculiar fascination to one who is all the time studying about the development of a tale that is in her own mind.

The educational features and the newsreels are a liberal education in themselves. I am not contending that *all* pictures are good. But, as I said in that letter, we see all this rottenness in daily life. Just as well see it at the theatre where it gets its just punishment.

In all my life, I only had to leave *once* because the picture was so horrible that I couldn't stand it. That was "Dr. Jekyll and Mr. Hyde." I object strongly to those things being put on the screen. One little child was frightened horribly. Others had come, not knowing just what to expect, and hid their eyes. Just one glance at that horrifying beast of a man, might do incalculable injury. Please *fight* against a run of such pictures. I have heard that a series of such are being planned, because of the success of the one named, and "Frankenstein."

Again I want to thank you. I'm usually on the wrong side of the fence when some public question comes up, but this time I feel that I am absolutely on the right side.

Yours very truly,
MAY GRIFFEE ROBINSON,

P.S.—I meant to tell you—I have a school teacher in my home. Last night she was correcting papers. She had some essays on Lincoln, that had been written by the children. One small boy ended his thus—"And Lincoln went to the Fox Theatre and got shot."

This letter becomes of special value because so painfully few of the box office customers of the motion picture are really articulate. They all know when they are pleased or displeased, but seldom do they know or say why.—THE EDITOR.

Delivery Firm Buys Another

The Exhibitors' Film Delivery and Service Company, Kansas City, owned by Earl Jameson and Sam Abend, has purchased the H. W. Film Delivery Company, Joplin, Mo.



First Complete Film Story of WAR in

Play this Big Profit Special NOW

while its vivid story is blazoned in the front page headlines of the world.

Here is the whole tragic story of the Shanghai disaster . . . authentic pictures of the Japanese air raids on Chapei . . . the bombing and burning of this teeming Chinese community . . . the fighting Japanese taking possession of Hongkew . . . multitudes fleeing for their lives . . . Japanese reinforcements rushing to the front . . . the last stand at Woosung . . . every detail of the battle that rocked the world, shown in startling close-ups.

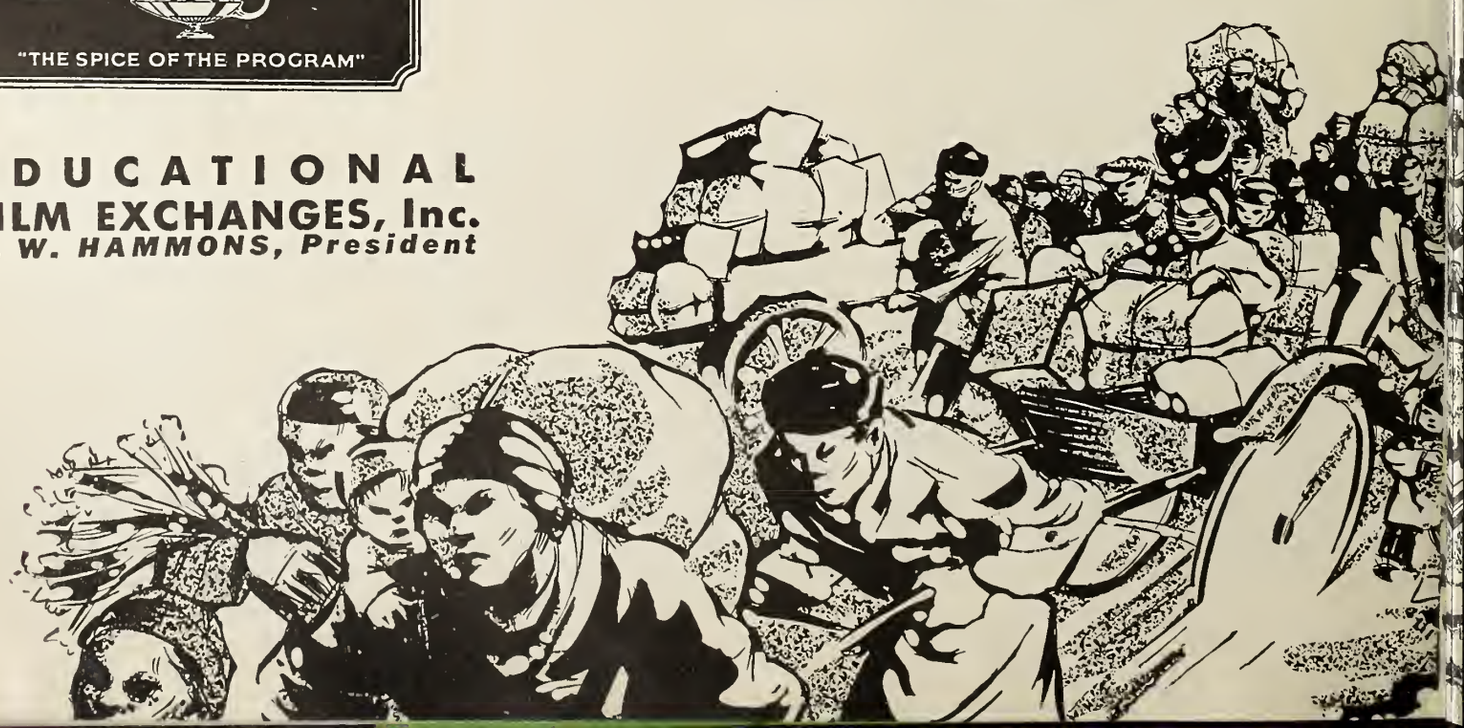
Edited by Forrest Izard

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. HAMMONS, President



of the Siege of Shanghai

"CHINA!"

A TWO-REEL SPECIAL

Produced in Shanghai

By Leon Britton

and Charles Hugo

With a complete graphic description

by JOHN S. YOUNG



FEATURE AND "STRONG" SHORT AS DOUBLE BILL

Public Shopping, Declares Vincent

Defending production talent and current picture releases, Walter Vincent, head of Wilmer & Vincent, eastern theatre operators, declared that lowered grosses were not the result of poorer pictures but of a shopping discrimination developed in a public with less money to spend on entertainment.

"Pictures equally as good as those which made money several years ago are now flopping at the box office," Vincent said. "Dozens of pictures with which there is nothing seriously wrong from the standpoint of production values could be singled out as box office failures.

"It appears that only the exceptional picture makes money today. The same situation prevailed in our oldtime vaudeville theatres during times of depression. Average vaudeville bills which earned money in normal times were unable to do so at other times. Only all-star programs succeeded in drawing any volume of patronage. The explanation is not that entertainment merits were less then, nor that pictures are worse now than before. It is merely that picture patronage has been reduced because the public has less money to spend. Having less to spend, people shop more carefully for their entertainment. In consequence, it is not unusual to find worthwhile pictures being slighted today in favor of something just a little bit better."

Vincent said he looks for "action of importance to the entire industry" to follow out of the M.P.T.O.A. convention that was held this week at Washington.

Warner and Government Case Postponed Until May Term

Once again the case of the Department of Justice against Warners and First National on Clayton anti-trust charges growing out of acquisition of control of the latter company by the former, has been postponed, this time until the May term of Federal Court, New York. Trial has been postponed several times.

Holman Columbia Executive

William S. Holman, studio executive, has been appointed Coast studio business manager for Columbia, succeeding Walter Stern. Holman was a former executive of Metropolitan Sound Studios and of Christie Productions.

"What Price Glory," Talker

Fox will make a talking version of "What Price Glory," with Spencer Tracy and Ralph Bellamy in the leading roles. William K. Howard will direct.

Jensen & Von Herberg's in Seattle Meets Competition of Twin Long Feature Programs in Own Way; Plays Up Shorts

Experiments at Jensen and Von Herberg's independent downtown Seattle playhouse indicate that a double bill of film fare can be had without running two features. A "strong" short reel and one feature of average type can be used successfully instead. The experiment brought very satisfactory receipts, it was pointed out, after equal emphasis had been placed on a feature booking and two-reel subject. Captions and display in newspaper and in other forms of advertising were equalized, with no mention made that the two-reeler is of that length.

When the plan was originated, it was a result of inability to get "strong" first-run feature attractions. Accordingly, such shorts as Bing Crosby's "One More Chance" and "I Surrender Dear," and Andy Clyde in "Taxi Troubles" and "Half Holiday" were given equal billing with features which the management considered of "average" merit only. In fact, Crosby's two shorts were billed over the feature in some cases.

No effort was made to give the public any impression other than the fact that they were to see a "strong" comedy in conjunction with the feature. No reference was made to the fact that this was a "double feature" bill. Instead, the theatre played up the comedy angles of the short, and also listed the other short subjects that appeared on the same program.

Patrons of the Liberty at no time expressed disappointment that they were not shown two long features, it was pointed out.

During the last few weeks, "real" double feature bills have been inaugurated elsewhere in Seattle, and even "triple feature" shows have appeared at second-run houses (consisting of a feature, a comedy and a two-reel drama). Since that time, the Liberty has made a slight downward revision in its prices, and also has shown one or two double feature programs, consisting of two full-length features. However, business on these occasions has not been particularly improved over other weeks. Or, perhaps, it would be more correct to say that the programs featuring a full-length feature and a "big" short, with other short subjects in addition, have been just as good for the box office as the bill of two long features with two weak pictures shown together.

The Liberty's policy depends entirely upon the pictures to be shown. If a feature with a strong star or a strong reputation is available, it is featured alone. If the feature is "average," an attempt is made to book and advertise a "strong" short in addition. If the feature is "weak," another weak feature sometimes is shown in conjunction. The middle road, that of a "normal" feature and a "strong" short, was most successful and is holding its own against competition from double-feature houses.

A CORRECTION

Gross intake of the RKO Victory theatre at Providence, R. I., was $4,886 for the week ending March 5, with "Explorers of the World" as the feature picture, according to an executive of Raspin Productions. In the issue of March 12 the gross was incorrectly stated as $3,200 for that week.

Academy Widens Technical Scope

Further investigation of the correlation of exposure lights in various motion picture laboratories will result from current workings of the film processing subcommittee, appointed by the producers-technicians division of the Academy of Motion Picture Arts and Sciences in Hollywood. The investigation will be based on the tabulation of answers received to the questionnaire which has been circulated among executives of various laboratories and film companies in the past few months.

Already the Academy's recently created Research Council has started to function. Formed to coordinate and supervise the technical and artistic advancement projects of the Academy, the new council has 15 members, representing the art and technique committee, technical bureau, board of directors and producers-technicians committee. Cooperative investigations, experimentation and standardizations with the pooling and distributing of information which is undertaken by the Academy, will be centralized in the hands of the new council.

Jones Club Aids Child Attendance

The Buck Jones club, recently instituted by Columbia in connection with its western series starring Jones, was stressed as an important factor in the development of juvenile attendance, at the company's regional sales meeting at the Park Central Hotel, New York, Saturday, March 12. The same subject will be discussed at a Chicago meeting scheduled for March 19.

The club, started four weeks ago, has a present membership of 300,000, according to the company, and is increasing at the rate of 1,000 members a day. Early lethargy on the part of exhibitors, it is pointed out, was broken down by the result of a test in Monroe, Ga. At the Cherokee theatre there the club received 100 per cent cooperation from the mayor, civic bodies, and particularly parent-teacher associations. Merchants responded with full page cooperative advertising, Columbia indicated.

Town Bans Sunday Films

The board of commissioners of Abington Township, near Philadelphia, has passed an ordinance prohibiting Sunday films and embodying license requirements for all forms of amusement unless exempted by state law as for charitable purposes.

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information

THE BEAST OF THE CITY (MGM)
90 minutes

An outstanding dramatic smash without any question of doubt. Despite its title and lack of strong b. o. names, it will do business wherever real acting and absorbing entertainment brings them out.

The title, while strong in itself, is far from the best. It would appear that showmen must tie in the actual plot of the story so as to make it better understood and more apt to attract the attention it deserves. It's a battle between organized gangsters and the police of any average large city. Walter Huston gives one of the finest screen performances of the year and ought to be played up as large as possible to further enhance his future b. o. strength. Other "salable" names in the cast include Jean Harlow, Jean Hersholt, Tully Marshall and Wallace Ford.

In "audience value" you will find that few pictures are as good. While mostly dramatic in theme, several good comedy situations are worked in where they will do the most good, especially the twin's pancakes in the early part of the picture. But you must understand that here is an intense, dramatic expose of police activity and police politics that is as timely as your morning newspaper and lends itself to unlimited merchandising angles and makes it possible for you to tie in your local police department for a strong campaign.

No doubt the censors will yank portions of it in various communities, so your best information on running time should come from the exchange serving your theatre. It is bound to vary.

It is not advisable for kids, but certainly as timely for a Sunday as a church sermon. So you can spot it where you can open to a whale of a big business because every one who sees it should go out and rave about it. Cash in on such word-of-mouth plugging by keeping your newspaper ad campaign alive throughout the engagement.

You have plenty to work with here, so take full advantage of a picture like this and make it count for heavy receipts. Tie the title in with the cast and the facts about the picture which are best suited for selling purposes in your community. A strong campaign for a strong picture is needed.

THE WISER SEX (Paramount)
74 minutes

Good acting really goes a longer way towards making this a fair program picture than story or direction. Dealing as it does with a combination of good merchandising slants, for example, gangsters, public investigations, murder trials, amateur sleuthing, the exploitation should give it a shove that ought to carry it through to at least normal business.

The title can be taken for a dozen different thoughts—and all of them can be wrong. But it has some real b.o. appeal that can be materially strengthened by plugging it along with the names in the cast and the catch lines that tie it in closely with the plot. For names you have Claudette Colbert and Lilyan Tashman on the feminine side and Melvyn Douglas and William Boyd on the male side of the quartet. That ought to give you enough to go to work on.

"Audience value" and strength are none too strong due to forced characterizations by practically the entire cast. While they perform well, they are obviously trying too hard to fit parts that just won't fit. So it won't send the customers home raving and shouting about it. But a smart showman can sell a picture like this for what it really is and then surround it with a high-grade program of shorts that would satisfy the most particular of patrons.

N. G. for the kids or for Sunday showings, but spotted elsewhere and shoved ahead with a smart campaign it ought to be quite satisfying to your box office. Just go easy on selling misleading ideas in connection with such a picture.

THE PASSIONATE PLUMBER (MGM)
74 minutes

For hilarious comedy plus some unusual slapstick, here is a picture that ought to give the customers plenty of bellylaffs. As for Schnozzola Durante, he almost steals the picture. The screen certainly grabbed a comedy natural when MGM signed up this comedian.

The title contains plenty of b. o. appeal without much else being depended on, but telling them that Jimmy Durante, Buster Keaton and Polly Moran, as well as Irene Purcell, are in the cast, ought to make this one a fairly certain bet for receipts. That it may fall a wee bit short of living up to what your customers may imagine it will be doesn't matter so much because they will feel well compensated by hearty laughter.

"Audience value," as can be judged from what we have just said, is satisfactory enough to warrant your best comedy-line in advertising campaigns. You haven't had many pictures with a plumbing background, so here's your chance to show what you can do to bring in business via this angle.

The plot is a sort of a burlesque on "Her Cardboard Lover," so if you recall that one you can get a general idea of what the characters can get away with in this picture.

The comedy is passable for kids and Sunday showings, especially in the larger communities where they like this sort of stuff over the weekends. But you are fortunate with a picture like this in your selling campaigns because it offers so many splendid opportunities to work on.

Sell that title, Keaton, Durante and Moran, and, above all, the hilarious comedy situations which ought to evoke enough interest to insure a far above average intake for this booking.

HELL'S HOUSE (State Rights)
75 minutes

This is a dramatic story of a reform school and the rather cruel treatment of the boys confined there. It is quite well done and aside from poor photography (which may have been due to the particular print we caught) it measures well up to the standard of the major company product.

The title possesses many selling slants, but it is best to sell it for just what it is. Tie in the title with the reform school angle so that they will immediately know what the title refers to. Added selling slants are, of course, the names in the cast, providing they hold some box office appeal for your marquee. You have Pat O'Brien (of "Front Page" fame), Junior Durkin, who is the actual star of the picture, supported by Junior Coghlan and Bette Davis.

"Audience value" depends on your community's taste for this type of story. At times it is rather morbid and depressing, but it is nevertheless mighty entertaining, too. Performances of the cast are very good, with young Durkin turning in one of the best of his career. It is advisable that you spot plenty of comedy in your surrounding program, especially right after the feature.

Tieup opportunities are very good for welfare organizations, and the like, but since it is a preachment for the benefit of the adults we would rather see it spotted away from the kids. Book it midweek and make your play for adults and not kids.

Compared to many major releases this season, "Hell's House" deserves a place with the best of them. If you can book it, do so by all means; it ought to get you some real returns, providing you get behind it with one of those real selling campaigns that you can engineer with a picture like this.

—CHARLES E. LEWIS

Cohens and Kellys in Hollywood

(Universal)
Comedy

(Seen in Hollywood)

In bringing the Cohens and Kellys to Hollywood, Universal tops everything previously accomplished by the comedy team of Murray and Sidney. It surpasses chiefly by virtue of eliminating the slapstick element and confining it to a more wholesome and substantial level for obtaining laughs through the natural mannerisms and dialogue of the players participating in a smooth running series of situations depicting the true side of life in Hollywood.

In doing this, no attempt is made to ridicule or burlesque the town in which every devout theatre goer is more or less interested, but shows in true fashion what happens to a small town girl who suddenly becomes a picture star and later drops into the discard.

Story is so constructed that in addition to giving a panoramic view of Hollywood life, the inner workings of a motion picture studio are defined with such detail and simplicity that it even includes the origination of the theme song and shows the important part it played in the making of pictures shortly after the advent of talkers. This, like the star from Hillsboro, passes into the discard, making it possible for the romance between June Clyde and Norman Foster to become reconciled in a natural way in the final clinch.

Depiction of the Cocoanut Grove filmed in the actual location of the Ambassador Hotel proves to be a colorful setting for any production and served as a parading ground for many well known screen stars not listed in the cast. These were spotted in the supper room by the radio announcer and introduced in a very effective manner.

As for acting credits, performance of the principal players was thought evenly divided, with the exception of Luis Alberni getting the bulk of applause through his emotional interpretation of the temperamental picture director. George Sidney and Charles Murray, however, dominate the picture through their importance to the story, leaving June Clyde and Norman Foster to handle the romance as a relief to the comedy element.

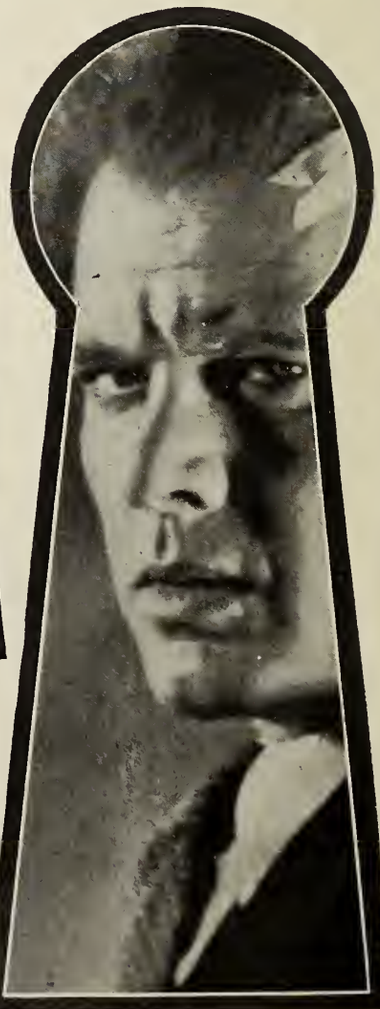
Emma Dunn and Esther Howard, newcomers in the roles of wives to the Cohen and Kelly combination, adapted themselves to the parts very capably, it was agreed. The rest of the



He spied on the others, and misdeeds to







Produced by Carl Laemmle, Jr., from the novel by Emile Gauvreau. Directed by Russell Mack. Presented by Carl Laemmle. With—



CHARLES BICKFORD
ROSE HOBART — PAT O'BRIEN
Claudia Dell, J. Farrell MacDonald, Harry Beresford, Berton Churchill, Glenda Farrell.

private lives of screamed their the world ! ! ! !



WHAT goes on behind the news? You'll find the answer in this swift-moving story, based on the sensational book "Hot News." Action that gallops. Dialogue that sparkles. Drama of the sort you can get your teeth into. Once more Universal steps out in front and shows how much snap and entertainment can be packed into one smart production!

"hot news"



STEP OUT WITH UNIVERSAL

cast, including Eileen Percy, Edwin Maxwell, Dorothy Christy, John Roach and Robert Greig demonstrated their skill by falling into the characters assigned to them in a natural way that was well received by the audience.

Much credit went to John Francis Dillon for proving a director does not need to resort to slapstick and forced comedy tactics to round out five reels of clean, wholesome comedy.

Produced and distributed by Universal. Under supervision of Stanley Bergerman. Directed by John Francis Dillion. Story by Howard J. Green. Comedy Construction by James Milhauser. Photography by Jerry Ash. Release date, March 27, 1932.

CAST

Moe Cohen ..... George Sidney
Michael Kelly ..... Charlie Murray
Kitty Kelly ..... June Clyde
Maurice Cohen ..... Norman Foster
Mrs. Cohen ..... Emma Dunn
Mrs. Kelly ..... Esther Howard
Magazine Writer ..... Eileen Percy
Chauncey Chadwick ..... Edwin Maxwell
Mrs. Chadwick ..... Dorothy Christy
Solarsky ..... Luis Alberni
Gregory Gordon ..... John Roche
Chesterfield ..... Robert Greig

The Passionate Plumber

(MGM)

Comedy

It was chiefly the nose of Jimmy Durante, and his antics and mannerisms, which kept an audience at the New York Capitol very nearly convulsed on numerous occasions during the showing of the picture which co-features Buster Keaton and Polly Moran.

Having much to do with the enjoyment with which the assembled patrons greeted the antics of the three principals, was the dialogue, prepared by Ralph Spence, and rendered, particularly by Jimmy of the nose, for all it was worth. A good part of the Keaton effort, of course, is registered through the frozen face of the comedian. Polly Moran has rather less to do than either of the other, but handles herself in a manner which on occasion drew laughs from the audience.

The story providing the opportunity for the humorous situations is naturally inconsequential, at the same time serving its purpose adequately. Buster, the plumber, becomes involved in a heavy romance when Irene Purcell, American girl living in Paris, asks the plumber to act as her lover to prevent her from seeing the man she thinks she loves. Polly is her maid, Durante her chauffeur. The man in the case, played by Gilbert Roland, is ardent in his attentions, but rather divided, the remaining third of the triangle being excitedly handled by Mona Maris as the tempestuous Spanish girl who demonstrates her love by throwing anything handy. Her specialty, however, appears to be dishes.

Keaton, with the ready and excited assistance of Durante, succeeds in proving, in a really funny sequence, that Roland is not all that he might be from the standpoint of fidelity. He arranges his appearance with the two girls present. They suddenly appear after Roland has given himself away, and then the fun begins. There is a good bit of slapstick throughout, but it was thought rather well handled. In conclusion, Buster wins his charge.

Highlighting the comedy sequences are the duel between Roland and Keaton, with Durante as Keaton's second; the scenes in the Paris casino, with Keaton pursued by waiters and players; Roland finding Keaton in Miss Purcell's room, and the concluding sequence.

Produced and distributed by MGM. Directed by Edward Sedgwick. Adaptation by Laurence E. Johnson. Dialogue by Ralph Spence. Photographer, Norbert Brodinc. Editor, William S. Gray. Release date, February 6, 1932. Running time, 74 minutes.

CAST

Elmer ..... Buster Keaton
McCracken ..... Jimmy Durante
Patricia ..... Irene Purcell
Albine ..... Polly Moran
Tony Logorce ..... Gilbert Roland
Nina ..... Mona Maris
Aunt Charlotte ..... Maude Eburne
Bouncer ..... Henry Armetta
Paul de Maire ..... Paul Porcasi
Chauffeur ..... Jean del Val
General Bouschay ..... August Tollaire

The Stowaway

(Universal)

Drama

(Seen in Hollywood)

Universal's "The Stowaway," in cast, photography, backgrounds and general handling of the story showed excellent taste and judgment, it was agreed at a recent showing.

Produced for Universal by Samuel Freedman and directed by Phil Whitman, it is an interesting story of waterfront life and characters, with a number of thrilling episodes taking place at sea on a freighter between Los Angeles and San Francisco. The characters preserve a human, natural quality which makes the story convincing.

Settings, lighting and photography, both interior and exterior, are up to standard. The dialogue is natural. Whitman has handled his cast intelligently, comment indicated, and the players have portrayed their characters sincerely. The story opens in a taxi dance hall, where Fay Wray is having a difficult time in uncouth surroundings. Running away, she hides in the hold of an outbound freighter. Discovered by the second mate, Waycoff, he tries to hide her until they get to San Francisco, after he is convinced she is trying to escape a life of shame. She is discovered by Montague Love, as the hard-boiled first mate, and he tries to take advantage of the shipmate's secret. A terrific fight ensues, and Love is stabbed, but not by the second mate. When they land in San Francisco the real culprit is discovered, and Fay and Leon go over the side in search of a preacher.

Produced and distributed by Universal. Associate producer, Samuel Freedman. Directed by Phil Whitman. Screen story by Norman Springer. Photographed by Leon Shamroy. Edited by Milton Carruth. Sound, C. Roy Hunter.

CAST

Mary ..... Fay Wray
Tommy ..... Leon Waycoff
Groder ..... Montagu Love
Mackie ..... Lee Moran
Steward ..... Roscoe Karns
Captain ..... James Gordon
Tony ..... Maurice Black
Madge ..... Betty Francisco

So Big

(Warner)

The Ferber Novel

(Seen in Hollywood)

Warner has remade Edna Ferber's "So Big" for the talking screen with Barbara Stanwyck in the virile part of a typical American mother whose simple life epic is the backbone of America's greatness.

It was generally agreed that Warner has given it a fine production in cast, photography, background and direction. The Ferber classic should not disappoint those who enjoyed the silent version, comment indicated.

Plot is not the important thing in "So Big." It is characterization, the revelation of plain folk doing the things they do, saying and thinking the things they think, striving always toward a goal of useful citizenship. It revolves around a mother who struggles to make a farm pay, and whose greatest problem is a son who, dissatisfied with farm life, wants to become a "big business man" in the city. It goes back to the days when farm life was drudgery, but brings it up to the day of the tractor, the radio, the automobile, paved highways and so many other conveniences which have radically altered rural life.

Barbara Stanwyck's portrayal of the mother was considered generally convincing and sympathetic from the first episodes where she is a bride to the later ones wherein she has reached middle life and security. William Wellman has carried the episodic story along with a smoothness and sincere virility which sustained interest even when action was slow. Well received for their characterization in the various episodes, though none but Miss Stanwyck goes clear through, are: Alan Hale, Harry Holman, Blanche Frederici, George Brent, Guy Kibbee, Bette Davis, Dickie Moore, Donald Cook, Arthur Stone, Robert Warwick, Mae Madison, Dick Winslow and Earle Foxe. Dick Winslow and George Brent, playing the same character as a boy and later as a successful man, were particularly well received as a team.

The audience at the Forum received "So Big" with close interest and roundly applauded it at the finish.

Produced and distributed by Warner Brothers. Directed by William Wellman. Screen play by J. Grubb Alexander and Robert Lord, from Edna Ferber's novel. Photography by Sid Hickox. Release date, April 30, 1932. Running time, 82 minutes.

CAST

Selina Peake ..... Barbara Stanwyck
Roelf ..... George Brent
Dirk (as a little boy) ..... Dickie Moore
August Hemple ..... Guy Kibbee
Dallas O'Mara ..... Bette Davis
Julie Hemple ..... Mae Madison
Dirk (grown) ..... Hardie Albright
Simeon Peake ..... Robert Warwick
Jan Steen ..... Arthur Stone
Pervus Dejong ..... Earle Fox
Klaas Pool ..... Alan Hale
Maartje ..... Dorothy Peterson
Selina (as a little girl) ..... Dawn O'Day
Roelf (age 14) ..... Dick Winslow
Adam Ooms ..... Harry Beresford
Mrs. Hemple ..... Eulalie Jensen
Mrs Tebbits ..... Elizabeth Patterson
Paula Storm ..... Rita LeRoy
Widow Paarlenburg ..... Blanche Frederici
The doctor ..... Willard Robertson
Maiden aunts ..... Martha Mattos, Emma Ray
Jacob ..... Olin Howland
The general ..... Andre Charon
Country doctor ..... Harry Holman
Reverend Dekker ..... Lionel Belmore

The Missing Rembrandt

(Twickenham Films)

Conan Doyle Detective Story

(Seen in London)

Here is Twickenham's successor to "The Fatal Hour," with Arthur Wontner again superb as the master sleuth, Sherlock Holmes.

The story, which is as full of impossible wonders as most detective stories of the Conan Doyle repertoire, concerns a missing Rembrandt stolen from the Louvre and tracked (through many adventurous days) by Sherlock Holmes. There is a little of the underworld, a little of the lordly luxury in higher criminal circles, a little blackmail, a little murder and a lot of miraculous conjecture on the part of the chief character. The end is, of course, the restoration of the art piece and the complete break-up of the criminal organization which had stolen it.

Wontner is probably a better Holmes than he was in "Fatal Hour;" he certainly has a better (though the same) Doctor Watson, and the other players are sound, too. If "Fatal Hour" got by the American public this one can, only more so, and recollections are that the first named did a smash at the Warner theatre in New York, although it had been sold at a high figure by its English producers, just in order to try it out in the United States. Warners distributed in Britain, but would not take the American distribution.

Produced by Julius Hagen. Directed by Leslie Hiscott. Running time, 84 minutes.

CAST

Sherlock Holmes ..... Arthur Wontner
Doctor Watson ..... Ian Fleming
Mrs. Hudson ..... Minnie Raynor
Baron Von Guntermann ..... Francis L. Sullivan
Carlo Ravelli ..... Dino Galvani
Claude Holford ..... Miles Mander
Lady Violet ..... Jane Welsh
Chang Wu ..... Takase

Strictly Business

(Best International Pictures)

Comedy

Jacqueline Logan, one-time appealing actress of the American screen, offers here the result of her first directorial effort in England. At the Elstree studios of British International Pictures near London, Miss Logan produced this light comedy of the American brusqueness in not too serious conflict with the traditional English manners.

The film runs rather under the conventional feature length, requiring only some 35 minutes, but the dialogue is clever, the cast competent,

"KNEES are beginning to quiver . . ."

but NOT *for the* PARAMOUNT *exhibitor!*

The Pay-Off

KNEES are beginning to quiver with the warm weather not so far off. Summer grosses rarely are good grosses even in these days when de luxe operations are refrigerated. They get worse when distributors park real attractions on a siding awaiting the arrival of Labor Day and the accepted introduction of the fall season.

There may be some yelling over the statement that big shows are not released during the torrid months. Exceptions there may be, but they never amount to many if you compare them with the hold-outs. Distributors, in their bookkeeping, give each year its full quota of fifty-two weeks. In actual operation, they usually count July and August out of the running as two months when there is no business, then gear their releases accordingly.

THIS summer is going to be tough. Why substitute fancy for facts? But it stands less chance of being tough if producers grab opportunity by the forelock by thinking about the summer *now* while there is still a chance to plan an onslaught of real attractions against boiling temperatures.

KANN

From M. P. Daily, March 3rd



Sure, this summer is going to be tough. But not for Paramount exhibitors! Look at the extra profit product they're getting right now! Dietrich, "Shanghai Express"... Chevalier, "One Hour With You" ..."Miracle Man". Bancroft and Hopkins "World and the Flesh". Bankhead "Thunder Below"—to name a few! • And that's the kind of *extra profit product* they'll continue to get this spring and right through the summer! Top money pictures that make showmen who've booked them think every week is a record breaker, no matter what the weather! • Why substitute fancy for facts? Paramount has already grabbed opportunity by the forelock! And it's *your* opportunity too, Mr. Exhibitor!

PARAMOUNT & XTRA PROFITS

making for an entire disregard of the slight length of the picture

Miss Logan herself wrote the screen play of "Strictly Business," which concerns the manner in which Betty Amann of the all-English cast, as the daughter of a typical American business man, played by Percy Parsons, almost wrecks the romance of Carl Harbord and Molly Lamont. Miss Lamont, incidentally, is noted by Miss Logan as her protege.

Parsons comes to London to conclude a business deal with C. M. Hallard, typically English business man of sterling character and steeped in tradition to his neat white hair. The scene gives opportunity for more than a little play upon the difference between American aggression in business and English tranquility. When Parsons expresses doubt about leaving his daughter in London during his trip to Manchester, Hallard suggests his son, Harbord, as a possible companion. Hallard unwillingly agrees to perform the service, but has fears for his romance with Miss Lamont. Miss Amann is warned by her father not to get into difficulties while he is away, and she proceeds to don horned glasses and clothes which make her look like an old maid school teacher on vacation. Her actions are in accordance.

Between his charge and his fiancee Harbord is led a merry chase. Finally, she changes to her normal appearance, which is decidedly attractive, and permits herself to be spirited away by a man who means no good. Harbord overhears and follows. He finally finds her, but not until her father discovers she has not been in and goes on the warpath. Miss Lamont finds the facts and, with Miss Amann, succeeds in appeasing her father, saving Harbord's job and arranging the marriage of the engaged pair.

A small projection group gave evidence of having enjoyed the light comedy. Interesting and excellently photographed shots of London and its sights are incorporated.

Produced by British International Pictures. Distributed by Best International Pictures. Directed by Jacqueline Logan. Play by Jacqueline Logan. Assistant director, Edward Baird. Cameraman, Jack Parker. Art direction, Ian Campbell-Gray. Sound, Albert F. Birch. Running time, 37 minutes.

CAST

Theodora Smith.....Betty Amann
Her father.....Percy Parsons
David Plummet.....Carl Harbord
His father.....C. M. Hallard
Maureen ..... Molly Lamont
Bartling ..... Phillip Strange

Sin's Pay Day

(Mayfair)

Drama

A melodrama of the city, revolving about the activities of a criminal lawyer whose defense of gangsters causes him to lose his wife, and who learns by a hard lesson that the honestly earned dollar is the right one, is presented by Mayfair, formerly called Allied Pictures.

Dorothy Revier, wife of Forrest Stanley, gives her husband the choice of giving up his crooked clients, or losing her. He, unable to give up the work which brings him his wealth, refuses, and his wife, leaving, takes up welfare work with an old friend, Alfred Cross, at his slum clinic. Stanley, who has just brought about the acquittal of Harry Semels, gang leader, partakes heavily of Semels' stock after his wife leaves, and loses his position, home and clients.

Wandering the streets, no more than a tramp, he sees Miss Revier when he goes to the clinic for a "hand out," but escapes without being seen. Mickey McGuire, appealing youngster, follows him to the street, takes him to the poor room he shares with his father, and the two become fast friends, with Stanley on the way to recovery of his self-respect. The lad is killed by gangster bullets and Stanley asks the district attorney that he be appointed special prosecutor, in order to obtain the conviction of Semels, whom he knows guilty of the murder.

Presenting himself as criminal lawyer again, Stanley obtains evidence from Semels himself. At the trial, Stanley seems about to lose his case when he reproduces a record of the conversation which he had held with Semels and the courtroom hears the gangster convict himself. A reconciliation between Stanley and his wife follows to complete a film thought entertaining, though rather highly melodramatic. The cast, it was generally agreed, performed creditably.

Produced and distributed by Mayfair Pictures. Directed by George B. Seitz. Supervised by Cliff Broughton. Story and adaptation by Gene Morgan and Betty Burbridge. Editor, Byron Robinson. Photographer, Jules Cronjager. Recording, James Stanley. Release date, March 1, 1932. Running time, 64 minutes.

CAST

Iris Markey.....Dorothy Revier
James Markey.....Forrest Stanley
Chubby Dennis.....Mickey McGuire
Louie Joe.....Harry Semels
David Lee ..... Alfred Cross
Jake Bernheim ..... Hal Price
Robert Webb ..... Lloyd Whitlock
Jane Webb ..... Bess Flowers

Cannonball Express

(Sono Art-World Wide)

Railroad Melodrama

George W. Weeks here presents an active melodrama of that excellent action medium, the railroad. Tom Moore, expert and old-timer among engineers, has visions of his two sons following in his footsteps behind the throttle of a locomotive. The sons, played by Rex Lease and Leon Waycoff, do not share his desire, particularly Waycoff.

Moore is promoted to the crack Cannonball Express, after the underhand tactics of Waycoff have turned Moore from Lease and to the other son. An accident, caused by neglect of duty on the part of Waycoff, is blamed upon Lease, who shoulders the culpability and is reduced to the menial post of section foreman. Waycoff becomes involved with certain crooks who plan a holdup of the express. The crime is carried through and Lease, on the line, comes upon the scene to find his father badly hurt. Another flyer is known to be racing toward the spot, and Lease undertakes to bring the train in safely. Of course he succeeds, running his train on a siding just as the other thunders by.

Lucille Browne, sweetheart of Waycoff, who has been usurped, so to speak, by Lease, overhears Waycoff dickering with the crooks for a split on the loot of the holdup. Waycoff is shot during the resulting argument, and Lease, drawn to the room with the girl by the sound of the shot, is arrested as the murderer of his brother. Lease tries to clear his brother's name, but Waycoff's dying confession reveals the truth and establishes the innocence of Lease. Moore of course recovers, and the two younger players are married. Ruth Renick was thought to have handled the role of the mother capably.

Produced by George W. Weeks. Distributed by Sono-Art World Wide. Directed by Wallace W. Fox. Scenario by Bernard McConville. Release date, February 7, 1932. Running time, 63 minutes.

CAST

Ned Logan .....Rex Lease
John Logan.....Tom Moore
Sally .....Lucille Browne
Jack Logan .....Leon Waycoff
Mary Logan .....Ruth Renick

The Wiser Sex

(Paramount)

Drama

Claudette Colbert, most attractive, distinctly brunette, here takes upon herself the part of detective in an effort to save her intended husband, Melvyn Douglas, from a murder conviction when he, gang-clearing crusader, is framed by the objects of his prosecution.

An audience at the New York Paramount seemed but fairly entertained by the effort, with general opinion holding that there was little unusual about the story, little that is striking about the handling of it.

Miss Colbert refuses to marry Douglas at once, on the ground that his work will leave him very little time for his wife. She goes off to Europe, accompanied by her mother, Effie Shannon, and her wealthy admirer, Ross Alexander. Several attempts are made on the life of Douglas, by the gang, led by William Boyd. The prosecutor's cousin, Franchot Tone, becomes involved with Lilyan Tashman, "property of Boyd," and who previously knew Douglas. The boy goes to her apartment, finds Boyd, wounds him, and is himself killed. Douglas arrives in pursuit and is framed as the murderer of his cousin.

Miss Colbert returns to stand by, transforms herself into a woman of leisure, and takes an apartment next to that occupied by Miss Tashman. Alexander acts as her friend. Miss Colbert makes much of an acquaintance she strikes up with Boyd, but he discovers her identity and sends her "for a ride" with his chauffeur, Douglas Dumbrille. Detectives walk in, Boyd tries to escape but is killed and Miss Tashman makes a complete confession, clearing Douglas. He and Miss Colbert furnish the concluding sequence in the expected fashion.

Produced and distributed by Paramount. Directed by Berthold Viertel. Based on the play, "Her Confession," by Clyde Fitch. Screen play by Herry Hervey and Caroline Francke. Photographed by George Folsey. Release date, March 18, 1932. Running time, 74 minutes.

CAST

Margaret Hughes.....Claudette Colbert
David Rolfe.....Melvyn Douglas
Claire Foster.....Lilyan Tashman
Harry Evans.....William Boyd
Jimmie O'Neill.....Ross Alexander
Phil Long.....Franchot Tone
Mrs. Hughes.....Effie Shannon
City Editor.....Granville Bates
Blaney.....Paul Harvey
Ed.....Victor Kilian
Fritz ..... Robert Fischer
Chauffeur.....Douglas Dumbrille

SHORTS

Newsreel Scoops

(Sobol)

Novel, Interesting

The first in a new series of one-reel shorts which Louis Sobol, columnist of the New York *Evening Journal,* is making under an agreement with William Roland. Mike Simmons is the author of the scripts. No national distribution arrangement has been concluded as yet. The reel is interesting and novel, with Sobol, announcing, recording intimate pictures in the news of people yesterday and today. Pictured are Evelyn Nesbit and Harry K. Thaw, at the time of the Stanford White murder case, and today; a group of Broadway chorus girls, off for their initial nation-wide tour; others of another day shown in their present status, and similar subjects. The dialogue, delivered in rapid style, holds the attention, but it is just possible that the subject matter may be of greater interest to metropolitan audiences than those in smaller communities.—Running time, 9 minutes.

His Honor, Penrod

(Vitaphone)

Appealing

A group of youngsters is always appealing, this one no less so. Billy Hayes and Dave Gorcey play Penrod and Sam, Booth Tarkington's beloved and lively "kids." Penrod's father is running for mayor, and the gang, including Herman and Vermin (of color), get their heads together. Vermin is locked in the desk of the rival's office, and succeeds in obtaining evidence of crooked dealing in the form of a letter. The rival withdraws and "dad" is certain of election. Likeable youngsters performing in a likeable way.—Running time, 9 minutes.

Taxi Tangle

(Paramount)

Fair Comedy

A flirtation which comes to life in a traffic tieup on New York's Fifth Avenue, makes rather an unusual idea behind this short subject with Jack Benny in the lead. A few laughs are spotted through, but on the whole the comedy cannot be rated more than fair.—Running time, 10 minutes.

THEATRE RECEIPTS

Theatre receipts from 182 theatres in 30 key cities for the calendar week ended March 12, 1932, reached a total gross of $2,170,572, a decrease of $140,833 from the previous calendar week, ended March 5, when the gross total was $2,311,405 from 181 theatres in 30 cities. One new high individual house record was established during the more recent seven-day period, at the Keith-Boston in that city, with "Three Wise Girls." During the same period eight new low individual figures were recorded. This compares with the preceding week, when two new "highs" and 12 new "lows" were noted.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"She Wanted A Millionaire" (Fox) (6 days)	6,430	"Arrowsmith" (U. A.) (6 days)	9,780	High 1-24 "Reducing"	$18,500
							Low 2-13-32 "Tonight or Never"	4,820
Leland	1,350	20c-25c	"The Silent Witness" (Fox) ..... (3 days)	1,880	"The Struggle" (U. A) ..... (3 days)	1,620	High 5-2 "Strangers May Kiss"	8,100
			"Emma" (MGM) ..... (3 days)	2,330	"Wild Horse" (Allied) ..... (3 days)	1,975	Low 12-26 "Ex-Flame"	2,900
Ritz	1,146	20c-25c	"Without Honor" (Artclass)..... (3 days)	1,956	"High Pressure" (W. B.)..... (3 days)	1,960	High 10-31 "East of Borneo"	4,950
			"Hell's House" (Zeidman)..... (3 days)	1,825	"The Mad Parade" (Para.)..... (3 days)	2,120	Low 12-26 "Compromised"	2,350
RKO Palace ...	4,000	25c-60c	"Shanghai Express" (Para.) ..... (3 days)	8,400	"Hotel Continental" (Tiff.) ..... (3 days)	8,100	.....	
			"The Big Timer" (Col.) ..... (3 days)	7,100	"Lady With A Past" (Pathe).... (3 days)	9,200		
Strand	1,900	35c-50c	"Tomorrow and Tomorrow" (Para.) (6 days)	7,600	"Fireman, Save My Child" (F. N.) (6 days)	5,000	High 10-24 "Susan Lenox"	10,350
							Low 3-5-32 "Fireman, Save My Child"	5,000
Baltimore								
Hippodrome	2,250	25c-50c	"Men of Chance" (Radio)..... (6 days and Sun. midnite show)	13,000	"The Runaround" (Radio)..... (6 days and Sun. midnite show)	16,000	.....	
Keith's	2,500	25c-50c	"The Final Edition" (Col.)..... (6 days)	7,440	"Husband's Holiday" (Para.) ..... (6 days)	6,720	High 4-9 "Bachelor Apartment"	16,080
							Low 2-6-32 "Manhattan Parade"	4,000
Loew's Century	3,076	25c-60c	"Wayward" (Para.) ..... (6 days)	18,500	"Beast of the City" (MGM)..... (6 days)	27,500	High 4-11 "Tailor Made Man"	30,000
							Low 12-26 "Safe in Hell"	16,900
Loew's Parkway	987	15c-35c	"Greeks Had A Word for Them" (U. A.) (6 days)	4,000	"Arrowsmith" (U. A.)..... (6 days)	4,700	High 1-30-32 "Emma"	5,600
							Low 1-10 "Lottery Bride"	3,100
Loew's Stanley..	3,532	25c-60c	"Broken Lullaby" (Para.) ..... (6 days)	17,000	"Shanghai Express" (Para.)..... (6 days)	19,500	High 4-11 "Strangers May Kiss"	33,500
							Low 12-12 "The Big Parade	10,400
Loew's Valencia	1,487	25c-35c	"Woman from Monte Carlo"..... (F. N.) (6 days)	2,600	"Arrowsmith" (U. A.) ..... (6 days)	2,900	High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
New	1,600	25c-50c	"After Tomorrow" (Fox) ..... (6 days)	7,000	"She Wanted A Millionaire" (Fox) (6 days)	7,000	High 1-10 "Man Who Came Back"	18,000
							Low 2-13-32 "Girl of the Rio"	6,000
Boston								
Keith's	2,800	25c-65c	"Sunshine Susie" (State Rights)	20,000	"Lady With A Past" (Pathe).... (2nd week)	21,500	High 12-5 "Frankenstein"	27,000
							Low 11-7 "Platinum Blonde"	17,000
Keith-Boston ..	2,500	25c-50c	"Three Wise Girls" (Col.).....	22,000	"Behind the Mask" (Col.)	21,000	High 3-12-32 "Three Wise Girls"	22,000
							Low 12-26 "The Deceiver"	16,500
Loew's Orpheum	3,100	25c-50c	"Greeks Had A Word for Them" (U. A.)	21,500	"The Passionate Plumber" (MGM)	23,000	High 1-24 "Hell's Angels"	31,500
							Low 7-11 "Indiscreet"	18,000
Loew's State ..	3,700	25c-50c	"Polly of the Circus" (MGM)....	24,000	"Arrowsmith" (U. A.).....	24,000	High 4-11 "City Lights"	25,000
							Low 7-18 "Man in Possession"	19,000
Metropolitan ...	4,350	35c-75c	"Strangers in Love" (Para.)....	38,000	"She Wanted A Millionaire" (Fox)	40,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman"	30,000
Olympia	2,500	25c-60c	"Manhattan Parade" (W. B.)...	12,000	"The Hatchet Man" (F. N)..... (2nd week)	12,000	High 1-3 "Blue Angel"	18,000
							Low 12-26 "X Marks the Spot"	10,000
Paramount	1,800	25c-60c	"Shanghai Express" (Para.)..... (2nd week)	20,000	"Shanghai Express" (Para.)..... (1st week)	22,500	.....	
Scollay Square..	1,800	25c-50c	"The Hatchet Man" (F. N.).....	10,500	"Charlie Chan's Chance" (Fox)..	13,000	High 1-17 "Right to Love"	25,000
							Low 12-26 "His Woman"	9,500
Uptown	2,000	25c-60c	"Shanghai Express" (Para.).....	14,000	"The Hatchet Man" (F. N.)..... (2nd week)	11,000	High 9-26 "Monkey Business"	15,000
							Low 12-26 "X Marks the Spot"	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Strangers in Love" (Para.).....	17,900	"Lady With A Past" (Pathe)....	23,200	High 3-28 "My Past"	39,500
							Low 3-12-32 "Strangers In Love"	17,900
Century	3,000	25c-35c	"The Beast of the City" (MGM)	8,000	"Cheaters at Play" (Fox).....	5,800	High 2-14 "Cimarron"	25,600
							Low 3-5-32 "Cheaters at Play"	5,800
Great Lakes ...	3,000	25c-50c	"Broken Lullaby" (Para.).....	12,500	"Shanghai Express" (Para.).....	21,000	High 8-8 "Politics"	35,100
							Low 12-26 "Flying High"	9,100
Hippodrome	2,100	25c-50c	"Greeks Had A Wood for Them" (U. A.)	12,000	"The Passionate Plumber" (MGM)	14,200	High 2-14 "Free Love"	26,300
							Low 12-26 "Good Sport"	11,800
Lafayette	3,300	25c	"Men in Her Life" (Col.).....	7,900	"The Deceiver" (Col.)	8,000	High 4-11 "Ten Cents a Dance"	24,100
							Low 12-19 "Leftover Ladies"	6,400
Charlotte								
Broadway	1,167	25c-50c	"The Expert" (W. B.)..... (3 days)	4,000	"The Man Who Played God" ..... (W. B.) (6 days)	7,000	.....	
			"The Final Edition" (Col.) ..... (3 days)	4,000				
Carolina	1,441	25c-50c	"Wayward" (Para.) ..... (3 days)	4,000	"Arrowsmith" (U. A.) ..... (3 days)	6,000	.....	
			"Shanghai Express" (Para.) ..... (3 days)	7,000	"Strangers in Love" (Para.)..... (3 days)	5,000		

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•

Story by Sarah Y. Mason
Dialogue by Jo Swerling and Robert Riskin
Directed by
NICHOLAS GRINDE

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Arsene Lupin" (MGM)	41,000	"Strangers in Love" (Para.) (25c-85c)	35,000	High 1-23-32 "Two Kinds of Women"	67,000
							Low 7-18 "Women Love Once"	26,250
McVickers	2,284	35c-85c	"Broken Lullaby" (Para.) (2nd week)	14,500	"Broken Lullaby" (Para.) (1st week)	20,000	High 2-7 "Doorway to Hell"	38,170
							Low 3-5-32 "Broken Lullaby"	20,000
Oriental	3,940	35c-85c	"After Tomorrow" (Fox)	25,000	"Polly of the Circus" (MGM)	32,000	High 3-7 "My Past"	46,750
							Low 6-27 "Party Husband"	19,450
Palace	2,509	35c-85c	"A House Divided" (U.)	26,000	"A Woman Commands" (Radio)	24,500	High 5-2 "Laugh and Get Rich"	30,875
							Low 1-3 "Follow the Leader"	18,600
Roosevelt	1,591	35c-85c	"Shanghai Express" (Para.) (3rd week)	11,000	"Shanghai Express" (Para.) (2nd week)	18,000	High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
State Lake	2,776	35c-85c	"The Lost Squadron" (Radio)	29,000	"Lady With A Past" (Pathe) (2nd week)	15,000	High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
United Artists	1,700	35c-85c	"Greeks Had A Name for Them" (U. A.)	17,000	"Arrowsmith" (U. A.) (3rd week)	16,000	High 3-21 "City Lights"	46,562
							Low 1-16-32 "Cock of the Air"	13,000
Cincinnati								
Keith's	1,600	25c-40c	"Around the World in 80 Minutes" (U. A.)	4,200	"Forbidden" (Col.)	4,750	High 2-13-32 "Ben Hur"	5,500
							Low 8-22 "A Holy Terror"	2,900
RKO Albee	3,300	35c-75c	"Charlie Chan's Chance" (Fox)	22,000	"Panama Flo" (Pathe)	24,800	High 11-14 "The Spider"	35,000
							Low 3-7 "Once a Sinner"	20,645
RKO Capitol	2,000	30c-50c	"She Wanted A Millionaire" (Fox)	9,000	"Polly of the Circus" (MGM)	11,200	High 10-24 "Susan Lenox"	18,661
							Low 2-27-32 "Strangers in Love"	8,500
RKO Family	1,140	15c-25c	"The Monster Walks" (Action) (4 days)	1,950	"The Gay Caballero" (Fox) (4 days)	2,080	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
			"Devil on Deck" (Sono-Art World Wide) (3 days)	1,050	"The Sunset Trail" (Tiff.) (3 days)	1,120	Low 8-22 "Lawless Women and "Man in Possession"	1,900
RKO Lyric	1,400	30c-50c	"Arsene Lupin" (MGM) (7 days and Sat. midnite show)	11,500	"The Man Who Played God" (W. B.) (7 days and Sat. midnite show)	10,600	High 2-14 "Reducing"	21,300
							Low 2-13-32 "Prestige"	8,500
RKO Palace	2,700	30c-50c	"The Lost Squadron" (Radio) (7 days and Sat. midnite show)	13,000	"Arrowsmith" (U. A.) (7 days and Sat. midnite show)	14,500	High 8-15 "Politics"	29,500
							Low 2-20-32 "Murders in the Rue Morgue"	11,500
RKO Strand	1,350	25c-40c	"Shanghai Express" (Para.) (4 days)	2,275	"Beast of the City" (MGM) (4 days)	2,470	High 6-6 "Connecticut Yankee"	5,970
			"Polly of the Circus" (MGM) (3 days)	1,225	"Cheaters at Play" (Fox) (3 days)	1,330	Low 8-22 "Honeymoon Lane"	2,500
Ufa	400	30c-50c	"Traum vom Glueck" (Tobis) (4 days)	500	"Schubert's Fruehlingstraum" (Capital)	1,500		
			"Zwei Menschen" (Capital) (3 days)	300				
Cleveland								
Allen	3,300	25c-50c	"Broken Lullaby" (Para.)	16,000	"Shanghai Express" (Para.)	20,000	High 1-30-32 "Hell Divers"	26,000
							Low 4-9 "Ladies' Man"	12,000
Art Cinema	1,200	35c-50c	"Der Grosse Tenor" (Ufa)	3,000	"Dich Hab Ich Geliebit" (German)	2,000		
RKO Hippodrome	3,800	25c-50c	"The Lost Squadron" (Radio)	16,500	"Lady With A Past" (Pathe) (2nd week)	12,000	High 12-5 "Frankenstein"	30,000
							Low 4-18 "Unfaithful"	10,000
RKO Palace	3,100	25c-75c	"The Unexpected Father" (U.)	23,000	"The Menace" (Col.)	30,000	High 5-2 "Laugh and Get Rich"	40,000
							Low 7-18 "Arizona"	18,000
State	3,400	25c-50c	"Polly of the Circus" (MGM)	19,000	"Greeks Had A Name for Them" (U. A.)	25,000	High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
Stillmann	1,900	25c	"The Gay Caballero" (Fox)	5,000	"Stepping Sisters" (Fox)	6,000		
Warners' Lake	800	25c-50c	"Fireman, Save My Child" (F. N.)	5,500	"The Man Who Played God" (W. B.) (2nd week)	6,000	High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Strangers in Love" (Para.)	17,000	"Broken Lullaby" (Para.)	16,000	High 8-8 "Politics"	25,000
							Low 12-26 "Husband's Holiday"	12,500
Huff'n's Aladdin	1,500	35c-75c	"She Wanted A Millionaire" (Fox)	5,000	"The Impatient Maiden" (U.)	5,000	High 4-11 "Connecticut Yankee"	12,000
							Low 11-28 "Heartbreak"	3,500
Huff'n's Rialto	850	20c-50c	"Dance Team" (Fox) (3 days)	1,300	"Manhattan Parade" (W. B.) (3 days)	600		
			"Charlie Chan's Chance" (Fox) (4 days)	1,900	"Shanghaied Love" (Col.) (4 days)	2,200		
Huffman's Tabor	1,900	25c-50c	"Her Majesty, Love" (F. N.)	7,500	"The Gay Caballero" (Fox)	8,000	High 3-21 "City Lights"	14,000
							Low 11-28 "Men in Her Life"	5,500
Orpheum	2,600	25c-65c	"The Lost Squadron" (Radio)	15,000	"Ladies of the Jury" (Radio)	17,500		
Paramount	2,000	25c-50c	"Arrowsmith" (U. A.)	10,000	"No One Man" (Para.)	8,500	High 1-10 "Hell's Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Des Moines								
Des Moines	1,600	25c-60c	"Broken Lullaby" (Para.)	9,000	"The Man Who Played God" (W. B.)	8,000	High 1-30-32 "Emma"	13,000
Orpheum	2,000	25c-40c	"The Lost Squadron" (Radio)	10,000	"Forbidden" (Col.) (4 days)	6,500	Low 9-12 "American Tragedy"	6,000
							High 2-14 "Cimarron"	18,000
					"Unexpected Father" (U.) (3 days)	4,500	Low 2-13-32 "Murders inthe Rue Morgue,"	5,500
Paramount	1,700	25c-60c	"Polly of the Circus" (MGM) (4 days)	5,000	"Strangers in Love" (Para.) (4 days)	6,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"Dancers in the Dark" (Para.) (3 days)	5,000	"She Wanted A Millionaire" (Fox) (3 days)	4,000	Low 2-13-32 "Hatchet Man" and "No One Man"	9,000
Strand	1,100	20c-35c	"The Gay Caballero" (Fox) (4 days)	2,400	"Behind the Mask" (Col.) (4 days)	2,400	High 3-21 "Trader Horn"	7,000
			"The Final Edition" (Col.) (3 days)	1,200	"Three Wise Girls" (Col.) (3 days)	1,100	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,500
Detroit								
Downtown	2,750	25c-60c	"Murders in the Rue Morgue" (U.)	20,000	"Lady With A Past" (Pathe)	21,000		
Fisher	2,300	25c-60c	"Fireman, Save My Child" (F. N.)	21,000	"Strangers and Love" (Para.)	18,000		
Fox	5,000	25c-50c	"After Tomorrow" (Fox)	27,000	"Business and Pleasure" (Fox)	33,000		
Michigan	3,000	25c-75c	"Arsene Lupin" (MGM)	34,000	"Shanghai Express" (Para.)	36,000		
Paramount	3,450	25c-60c	"Broken Lullaby" (Para.) (6 days—3rd week)	15,000	"Broken Lullaby" (Para.) (2nd week)	19,000		
United Artists	2,000	25c-75c	"The Man Who Played God"	20,000	"Cock of the Air" (U. A.)	18,000		
Hollywood								
Chinese	2,500	50c-$1.50	"Mata Hari" (MGM) (6th week-4 days)	14,310	"Mata Hari" (MGM) (5th week)	12,905	High 7-31 "Trader Horn"	36,000
							Low 10-31 "Yellow Ticket"	9,000
Pan. Hollywood	3,000	35c-65c	"Emma" (MGM)	8,079	"Lovers Courageous" (MGM)	7,057	High 1-10 "Sin Takes a Holiday"	19,000
							Low 2-6-32 "Ladies of the Big House"	7,000
W. B. Hollywood	3,000	35c-50c	"Play Girl" (F. N.)	9,500	"Alias the Doctor" (F. N.)	15,500	High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honors of the Family"	7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"Greeks Had A Word for Them" (U. A.)	5,000	"Safe in Hell" (F. N.)	5,000	High 3-7 "Abraham Lincoln"	9,500
							Low 2-6-32 "The Big Parade"	3,000
Loew's State	2,700	25c-50c	"Arsene Lupin" (MGM)	8,000	"Polly of the Circus" (MGM)	6,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"The Man Who Played God" (W. B.)	8,000	"Shanghai Express" (Para.)	9,000	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Lost Squadron" (Radio)	8,000	"Prestige" (Pathe)	4,000	High 2-14 "Cimarron"	18,000
							Low 1-16-32 "Girl of the Rio"	2,000
Indianapolis								
Apollo	1,100	25c-50c	"After Tomorrow" (Fox)	4,000	"The Man Who Played God" (W. B.)	7,000	High 6-13 "Daddy Long Legs"	10,000
							Low 12-26 "Surrender"	3,300
Circle	2,600	25c-50c	"Behind the Mask" (Col.)	6,000	"Safe in Hell" (F. N.)	6,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Traveling Husbands"	4,000
Indiana	3,300	25c-50c	"Strangers in Love" (Para.) (25c-65c)	18,000	"Fireman, Save My Child" (F. N.)	14,000	High 1-17 "Her Man"	25,000
							Low 2-6-32 "Tomorrow and Tomorrow"	10,000
Lyric	2,000	25c-50c	"The Gay Caballero" (Fox)	8,500	"The Silent Witness" (Fox)	8,500	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"Arrowsmith" (U. A.)	8,000	"Polly of the Circus" (MGM)	9,000	High 5-2 "Trader Horn"	22,000
							Low 2-27-32 "Freaks"	6,750
Kansas City								
Apollo	1,400	35c	"Michael and Mary" (U.)	1,000	"Bottom of the World" (T.P.E.) and "The Last Company" (T.P.E.)	1,200		
Liberty	1,200	25c-50c	"Strangers in Love" (Para.) (7 days and Sat. midnite show)	3,400	"Shanghai Express" (Para.) (7 days and Sat. midnite show)	5,500		
Mainstreet	3,049	35c-60c	"The Lost Squadron" (Radio) (7 days and Sat. late show)	22,500	"Ladies of the Jury" (Radio) (7 days and Sat. midnite show)	22,500	High 1-9-32 "Peach O' Reno"	25,500
							Low 2-6-32 "Prestige"	14,250
Midland	4,000	25c-50c	"Arrowsmith" (U. A.) (7 days and Sat. midnite show)	18,000	"Polly of the Circus" (MGM) (7 days and Sat. midnite show)	18,000	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Business and Pleasure" (Fox) (7 days and Sat. midnite show)	10,700	"The Man Who Played God" (W. B.) (7 days and Sat. midnite show)	11,000	High 2-27-32 "Shanghai Express"	25,000
							Low 5-16 "Ladies Man"	8,000
Pantages	2,200	20c-40c	"The Bargain" (F. N.) and "Guilty Generation" (Col.)	4,500	"Murder at Midnight" (Tiff.) (6 days)	4,500		
Uptown	2,200	25c-50c	"This Reckless Age" (Para.)	3,500	"Manhattan Parade" (W. B.)	3,600	High 1-10 "Girl of Golden West"	8,000
							Low 3-12-32 "This Reckless Age"	3,500
Los Angeles								
Fox Criterion	1,652	35c-65c	"Business and Pleasure" (Fox) (2nd week)	4,274	"Business and Pleasure" (Fox) (1st week)	3,909	High 5-9 "Secret Six"	27,100
							Low 3-5-32 "Business and Pleasure"	3,909
Loew's State	2,416	35c-65c	"Polly of the Circus" (MGM)	21,045	"The Silent Witness" (Fox)	6,963	High 10-25 "Susan Lenox"	39,600
							Low 3-5-32 "The Silent Witness"	6,963
Orpheum	2,750	35c-65c	"Prestige" (Pathe)	14,000	"Ladies of the Jury" (Radio) (2nd week)	15,500	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"Wayward" (Para.)	10,005	"Strangers in Love" (Para.)	16,500	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	35c-65c	"A Woman Commands" (Radio)	9,000	"Maker of Men" (Col.)	9,500	High 1-9-32 "Men of Chance"	22,100
							Low 2-6-32 "The Secret Witness"	7,000
United Artists	2,100	35c-65c	"Broken Lullaby" (Para.) (2nd week)	7,200	"Broken Lullaby" (Para.) (1st week)	11,000	High 9-26 "Monkey Business"	32,000
							Low 2-6-32 "Sky Devils"	3,000
W. B. Downtown	2,400	35c-50c	"Alias the Doctor" (W. B.)	10,500	"Fireman, Save My Child" (F. N.)	12,575	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Fireman, Save My Child" (F. N.)	10,750	"The Man Who Played God" (W. B.) (3rd week)	13,500		
Milwaukee								
Alhambra	2,660	25c-50c	"Homicide Squad" (U.)	7,000	"The Impatient Maiden" (U.)	8,000		
Garden	1,150	25c-50c	"Forbidden" (Col.) (2nd week)	7,500	"Arrowsmith" (U. A.) (4 days-3rd week)	2,500		
					"Forbidden" (Col.) (3 days-1st week)	3,000		
Palace	2,587	25c-60c	"Broken Lullaby" (Para.)	7,000	"Strangers in Love" (Para.)	7,500		
Riverside	2,180	25c-60c	"Cheaters At Play" (Fox)	14,000	"Behind the Mask" (Col.)	12,800		
Strand	1,406	25c-60c	"The Gay Caballero" (Fox) and "Pleasure" (Artclass)	5,500	"The Passionate Plumber" (MGM) and "Freighters of Destiny" (Pathe)	6,000		
Warner	2,500	25c-60c	"Taxi" (W. B.)	7,800	"Fireman, Save My Child" (F. N.)	8,000		
Wisconsin	3,275	25c-65c	"Polly of the Circus" (MGM)	14,300	"Shanghai Express" (Para.)	14,000		
Minneapolis								
Aster	812	20c-25c	"Heaven on Earth" (U.) (3 days)	800	"Maker of Men" (Col.) (3 days)	750	High 2-20-32 "The Guardsman"	2,000
							Low 4-18 "Men Call It Love"	900
			"Three Wise Girls" (Col.) (4 days)	700	"A House Divided" (U.) (4 days)	900		
Lyric	1,238	20c-40c	"Cheaters at Play" (Fox)	2,300	"The Gay Caballero" (Fox)	2,500	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Minnesota	4,000	30c-75c	"Business and Pleasure" (Fox)	25,000	"Broken Lullaby" (Para.)	24,000	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
Pantages	1,500	25c-50c	"Arrowsmith" (U. A.)	5,500				
RKO Orpheum	2,900	25c-50c	"The Hatchet Man" (F. N.)	14,500	"Lady With A Past" (Pathe)	16,000	High 12-14 "Cimarron"	30,000
							Low 2-20-32 "Murders in the Rue Morgue"	12,000
State	2,300	25c-50c	"Polly of the Circus" (MGM)	8,750	"Taxi" (W. B.)	8,000	High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"No One Man" (Para.) and "This Reckless Age" (Para.)	10,500	"Business and Pleasure" (Fox) and "The Silent Witness" (Fox)	10,000	High 1-10 "Just Imagine"	18,000
							Low 12-25 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"The Gay Caballero" (Fox) and "Stepping Sisters" (Fox)	3,000	"Big Shot" (Pathe) and "Woman from Monte Carlo" (F.N.)	3,200	High 1-17 "Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	25c-75c	"The Passionate Plumber" (MGM)	13,000	"The False Madonna" (Para.)	13,800	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

A message to the

Motion Picture Theatre Owners

of America

A most important announcement was delivered at the Allied States Convention in Detroit, and the M. P. T. O. A Convention in Washington by the Photophone Division of the RCA Victor Company.

It was at the same time the most important announcement exhibitors have heard since sound became the screen's most dominating factor.

Cut to the bone and right down to the solid facts, it is herewith transmitted to motion picture theatre owners of America, large and small, from the largest circuit to the individual exhibitor.

Before one or the other contemplates the installation or replacement of sound reproducing equipment, investigation of the following information is respectfully suggested:

The Photophone Division of the RCA Victor Company announces

The introduction of two new all AC operated sound reproducing equipments, the *Standard Super,* designed for theatres from 2,500 to 4,000 seating capacity at $5,000 and *Standard Large,* for theatres between 1,400 and 2,500 seating capacity at $3,750.

Reduction in the price of the Special Size equipment from $1,600 to $1,450.

Other material reductions including contract service charges, all made possible by the recent merger of the RCA Photophone Co. with RCA Victor Co., Inc. Increases in capacity limitations of all A C operated Special Size equipment from 500 to 600 seats and all AC operated Standard Small Size equipment from 1,200 to 1,400 seats.

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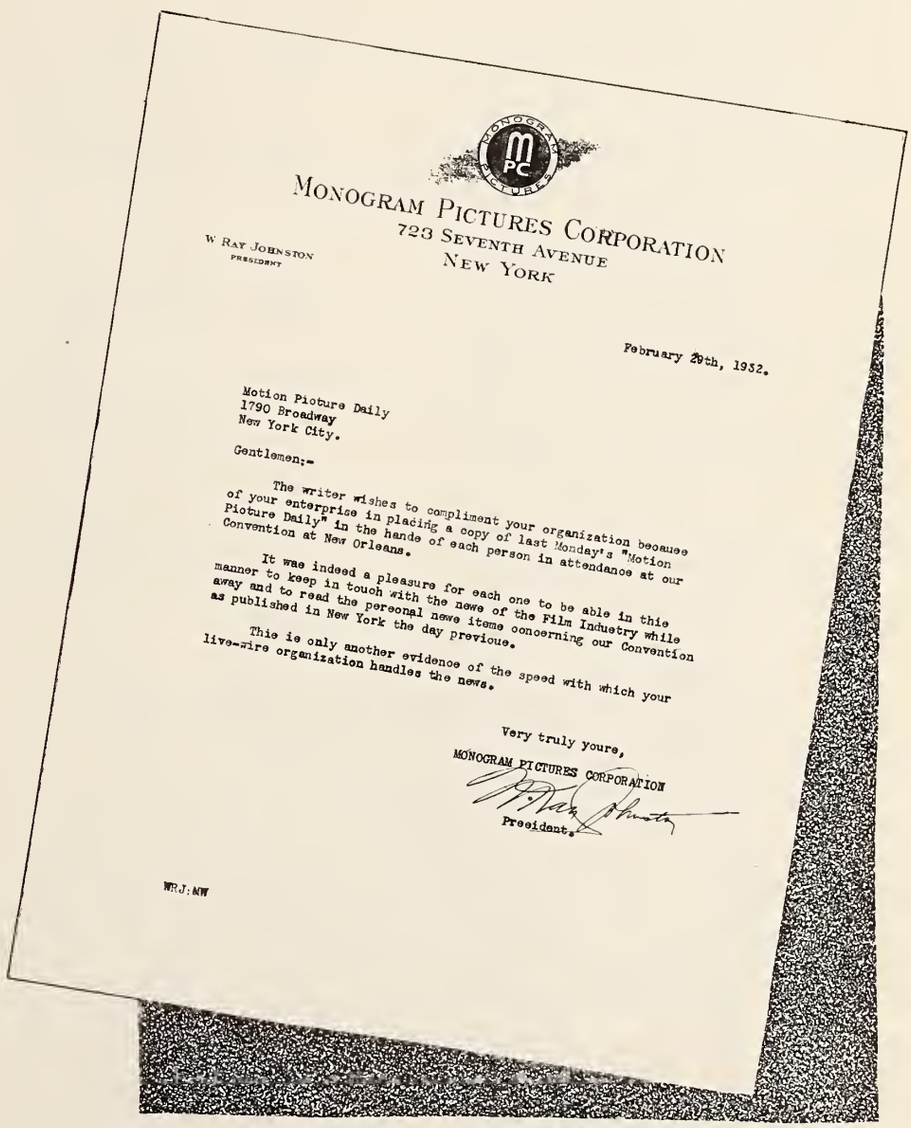
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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"Broken Lullaby" (Para.)	12,000	"The Man Who Played God" (W. B.)	15,000	High 2-21 "Man Who Came Back"	19,000
							Low 12-26 "The Yellow Ticket"	10,500
Princess	2,272	25c-65c	"Pagan Lady" (Col.) and "The Deceiver" (Col.)	9,000	"Men of Chance" (Radio) and "Ladies of the Jury" (Radio)	9,500	High 4-1 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
Strand	750	15c-50c	"Possessed" (MGM) and "Surrender" (Fox)	3,500	"Dr. Jekyll and Mr. Hyde" (Para.) and "Manhattan Parade" (W.B.)	3,700	High 2-14 "London Calling" and "Sisters"	5,200
							Low 6-27 "East Lynne" and "Can Love Decide?"	3,000
New York								
Astor	1,120	50c-$2.00	"Hell Divers" (MGM) (12th week)	9,100	"Hell Divers" (MGM) (11th week)	10,600	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Capitol	4,700	35c-$1.50	"Arsene Lupin" (MGM) (2nd week)	50,500	"Arsene Lupin" (MGM)	74,303	High 1-9-32 "Mata Hari"	110,466
							Low 12-19 "Flying High"	48,728
Embassy	598	25c	All Newsreel	7,736	All Newsreel	7,986	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Mayfair	2,300	35c-85c	"Impatient Maiden" (U.)	11,000	"Lady With A Past" (Pathe) (est.) (2nd week)	14,000	High 12-12 "Frankenstein"	53,800
							Low 3-12-32 "Impatient Maiden"	11,000
Paramount	3,700	40c-$1.00	"Strangers in Love" (Para.)	49,100	"Broken Lullaby" (Para.)	56,300	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.00	"Shanghai Express" (Para.) (3rd week)	28,350	"Shanghai Express" (Para.) (2nd week)	42,000	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Sky Devils" (U. A.)	26,951	"Arrowsmith" (U. A.) (4th week)	17,900	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 12-19 "The Struggle"	14,100
Roxy	6,200	35c-$1.50	"After Tomorrow" (Fox)	33,500	"Cheaters at Play" (Fox)	30,000	High 1-2-32 "Delicious"	133,000
							Low 3-5-22 "Cheaters at Play"	30,000
Strand	3,000	35c-85c	"Heart of New York" (W. B.) (2nd week)	13,321	"The Expert" (W. B.) (5 days)	9,430	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
					"The Heart of New York" (W.B.) (2 days-1st week)	3,430		
Warner	1,490	50c-$2.50	"The Man Who Played God" (W. B.) (5th week)	7,200	"The Man Who Played God" (W. B.) (4th week)	14,000		
Winter Garden	1,493	35c-$1.00	"Alias the Doctor" (F. N.)	22,000	"The Hatchet Man" (F. N.) (4th week-6 days)	17,082	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Arsene Lupin" (MGM) (10-35c)	6,700	"Strangers in Love" (Para.)	4,600	High 2-7 "Illicit"	11,000
							Low 2-20-32 "Beast of the City"	3,500
Criterion	1,700	10c-50c	"Lost Squadron" (Radio)	7,000	"The Man Who Played God" (W. B.)	8,200	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"X Marks the Spot" (Tiff.) (3 days)	540	"Woman from Monte Carlo" (F. N.) (3 days)	550	High 1-24 "Under Suspicion"	7,200
			"The Unexpected Father" (U.) (4 days)	750	"Panama Flo" (Pathe) (4 days)	750	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Prestige" (Pathe) (6 days)	4,000	"Fireman, Save My Child" (F. N.)	5,600	High 9-19 "Young as You Feel"	11,000
							Low 3-12-32 "Prestige"	4,000
Omaha								
Orpheum	3,000	25c-60c	"The Lost Squadron" (Radio)	11,500	"Forbidden" (Col.)	11,500	High 2-14 "Cimarron"	25,550
							Low 3-12-32 "The Lost Squadron"	11,500
Paramount	2,900	25c-60c	"Arrowsmith" (U. A.)	7,000	"The Man Who Played God" (W. B.)	5,750	High 1-30-32 "Hell Divers"	13,500
							Low 3-5-32 "The Man Who Played God"	5,750
World	2,500	25c-40c	"Taxi" (W. B.) and "Charlie Chan's Chance" (Fox)	5,250	"Tomorrow and Tomorrow" (Para.) and "Stepping Sisters" (Fox)	6,500	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"Frankenstein" (U.) and "Her Majesty, Love" (F. N.) (3 days)	1,500	"Dance Team" (Fox) (3 days)	1,500	High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"	3,700
					"Flying High" (MGM) and "Kiss Me Again" (F. N.) (3 days)	1,500		
			"Charlie Chan's Chance" (Fox) and "Suicide Fleet" (Pathe) (3 days)	1,300			Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Broken Lullaby" (Para.) (6 days)	8,000	"Tomorrow and Tomorrow" (Para.) (6 days)	8,700		
Centre	1,142	15c-60c	"Children of Dreams" (W. B.) and "Woman from Monte Carlo" (F. N.) (6 days)	4,500	"The Hatchet Man" (F. N.) (6 days)	4,500	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Gay Caballero" (Fox) (3 days)	1,400	"Meet the Wife" (Col.) and "Chinese Bungalow" (British) (6 days)	2,500	High 5-9 "Trader Horn"	7,000
			"Cheaters at Play" (Fox) (3 days)	1,300			Low 8-1 "Speckled Band"	2,300
Regent	1,225	15c-60c	"Strictly Dishonorable" (U.) and "Around the World in 80 Minutes" (U. A.) (6 days)	5,100	"No One Man" (Para.) (3 days)	2,600	High 1-23-32 "Suicide Fleet" and "Dance Team"	6,200
					"The Silent Witness" (Fox) (3 days)	2,000	Low 12-26 "Cuban Love Song" and "His Women"	3,900
Rideau	1,000	10c-35c	"Honor of the Family" (F. N.) and "The Millionaire" (W. B.) (3 days)	1,600	"Heaven on Earth" (U.) and "Viennese Nights" (W. B.) (3 days)	1,700		
			"Flying High" (MGM) and "The Divorcee" (MGM) (3 days)	1,500	"The Champ" (MGM) (3 days)	1,800		
Philadelphia								
Arcadia	600	50c	"Husband's Holiday" (Para.) (6 days)	2,600	"Lovers Courageous" (MGM) (6 days)	3,300	High 12-17 "The Guardsman"	6,500
							Low 1-9-32 "West of Broadway"	2,000
Boyd	2,400	35c-75c	"Arsene Lupin" (MGM) (6 days)	19,000	"The Man Who Played God" (W. B.) (6 days) (2nd week)	13,500		
Earle	2,000	25c-65c	"Wayward" (Para.) (6 days)	18,500	"X Marks the Spot" (Tiff.) (6 days)	20,000	High 1-2-32 "Makers of Men"	27,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"She Wanted A Millionaire" (Fox) (6 days)	18,500	"Cheaters at Play" (Fox) (6 days)	19,000	High 2-7 "Man Who Came Back"	40,000
							Low 3-12-32 "She Wanted A Millionaire"	18,500

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NEW YORK

W. RAY JOHNSTON
PRESIDENT

February 29th, 1932.

Motion Picture Daily
1790 Broadway
New York City.

Gentlemen:-

The writer wishes to compliment your organization because of your enterprise in placing a copy of last Monday's "Motion Picture Daily" in the hands of each person in attendance at our Convention at New Orleans.

It was indeed a pleasure for each one to be able in this manner to keep in touch with the news of the Film Industry while away and to read the personal news items concerning our Convention as published in New York the day previous.

This is only another evidence of the speed with which your live-wire organization handles the news.

Very truly yours,
MONOGRAM PICTURES CORPORATION
President.

WRJ:MW

MOTION PICTURE DAILY

A QUIGLEY PUBLICATION

1790 BROADWAY NEW YORK

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"The Man Who Played God" (W.B.) (6 days)	5,400	"Tomorrow and Tomorrow" (Para.)	5,500	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	35c-75c	"Fireman, Save My Child" (F. N.) (30c-50c-6 days)	9,000	"Ladies of the Jury" (Radio) (6 days)	8,500	High 1-30-32 "Arrowsmith"	27,000
							Low 8-8 "Woman Between"	7,500
Mastbaum	4,800	35c-75c	"Lady With A Past" (Pathe) (6 days)	39,000	"Fireman, Save My Child" (F. N.) (6 days)	38,000	High 1-2-32 "Her Majesty, Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Broken Lullaby" (Para.) (6 days-2nd week)	11,000	"Broken Lullaby" (Para.) (6 days-1st week)	23,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Behind the Mask" (Col.) (8 days)	11,000	"Murders in the Rue Morgue"(U.) (8 days)	11,500	High 3-21 "Last Parade"	16,500
							Low 2-27-32 "Men In Her Life"	7.000
Portland, Ore.								
Fox Broadway	1,912	25c-50c	"Polly of the Circus" (MGM)	5,000	"The Broken Lullaby" (Para.)	5,000	High 1-10 "Min and Bill"	21,000
							Low 4-4 "The Prodigal"	3,000
Fox Paramount	3,068	25c-60c	"Strangers in Love" (Para.)	13,500	"Business and Pleasure" (Fox)	12,600	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"Taxi" (W. B.)	4,000	"The Man Who Played God" (W. B.) (2nd week)	6,800	.....	
RKO Orpheum	1,700	25c-50c	"Panama Flo" (Pathe)	10,000	"Lady With A Past" (Pathe)	11,000	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists	945	25c-35c	"Two Kinds of Women" (Para.)	2,600	"Shanghai Express" (Para.)	2,500	High 1-10 "Hell's Angels"	12,500
							Low 3-5-32 "Shanghai Express"	2,500
Providence								
Fays	1,600	15c-50c	"Graft" (U.)	8,000	"One Man Law" (Col.)	8,200	.....	
Loew's State	3,800	15c-50c	"Arrowsmith" (U. A.)	19,000	"Polly of the Circus" (MGM)	15,500	High 2-7 "Inspiration"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"Taxi" (W. B.) and "The Expert" (W. B.)	10,500	"She Wanted A Millionaire" (Fox)	10,000	High 1-30-32 "Union Depot"	11,200
							Low 12-26 "Her Majesty, Love" and "Under Eighteen"	5,100
Paramount	2,300	15c-50c	"Shanghai Express" (Para.)	11,000	"Strangers in Love" (Para.)	7,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	15c-75c	"Final Edition" (Col.)	11,200	"Lost Squadron" (Radio)	14,200	High 3-5-32 "Lost Squadron"	14,200
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"Lost Squadron" (Radio)	2,500	"Explorers of the World" (Raspin)	3,200	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Broken Lullaby" (Para.)	8,000	"Union Depot" (F. N.)	8,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Taxi" (W. B.)	5,000	"She Wanted A Millionaire" (Fox)	6,000	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"The Hatchet Man" (F. N.)	13,000	"Lady With A Past" (Pathe)	14,000	High 2-14 "Cimarron"	28,000
							Low 1-30-32 "Forbidden"	10,000
Shubert	1,500	15c-40c	"Tonight or Never" (U. A.)	4,000	.....		.....	
"Strand	800	15c-25c	"Her Majesty, Love" (F. N.) (15c-3 days)	500	.....		.....	
			"Silent Witness" (Fox) (4 days)	600				
Tower	1,000	15c-25c	"The Gay Cabellero" (Fox)	2,500	"No One Name" (Para.)	2,000	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"The Champ" (MGM)	13,600	"Good Sport" (Fox)	12,500	High 8-15 "Daddy Long Legs"	16,750
							Low 12-19 "Susan Lenox"	12,000
Filmart Foreign Talkies	1,400	35c-50c	"Le Million" (French talkie)	3,000	"Girl from the Rhine" (German) (2nd week)	3,000	.....	
Fox	4,600	35c-65c	"Business and Pleasure" (Fox) (8 days)	32,000	"Woman from Monte Carlo" (F. N.)	33,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	35c-65c	"Maker of Men" (Col.) (35c-60c)	14,000	"Secret Witness" (Col.) (35c-60c)	15,500	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Lady With A Past" (Pathe) (2nd week)	9,000	"Lady With A Past" (Pathe) (1st week)	19,000	High 12-12 "Frankenstein"	23,000
							Low 2-20-32 "Prestige"	5,000
Paramount	2,670	25c-60c	"Shanghai Express" (Para.)	17,000	"Broken Lullaby" (Para.)	11,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists	1,200	25c-60c	"Arrowsmith" (U. A.) (5th week)	6,500	"Arrowsmith" (U. A.) (4th week)	7,300	.....	
Warfield	2,700	25c-60c	"Polly of the Circus" (MGM)	21,000	"The Hatchet Man" (F. N.)	23,500	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warners	1,385	35c-50c	"The Man Who Played God" (W. B.) (2nd week)	10,300	"The Man Who Played God" (W. B.) (1st week)	18,250	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c	"Reckless Living" (U.)	4,000	"Cock of the Air" (U. A.)	4,000	.....	
Fifth Avenue	2,750	35c-75c	"Business and Pleasure" (Fox)	13,000	"Beast of the City" (MGM)	12,000	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Liberty	2,000	20c-25c	"Morals for Women" (Tiff.) (4 days)	2,500	"Sherlock Holmes' Fatal Hour" (First Div.)	5,500	High 1-10 "The Lash"	11,500
			"Hotel Continental" (Tiff.) (3 days)	2,500			Low 3-12-32 "Morals for Women" and "Hotel Continental"	5,000
Music Box	950	25c-75c	"The Man Who Played God" (W. B.) (2nd week)	5,000	"The Man Who Played God" (W. B.) (1st week)	8,000	High 2-28 "City Lights"	14,000
							Low 2-6-32 "High Pressure"	5,500
Paramount	3,150	25c-50c	"Freaks" (MGM) and "Strangers' in Love" (Para.)	7,500	"The Silent Witness" (Fox) and "Wayward" (Para.)	8,000	High 1-10 "Paid"	18,000
							Low 3-12-32 "Freaks" and "Strangers in Love"	7,500
RKO Orpheum	2,560	25c-75c	"The Lost Squadron" (Radio) (W. B.) (1st week)	13,500	"Prestige" (Pathe)	13,500	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Tomorrow and Tomorrow" (Para.) (6 days)	17,000	"Shanghai Express" (Para.) (6 days)	25,500	High 3-5-32 "Shanghai Express"	25,500
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Lovers Courageous" (MGM) (6 days)	13,000	"Arrowsmith" (U. A.) (6 days)	14,500	High 4-18 "City Lights"	22,000
							Low 12-19 "Ben Hur"	9,500
Shea's	2,600	30c-75c	"Woman from Monte Carlo" (F. N.) (6 days)	13,000	"Stepping Sisters" (Fox) (6 days)	14,500	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-75c	"The Man Who Played God" (W. B.) (15c-60c-6 days)	12,500	"Broken Lullaby" (Para.) (6 days)	10,500	High 2-28 "Cimarron"	19,500
							Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"Shanghai Express" (Para.) (6 days)	8,500	"Men of Chance" (Radio) (6 days)	11,000	High 4-25 "Don't Bet On Women"	14,000
							Low 10-17 "Ten Night in a Barroom"	8,300

NEWS PICTURES

FOX MOVIETONE NEWS—No. 49—Lindbergh baby kidnaping stirs nation—Sunny Italy gets a winter treat as snow blankets Rome—Jim Londos, wrestling champion, wins Los Angeles bout—Hindenburg makes talking picture debut at 84—Rainbow comes to life in Paris at Folies Bergere.

FOX MOVIETONE NEWS—No. 50—Free beer dispensed in Berlin as protest against sales tax—Girls demonstrate styles for next summer—United States bluejackets given rousing reception on landing during Pacific maneuvers—Japanese bombard Kiangwan.

HEARST METROTONE NEWS—No. 248—Uncle Sam tests "eyes" of fleet during Pacific maneuvers—Lorraine Wallace breaks in new lions in preparation for summer shows—Free beer in Berlin offered a protest against government sales tax—Colorado man demonstrates title of bird for youngsters—Dixie girls of Florida gives their impression of the "rumba"—Japanese destroy Kiangwan in new Shanghai drive.

HEARST METROTONE NEWS—No. 249—Lindbergh appeals to nation to aid in hunt for baby—Tumblers prepare for Olympics at Los Angeles—Girl driver races in 30-mile dog run in Pennsylvania—"Blue Devils" of France give tourists at Nice a show—Big league champions, St. Louis, hit pennant trail in South—"Wets" beaten in Congress fight—Bear Colony at Detroit zoo gets spring fever.

PARAMOUNT SOUND NEWS—No. 64—U. S. S. Dolphin, new submarine, takes the water at Portsmouth, N. H.—Kaiser Wilhelm poses for camera at age of 73 at Doorn, Holland—Icebreaker goes into action on frozen Baltic Sea—Miss Madeleine Slade, Ghandi disciple, speaks for newsreel before imprisonment—Los Angeles man crosses high above street on radio station antenna—Japanese drive routs Chinese defending Shanghai.

PARAMOUNT SOUND NEWS—No. 66—British troops leave for India as Gandhi followers continue passive resistance—Harvey Firestone demonstrates auto on rails in Florida; has flanged pneumatic tires—Club in upper New York state demonstrates how drowning skaters may be saved—Spills mark annual National Hunt in England—Prince Lennart of Sweden weds commoner—War party in Japan sweeps recent election.

PATHE NEWS—No. 64—Search for Lindbergh baby is greatest in recent history—Dudley Field Malone appeals directly with kidnapers—Prophet of Florida Everglades predicts prosperity and Hoover victory—United States army horsemen get jump on rivals for Olympic honors with early training—Pathe News films New York from plane four miles in air.

UNIVERSAL NEWSPAPER NEWSREEL—Japanese government party in sweeping victory at special election—Nation mourns as John Philip Sousa is carried to final resting place—Rioters scattered by police in New York attack on Ford showrooms—New attack inflicts heavy casualties on eve of Chinese truce parley.

UNIVERSAL NEWSPAPER NEWSREEL—No. 23—United States calls 1400 cities to join in search for Lindbergh baby—Resort near Chicago destroyed by fire because officials had denied use of water—News paragraphs—Avalanche of fish provides food and profits for jobless of Washington town—Five shot as police fight battle reds in communist anti-Japanese rally in Chicago.

Releasing 8 Shorts in April

Educational shorts set for release in April include: "He's a Honey," comedy, and "Mediterranean Blues," Romantic Journey, April 17; "Speed in the Gay Nineties," Torchy's Night Cap," comedies, and a new Terry-Toon cartoon, April 3; "Listening In," comedy, April 24. A second Terry-Toon and another comedy will also be issued on April 17.

Hanson To Head Allied Unit

Oscar Hanson, leader of the Associated Theatres of Canada, buying organization for a group of Ontario exhibitors, is expected to become business manager of the Allied Theatres of Ontario in the near future.

Another Universal Cartoon Series

Universal has decided to make and release another cartoon subject for next year, titled "Pete the Pup." "Oswald the Lucky Rabbit" will be continued as heretofore.

Sennett Program Near End

Mack Sennett's program of comedies for Educational release is very nearly completed, with only five still to be made. An Andy Clyde comedy has just been completed.

SHORTS ON BROADWAY

Week of March 12

CAPITOL

Scoops ..... Louis Sobol
Ireland, The Melody Isle ..... Fitzpatrick-MGM

MAYFAIR

Second Paradise ..... RKO Pathe
Gigolettes ..... RKO Pathe

PARAMOUNT

Crazy Town ..... Paramount
All Sealed Up ..... Paramount

RIALTO

Wait Till the Sun Shines Nellie ..... Paramount
Babbling Book, The.... Paramount
Old Songs for New.... Paramount

ROXY

Voice of Hollywood No. 12 ..... Vitaphone
Raffles and Rubber.... Capital
Delivery Boy ..... Columbia

STRAND

Remember When ..... Vitaphone
Dancing Around the World ..... Vitaphone
Washington — the Man and the Capital.... Vitaphone

WINTER GARDEN

The Subway Symphony ..... Vitaphone
Freddie the Freshman.. Vitaphone
The Movie Album.... Vitaphone

WABASH AVENUE

CHICAGO

The big movement to put Chicago back on a single feature basis got under way last week when ten west side houses went on the single bill policy. Five more were scheduled to follow a week later.

▽

Joseph L. Stein, western division manager of the Copyright Protection Bureau, is back in Chicago making his headquarters at the Film Board of Trade offices following a conference in New York with Gabriel L. Hess and a trip to Washington with Hess and G. J. Levine in connection with the Sirovich committee on the copyright bill.

▽

Jack Miller, head of the Exhibitors' Association, attended the MPTOA convention in Washington.

▽

A number of local houses, among them, it is reported, the Sheridan, Jackson Park and Terminal, are now giving away automobiles on certain nights each week.

▽

The Chicago contingent returned intact from the Allied national convention at Detroit—and apparently in the best of spirits.

▽

The La Salle, sole surviving silent house in the Loop, is making preparations for the installation of complete Motiograph sound equipment.

▽

Walter Branson, RKO Pathe branch manager, made a trip to New York to confer with home office officials.

▽

A midnight trade showing of James Cagney's new picture, "The Crowd Roars," will be held at United Artists theatre March 31.

HOLQUIST



YOUR PUBLIC

by RITA C. McGOLDRICK

THE most significant reaction of the public to its motion picture entertainment has taken place within the past year in the astonishing growth of combined club groups and Better Film Councils, organized for concerted effort in behalf of better pictures. Two years ago, while there were many smaller clubs working in their community with motion picture committees, few of these had reached out to join hands with other organizations for increased power in their field and, conversely, for bigger audiences for their theatre men. From an unimportant small total, the number of Film Councils has sprung to the imposing number of fifteen hundred. Each week's mails and newspaper clippings bring accounts of new organizations made up of many smaller units, all preparing to exert a wider influence on audience reaction to better pictures in their city or state. Within the past month this important community activity has expressed itself in the formation of Better Film Councils in the following places:

Fortuna, Cal.
Lindsay, Cal.
Boise, Idaho
Paris, Ill.
Waukegan, Ill.
Michigan City, Ind.
Nevada, Iowa
Norton, Kansas
New Orleans, La.
Nutley, N. J.
Elmira, N. Y.
Massena, N. Y.
Providence, R. I.
Nyack, N. Y.
Poughkeepsie, N. Y.
Staten Island, N. Y.
Hamilton, Ohio
Toledo, Ohio
Wooster, Ohio
Durant, Okla.
Salem, Ore.
Sheridan, Ore.
Columbia, S. C.
Victoria, B. C.
New Rochelle, N. Y.

Influence in Rhode Island

The Better Films Council of Rhode Island, Mrs. George C. Harrison chairman, pursuing its policy of endorsing fine pictures, isssued a bulletin approving every picture showing in Providence during one week of March.

The pictures and comments are:

"ARROWSMITH." Outstanding entertainment for the discriminating playgoer. Adults and older adolescents.

"SHANGHAI EXPRESS." Brilliantly produced and superbly photographed, swift, tumultuous and unusual in its settings. Adults.

"THE EXPERT." A very lovable and charming picture. Very Good. Family.

"TAXI." Adults and older adolescents.

"GRAFT." Villains are defeated and virtue transcends. Adults and older adolescents.

"FINAL EDITION." Sustained interest. Good entertainment. Adults.

"A WOMAN COMMANDS." Interesting. Adults.

"POCATELLO KID." A fast moving, enjoyable Western. Family.

Weekly bulletins of the Council are regularly posted in 25 churches, 16 libraries, and in more than 500 other places, including clubhouses and headquarters of the following 16 organizations, which belong to the Better Films Council of Rhode Island and subscribe to the judgments listed above: State Federation of Women's Clubs; Congress of Parents and Teachers; Council of Women; Federation of Women's Church Societies; Christian Temperance Union; Daughters of the American Revolution; Branch International Sunshine Association; Association of University Women; Federation of Music Clubs; Girl Scouts; Library Association; Catholic Alumnae; Homemakers, Inc.; National Council of Jewish Women, Rhode Island Section; Council of Italian Women; National Council of Catholic Women, Providence Diocese.

The Motion Picture chairman in Rhode Island of each of these sixteen organizations is active, Mrs. Harrison reports, in support of pictures that fulfill the Council's requirements.

Texas Sends a Report

There is excellent organization and activity among the motion picture groups in Texas. The state chairman, Mrs. J. C. A. Guest, sends us a copy of her state report read at their recent convention. She said:

"We shall endeavor to convey to each member of the Federated Clubs the importance of reading reports on pictures that are being distributed and produced, among them the previews by Mrs. Thomas G. Winter and the pamphlets and lists of Rita C. McGoldrick, the literature of the Library Club of Cleveland, and the Y. M. C. A. This circularization shall be accomplished through district chairmen.

"We urge every club in the state to sponsor at least one endorsed motion picture program during the year.

"We request every local chairman to see that newspapers reprint our motion picture previews.

"We shall endeavor to get all information on these activities to our Texas legislators recommending that a speaker in behalf of motion pictures be placed on the program of our state meetings.

"We ask permission from this meeting to print every month in our Federated News an article from an outstanding man or woman in this state on motion pictures.

"We should like to see this Board offer resolutions to the producers and to Mrs. Winter commending all that has been done toward the making of better films, but also condemning the vulgar, suggestive, sex relation pictures that are so prevalent at this time.

"The producers are storekeepers selling us a commodity—that commodity is our entertainment. If we require higher class material they will restock their shelves with goods of the same quality."

Macon's Consistent Performance

The Macon Better Films Committee, among the very first in the field in a city-wide activity in support of the best things of the screen, has not faltered over the years in its sustained and intelligent efforts. The chairman, Mrs. Piercy Chestney, broadcasting the message of the committee over WMAZ every Monday, is reaching an appreciative and wide audience in Macon and surrounding territory. In her talks for this month she has emphasized the exceptional pictures shown on local screens during March. These, announced with helpful reviews, are: "Broken Lullaby," Paramount; "Hell Divers," M-G-M; "The Man Who Played God," Warner Brothers; "Ben Hur," M-G-M; "Disraeli," Warner Brothers. Added to these, she has made brief comment on the outstanding shorts and on an elaborate Mother Goose pageant to be the feature of the children's matinees on March 19. The program, planned especially for little children, will include: "The Alphabetical Zoo," "Mother Goose Rhymes," "Jack and the Beanstalk" and a Gang Comedy.

In summing up, the chairman announces: "Go to see each of these exceptional pictures and be grateful for the heights to which motion pictures have climbed!"

Mrs. Ambrose N. Diehl, national chairman of motion pictures of the General Federation of Women's Clubs, has accomplished a "scoop" in establishing a regular monthly service on better pictures with *The Ladies Home Journal.* These, printed in the name of the clubwomen, will appear each month beginning with the April issue, the advance sheet of which, sent to this department, marks an outstanding accomplishment in publicity for highgrade productions. The pictures featured in the first issue are: "Charlie Chan's Chance," Fox; "City Sentinels," M-G-M; "Dance Team," Fox; "Dr. Jekyll and Mr. Hyde," Paramount; "Der Andere" (The Other Man), Tobis; "Emma," M-G-M; "Hell Divers," M-G-M; "The Hatchet Man," Warner; "Ladies of the Jury," RKO Pathe; "Law and Order," Universal; "Broken Lullaby," Paramount; "Michael and Mary," Universal; "Puss in Boots," Picture Classics, Inc.; "This Reckless Age," Paramount; "Secrets of the Orient," Ufa; "Lovers Courageous," M-G-M; "The Man Who Played God," Warner Brothers; "The Expert," Warner Brothers. Short subjects: Boy Scout Series; Burton Holmes Travelogues; Grantland Rice Sportlights, RKO Pathe; Magic Carpet of Movietone, Fox; Mickey Mouse, Columbia; "Play Ball With Babe Ruth," Universal; "Silly Symphony," Columbia; Vagabond Adventures, Pathe.

This Department Offers You

A selection of the month's best pictures. . . . A HERALD *Service. Report of Weekly Radio Broadcast on News and Notes of the Studios, and a Review of the Week's Best Pictures. . . .*
Helpful Literature for Those Making Public Addresses. . . .
A Motion Picture Study Program.

SCHOOL AND SCREEN

a monthly service for schools and theatremen.

Letters of Introduction to Club Leaders in Your Locality.
Detailed Information on the Formation and Development of Junior Motion Picture Clubs.

A postal card will bring you any one, or all, of these pamphlets without cost.

MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

IT'S IN THE BAG, BOYS!

THERE is one consolation to this job, if your mind goes on a vacation and you can't think of what to write about you just dig into the mail bag and presto; here's what you unearth:

Hurrah for **Jack Jackson;** his letters always contain enclosures that are good for one or more special Club stories. Wait 'til you read the one on art shop economy. And his latest, which will make its appearance shortly, gives some excellent dope on digging up more business.

Ben Katz of Milwaukee suddenly remembered that he had been neglecting us so his latest letter contained some grand merchandising ideas plus a couple of photos to prove that he is doing things a wee bit better than a lot of his brother showmen. Incidentally, Ben ought to be ripe for a special yarn about show-selling. We don't know of anybody better able to write one.

Wallace Nordby of Indiana, Pa., binds all Club pages together in folders every month and then pastes an index on the cover of the pages covering that period. A veritable library of solid gold ideas we call that. And many other smart showmen are following this idea regularly.

Charlie Carroll is playing doctor to "sick" theatres these days and with his experience in handling the tough ones we know that the patient will soon show much livelier signs of life. "Back in harness" is what Charlie calls it, "a grand break for us," we calls it.

Bernard Edmundson of Asbury Park, N. J., doped out an idea for a mailing card and a throwaway that is both effective and economical. Accomplishing but one of those feats is something to boast of these days, but doing both at one and the same time calls for a vote of thanks to this smart manager.

Lee L. Goldberg, zone managing for Warner Bros. in Kentucky, finds our sample programs and house organs very useful. Just to prove that the Club service covers a wide radius. Anybody else want something?

Tommy Phelan of Long Branch, N. J., always seems to be doing something. We sometimes wonder whether he will ever run out of ideas. What a crazy thought that is. He can't run out of ideas; he reads the Club pages. (Pardon our blushes.)

Floyd Bell of Publix Publicity in Boston seems to be heading a particularly happy family of show-sellers in and around the Hub. Some other guys ought to develop Floyd's knack of working in harmony with a large group. His activities prove that plenty of smart showmanship is being used.

Russ Stewart has finally drifted as far south as Baltimore and is kept on the jump promoting newspaper space for the local follies in that town. Russ is acquiring an education in practical publicity that ought to stand him in good stead in the future. And he realizes it, too.

Frank Boucher must have more than the proverbial "it" when it comes to putting over a theatre. Boss Payette knows a good man when he sees one and we're all for agreeing when it comes to Frank and men of his calibre. We get a big kick out of Frank's snappy stuff too; maybe it's because we've had to play nurse to houses like his ourself.

Anna Bell Ward (and what a show-woman) redeemed herself in our eyes by coming through with a grand display of cutout figures for MGM's "Freaks." Many's the time the Club pages featured her outstanding displays. And can they bring business? Sorry we missed you on your visit.

Monty MacLevy of Randforce in Brooklyn, N. Y., is passing along some great show-selling tips to the managers throughout that circuit besides looking after five houses in his own little division. Quite a man-sized job that. But Monty's no midget.

Frank B. Hill and every one of the boys on Junior Mercy's Circuit out in the Northwest seem to be charged with high-powered electricity ever since they broke away from national circuit affiliations. Once more we can see where Junior and his managers will be featured in the Club section through their various activities.

Looks like we may promote another cartoonist for our pages in the person of **Louis Sylvester** of Perth Amboy. His first contribution shows great possibilities and we're gonna nurse him along until we get a good series out of him.

Evans B. Davis is the personification of that expression, "You can't keep a good man down." Many others would turn up their noses at a spot like Dolgeville, N. Y., but not Evans. He tackled it and, what's more, got to like it. Result: much active show-selling going on and business holding up fairly well despite existing conditions.

Gene Wilson of Marshalltown, Iowa, decided that a picture like "Shanghai Express" was worthy of something really different in merchandising, and what he finally accomplished in his campaign will be the subject for another Club story in an early issue. Tell us more, Gene.

Having reached a point where I've used up most of my weekly space, I can now sit back and try to think up something else for next week's issue. And if that's too tough a job, just remember that the mail bag is still filled to overflowing with much to talk about in this column. So what?

"CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



The moral of THIS cartoon is: Bosses should never start growling until they know what they're growling about. Otherwise they must take chances on barking up the wrong tree. If they get the horse-laugh, it's their own fault.

McCUAN IS PLUGGING ALONG AS USUAL OUT MISSOURI SHOW TOWN

Activities of Round Tabler L. W. McCuan, manager of the Cameo Theatre, Mountain Grove, Mo., while not dealing with immediate show-selling, indicate that he is still pounding home arguments in favor of his theatre.

For instance, he keeps up with all new pupils who enroll in a school they've got out his way by sending them a personal letter of welcome to the town with a guest ticket enclosed. This ought to be a good gag to remember when new terms are getting under way and particularly adapted to schools catering to out-of-town students.

Keeping in mind the thought that many fans like to collect photos of various movie stars, he arranged with one of the many firms who get out autographed reproductions of fan photos and then tied up with a few local firms for ads on the reverse side to cover the entire cost, of course reserving space for current and coming attractions at the theatre.

We also note that his '32 monthly calendar is arranged not only on a costless basis but the small boxes containing dates give the attraction a great break. The numerals for dates are imprinted in red, taking little space and yet very legible to the eye. Space at the bottom of card is reserved for four small ads. The accompanying cut will show you how it was arranged.

All of which we believe will be interesting to McCuan's fellow Club members and for that reason we're passing it along. What has been doing in the meantime out your way, Mack? Shoot along some information on recent events.

"MILT" WIGHT SENDS CORKING IDEA TO USE IN PAPERLESS TOWN

Publicity given by this department from time to time on the adaptability of the mimeograph to theatre advertising does not necessarily mean that we are conducting a campaign against the legitimate printing business, but every now and then, as in the case which we propose to tell you about, some one pops up with another excellent stunt in which this stepchild of printer's art plays the leading role. This time it's C. M. "Milt" Wight, manager of the Liberty Theatre, Pasco, Wash., who eagerly seized upon and is turning to profit a new and novel local publishing enterprise.



Pasco and its neighboring town, Kennewick, can be classed among communities which boast a weekly newspaper or none at all, or as in some instances, where entire dependence has to be placed on a paper published considerable distance away. Hence, any immediate publicity for theatre or merchant must perforce be circulated through the medium of heralds, handbills or some other printed form, or wait until the newspaper is issued.

A newcomer invaded Pasco, sized up the situation, and conceived the idea of publishing a three-column mimeographed tabloid consisting of four pages with 100 per cent free distribution. Samples at hand, and which we are reproducing here, date back to December and at that time the publisher's statement disclosed that the little sheet had a circulation of 1,700. Wight immediately took advantage of the opportunity offered to get across a daily message to his patrons and you will note from the larger cut that the theatre ad had the commanding position right underneath the masthead.

The contents of the four pages consist of city news, activities of local organizations, personalities, wisecracks and all are liberally supported with display and classified ads, which would bear out that others than Wight thought well of the idea. The practice of "stuffing" is also indulged in by the theatre, as you will note by the reproduction of a full sized "insert" on "American Tragedy," distributed along with each delivery a short time ago.

Theoretically, here's an idea for some smart showman in a newspaperless town to give some thought to. Maybe there's a mimeograph outfit in this type of community. If so, there's the possibility of selling the manager the idea of getting out such a sheet. If there isn't any such agency, there's the further and not so remote possibility of promoting the idea with some young fellow who aspires to become an "editor"—and believe us when we tell you, the woods are full of these individuals.

As we've outlined before, it's a comparatively simple matter to dress a sheet of this kind with the modern mimeo, through the tracing of photographs and use of cutout stencils. The only other tool needed is a good typewriter with suitable type style.

Wight is an active showman out his way, as we can note by additional evidence before us. Keeping in mind the fact that no newspaper was available at the time, he got out a four-page imitation paper in connection with "Five Star Final." The front page was well made up, the spread carried a large exchange mat and the last page more mats of featured players and a continuation of local news items. He also stands in well with local business men, as was testified to some time ago when the Pasco "Boosters" Club manifested their interest in local school athletics by each bringing along a player guest to a theatre party held in connection with "Spirit of Notre Dame."

Returning to the subject of the miniature newspaper, we'd like to hear from any other member who may see the possibilities attached to such a scheme and essay its trial. To our way of thinking a sheet of this sort could be made very live and interesting.


THE PASCO-KENNEWICK NEWS

Vol. 1, No. 166 Thursday, December 31, 1931 Phones: Pasco 383, Kennewick 815

Published by Scott's Letter Shop, Pasco and Kennewick

LIBERTY--PASCO

TONIGHT ONLY

STAN LAUREL OLIVER HARDY

IN THEIR FIRST FULL-LENGTH FEATURE

Pardon Us

4 Pages 1700 Copies

NEW OFFICERS TAKE CONTROL

S. H. Tillbury took the oath of office as president of the Kennewick Chamber of Commerce at the regular luncheon at noon today. C. A. Crawford went in as vice-president and [illegible]

M. Moulton and Jay Perry, Dr. W. W. Robbins, new president of the Pasco Chamber, was a guest.

The chamber took action to recommend to the city council that new lights be installed on the bridges on Washington and Kennewick Avenues. It was announced that the various departments

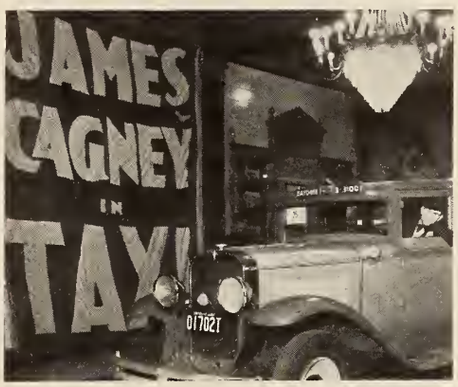
COUPLE MARRIED TODAY

W. H. Snyder of Moshaene and Naomi Stevens of Potlatch, Idaho, secured a marriage license from the Franklin county clerk's office today and were married by Judge Matt L. Driscoll in his office.

WILLIAMS TIED-UP WITH TAXI COMPANY FOR COSTLESS DEAL

One of James Cagney's recent pictures, "Taxi," inspired Tony Williams, manager of the Dewitt Theatre, Bayonne, N. J., to put over a neat little promotional stunt with a local taxicab company. It didn't cost a nickel and caused plenty of comment around the Dewitt's lobby.

The taxi firm had just purchased a number of new cabs and Tony induced the proprietor to place one of the new models in the theatre lobby. He also sold this man the idea of paying for the printing of 10,000 cards with theatre copy on one side and taxi ad on the other. He also paid the salary of one of the ushers who sat in the drivers seat and passed out the cards to



patrons as they entered the theatre. The usher hailed each person with the word, "Taxi?", as he gave out the cards. Less than 100 of the cards on daily average were found on the floor, which means that the greater portion found their way into pockets and were taken home. Note in the accompanying photo that a large banner announcing star and title was placed near the cab.

The owner of the taxi company was so pleased with the stunt that he also permitted all his cabs to carry pennants on "Taxi," and instructed his telephone board girl to remind patrons that the picture would play at the Dewitt on specified date.

That was a neat little job pulled off by Williams and since this picture is a natural for tie-ups with taxi firms, it is taken for granted that this will serve as a reminder for others to contact their local transportation companies.

GLINNER PROMOTED A GREETING CARD AT NO COST TO THEATRE

A neat little greeting card was issued during the past holiday season by L. D. Glinner, manager of the Broadway Theatre, Chelsea, Mass., without any cost to house.

Two thousand of these cards, printed in red on green stock, were distributed through two well known local merchants. One side carried equally-spaced ads of the two stores and the entire space on the other side was devoted to the Broadway's wish that its patrons have a prosperous and Happy New Year. "Bigger and Better Pictures for 1932" were listed. A line directed the reader to shop at the two stores.

Greeting cards are somewhat out of season at this writing but there are certain holidays in the offing which might be observed in this way. If not, Glinner's costless effort can be put in the pigeon-hole as a reminder for next season.

"The Showman's Calendar"

MARCH

25th	El Brendel's Birthday
	Maryland Day
	Good Friday
27th	Easter Sunday
	Gloria Swanson's Birthday
29th	Warner Baxter's Birthday
	John Tyler's Birthday—1790 (10th President)
30th	Alaska Purchased—1867
	Seward Day (Alaska)
	Maryland Settled—1634

APRIL

1st	All Fool's Day
	Wallace Beery's Birthday
	Harry Greene's Birthday
2nd	Samuel Moore's Death—1872 (Perfected Radio)
3rd	Duncan Ronaldo's Birthday
5th	Elihu Yale Born 1649
6th	War Declared with Germany 1917
	Peary Discovered North Pole 1909
7th to 14th	National Baseball Week
8th	Battle of Appomattox 1865
	Louisiana Admitted to Union 1812
	Mary Pickford's Birthday
9th	Surrender of General Lee—1865
10th	George Arliss' Birthday
	William Booth's Birthday—1829 (Founder of Salvation Army)
13th	First Feast of Passover (Jewish Holiday)
	Thomas Jefferson's Birthday
14th	Second Feast of Passover
	Assassination of President Lincoln—1865
15th	Fifi Dorsay's Birthday
16th	Charlie Chaplin's Birthday
17th to 23rd	Be Kind To Animal Week (auspices of A.S.P.C.A.)
18th	Paul Revere's Famous Ride—1775
19th	Patriot's Day (Maine and Massachusetts)
	Constance Talmadge's Birthday
	Lina Basquette's Birthday
20th	West Virginia admitted to Union—1863
21st	Final Feast of Passover
	San Jacinto Day (Texas)
	Rome Founded—753 B.C.
22nd	Cuban Blockade Declared—1898
	Oklahoma opened to white settlement—1889
23rd	William Shakespeare born in 1564
24th	First newspaper issued in America—1704
	Russia-Turkish War—1877
	War between U.S. and Mexico—1846
	Marceline Day's Birthday
25th	War declared with Spain—1898

BRYAN SENT SERIAL OFF TO GOOD START WITH A BIG PARADE

One of the highlights used to publicize a recent serial by Bunny Bryan and his staff at the Belmont Theatre, Chicago, Ill., was a parade arranged through the courtesy of a local drum corps, said to be the largest of its kind in this country.

Parades are difficult to arrange in Chicago and the fact that 150 of the boys did their stuff through the streets in Belmont territory on a Saturday afternoon is a feather in the cap of the theatre management. Note by the accompanying photo the line up of members of the drum corps as the parade ended in front of the theatre. The stunt resulted in holdouts from 3 P. M. Sunday and 1,200 kids present at the opening.



The above stunt not only helped get the serial away to a good start but was also used to good effect in publicizing a new policy of five acts of Loop (big time) vaudeville, an orchestra and a single feature, all of which is considerable of an innovation for Chicago. Other advertising in connection with the new policy consisted of good breaks in all dailies; trailers on screens of B&K North and Westside Theatres; 500 two-sheets, and 100 one-sheets; 500 window cards; 15 window tie-ups in the neighborhood, and the usual advance lobby displays.

Another stunt used at the Belmont recently that has been going over like hot cakes is the auctioning off by a local celebrity of the entire wardrobe from a living model on the stage. Since the girl wears a bathing suit underneath all other garments, even the "undies" go the route.

Country Store night is still going strong at the Belmont on Tuesday nights, the 14th consecutive performance being recorded about a month ago, and give-aways are also proving one of the most consistent money-getters the house has ever tried out.

Sum it all up, Bryan and his crew at the Belmont are putting the house over in a bang-up style and this Club member modestly states that much credit for the excellent showing is due to his assistant, G. A. Romine, and members of the service staff, all of whom are turning out to be real merchandisers. It is gratifying to be in touch with Bryan again and we can see that he's stepping on the gas in his usual aggressive fashion.

Keefe in Elyria

James Keefe, formerly associated with Warner theatre publicity in the Cleveland district, has been named manager of the Warner Theatre, Elyria, Ohio. Frank Gear, former manager, recently resigned to take a post with the Skouras forces.

CATCHING THE EYE!



The above ad caught our eye and that is why we selected it for special reproduction. Yes, it's another product of that famous Holt-Lawler team in Wichita, Kansas, and further proves that there is no end to ideas in newspaper advertising as far as they are concerned.

We are hopeful that the various ads we have reproduced in this form or on the weekly ad page are helping many showmen liven up their own ads. Certainly they contain enough good ideas to improve anybody's advertising.

If YOU have some "pet" ad that you believe worthy of such special treatment please send it along and let us get a look at it. Oke?

Milwaukee Transfers

Ben Cooney, for some time manager of the Riviera, Granada and Juneau, all Warner houses in Milwaukee, has been appointed manager of the Granada.

Victor Poynter will handle the Riviera, and Eugene Arnstein, a former booker, will take charge of the Juneau.

Gregg At Durham, N. C.

L. A. Gregg has been appointed general manager of a new independent theatre soon to open at Durham, N. C. The house is being erected by the Criterion Amusement Co., headed by J. M. Gregg and L. C. Snipe, and opening is about a month away. It is credited with being the only independent house in the city.

Notice to Members:

PLEASE be sure to notify the Chairman of any change of address—THANK YOU.

HALL AROUSED LOCAL INTEREST WITH STUNT BOX ON FRONT PAGE

A two-column box on the front page of a recent issue of the local newspaper, announced a gag used by W. H. Hall, manager of the Paramount Theatre, Texarkana, Tex., to arouse interest in "Dr. Jekyl and Mr. Hyde."

The box was headed, "If you have a strong heart here's a chance to win $2.50," and went on to state that this amount would be paid to both a man and woman to sit through a performance of the picture at midnight. It was further stipulated that both stand a physical examination to determine fitness and sign a waiver releasing the theatre from responsibility. The man was to sit on one side and the woman on the other. Doors were to be locked and lights extinguished. Applications were to be made at either theatre or newspaper office.

The above is practically the same gag that was used so successfully with "Frankenstein" and what was good for the goose ought to be good for the gander, since these pictures are somewhat on the same order. However, we just want you all to know that Hall certainly got a great publicity break on this one with his newspaper.

Is it promotion, this Round Tabler asks, when over $700 worth of attractive articles are gathered together for give-away at not one cent of cost to theatre, to say nothing of incidental advertising and printing of heralds without cost? We'll say it is, friend Hall, and how! The gifts ranged from watches and sets of golf sticks to bedroom suites and deluxe radios, numbering 14 in all, and with the help of J. C. McKenna, Saenger district advertising manager, the event went over in a big way. Yes, sir, that's promotion, alright, and we think both these men deserve a big hand for the way they handled the affair.

ROUND TABLE BIOGRAPHIES

To be born in Hagerstown, Md., and later on in life having an inclination for show-business can almost be classed as a natural for William Walter Artz, for to our recollection Hagerstown has been a famous show-town for many a year.



William W. Artz

At any rate, Artz started hanging around theatres when he was 14 years of age and finally managed to get a job as usher. This was in the days of independent ownership and from that time until he was 18 this Club member did just about everything that was done around a theatre, including an operator's job in the booth. He found the booth too confining and was then moved down to the office, where he specialized on writing of ads and office efficiency.

During his career in show-business he has been connected with Nixon-Nirdlinger, Silverman Bros. & Slutzker and Warner Bros., all operating in Hagerstown. In that city he managed the Colonial, Nixon's Academy and Warners' Theatres. At present he is located in Ambler, Pa., where he is in charge of the Ambler Theatre. He hasn't a thought of following another line of business.

STOP ME IF YOU'VE HEARD THIS ONE—!

Joe Gilch asked the boss to cut his salary in half. So the boss figured that a guy crazy enough to make such a request was too crazy to run one of his theatres. He gave him the well known ozone.

It Goes Like This:

Had Joe been a smart mugg he would have shown the boss that he could use some extra dough by getting behind a picture like

"Fireman, Save My Child"

and winning some of the prize money which the Warner Bros. seem so anxious to pass out.

Make the Boss Happy, Too!

He'll get a break by seeing more tickets being sold by reason of your smashing campaign on this great box office picture.

First Prize	$100.00
Second Prize	50.00
Third Prize	25.00
Next Five	5.00

You have until midnight of April 2nd to get your prize campaign on this picture into the mails.

Can You Use A Hundred Bucks?

What a question! Answer it with actions—not hooey. Send your "Fireman" campaign in as soon as you can and get in the running. Every manager and theatre owner—including Warner Brothers' managers — are eligible.

EFFECTIVE ART WORK AT MINIMUM COST, AIM OF ALL SHOWMEN!

Experienced Art Man Offers Some Excellent Suggestions As a Guide to Managers and Artists Who Want Help!

These ideas are chronicled and presented with the thought in mind that they will prove of benefit to every Art Shop. Try to be governed by these plans whenever you are engaging in work to which they are adaptable.

Water Colors

When using water colors from the jars, I always put a small quantity of color in ordinary saucers and thin out as required, leaving the balance in the tightly covered jars. By keeping the rim of the saucer clear of paint you can flatten the brush out on the saucer's edge. A small flat cork with a nail partly driven through the center to form a handle is very useful in mixing the colors. At night, a little water put in each saucer will keep the paint in them from drying, and by pouring off the surplus water next morning the paint can be worked up with the cork and be ready for use.

Paper Signs

When working on paper signs with water colors, a little glycerine added to the color will help keep the paper from wrinkling and the lettering will lie flat like japan color. Do not put in too much glycerine, however, as this will retard the drying.



This article was prepared by John E. Perry of the Publix-Scranton Art Shop as a guide for suggesting various ways and means for all managers and artists in that division. Through the courtesy of Jack Jackson, divisional director of advertising and publicity we are passing it along on the Club pages for the benefit of all showmen who would like to be kept posted on the latest tried and proven methods in this kind of work.

The illustrations were reproduced from the bulletin sent out by Mr. Jackson and the display photos are examples of the striking art work being turned out by Mr. Perry.

Too much cannot be said about this phase of show-selling and its bearing on both receipts and expenses; therefore, we feel sure that many will find this article highly interesting and beneficial.

We are grateful to both Jackson and Perry for the opportunity of passing it along to our other members. "CHICK"

Novelty Backgrounds

A very simple and convenient marbleizing effect for showcard backgrounds is obtained by the use of a pan large enough to take the size card you need half filled with water. Pour a few oil colors on top of water (size of card to determine quantity). Oil color does not mix with water, therefore you can mix the colors in novel patterns by stirring lightly with a stick. Then take your card, preferably white with roughened surface, insert face down over oil covered watered and bring back face up quickly. The pattern on the water will adhere to card, but not enough to pull all the paint out of water. As many as 50 cards can be made with one pan of this mixture. Every time you print one card the oil paint is stirred so that you have a different pattern on all cards. Care should be taken to insure that cards are thoroughly dry before lettering or stacking. Use flat drying rack.

Metal Waterproof Signs

A very simple and inexpensive metal (galvanized iron) waterproof sign can be made with black lacquer. First, coat out metal with a japan white or silver bronze that has been mixed with small amount of varnish for binder. After your background has dried you proceed as though you were painting a showcard in water color, preferably white. After your lettering is finished and dry, coat out entire sign with black lacquer. Allow to dry and wash off surface with water. Your water color letters will entirely disappear, leaving a clean japan white or bronze cut in letter, whichever you choose, on black background. After sign has served its purpose the background can be salvaged for future use by washing off with lacquer thinner. Following this idea will enable a big saving in time, labor and cost of material as comparable to oil-painted surfaces or lettering.

Winking Eye Display

A very effective winking display at little cost. Use sign cloth for face. Outline face and fill balance of cloth with opaque color which is a translucent color—any ready-mixed water color will do. The top eye lash and eye ball is omitted on one eye on face of sign, but is added on reversed side of cloth. When this sign cloth is stretched over an illuminated box that has a flasher inside you get the effect of one closed eye, when light is out and both eyes open when light is on. The flasher does the rest. The common button flasher should be used as yon need quick flash to get the proper effect.

Read This Through Carefully, Then Pass It Along to Your Artist so That He Too Can Benefit by This Advice!

Screen Process Work

A simple process screen job can be made easily by stretching process silk over the size of frame you need. Next letter the desired copy on your screen with glue. After the glue is dry you coat out entire surface, including glue letters, with black lacquer and let dry in the sun. When the sun dries the lacquer the glue will break up leaving the screen ready to run off. After job is finished use clear lacquer thinners for washing off screen, which is then ready for use on future attractions. The screen will hold up for 50 or more jobs. I recommend the use of Process Paint, but regular oil paint can be used effectively if thinned well with linseed oil. With ordinary precaution 200 cards is possible with one pint of paint.

You can make your own frame to necessary dimensions, but be sure corners are reinforced to prevent getting out of line and that provision is made for the frame to be

(*Continued on next page*)



ART SHOP ECONOMIES

(Continued from preceding page)

attached by hinges to a flat surface which will serve as a process table. A flat drying rack must be constructed so that finished process cards can lie flat without coming in contact with each other while drying.

Material necessary: One yard silk from Joseph Mayer, New York; approximate cost, $2.50. Oil paint at warehouse prices. Window cleaners' rubber squeegee cost approximately 50 cents.

Another Silk Screen Process Method

Stretch silk over size frame needed and paint necessary copy on inside of screen, using white water color to which a small amount of glue has been added to assure binder. Next, have table convenient height to attach screen frame with small hinges. Use Process paint preferably or oil paint thinned lightly with linseed oil or varnish. Select a contracting paint color to the original card color as the water color lettering will hold against the Process or oil paint, giving you a cut in letter job with the paint as a background and card color as lettering. This method will take care of at least 150 cards of a 14 by 22 size at a cost not exceeding $1.00 plus cost of card. After your cards are printed wash off screen with turpentine and finish by using water which will remove all water color letters, which will then make screen ready for next order.

Use flat drying rack for cards.

Cut-Out Letter Economy

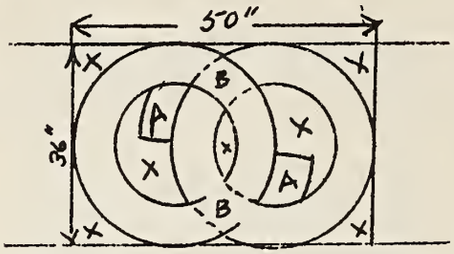
Cut-out letters for marquee display are very often used but once, so it is important to use a style of letter that will use the least amount of beaverboard or whatever other material you wish to use. A type of letter I find more suitable for this kind of display is a half-block letter which can be seen at a greater distance than most other styles. The greatest advantage to this form of letter is the simplicity in cutting. A knife can be used to advantage as no curves are needed; another factor is that your work is practically cut in half due to the fact that one cutting can make the outline of two letters. The sketch below shows more clearly the saving in time and material by using this style of lettering for large displays.



P. S.—Here's a sign that will stretch out 18 feet, but all made out of a piece of 4 by 10. Checks denote the little waste in following this style of lettering.

Circular Frames

Next is a rough sketch of two circular frames each 36 inches diameter made with one 50 by 36-inch piece of material. Considering the fact that you are to use frames with a coating of paint or textone the joints (stapled) will not show. The reason I suggest this method is from a material cost saving viewpoint. This same process can be used on smaller or larger circular frames as desired. In all instances you save nearly one-third of the material ordinarily required.



Note—The "A" pieces are put in openings "B," making two complete rings. Note, too, the small amount of waste (marked X) remaining.

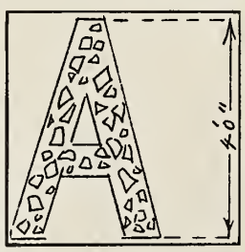
Marquee Novelty

A very novel though inexpensive marquee display can be obtained when a 24-sheet head is available on any mystery picture that you wish to exploit. Paste paper on beaverboard and cut out as usual. Add 5 by 7-inch mirrors over eyes; these are obtainable at any 5 and 10-cent store. Place the mirrors at a sufficient slant so that a flood light properly directed will cast a reflection from the mirrors on the sidewalk. This stunt was used to good advantage in exploiting "Frankenstein." An added feature to this is to put flasher button in flood light, getting the moving effect of the eyes.



Mirrored Letters

A marquee display for a picture bearing a short title can be made at very little cost by cutting out 4 feet or smaller letters and covering same with a coating of textone about one-quarter inch thick. You can then procure mirror scraps, without cost, from local glass house that can be broken into uneven pieces 3 to 5 inches in size. Press mirrors down into textone being sure that the edges are covered to insure adhering. A flood light directed on this display will make a very impressive shot. An added feature to this form of display is to add an automatic color wheel in front of flood light which will reflect several colors.



Note—Textone can be tinted by using water color and an added effect by sprinkling metallics before it sets up.

Note—The use of textone makes it possible to use salvage wall board that has already seen its fullest possible service in theatre displays as the textone will cover all defects, etc.

Note—Reprints of this art shop economy article are available upon request from accredited Club members who may want to pass them along to their artists or art shops. Since only a limited number of them are available it is suggested that you send your request at once.

PROMOTING SINGLE CO-OP ADS ONE OF HAUSCHILD'S GAGS

Interesting and effective ads are still being turned out by Thor Hauschild, manager of the Paramount Theatre, Steubenville, Ohio, and this time we're showing one that was promoted through a tie-up with a local garage company. All it set the theatre back was a few passes. The copy is self-explanatory.

Apparently the practice of showing double features hasn't become widespread in Steubenville for you will note in the lower portion of this ad that a special inducement was offered in the way of a return showing of an extra feature to all who attended the Monday show. Hauschild tells us that it brought them in. While on the subject of the co-op ad shown here, may we remark that it's nicely laid out and certainly gave the theatre a great break.

However, there are other special attractions that take the place of extra feature pictures in this town. We note that a Kiddie Revue, in which pupils of a local dancing school took part, was recently staged at the Paramount. The occasion rated a two column head and story and a three column photo and caption on the amusement page of the local paper.

The popular new popcorn confection figured in the matinee trade when "Sooky" was played through a tie-up made with the Kamelcorn Co. A ten cent bag of this confection was passed out gratis to each of the first 350 children attending every matinee during engagement. A total of 1,400 bags were handed out and the theatre also secured the popcorn company's entire window on the picture. All the company received in exchange was a one sheet in the lobby and a line in ads.

Nice work, Hauschild, and here's luck on other tie-ups which we know you'll put over. Let's hope you'll continue to keep in touch with your Club so we can pass the good word along the line.

WEILER'S RADIO GAG!

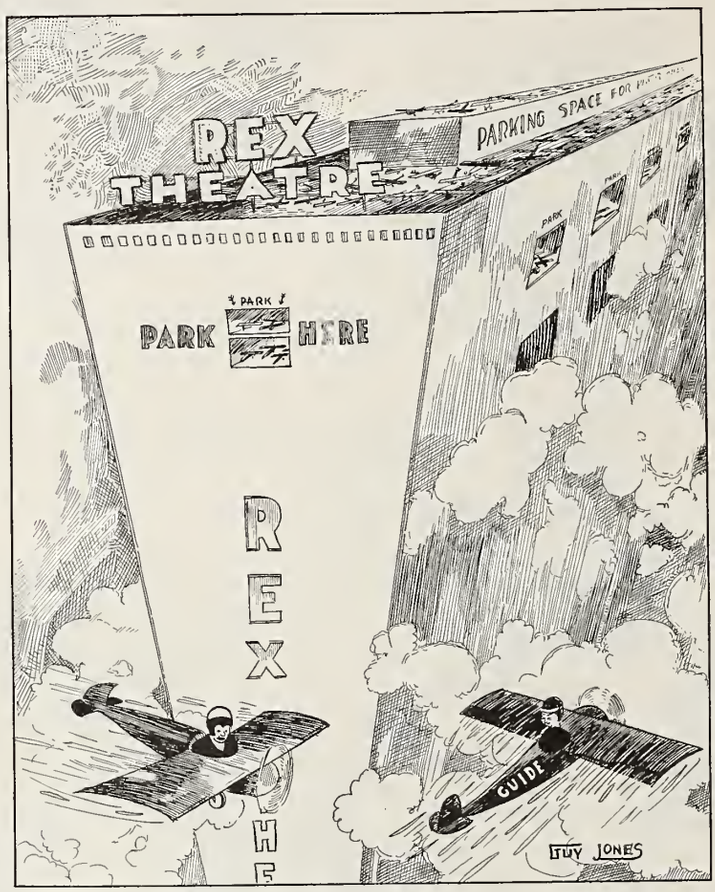


Here is a corner of the Victory Theatre broadcasting studio where Manager Fred Weiler broadcasts an entertaining and interesting program several times weekly and has made his particular hour one of the most popular from his local station. The studio is used for another unusual purpose; they have a radio talent night once a week at the Victory when those who seek an opportunity of proving their worth on the air perform before the studio "mike" for the benefit and pleasure of the audience in the theatre. They are then brought on the stage and introduced personally. Those winning the most applause for their efforts are rewarded with a chance to be heard on the air at the next Victory Theatre broadcast.


You'll Meet the Most Beautiful Thing in Life Tomorrow at Warner's LAKE
A Rather Strong Statement, But Nevertheless True . . . It's . . .
George ARLISS in "The MAN WHO PLAYED GOD"
THE TALKING SCREEN CAN OFFER NO MORE
You'll Love Every Moment Of It!
Plus "WASHINGTON CAPITAL"
WARNER'S LAKE
Last Times Today! GEORGE ARLISS in "The Man Who Played God"
Starts Tomorrow! FUNNIEST COMEDY IN 10 YEARS!
He had fire in his heart . . water on his brain and a yen for bananas! WHAT a man!!
Joe E. BROWN "fireman, save my child"
WITH GUY KIBBEE, EVALYN KNAPP LILLIAN BOND
Walter Winchell told the World on his LUCKY STRIKE hour that
Mr. George ARLISS in "THE MAN WHO PLAYED GOD"
Walter's No Fool! . . . He Knows a Good Picture When He Sees One!
WARNER'S LAKE
WARNER BROS. LAKE today!
From a Lifetime of Trickery
THE FALSE MADONNA with KAY FRANCIS
CONWAY TEARLE William "Stage" Boyd
ADDED ENJOYMENT Slim Summerville in "Bless the Ladies" "Batter Up"
"HANK HAROLD" PUBLICITY CHIEF FOR WARNER CLEVELAND THEATRES HITS the BULL'S EYE WITH FINE NEWSPAPER ADS!
WARNER BROS. VARIETY-LAKE-UPTOWN
A Message to Mr. & Mrs. Cleveland!
Edw. G. ROBINSON in "The HATCHET MAN"
With LORETTA YOUNG
WE GUARANTEE "HATCHET MAN" 100% EXPERT, AT LAKE ONLY!
GEORGE ARLISS in "THE MAN WHO PLAYED GOD"
LAKE warners
HE'S HERE!!
George Arliss in "The MAN WHO PLAYED GOD"
HERE IT IS! — — — AND WHAT A HONEY!
WARNER BROS. LAKE-UPTOWN-VARIETY
It's Your Kind of Picture
GEORGE ARLISS in The MAN WHO PLAYED GOD
BETTE DAVIS Your Newest Real Star
2nd BIG WEEK ....COME! MEET... BETTE DAVIS
George Arliss in "The MAN who PLAYED GOD"
WARNER BROS. LAKE Last Day! SHERLOCK HOLMES "The Speckled Band"
STARTS Tomorrow!
GOD GAVE HER THE YIELDING HEART OF A WOMAN . . . but she craved wealth!
25¢ TILL 1 P.M.
The False Madonna
Kay FRANCIS
Conway Tearle—William "Stage" Boyd
—ADDED ENJOYMENT— SLIM SUMMERVILLE in "Bless the Ladies"
"Batter Up"

Keeping Up With The Times!

By GUY JONES



The theatre of the future, with patrons following the usher-guide to their parking spaces on the three - hundredth floor, etc. What a nightmare poor Jones must have had before he was inspired to draw this one.

SCOUTS PROMOTED A HERALD COOPERATIVE AD FOR J. VOERSTER

Forty-eight ads solicited from local merchants, whether these be small or large or appear in the form of a double truck or herald, represent application of considerable time, but that's just what was reaped from a tie-up made with the local Boy Scouts by J. H. Voerster, manager of the Douglas Theatre, Newman Grove, Neb.

He gave the Scouts sponsorship of two features and they went out and got up the 11 x 14 herald and sold tickets at the rate of 35c each, a move that brought many to the theatre who had not been regular patrons. After money resulting from sale of tickets was all turned over to the theatre, the Scouts received 30 per cent as their share of the deal. The tie-up did not affect Sunday's business a great deal as most of it is transient, but it did get the name of the house up before a lot of people and distribution of 2,000 cooperative heralds, each with small ad and catch line, "We Are For Scouting," turned out to be a most effective advertising medium.

In addition to this ad appearing in the paper, the Scouts paid for all tickets that they sold and Voerster thinks that the stunt is a good one to use during times when the S.R.O. sign is gathering cobwebs. The exhibitor isn't out very much and receives valuable advertising. The party sponsoring the picture or pictures receives No-percent of the box office. Okay, J. H., and thanks for remembering your fellow Clubmen. Shoot along some more of your ideas.

REETH HAS A FLAIR FOR MAKING NOVELTY ADVERTISING MATTER

Looking over some of the work turned out by Fred Reeth, Jr., manager of the Warner-Sheboygan Theatre, Sheboygan, Wis., we can tell right off the bat that this Club member has a flair for getting out novelty advertising, such as pamphlets with trick fold, catchline copy on front cover, etc.

Some of the folds are rather hard to describe in print, for instance one used to plug a month's "Harvest of Hits." When the folder is closed it appears that the left hand upper portion is clipped, but in reality a diamond shaped section is turned in. When opened this diamond flaps open directly in the center and immediately draws the eye to the message.

We also have before us one of those long folded strips which we attempted to explain some time ago. It measures about two feet in length and about two and one-half inches in width and is folded every two inches. The final fold is sealed and copy cautions the reader not to break the seal until home with the family. As the strip is unfolded each section has a separate message such as "Everybody Gather 'Round—Don't Get Excited—It Won't Bite—Keep On Turning—One Good Turn Deserves Another—Let Mother Have A Look—Let Father In Too—The Whole Family Ought To Look—You'll Be Tickled To Death—And Your Troubles Will Be Over (if you come to)" and then, name of theatre, title of picture and playdates.

Here's another gag he used by forming sentences out of the letters spelling the title "Star Witness" and the same idea could be used with any other title. A red card measuring about 11 x 7 was captioned in the left hand upper corner, "30 Years Ago." The following sentences, each with first word spelling title, were surrounded by a heavy black border:

"There were no radios—Henry Ford was not famous—Even Beer was 5 cents a glass. (Then) Seven days made a week—There were very few women who smoked—Airplanes were a myth—Riding Bicycles was a fad. (And) When electricity was an experiment—Income tax worries were unheard of—Then happy marriages were common," etc., etc. We've already spelled out The Star and part of Witness, so by this time you've got the idea. The copy ended up with (But) You couldn't have seen a talking picture like The Star Witness at any price. You Can See this marvelous, etc., etc., "at the ——— Theatre."

Among other little advertising gags recently used was a glittering silver folder that opened in the middle and was captioned, "Again We Say" in black type against the silver. Copy inside read, "If you're seeking the best entertainment at all times—Visit ——— Theatre." Other copy pertaining to attractions was well laid out and ended with thanks for past patronage.

Still another trick folder showed on the front cover a hand with a string tied around one of the fingers. It was attractively done in colors and was captioned, "Remember," on the third page. This appeared when folded as the hand was silhouetted at top to disclose same. Inside the copy continued, "When Mother used this method to keep us from forgetting? We suggest that you tie a string on your finger right now to keep from forgetting those dates."

Another little folder carried the following copy: "Just as you unfold this, so does the unusual story of Lula Smith unfold to the women of the world." Copy on inside pertained to "Forbidden." On "East of Borneo" he used a fake match container captioned "A Red Hot Tip!—You can't blow it out." Copy inside read, "Don't Be Fooled"—and other copy pertaining to picture.

We wish it were possible for interested Club members to see these folders instead of having to describe them in haphazard fashion. However, we've tried our best to convey the idea that Reeth is getting out a very attractive line of folders. Each one carries distinctive appeal and has enough novelty to immediately enlist interest.


INVITE EXTRA DOLLARS INTO YOUR BOX-OFFICE
Build up those bad nights by giving useful prizes. Choose from our general line. We have excellent novelties for
LADIES' AND KIDDIES' MATINEES
Send For Free Sample—Dept. MRT
BELLE ART MANUFACTURING CO.
30 WEST 32ND ST. NEW YORK CITY


MINIATURE FARM YARD IN YOUR LOBBY FOR EASTER!

Here is an idea used in many spots last year for an Easter gag.

Erect a miniature farm in the center of your lobby, or whatever spot is practical, and turn loose a couple of dozen chicks. Most of the managers last year secured the chicks and feeding pans, etc., from local dealers who sell this material, especially around this time of the year.

The same idea can also be applied to live rabbits and, like the chicks, can be distributed to the kiddies on Easter Saturday or some other time during Easter Week.

Whichever way you decide to handle this idea, make sure that it is both attractive and interesting to adults as well as the youngsters. This you can do by dressing it up somewhat similar to the illustration here. Fence can be borrowed from local hardware store, or built, if necessary, at a very low cost.



Small houses, barns, etc., can be borrowed from toy stores and greens and flowers from the florist.

Try one this year and see how they take to it.

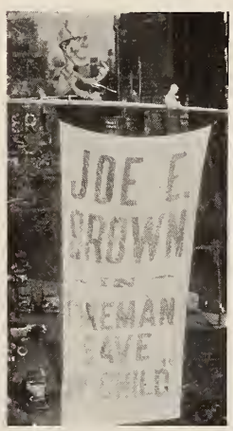
At any rate the idea ought to suggest several slants for you to work on since these gags generally click well in season there is no reason why you can't kick up a lot of talk about pulling something of this sort.

If you would like to see how the kiddies themselves take to it just wait until you announce this stunt for your lobby and then watch their faces as their eyes pop out of their heads watching the antics of these chicks and bunnies. It will more than repay you for the time and trouble working it out.

We'd like to bet that wherever one of these displays are used the manager will have more fun playing with them than the kids. Who said that showmen are not just great big kids slightly grown up?

LOU GOLDBERG AND CREW SOLD FIREMAN WITH NOVEL SLANTS

A widely circulated plea for an eight-hour day for firemen, an effective lobby front, ballyhoos, special invitations on opening night and numerous other activities, were effective instruments used by Lou Goldberg and his publicity staff when selling of "Fireman Save My Child" at the Strand Theatre, New York City.



Five hundred fire houses were contacted on the "Eight Hour Day" plea and a contest arranged for firemen, their friends and relatives to submit the best answer to—"Firemen Should Have an Eight Hour Day Because ———." A ten-day cruise to the West Indies was promoted from the French Line and was offered as first award. The next twenty-four answers were in line for guest tickets to the Strand.

Publicity and advertising was placed in "The Chief," an official fireman's paper, with a circulation of 50,000, and a total of 7,000 replies were received at the New York and Brooklyn Strand Theatres, the only points where receptacles were placed for the ballots. Bulletins printed in standard form and outlining the contest were posted in each fire house and letters were sent to each of the 500 fire captains.

You can see by the accompanying photos that the lobby front of the Strand was something in the nature of a knockout. A close up of the entrance would reveal that caricatures of Brown, drawn by a well known local artist, were interspersed among the letters spelling the star's name and placed at either end. An animated box-office piece, showing Joe E. Brown standing on a ladder and rescuing an artificial child, attracted much attention. The small photo shows a flagpole extended over sidewalk from the upper structure of the theatre, on which there was a ten-foot cutout of Joe E. Brown reaching for a life-sized doll. This gag strained a lot of necks along the Main Stem.

Other advertising and exploitation stunts included a ballyhoo of an old horse-drawn fire truck, such as shown in photo; the placing of 2,000 placards with copy, "Run, Do Not Walk—To see Joe E. Brown at the Strand;" the distribution of 50,000 Life-Savers in envelopes bearing picture copy during week prior to picture opening; a large amount of space in all local papers, and special invitations to 100 Marshalls and Captains to attend opening night in uniform.

We are given to understand that this campaign put on by Goldberg and his crew was engineered at comparatively low cost and they therefore deserve much credit for





obtaining such fine results. The "Eight Hour Day" idea was certainly an inspiration and proved a means of getting under the skins of several hundred firemen. The lobby front also excited a lot of word of mouth comment on the picture. Although we were first informed that Warner theatre men would not be eligible to enter the nation wide contest for best campaigns on the Brown picture, a new ruling now permits them to submit their work. So here's good luck to Lou and his boys.

Those New Fords!

Public interest in the new line of Ford automobiles is at a high pitch right now.

Production has begun and it won't be long before your local dealer will have his first shipment at hand. Contact him and see if it can be arranged to display one of the new models at the theatre, providing you have the necessary space. Maybe he won't want to let you have it that early in the game, but perhaps you can overcome any objection by letting him station one of his own salesmen in the lobby to answer questions from patrons.

There are a number of other tie ups that might be made for the occasion—co-op ads, a give-away, etc. We believe it will pay to consider all angles and act at once. Then, let your Club know what you did.

ENDORSEMENT ANGLE SUCCESSFULLY USED BY TOM DI LORENZO

A personal letter outlining and endorsing "Over The Hill" proved an effective medium for Thomas di Lorenzo, manager of the Cove Theatre, Glen Cove, Long Island, N. Y.

He mentioned that the picture had been adapted from the famous poem by Will Carleton and that it was an intimate story of home and family life, also stating that it again brought together on the screen James Dunn and Sally Eilers and the triumphant return of Mae Marsh. The letter closed with an earnest recommendation to attend the showing.

Personal letters have been used to excellent results on many occasions by many of our members and we are glad to hear that the above worked out well for di Lorenzo. He was sold on the picture himself and he determined to impress his patrons with this idea. And if a show will stand for a personal endorsement, past observations have led us to believe it's a good gag to use.

STAFF OF BROOKLYN STRAND DOING GOOD WORK ON PICTURES

The fellows who keep the ball a-rolling over at the Strand Theatre, Brooklyn, N. Y., Messrs. McLaughlin, Trust, Ruden, etc., continue to demonstrate that they are well versed in the art of exploitation. Recent activities are as follows:

They still believe in organs and organists over at the Strand and are fortunate in having the well known John Hays Hammond at the console. On a table in the lobby is a supply of cards with copy stating that every Sunday, in addition to the regular performance, a brief program of request selections will be presented. Space is reserved on the card for the filling in of the desired numbers and patrons are requested to hand the card to doorman or mail it to the Strand. They are notified by return mail as to when their selections will be played. This stunt has helped build up both organist and matinees.

When exploiting "Taxi," two-faced throwaways with cut and signature of James Cagney were distributed to Taxi drivers and in private cars. One side carried photo of Cagney, and notice that all seats would be at the rate of 25c up to 6 P. M., and the other side was headed—"Hey You Guys!—Take it from one who knows—I can give you the low down on the city's best and worst! I've seen all the excitement of Hell's Kitchen and the soft pedalled love stuff of Park avenue. I've whirled eloping couples to the Marriage Bureau and back again to the Divorce Court! My cab's a love nest for neckers—a guide for lonesome strangers and a short cut to the best street numbers." Title, name of theatre and play dates followed. Note that a local angle was given the message by naming a couple of New York neighborhoods. Cards with appropriate copy were also handed out by members of the usher staff to patrons of the current Brooklyn Auto Show.

To plug a Saturday morning matinee for children when a new serial was getting away for a run, 10,000 cardboard rulers were distributed in the public schools and playgrounds, carrying information that the Strand was running an episode each week as a special feature.

A throwaway was also effectively used in connection with "Union Depot," the front cover bearing the catchline, "It's Important!" This was surrounded with a conglomeration of large and small question marks above and below, and copy inside informed the reader that a "trip could be taken for 25c without leaving Brooklyn."

The Strand publicity department consistently turns out live wire exploitation work from week to week and they are ably assisted by a hard working crew of ushers. When ushers turn in a lot of extra work for their executives it reflects a lot of credit on the entire staff, for certainly there's nothing finer in any business organization than a general spirit of co-operation. We shall hope to hear a lot more from the fellows over at the Strand and know that their fellow showmen will appreciate any tips that are passed along.

With RKO In Cleveland

J. L. McCurdy has replaced Wallace Elliot as manager of the Hippodrome Theatre, Cleveland, Ohio, Elliot going to Keith's 105th Street Theatre.

POSTER ART WORK FOR THE THEATRE!



The above pen and ink poster was sent to us from the Liberty Theatre in Carnegie, Okla., but no artist's name. Whoever he is, he achieved a good likeness of the comedians.

The Huston poster is from the shop of Will Wills in Syracuse, N. Y., and one of the series contributed by this artist. This seems to be a combination of both straight art work and high light art combined into one poster.



ADJUSTABLE COVERS NOW AVAILABLE FOR SCHOOL EXPLOITATION

Club members who have been exploiting their theatres among schools, etc., or are perhaps contemplating some move in this direction, will be interested to know that one of the leading book cover concerns is now putting out a flexible new manila cover, adaptable to any size text book (geography excepted) and furnished at low cost without charge for theatre imprint.

One side carries provision for student's name, school and other identification, above which reads, "You May Always Go To The Movies—If—You Do Your Home Work Regularly—Study and Know Your Lessons." The other side contains a descriptive paragraph of the theatre and picture. The copy is so worded to be suitable for all theatres. Underneath this paragraph provision is made for the theatre imprint, address, etc., for which, as already stated, there is no charge.

These covers are similar to those retailed in the five and tens for 10c per package of twelve but can be bought at a considerably lower rate in quantity lots. New school terms, making a change of text book and cover mandatory, are constantly starting and closing. Many Round Tablers have found free distribution of covers an inexpensive means of promoting good will among students. We'll be glad to supply the name of the cover manufacturer upon request.

RALPH COKAIN USED NOVELTY MATCH FOR WORD-OF-MOUTH AD

One of the Club's charter members, no less than Ralph Cokain, manager of the Indiana Theatre, Marion, Ind., swings into action again with a little gag that was instrumental in starting up a lot of word-of-mouth advertising.

Maybe you've seen these matches that light when pulled from a container? At any rate that kind of match is something of a novelty these days and one of the leading manufacturers is putting them out with any kind of design or copy requested. Cokain sends them to restaurants, drug stores, dry-cleaning establishments (where they are inserted in pockets of suits) billiard halls, etc. and states that a surprising amount of good will and comment followed his move.

If anyone wishes to try out this gag we'll be glad to send further information concerning the manufacturer if your local dealer can't get the matches for you. Prices vary, we understand, according to design. Ralph states that the gag will positively gain attention because the match is new and different.

Rosen Not At Troy

It was erroneously reported a short time ago through no fault of ours that Leo Rosen, manager of the Strand Theatre, Syracuse, N. Y., had been transferred to Troy, N. Y., to take charge of all Warner houses in that city.

The latest statement has it that Rosen is to stay on his old job and that the Troy city managership has fallen on the broad shoulders of Ed Hart, formerly manager of the Stanley, Utica, N. Y. Bert Leighton replaces Hart.

KIDS CAME THROUGH FOR ANNUAL BENEFIT SHOW OF ROSENTHAL'S

The genial Jake Rosenthal, manager of the Iowa Theatre, Waterloo, Iowa, has again been indulging in his favorite pastime of doing something for the needy citizens of his town and as usual rang in his host of kiddie friends on the deal.

Every year he puts on some kind of benefit performance and this time it was a Potato and Canned Foods Show that brought joy to many poor families in his town. Every one of Jake's young friends, and they're all over town, was invited to bring along a half-dozen potatoes or one article of canned goods as admission to the theatre. The result was a big turn out and a tremendous pile of food. A transfer company moved the food to local organizations for distribution.

The last time Jake held one of his parties the crowd of kiddies became so large that the doors gave away, but he's got them reinforced now and is ready for the mob that always greets his benefit matinees or any other special performance he puts on. A big hand to him for his public-spiritedness and we'll hope to hear further about his activities out in Waterloo.

MARQUIS PROMOTED BIG CAKE THAT DID DUTY AT 6 THEATRES

We've heard of quite a number of trade accessories being routed over a theatre circuit but for an example of downright New England conservatism the season's medal will have to be pinned on the lapel of Joseph Marquis, manager of the Egyptian Theatre, Brighton, Mass.

See the picture of the big cake? Well, that cake not only did duty at the Egyptian but filled engagements at five other theatres in communities adjacent to that theatre. Of course, this was made possible by the fact that Anniversaries of the other theatres followed in close order, ranging from Firsts to Ninths.



A baking company contributed the huge piece of pastry and also provided 30,000 ballots to take care of estimates made on its weight, for which a special cake was awarded at each theatre. All necessary alterations, due to variance of anniversary number, wear and tear, etc., were taken care of by the baking company. Wotta cake, Joseph!

IS ADVERTISING NECESSARY?

William H. Bergmann Offers Many Important Points Proving Immense Value of This Medium!

YOU are no doubt aware of the fact, a great deal of my activities have been in theatres of the smaller Mid-Western cities of from 5,000 to 25,000 population and that I am not so thoroughly versed on deluxe operation in the larger cities. But on the other hand, I believe that the managers in these smaller towns have a condition to contend with that the larger theatre does not. Take for instance, the average mid-western town of from 5,000 to 10,000 population, with one or two theatres operating 7 days a week, regardless of whether or not either house is playing the cream of the product every day, there will still be an insufficient number of show-goers to make the house a real winner.

The answer is that the showman must stretch out over his territory for twenty, thirty, forty or even fifty miles and bring in enough extra patrons to make a fair engagement a real winner. How is this to be done? Through the occasional placing of readers in surrounding town weeklies, display ads on super-specials, use of mailing lists, lithographs in these outlying territories, distribution of heralds and novelties, and occasional street ballyhoos. Also periodical visits of the manager or assistant with the merchants of these surrounding towns (if nothing more than placing a window card, leaving a herald or novelty and giving the merchant a pleasant smile and a cheery "hello"). Don't think they don't like it! They eat it up! And it makes them real boosters for your theatre.

Used Extra Selling Effort!

I have been at times criticized for being a little too zealous in my merchandising efforts, but from actual experience I have found that no matter how important a picture may be (from the standpoint of stars or stories)—a little extra selling effort on the part of the manager will more than compensate him through increased box-office receipts.

To bear out my statement, a short time ago I received a letter from a city manager of two or three houses in a small mid-west city and he mentioned that with his budget so low, it was almost impossible for him to get out in his territory. He said he believed that if he could get out and sell his shows more, his receipts would be affected accordingly. He related that recently he had played "Ten Nights in a Barroom" in his "B" house, using increased newspaper space, liberal use of lithographs and a street ballyhoo. And to his astonishment the business on this attraction rung up a new three-year-old record and was greater than what he had done on many socalled "hits" in his "A" house. Although the picture named is sort of a freak—I question very much whether he would have enjoyed this sensational business without this extra effort.

In this little discussion I would like to mention a certain gentleman who is now division director for a large circuit in the east. This same man five or six years ago was operating a theatre in a little town of 7,000, a short distance from Omaha. I remember him well, for he was a real "go-getter"—he bought accessories in large quantities and used big city methods in selling his shows in this small town. A lot of the exhibitors in his territory thought he was very unwise; but he got results! Although this man today has 50 or 60 theatres under his supervision—I'd bet my bottom dollar he is still as firm a believer in advertising and exploitation as when he was operating that small theatre in 1925.

Advertising Did It!

To further bear out my contention that "Advertising and Exploitation IS Necessary," I would like to tell of a group of four theatres in four small towns, all of about 3,000 population: As I remember these houses two or three years ago, one was standing idle after having been closed eight or ten times as no one was able to make it pay. The other three were being operated in a hit and miss fashion, using an occasional newspaper ad, a one sheet or two, and a set of 11x14 on each attraction. Business was far from rosy in any of these houses. About two years ago, two highly successful state right film men took over these operations and that is when the picture changed. Each theatre was refurnished throughout, carpets were laid (this being unknown to these houses), new display frames were installed and at each theatre a huge Neon sign was erected. Also at the edge of town on each highway leading into the town, electric lighted painted 24 sheet boards were erected (in the center of each board was a space for a six sheet on the current attraction).

It Brings Business, Too!

Exploitation of every description was used, as well as large display ads in the newspapers. The result was without exception—every house took on a new color that was almost unbelievable.

Townspeople who had never attended a theatre became regular fans. Persons who had formerly driven many miles to a larger town for their entertainment began attending their local theatre, for they found that their wants could as easily be satisfied at home as in some distant town. All this was created through real showmanship in presenting their shows as well as plenty of thought on the subject of advertising and exploitation.

Although these houses won the confidence of every showgoer in their territory by playing the pick of the product, they consistently advertised week after week and in spite of the present low farm prices they are enjoying a nice patronage at all times.

"You bet advertising pays!"

(William H. Bergmann is well known around Omaha and other Nebraska show circles. His many friends will be pleased to learn that he is rapidly regaining his health.—"CHICK.")

WE OFTEN WONDER! By LOUIS SYLVESTER



We bet there are many managers who will get a great laugh out of this one. Sylvester hit the nail on the head when he selected this particular subject for his first cartoon contribution. If you've ever placed ads in local foreign papers then you can appreciate this best.

SERVICE CLUB OVER IN P. D. BLOOMBERG'S HOUSE FINDING FAVOR

We had occasion to mention the subject of Service Clubs several weeks ago when relating the account of how one of these unique organizations was formed by the staff of a Boston, Mass., theatre. Since that time, one of the organizers, James Darby, has been made assistant to P. D. Bloomberg, manager of the Paramount Theatre in Salem, Mass., and the same idea is being carried successfully out by the staff of the Paramount.



The main ideas behind a club of this sort is promotion of publicity that will build good will for the theatre and to foster a spirit of loyalty among house employees. The organization at the Paramount has only been functioning a few weeks but in that short time has received a number of worthwhile stories in local papers relative to supplying relief to needy families.

The boys have redecorated their room and made it into club headquarters and have promoted furniture, a radio, a small library and many other conveniences that go toward making working conditions more pleasant. Darby was the prime mover in the formation of the club and others who are giving their time are, Gordon Lyons, president; Timothy Call, secretary; Jack Kelleher; Ray Cheeney, Charles Lempesis; Edward Latallion; Leonard Eagan; Richard Welch, and Norris Dozois. The larger photo accompanying this article shows the boys lined up with their baskets of food.

When playing "Spirit of Notre Dame" Bloomberg made a very effective tie-up and engineered some exploitation in connection with schools in and around town that produced excellent results.

The tie-up was made with a local sporting goods store for a window and lobby display consisting of football material bearing the name of Notre Dame and surrounded by photos of the late Rockne and players of his undefeated teams. A card with appropriate copy tied the window in with the theatre. The small photo shows the lobby display.

Contacted the Schools!

The schools were contacted through the services of a former Notre Dame football player, who approached the principals so diplomatically that three of them announced the theatre, dates and name of picture. This player arranged to appear before the students and give a talk on Rockne and football. At Salem and one other town, it was arranged to have him appear in football togs and work out with the football squads. He gave "pep" talks and invited the squads to attend the theatre with faculty and school bands.

Three nights of the run were devoted to High School Nights and the bands were given a fifteen minute period on the stage. The nights helped increase attendance and brought in considerable extra trade, a check-up revealing that practically every guest ticket was good for one extra paid admission.

Another very effective stunt was arrangement for an interview over the local radio between the coach and one of the High School executives. The interview, along with talent promoted for the occasion, took up a half hour. Effective newspaper publicity resulted from all moves.

We first wrote about the Service Club idea when George Laby, at that time manager of the Washington Street Olympia, Boston, and now managing director of the New Paramount in that city, sent along an account of it, and it certainly looked like a great gag for any house staff to try out. In addition to doing city welfare work, as we recall, the organization also went in for some exploitation, ballyhoo, etc. It's all accomplished without any aid from management, other than a certain supervision of activities, and it seems to us that such a club can be made a most valuable asset.



Although no reward, other than deserved promotion, appears in prospect for the members, little gestures of appreciation can be left to discretion of the management. We're always glad to hear from Bloomberg and his crew and also invite other managers to let us know about their activities in this direction.

HOW "TAXI" WAS SOLD IN HOLLYWOOD



The combination photo above shows two stunts engineered by Warner exploiter Harry Maizlish when selling "Taxi" in Hollywood, Calif. At the left is a view of a portion of the big parade of modern and antique taxis and at the right is a shot of a taxi ballyhoo, with two smiling blondes in the rear seat of the car.

PERSONALITIES

LEO ROSEN, manager of the Strand Theatre, Syracuse, N. Y., is still on the job despite published reports that he had left to take up a city managership in Troy, N. Y.

▽

ED HART, former manager of the Stanley Theatre, Utica, is the man who is now holding down the job of Warner city manager in Troy, and he's making his headquarters at the Troy Theatre.

▽

BURT LEIGHTON is filling Ed Hart's old job at the Stanley Theatre, Utica, N. Y.

▽

B. F. "DINTY" MOORE, formerly RKO city manager and in charge of the Palace Theatre, Columbus, Ohio, has been appointed manager of Warner's Ohio Theatre, Lima, Ohio. He was tendered a farewell party in his old town on eve of departure.

▽

A. J. MEININGER has assumed his new duties as manager of the RKO Rivoli Theatre, Toledo, Ohio, succeeding Barry Shadd, who recently handed in his resignation. The Rivoli has changed from vaude-film policy to straight pictures.

▽

WILLIAM A. SINGER, manager of the RKO Riverside Theatre in Milwaukee for the past 14 months, has been transferred to Springfield, Ill., where he will have charge of the RKO Orpheum.

▽

R. W. THAYER, formerly of Dayton, Ohio, has been appointed manager of the RKO Riverside Theatre, Milwaukee.

▽

JOHN H. "JACK" ROTH, Publix district manager in Des Moines, is slated for a promotion to the Indianapolis district. Roth has been in Des Moines for about three years and has lately been in charge of Publix houses in Des Moines, Newton and Ottumwa, and the Paramount, Des Moines, since Willard Moore left.

▽

I. T. ALFRED, formerly a farmer at Connesville, Iowa, wanted to get in show business, so he traded a forty acre farm and residence for the Wellman Theatre, Wellman, Iowa.

▽

C. A. SHULTZ has taken over the Strand and Iowa Theatres, Creston, Iowa.

▽

HARRY BROWN, Publix exploitation and publicity man, who has been making headquarters at the Uptown Theatre, Boston, Mass., is now located at the new Boston Paramount.

▽

DICK BROWN, a brother of the Harry Brown mentioned above, and formerly manager of the Enright Theatre, East Liberty, Pittsburgh, Pa., is now in charge of the Warner Theatre, Ambridge, Pa.

▽

RAY BROWN, still another of the Brown Brothers, already mentioned, and former district manager of Warner Theatres in Cleveland, Ohio, has been appointed to a similar position in Lima, Ohio.

▽

VERNON REAVER, well known Alabama theatre man and recently in charge of the Alabama Theatre, Birmingham, has announced his resignation.

▽

ROLLIN STONEBROOK, formerly with Publix in Florida, has succeeded to Vernon Reaver's position in Birmingham, Ala., and Jack Murphy, of Montgomery, has taken Ben Sims' job as assistant manager.

EARL SINKS of Los Angeles bid in the Liberty Theatre, Spokane, Wash., when this house was recently disposed of at a receivership sale. The house was formerly owned by Ray Grombacher. Sinks declined to reveal what firm he represented or what his plans were in regard to operation of the house.

▽

NED EDRIS, manager of the Blue Mouse Theatre, Tacoma, was recently the subject of a "Congratulations" column featured by a local newspaper. Most everything about Ned's past and present life was disclosed to the public on this birthday occasion.

▽

WALTER HOHLFELD is again operating the Elite Theatre, Greenleaf, Kan., leased a short time ago to L. F. Larson.

▽

JOE ALEXANDER and Lou Holleb, RKO managers out in Ohio, have traded jobs and locations. Joe, formerly in charge of the Family Theatre, Cincinnati, is now at the helm of the Majestic, Columbus, and Lou now has Joe's old post. So what?

▽

BOB GARY has taken up his new duties as division and advertising manager for RKO houses in Iowa and Nebraska. He was a former Publix man at Omaha and Des Moines.

▽

L. B. REMY, formerly with the RKO forces at Dallas, Tex., has gone into the advertising sign business on his own hook.

▽

ROY SLENTZ, formerly manager of the Worth Theatre, Fort Worth, Tex., has been transferred to Chicago and C. B. Stiff has succeeded to the Fort Worth post.

LAST CALL!
1932
BOOKING
CALENDAR

There Should Be One in Every Manager's Office

Only a Few Left, So Better Hurry!

Postpaid . . . 25c Each

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1932. *I enclose herewith 25 cents to cover cost of calendar and postage.*

Member.....

Theatre.....

Address.....

City..... *State*.....

A. P. SITTON has closed the Muzu Theatre, Tularosa, N. M.

▽

J. A. THOMPSON has leased and reopened the R. & B. Theatre, Big Springs, Wyo.

▽

WILLIAM MENAGH is installing a 400-seat theatre in a store building at Longmont, Colo. He operates other theatres at Greeley and Loveland, Colo.

▽

JIM LYNCH, owner-manager of the Empress Theatre, Laramie, Wyo., is back on his job again and much improved in health as the result of a trip to the South.

▽

F. R. REILLY and Mrs. Reilly, owners of the Empress Theatre, Salida, Colo., are on a three weeks' vacation in California.

▽

T. C. STANTON is the new owner of the Pastime Theatre, Pine Bluff, Wyo.

▽

J. LAWRENCE SCHANBERGER, manager of Keith's Theatre, Baltimore, Md., saw more of his city's dog population than he'd ever seen before and so did Charley Chase, appearing at Keith's in person at that time, as the result of a request made for a smart dog to appear in Chase's act.

▽

FRANK H. DURKEE, well known Baltimore theatre man, has taken over the Boulevard Theatre, Baltimore, from the Stanley-Crandell Company, Wash., D. C. Prior to sale the house was operated by the Grand Theatre Co., under management of C. Vernon Nolte.

▽

ARNOLD STOLTZ, Loew theatre publicist in Baltimore, Md., has been entertaining Leo, the M-G-M lion.

▽

WILLIAM HICKS, manager of the Hampden Theatre, Baltimore, Md., has been elected to the membership committee of the Exchange Club of Hampden, a suburban community of the city.

▽

W. J. FAWCETT, formerly manager of the Capitol Theatre, Woodstock, Ontario, Canada, has been made manager of the Imperial and Crescent Theatres, Sarnia, Ontario.

▽

A. A. RAPPAPORT, well known Toronto, Canada, theatreman, is the new owner and manager of the Hollywood Theatre, a house recently opened at Campbellford, Ontario.

▽

FLOYD RIPLEY is the new owner of the Star Theatre, Sweet Springs, Mo. Since taking over this house from W. W. Goodnight he has renovated same and installed new sound equipment.

▽

ED DUBINSKY, general manager of Public-Dubinsky theatres, Kansas City, is vacationing with Mrs. Dubinsky at Hollywood, Fla.

▽

J. J. BOOK and Mrs. Book are the new owners of the Kansas Theatre, Bird City, Mo.

▽

RAMON McKITTRICK has taken over the Gem Theatre, Baldwin, Kan., from Allen Meyers.

▽

WILLIAM KREISLE has definite plans under way for erection of a new theatre on the site of the old Arcade, Morgan City, La.

STUTENROTH MAKING PLAY FOR KID TRADE AT HOUSE IN PHILLY

Upholding Al Sindlinger's practice of making a play for kiddie patronage when that manager had charge of the Holme Theatre, Philadelphia, Pa., E. O. Stutenroth, who recently succeeded to Al's old job, followed the same trail by putting on a big "After-school Song-fest" and rehearsal to select talent for a twenty minute stage act for presentation along with the regular feature attraction.

Stutenroth is fortunate in being able to play an organ and on this occasion he furnished accompaniment for the kiddies when they rendered their songs. Nearly nine hundred kids lined up for the matinee, which was quite a turnout. He means to use this gang as the nucleus for a Mickey Mouse Club, of which we'll tell you more soon.

Lest we haven't mentioned this before, Stutenroth's predecessor, Al Sindlinger, is now holding forth at the Forum Theatre, also in Philadelphia, and we'll also be looking for further word from him. As for the former, his present job is a promotion from an assistant managership at a Loew house in the Bronx, New York City, and were're happy to state that he's now a full fledged member of this organization.

Next time you get in touch with your Club, Stut', let us know all about your new Mickey Mouse Club or any other activity that has engaged your attention during recent weeks in building patronage.

FLORIST TIE-UPS NOW!



This being the season of the year when many showmen get together with their local florists for some free lobby decorations, we thought it an appropriate time to show how one theatre lobby was dressed up through such an arrangement.

Florists realize the value of getting their names before the public and also understand that there are mighty few avenues to reach a large proportion of the public except through the lobby of the local playhouse.

You ought to be able to promote plenty of greens, ferns, palm boxes and fresh cut flowers (latter to be changed daily) for that it will make your entrance a thing of beauty and fragrant, too. Only a neat credit card is all that any florist could expect for this great advertising medium.

VALENTINES NOT IN SEASON BUT ARE NO TARDIER THAN MONTY

Not that the following represents by any means the sum total of gags, etc., put over by Monty Salmon since we last heard from him, for this showman has been on the loop ever since he landed in Philadelphia, Pa., to do supervisory work for the Brothers Skouras; however, they'll serve as an indication that he hasn't forgotten his old Club and as a reminder that St. Valentine's Day has come and gone.

What we are referring to was the distribution of red, heart-shaped throwaways inscribed on one side, "The Tower Theatre's Valentine to You!" The other side was equally divided for current and coming week's attraction.

We also note another neat little throwaway that was widely distributed in connection with the showings of "Private Lives." It was a small four-page folder with front reading, "Diary—Revealing the Secrets of a Young Married Cople and Their Private Lives." A heart decorated the center portion of this copy. The inside spread contained excerpts from the "diary" and the back carried catch-lines, title of picture, featured players, theatre and playdates.

The next time we report on the activities of Round Tabler Salmon we shall hope to present a more detailed account of what has been going on in show-business down in his zone. 'Till then, we'll wish him continued success in all efforts.

J. R. MacEACHERN hails from Stuttgart, where he manages the Majestic Theatre. We are taking this opportunity to acknowledge Mack's application for membership in this organization and wish to extend a cordial welcome to this new member from the West. He tells us we'll hear later in regard to some stunts he has in mind and we mean to hold him to his word. Shoot them along at any time, Mack, and we will see that the other boys are tipped off.

———*Wear Your Club Pin! ! !*———

PAUL V. McKAY is in charge of the Avalon Theatre down in Montgomery, West Va., and we became acquainted with him through the forwarding of some poster work turned out by his art man, Ramon Collins. We are indebted to McKay for his interest and will hope to receive other evidence of what he and his staff are doing to sell shows at the Avalon. Reproductions of Collins' work will appear in a forthcoming issue.

———*Wear Your Club Pin! ! !*———

JOHN GALVIN is the manager of the Penn Theatre, a Publix house down in Wilkes-Barre, Pa., and at this writing he also is in line for introduction to his host of fellow showmen. We're glad to enroll Galvin's name on the Club roster and hope he will fall in line with the many Publix men in this organization in the matter of keeping others informed on what's going on in show business. Let's hear from you, John.

———*Wear Your Club Pin! ! !*———

JOHN ROGER LUDY, manages the Hines Theatre in Portland, Ind., and a cordial Club welcome is herewith extended to this new member of the Round Table Club. Step up and meet your brother showmen, John, and then help the good work along by shooting along some dope on what you've been doing for show-business out in Portland. We'll be awaiting your next communication.

WHAT'S HOLDING YOU? DOESN'T COST A NICKEL! SIGN DOTTED LINE NOW!

HERE'S THE BLANK

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE CLUB

Hey, "Chick":

Please enroll me in the Club and send me my framed certificate.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

(Mail to Managers' Round Table Club, 1790 Broadway, New York)

HERRWOOD E. HOBBS is in charge of the Hippodrome Theatre in Pottsville, Pa., and some examples of his activities in show-business were recently brought to our attention. At this writing we are enrolling Hobbs in the Round Table Club and it is our hope that he will continue to be represented in this department. There are many of your Publix brothers who are doing their bit, Herrwood. How about shooting along an account of that last campaign you waged?

———*Wear Your Club Pin! ! !*———

ROBERT J. RYDEEN is the manager of the Garrick Theatre, a house belonging to the Twin City Theatre Corp., out in St. Paul, Minn., and it's a pleasure to acknowledge new Round Tabler's application for membership. If you see the nice send-off enclosed by his boss, Howard S. Dale, you'd feel as we do—that Rydeen will come through with a lot of interesting contributions to this department. Okay, Robert, send them along at your earliest convenience.

———*Wear Your Club Pin! ! !*———

ALLAN D. ROBERTSON manages the Orpheum Theatre, a Loew house located at 86th street and 3d avenue, New York City, that seats 2,300 and follows a policy of vaudeville and pictures. He's another new member of this Club and we're taking this opportunity to make his name known to his host of brother showmen in this organization. Despite the fact that less exploitation work appears to be done in this city than elsewhere, the N. Y. contingent is constantly growing and we're happy to add Robertson's name.

———*Wear Your Club Pin! ! !*———

BEN B. GREBER has charge of the Strand Theatre, a Warner house in Reading, Pa., and we're also happy to announce that he is now a full fledged member of this ever-increasing organization of showmen. Now that you're one of the gang, Ben, come through with an account of that last stunt you used to fill the seats of your house. The rest of the gang will be waiting to hear from you. Shoot along some ideas.

MUSIC AND TALENT

Musical Shows In N. Y. Paramount As Film Auxiliary

For the first time in Broadway history, a highly successful $5.50 musical show is being presented in a motion picture theatre at popular prices.

The Max Gordon production, "Three's a Crowd," in its entirety has been produced by Hassard Short for the New York Paramount, with every member of the original cast appearing in it.

The musical comedy plan in miniature versions, each running 80 minutes, is being extended under a deal with Joe DeMilt, with "Follow Thru," already on the road, and "The New Moon," now in rehearsal. These shows are being routed over the out-of-town Publix houses and the decision to offer this type of entertainment is a result of the success of "Girl Crazy," which has played in many of this circuit's theatres, particularly in the Oriental, Chicago.

Pantages Plans Vaudeville Circuit

Alexander Pantages, theatre magnate, recently in San Francisco for a short stay, revealed plans for a new and independent vaudeville circuit. A coast-to-coast circuit, with units to play in the leading legitimate houses, are among the details of the plan which Pantages said is completed.

He expressed the belief that the day had come for a definite revival of variety attractions, and said he was willing to stake a good part of his fortune on that belief. He indicated that he plans to open a musical revue, titled "Lucky Day" with a cast of 90, at the Columbia in San Francisco during the current week.

America to Hear Organ Recital From Germany

An international organ recital, played by Otto Burkert on one of the largest organs in the world, will be broadcast from Breslau, Germany, over an NBC-WEAF network on Friday, March 25, at 4:15 P. M., E. S. T.

Known as the "Century Organ," it is the greatest in the world inside a closed room. It has 187 voices, 13 transmissions, 15,000 pipes of which 5,000 can be played at the same time, and is electrically operated.

Organist Herr Burkert will include in his program "Passacaglia" by Ditrich Buxtehude," "Schmuecke Dich O Liebe Seels," a choral prelude by Bach, and Fantasy and Fugue in C Minor by Bach.

The recital is presented in cooperation with the Reichs Rundfunk Gesellschaft.

LEE ERWIN



This personable chap, whose organ solos and accompaniments for orchestral overtures are delighting audiences at the Cincinnati RKO Albee, has an interesting musical background, especially for a lad in his early twenties.

Lee received his early musical education in Huntsville, Alabama, where he was born. Later, he started his organ career at Loew's Temple, Birmingham, and subsequently at the Alabama theatre. During his four or five years on these assignments his talent found further expression over radio station WAPI as featured organist and concert pianist.

With the traditional spirit of the ambitious youth for improvement Erwin spent the past year in Paris studying under Andre Marchal. Upon his return to this country, he was assigned his present post.

"King of Jazz" Whiteman At the New York Palace

Paul Whiteman is "holding court" on Broadway again after an absence of more than two years. He and his retinue of musical courtiers are at the Palace theatre for a limited stay and will also be featured from the National Broadcasting Company's New York studios.

Colleen Moore on Coast Stage

Colleen Moore, who five years ago was voted the best box office attraction in moving pictures, but has not been appearing on the screen of late, is filling an engagement at the Alcazar Theatre, San Francisco, where she is taking the lead in the three-act comedy, "A Church Mouse."

STAGE SHOWS

New York Paramount

Week ending March 17

The Boris Petroff production, "Revue International," features the favorite entertainments of various nations and is headed by Pola Negri, who is making her Broadway stage debut in this presentation.

This entertaining stage show opens with the cast being introduced via trailers as the Paramount orchestra plays appropriate accompaniments. The orchestra, directed by Rubinoff, really opens the show with their compilation of Irish tunes and is followed by the show itself, in which the David Bines Girls and Boys in the "Germany" scene, are dressed in native costume and do native folk-dances. In the "Spain" scene, Carmencita is featured in a typical Spanish castenet routine, and is followed by the Yacopi Troupe of seven men and one girl. They perform unbelievable feats in their routine of acrobatics and tumbling. Italy is well represented in the person of Eduardo Brito, who beautifully sings, "O Solo Mio." The Bines Girls and the inevitable Apache dancers exemplify the dance spirit of France. Russia is ably represented in the persons of Gypsy Markoff and Sergei Abagoff. Gypsy, for her share, presents a program of accordian playing and Sergei does an outstanding "knife" dance. Pola Negri closes the performance with an amusing skit entitled, "So this is Love." Miss Negri still has a host of friends and undoubtedly gained many new ones during her engagement here. She seems to be more beautiful now than in the old "silent" days, and if applause means anything, her performance was very much enjoyed by the Paramount patrons.

Denver Orpheum

Week ending March 9

The RKO vaudeville this week is the best show since the opening, February 11. It opens with the Covans, four rhythm strutters who put on a quarter hour of fancy dancing of various styles. A colored act then works in solos, duets and fours. Two of them sing "Get Happy" to the accompaniment of two banjos played by other two. Charles Carver follows with his deluxe tricks with poles, apples, a plate and bottle. He balances an 18-foot pole on his chin, throws an orange and catches it on top of the pole. Jack McClallen, headliner, with Miss Doris Ellington and an unprogrammed man, put over a sophisticated dialogue and musical number. Miss Ellington sings a few songs in a good voice. Irene Vermillion puts ginger into the program with a clever dance number. Her dancing and tumbling around are different. The three Beverly sisters, dancers, build up for Irene's entrance and assist later by becoming a musical trio, playing piano, violin and bass viol.

Petroff Signed to Produce at the New York Paramount

Boris Petroff, exponent of the Russian school of stagecraft and a Broadway stage producer for the past 10 years, has been signed to produce all future stage-shows for the Paramount theatre.

Assisting Petroff in his future productions will be David Bines, ballet master; Vincente Minnelli, costumer and scenery designer, and Carmine Vitolo, who will execute Minnelli's designs.

STAGE SHOWS

San Francisco Orpheum

Week ending March 4

Duke Ellington and his Aristocrats of Modern Music are holding forth at the Orpheum and are creating quite a furore, so stage entertainment may be in for a long run here again.

Duke might well be called the Paul Whiteman of colored dance orchestras, only he confines himself to the piano, which he attacks with the enthusiasm of a kitten playing with a catnip mouse.

The band offers a fast moving, well rounded act, in which instrumental solos find a place. A busy drummer sings "Stardust" through a megaphone and Ivy Anderson does "Rhythm in My Soul" and "Minnie the Moocher," garnering from four to six curtain calls at each performance.

The Four Step Brothers, formerly of the Cotton Club, from which Duke Ellington also was graduated, are quite in a class by themselves when it comes to nifty stepping, but even the audience cannot refrain from keeping time with their feet when the orchestra gets into action.

Intricate rhythm is the forte of this musical aggregation and its "Black and Tan" is a revelation of harmony, with the echoes of saxophone and trumpet held together with the insistent undertone of the drums. The treatment of "Limehouse Nights" is something not to be forgotten soon.

With the stage show is presented the screen attraction, "Ladies of the Jury," held for an indefinite run.

Dallas Palace

Week ending March 3

The program at the Publix Palace was completely dominated by a stage show of considerable class this week when Fanchon & Marco presented their Vacation Days idea. The unit was topped in a big way by Zelda Santley, whose impersonations were highly successful. Her imitations included Eddie Cantor, Helen Morgan, Chevalier and Garbo and her impressions were cleverly carried to her audience by lyrics, dialogue and songs. Wilmot and Peters also contributed a novel and entertaining skit with their trick horses in a roping and riding travesty on Western pictures and their comedy was received with much favor. Comedy intertwined in their hoofing was indulged in by Kirk and Lawrence, while Three Jacks and a Queen presented a novel adagio quartet before a black drop which made one of the "Jacks" invisible and presented the illusion that the danseuse was suspended in space. Kathleen Kay as an acrobatic dancer of quite excellent ability completed the program, which had a twelve-girl chorus whose numbers were well executed.

Cambria Joins Producing Staff at the N. Y. Capitol

Frank Cambria, veteran producer of stage productions for motion picture theatres, will become an associate producer with the New York Capitol theatre staff April 1, according to an announcement by Louis K. Sidney, chief of Loew's production department.

Mr. Cambria attracted international attention a decade ago when he produced some of the first "presentations" at McVicker's theatre, Chicago, with Paul Ash.

In recent years Cambria has been a leading producer for the Publix theatres in New York and the East. He will produce alternate shows at the Capitol, with the present associate producers, Chester Hale and Arthur Knorr.

Philadelphia Mastbaum

Week ending March 11

The stage show at the Mastbaum this week features Maria Gambarelli, premiere ballerina, in her celebrated "Snow Ballet," and Georgie Price acting as master of ceremonies.

The first number shows the chorus in black velvet and ermine in a routine dance. Peggy Bernier, ingenue singer, sings very energetically "Was that the Human Thing to Do?" and appears later with a chorus of boys.

Assisted by a corps of talented dancers, Gambarelli makes of the "Snow Ballet" a thing of grace and beauty. The scene opens with snow falling softly and the ballet in white as Gamby emerges from a lighted house in the background.

Georgie Price, with his inexhaustible fund of humor and high spirits, proves quite a hit as master of ceremonies.

Barto and Mann are genuinely funny in a slapstick comedy act, in which the antics of Barto, who is six feet tall and correspondingly thin and dressed as a baby, convulses the audience.

The finale shows a beach scene with the chorus first appearing in modern beach pajama costumes and ending in the ridiculous bathing costumes of the nineties, as the orchestra plays "In the Good Old Summer Time."

New Orleans Saenger

Week ending March 3

There is a new and novel idea in stagecraft this week in the atmospheric prologue, "The Legend of the Dragon of Virtue," which was conceived and staged by Robert Blair, manager of the Saenger. It tells a thrilling story of the huge dragon who stood guard over the virtue of the Chinese maidens of long ago. Told with music, song and dance, it comes to a sensational finale when the maiden in the story sacrifices herself to the dragon. The cast of players include Marcel Guerman, internationally renowned cellist, Sam Morton, tenor, Fontaine and Le Marr, dancers, and the Strakova-Dragon Dancers. Lou Forbes and his music again features Lee Mason and Louis Prima in a modern musical presentation.

Salt Lake City Orpheum

Week ending March 5

A comedian headliner, Jack McLallen, has an able and captivating coadjutor in dispensing his fun. A quartet of southern harmonizers offer some beautiful musical numbers and are well received. Then the supple Irene Vermillion and her trio of personable assistants present a well formed act with the skilful Charles Carrer filling out the program with his variety of entertainment of music and chatter.

MCA Expansion Sounds Note of Business Growth

High above Broadway, at the crossroads of the world, "the producers of the world's greatest orchestras and entertainment" are busy arranging most distinctive offices to provide additional quarters for a rapidly growing business.

The Paramount Building is the scene of the activities, and the Music Corporation of America is the company.

MCA has taken over the observation tower floor and this acquisition marks the passing of one of Broadway's most popular public show places into private hands.

UP AND DOWN THE ALLEY

HELLO EVERYBODY

Louis K. Sidney is on a three-week vacation in Florida. . . .

*

Fanchon and **Marco** are building an "idea" around that exotic Polynesian, **Reri**. . . .

*

Bernie Cowham has been on the sick-list, but is back now and all the customers at the Flushing RKO are happy again. . . .

*

Mack Rogers and his orchestra are at the San Antonio Talmadge Inn. . . .

*

Edward "Buddy" Morris is happy to have "shooed the grippe" away. . . . His recent West Indies cruise did him a world of good. . . .

*

The Pickens Sisters, NEC's newest harmony team, can simulate with remarkable accuracy the sounds of banjo, Hawaiian guitar, violin and even the jews-harp. . . .

*

Jack Robbins is back from a Midwest exploitation campaign for his firm. . . . His sales manager, **Bernie Prager**, has just returned, too. . . . Bernie was out as far as California and western Canada. . . .

*

Bing Crosby's time over the **Columbia-WABC** network is changed as follows: 6.45 P. M., Monday, Wednesday and Friday (EST) and every Thursday at 11:45 P. M.

*

Starting last Sunday, and every Sunday hereafter, **Belle Baker** and **Jack Denny** and his **Mount Royal Orchestra** will be heard at 9 P. M. (EST) on the **Ever-Ready Razor** hour over **Columbia**. . . .

*

Did you hear **Baby Rose Marie** sing, "Lawd, You Made the Night too long," on the **"Big Time"** hour over station **WEAF?** . . . Boy, can that sweet little kid sing a spirituel. . . . Some of the older radio stars could learn plenty from "Baby." . . .

*

If you can whistle, . . . you should try that new **Remick** tune, "Whistle and Blow Your Blues Away." . . . It's a "honey" and is one of those numbers that help you forget how many troubles you have. . . . Whistle it, guy, whistle it. . . .

*

Witmark's "Human Thing to Do" has been the best seller in sheet music sales for the past few weeks and is still on top. . . . And there's more truth than poetry in its lyrics. . . .

*

Marie Rizzo, the little 18-year-old miss who danced on her toes from Columbus Circle to Times Square, is now the "Prima Ballerina" of **Chester Hale's** Capitol theatre dancers. . . .

*

The new **Chesterfield** "Music that Satisfies" program over the **WABC-Columbia** network features **Ruth Etting, Boswell Sisters, Alex Gray** and **Nat Shilkret's** orchestra.

ED DAWSON

New Hollywood Show Arranged

Harold Kemp, head of the Warner Artists' Bureau, has arranged the new stage show for the Hollywood theatre, beginning March 21. Lou Holtz will again act as master of ceremonies, with Harry Richman heading the bill. Other Broadway entertainers will be featured.

ORGAN SOLOS

MR. AND MRS. JESSE CRAWFORD (New York Paramount) at the twin stage organs featured the works of Harry Warren, writer of many of the latest hit songs. The numbers were played alternately by the Crawfords and the program consisted of "Old Man Sunshine," "Where the Shy Little Violets Grow," "Here We Are," "Cheerful Little Earful," "Take a Walk,' "Cryin' for the Carolines," "Telling it to the Daisies," "Million Dollar Baby," "Ooh that Kiss," and his latest hit, "You're My Everything." It was all nicely done and audience reaction was favorable.

JOHN HAMMOND (Brooklyn Strand) presented as a prologue to the feature picture, "Hatchet Man," an appropriate program of oriental atmospheric numbers. This appeared to be a welcome innovation to the patrons as their applause at the finish was very good. The program was well played and deftly handled by Hammond. It opened to an oriental scrim setting in which he played as different effect slides were flashed on the screen, at the conclusion working right into the title trailer of the feature.

MILTON CHARLES (Philadelphia Mastbaum) was in exceptionally good voice and sang "You're My Everything" to great applause. However, the community singing of "Cuban Love Song," "All of Me," "This is the Missus," and "When It's Sleepy Time Down South" was lacking in spirit, seeming to indicate that the audience is tiring of this form of vocal music.

JOE STOVES (Jamaica Valencia) not only offered a program of well chosen popular tunes for the audience to sing, but proved to them that he could play difficult compositions as well as songs of the lighter vein. Stoves opened the program with a cleverly worded special version on "Human Thing to Do," and followed with "Just Friends," "Sycamore Tree," "You're My Everything," to which the entire audience sang. As an appreciative gesture to the audience, Stoves then played Gounod's "Faust" in concert style. Good lighting effects, together with the house orchestra joining in the last few bars, brought this to an outstanding finale and earned this popular organist a great reception.

ART THOMPSON (Newark Midland) played a game of checkers with his audiences in his recent novelty entitled "Musical Checkers." This solo was one of the most entertaining ever offered to audiences of this city and their great applause proved their appreciation. The idea was the usual community songfest, but it was built up so cleverly, with checker terms, a checker background for the slides and even the checkerboard motif of the organ console, that every one joined in the fun and sang as loudly as possible to beat Thompson for their "moves" when he "played" his. The audience singing numbers were "Can't Stop Me from Loving You," "Time to Fall in Love," "You Try Somebody Else" and "Faded Summer Love." For Thompsons "moves" he played "Blue of the Night" and "Old Fashioned Home."

DON MILLER (Miami Olympia), who is doing very well here, recently offered a combination instrumental and community singing idea entitled "Songs of Love." Opening with a chorus each of "Love Your Magic Spell" and "Indian Love Call," and playing them instrumentally. Don then introduced Stewart Wright, the Olympia's Singing Usher, who nicely sang a new love song called "You're My Everything," and encored with "I Don't Know Why." The audience then sang a comedy version of "Can't Stop Me from Loving You," "Betty Co-ed," and a closing chorus of "Good Night, Sweetheart." This combination idea is one that has struck a distinctly favorable feeling with this audience and one that is getting Don a lot of popularity.

KEN WRIGHT (Menominee Lloyd's), in addition to his usual song fest, recently presented one of the most humorous "acts" ever offered audiences in these parts. The act was made up of home talent and was a burlesque on the oldtime presentations. Everything from antiquated cartoons, one-reel "meller-drammers" and harmonica playing "hicks" to oldtime "movie" tunes and dances were offered. The "show" closed with a special arrangements to the new song, "Goofus," to which two of the boys danced. This brought the house down and as an encore the entire company offered a special arrangement of "St. Louis Blues," instrumentally and vocally. This was a distinctly different novelty and was the talk of the town for a long while.

OVERTURES

LOU FROHMAN (Brooklyn Madison) and his RKOlians recently presented an overture entitled "Impressions of Radio Stars," which was outstanding both in the way it was played and in the manner in which it was presented. Frohman, a leader very popular in this neighborhood, introduced the novelty, orally, through a "mike." Without any delay he went right into the playing of "Sleepy Time Down South," building it up nicely with a cornet solo, with soft orchestral accompaniment. Andy, at the piano, came in for his share of applause, with his good rendition of "Flapperette." Muted trombone and saxaphone solos of popular numbers were brought in very well. Lou closed the overture with his impression of a wellknown fiddler playing the "hot" number, "Wildcat." Full orchestra carried the number to a grand climax, and brought the boys ready applause.

SOL KLEIN (New York Audubon) and his Twelve Rhythm Masters presented an overture of out-standing quality this week. The presentation was built up of the famous "Morning, Noon and Night Overture," and offered Klein and his aggregation of capable musicians an opportunity to prove their ability and versatility. This popular music director's violin cadenza drew heavy applause, as did the entire overture.

DAVE SMASON (San Antonio Majestic) and his R-K-Olians presented a novelty overture, "A Modern Morning, Noon and Night." Smason's musical arrangement was given in the following style: "The World is Always Waiting for the Sunrise," "Some Sweet Day," with Dave coming in on a violin solo; "Just a Song at Twilight," featuring the maestro, Frank Hernandez and Eugene DeMatteis doing a special turn on their violins with other members of the orchestra playing softly. The musicians closed the concert with a good night song.

AL RICCI (New York 86th) compiled and presented an overture of "Hits of the Day," this week, that was entertaining and drew good applause from the audience. This young, personable and versatile leader has added another enjoyable feature to his presentations, that of a first class microphone outfit and he and the entire orchestra make use of it to good advantage.

FRED SCHMITT (Denver at Denver) and his Denver Grande orchestra, presented a sentimental overture for Valentine week. The feature came near the end when on a drop appeared three huge hearts, on the middle of which were the words: "A Valentine for You." Through a smaller heart at the bottom of the middle one, there stepped one of the prettiest little valentines you ever saw, about eight years old, and she did a mighty clever little dance. The crowd gave her a big hand. The selections played were of the sweetheart variety, thus: "Sweethearts," "Let Me Call You Sweetheart," "I'd Love to Call You Sweetheart," "Good Night Sweetheart," "You're a Real Sweetheart" and "Sweethearts on Parade."

Witmarks-Hitmarks
"WAS THAT THE HUMAN THING TO DO?"
"TOO MANY TEARS"
"PUT THAT SUN BACK IN THE SKY"
"BY A RIPPLING STREAM"
Note: Title slides beautifully illustrated in colors.
M. WITMARK & SONS
1657 BROADWAY, NEW YORK

Remick Hits
"CAN'T WE TALK IT OVER?"
"WHISTLE AND BLOW YOUR BLUES AWAY"
"FROM ONE PAIR OF ARMS TO ANOTHER"
Note: Title slides beautifully illustrated in colors.
REMICK MUSIC CORP.
1657 BROADWAY, NEW YORK

TECHNOLOGICAL

A DOG WITH SEVERAL TAILS

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 120.—(A) Using the ordinary arc, in what proportion does the light-giving power of a crater increase with doubling of amperage (correct size of carbons being used in both cases)? (B) Do observed results as to crater area, and results as per formula on Page 396 of the Bluebook, agree? (C) Using the ordinary arc and correct lens system, should there be loss of light if the arc current is below 60 amperes? (By "loss of light" we are not referring to the loss at the spot or at the rotating shutter.) (D) With the ordinary arc why is it that there is increased light loss after the amperage is increased above 60?

[*Again this week I omit a "Bluebook School" answer while giving a new question. This is done so that "students" may have ample time to prepare their answers without causing interruption in their publication except at certain widely separated intervals. I intended to present the Answer to Question No.* 115 *in this issue, but for the above reason, decided to postpone this answer until the March 26th issue.*—*F. H. R.*]

In the State of Pennsylvania an exhibitor has passed out cards to his patrons, in what seems a dispute with the projectionists' union, which demands the employment of two men in the projection room, whereas the exhibitor is running with one man. Now it is not my intention to mix up in this particular argument, because I won't know anything about this particular theatre. However one of the cards contained the following statement: "If a motion picture machine requires two men to run it, then a dog should have two tails."

Just what is meant by a "motion picture machine" we are left to guess. Presumably, it means a motion picture *projector,* and in this matter I thoroughly agree with the exhibitor. The motion picture *projector* does not require two men to run it, but if we care anything at all about the safety of patrons, the safety of property or the excellence of shows, we must agree that one man should run the projector and do absolutely nothing else but attend to its possible needs while in operation.

I attend the Paramount theatre in New York City, on an average of once a week and have done so for at least three years. In all that time I have been unable to note any visible serious fault in the projection. I visit the projection room of that theatre, I think, on an average of twice a week, and never since the opening of the theatre have I found a motion picture projector in operation without a man *right there beside it,* watching the picture through the observation port. That is, of course, not the only reason I have not seen faults in the projection, but it most emphatically is one reason, and a very important one, too.

But to get back to Pennsylvania and the above statement as to "running a motion picture machine": True, it only requires one man to do that, but if the man does that competently, he certainly cannot do anything else while that projector is in operation, and since one or the other of the projectors are in operation all the while the show is running, if there is only one man in the projection room who is going to trim the lamps of the idle projector? Who is going to start the idle projector? Who is going to make the fadeover, do the rewinding and other necessary things?

If there is but one man, and he has duties to perform other than "running the motion picture machine," then certainly he must leave that "motion picture machine," in which case a dangerous situation is instantly set up. True, that situation may be set up many times and nothing will happen, but it nevertheless is a very dangerous situation, because when anything happens such as, for example, the starting of a fire, safety of the whole audience may hinge upon the matter of a split second, and if the projectionist be away from the projector, threading the other projector, for example, a thing of that kind may happen, and before the projectionist can get around to the operating projector and get into action, the audience may have detected the fire on the screen, or even have seen flames or smoke through the observation ports.

I have sat in a theatre in which there is but one projectionist and have many times watched the picture run out of frame until the audience hooted and whistled. I have seen other faults lasting as much as a minute—which would not have appeared at all, or at least would have disappeared quickly had the projectionist been at his post of duty beside the projector.

While the exhibitor talks about running a single "motion picture machine," there are in reality at least five machines operating at one and the same time in a modern motion picture projection room. They are a motion picture projector (at intervals two of them), the motor-generator set, the large amplifier, the battery set or its equivalent, a small amplifier, photoelectric cell and its optical system, and other apparatus.

Projection is still not recognized for what it is, and the men engaged in it are not given anything like the credit which is their due and which, in my judgment, must be given if we are to expect consistently maximum results upon the screen and through the horns. The spotlight is a great incentive to effort, and that is something that never even faintly touches one of the most important parts of the theatre.

The projectionist is far removed from the public gaze. Only remotely does the public realize there is such a thing as projection. It sees the manager. The musician parades before its eyes, and even the usher is where he may be seen. On the screen we see the names of the actors, the director, the cinematographer, the film cutter and all the others, but the name of the man upon whose skill and care all these people must depend for the excellence of their own work, is conspicuously absent.

Let us examine this matter. The modern projectionist has charge of the reproduction upon the screen of the work of artists. Unless he has the necessary pride and ambition to excel in his work, plus practical and technical knowledge sufficient to enable him to get the best possible results from the various subjects he is called upon to project, the work of these artists will not be high-grade. In fact, it will be far removed from that level. This is not only true of the screen image, but of the sound as well.

The knowledge requisite to high-grade work in modern projection covers an astonishingly wide range. The projectionist must seek to learn all he can of electrical action so far as has to do with power and light, because unless he has such knowledge in full measure, he cannot possibly cause his equipment motors, rectifiers, transformers, light sources and many other things to work efficiently. For very obvious reasons

(*Continued on next page*)

The Scope of the SMPE Studies of Theatre Acoustics

[*The following is an account of what the Society of Motion Picture Engineers is actually doing in that special branch of acoustics involving the motion picture theatre, in an effort to correct and extend old formulae, which have been found inadequate; and to standardize terms employed in their expression. This report has been prepard by Sylvan Harris, editor-manager of the society.*]

At a recent meeting of the Sound committee of the Society of Motion Picture Engineers, under the chairmanship of H. B. Santee, the following outline of activities for the consideration of the committee during the current year was formulated:

1. AUDITORIUM ACOUSTICS.—The sub-committee appointed to study the problem of auditorium acoustics consists of S. K. Wolf, chairman; and P. H. Evans and M. C. Batsell. The growing recognition of the importance of the acoustical properties of auditoriums in connection with the high-quality reproduction of sound, indicates the desirability of a rather complete consideration of these problems. The work of the sub-committee has been divided under the following heads:

Definitions.—This item is to be considered in a broad sense, as well as in the more restricted one suggested by the appellation, and is to include, if possilble, a discussion of the properties of an optimum theatre, that is, a theatre having ideal acoustics. While it is recognized that such an attempt may not be easy, it is nevertheless felt that if a proper acoustic specification of a typical theatre can be shown, this will tend to serve as a reference standard, and to demonstrate the factors which must be considered in making an auditorium acceptable for the reproduction of sound.

Accurate methods of test.—Until most recently, the methods of conducting acoustical tests have been inadequate and, in part, unreliable. Information is to be obtained by the committee on the improvements in present measuring facilities which will be necessary for obtaining accurate data.

Absorption data and acoustic materials.—Among the other matters to be considered by the committee is the danger of accepting data indiscriminately, and in using unchecked and often incorrect information on absorption coefficients of material, as well as a discrepancy in results between different methods of applying materials.

Application of formulae.—The formulae which have been accepted, until recently, as applying generally have now been found to be inadequate under certain conditions. The misapplication of formulae, the importance of recognizing the acoustical effects due to the presence of balconies, as well as the need of properly placing the absorption material which are used, is to be carefully considered by the committee.

Acoustics and wide-band recording and reproducing.—The committee is to include in its study the part that the acoustical properties of auditoriums play in relation to their influence on the recording and reproduction of wide frequency bands.

Ambient noises.—The study is to be extended to include the questions of disturbances emanating from ventilating systems, noises arising in projection rooms and various other causes of interference. The need of correcting such defects in theatres becomes more evident as the width of the frequency band to be recorded and reproduced is extended.

2. RELATION BETWEEN STUDIO ACOUSTICS AND THEATRE ACOUSTICS.—The sub-committee appointed to conduct the study of the relation which exists, and that which should exist, between the acoustical properties of the studio and of the theatre, consists of H. C. Silent, chairman; and W. C. Miller. This sub-committee is to consider carefully the tendency that has been shown in the past to consider recording and reproducing as separate and unrelated problems, in spite of the fact that the relation existing between them, especially as regards the acoustical properties of the studio and the theatre, is of extreme importance.

3. FREQUENCY CHARACTERISTICS.—The sub-committee appointed to study the various problems attendant on the extension of the frequency range in recording and reproducing, and of compensating for such losses as those involved in film printing processes and in reproducing slits, consists of M. C. Batsel, chairman; and R. V. Terry and N. M. LaPorte. By pointing out what the various losses are, and to what extent they occur, arrangements can better be made toward equalization

4. GREATER VOLUME RANGE.—E. W. Kellogg was appointed chairman, assisted by P. H. Evans, of the sub-committee, whose function it will be to study the desirability of extending the range of volume of reproduction. Although great stress has been placed upon the desirability of extending the frequency range, relatively little attention has hitherto been paid to the extension of the volume range, for which reason the committee feels that a study of the matter would be greatly desirable.

5. VARIATIONS IN NEGATIVE EXPOSURES.—Although means of controlling the intensity of the light source used in recording are available, reports from the film processing laboratories indicate that a wide variation in negative exposures is continually being encountered. Such contributing causes of these variations as a change of color of the exposing lamp, and the gradual darkening of the bulb, are to be considered carefully by the sub-committee, consisting of C. Lootens and W. C. Miller, chairmen of the East and West Coast divisions of the sub-committee; and N. M. LaPorte, P. H. Evans and H. C. Silent.

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Projectionist Job Just Many in One

(*Continued from preceding page*)

he must pretty thoroughly understand the action of light through lenses, and he must have a good knowledge of light action in general. He should have a good knowledge of the effects of auditorium lighting upon the screen image, and the effect of colors used in the screen surroundings upon the image, to the end that he may advise the management intelligently. The modern projectionist must have some knowledge of acoustics and of the acoustical treatment used in the modern theatre. Since he is called upon to take charge of and be responsible for the adjustment, and in many instances the repair, of mechanisms which must function with extreme accuracy, he must have exact knowledge of mechanical action and must have very real ability in the making of mechanical adjustments.

The projectionist must understand the effect of projection angles and of screen surfaces, because both these things bear directly on the excellence of the results he will be able to obtain.

In addition to all this, the modern projectionist should have some "artistic sense," which is necessary to enable him to make intelligent decisions as to whether or not the results upon the screen are all they should and might be.

Modern projection is not a "trade." It is a *profession,* and should be recognized as such.

JENKINS' COLYUM

Hollywood

DEAR HERALD:

The chief topics of conversation out here now are Marie Dressler in "Emma" and John N. Garner for president. With Marie marching at the head of the film procession carrying the pennant and Garner in the White House dishing out post offices and other jobs, this country ought to come out all right. If they want Garner for president it will be all right with us, for we've about come to think that Hoover—well, no matter what we think, it doesn't count, anyway, but we'd sooner march along with Marie and help her tote that pennant than to be Garner's post master at Rattlesnake Gulch.

We are sorry that "Alfalfa" Bill has thrown his sombrero into the ring from Oklahoma, for there's going to be a lot of dust in that ring before the race is over, and they are going to have to buy a lot of new hats.

Besides that, it is going to weaken Will Rogers' chances, and we're for Will, first, last and continuously up to the morning of election, and after that we may go fishing. Will some one please tell us whether we are a Republican, Democrat, neither or both? Don't tell us we're *nothing;* we know that already.

▽

But speaking of that war over in China. If we were boss of that Chink army we'd tell those Japs to go back home and mind their own business or we'd kick the whey out of 'em. We'd chase 'em into the Yangstekickapoo river and if they couldn't swim that would be their hard luck. Then we'd ask the League of Nations what they were going to do about it. If we had all the notes that have been written by the League and Uncle Sam protesting the Japs' program, we could start a paper mill. If they are going to deal exclusively in notes they should send a bouquet with them. We used to send notes to our girl, but we never got anywhere until we wrapped 'em around goldenrod, and from then on the field was ours.

▽

Through the courtesy of Don Eddy and Andy Hervey, publicity folk for Radio, we were privileged to witness a preview of "Saddle Buster" and "Carnival Boat."

In "Montana Rides," Tom Keene, Helen Foster and Marie Quillan (sister of Eddie) do most of the chores and brings home oodles of bacon. It has some of the best rodeo shots we have seen even in Pendleton or Ogallala or Cheyenne.

"Carnival Boat" is a title that may mislead you a little. There were only a few showboat shots in it. It is a story of lumber milling mainly, with Bill Boyd, Ginger Rogers, Fred Kohler, Hobart Bosworth, Marie Prevost, Edgar Kennedy and Harry Sweet. Were we to advise you (which we are not going to do) if you and your friends don't like it then you better all stop at the first asylum you come to, for there's something wrong with you.

▽

If any one tells us that Joe Sherman, publicity director for MGM, isn't 100 per cent any way you are a mind to take him, we are going to hit him right on the nose, cop or no cop. Joe turned us loose in his "still" room (No, he hasn't any still; that's the room where he keeps his still photographs) and told us to pick out any photographs of the stars we wanted. Did we pick 'em out? Well, ask our daughter Marjorie Bradley. It cost us 23 cents postage to send them to her, and when she gets them and gets them framed in their lobby there will be fans and flappers around that lobby like flies around the bunghole of a molasses barrel.

Don't tell us that these publicity boys out here at these studios are not all right. There's a law against fighting except where you have a good cause, and we wouldn't want any better cause than that. Joe says that Marie is ill and not able to be about, but he is going to try and arrange for us to have our picture taken with Clark Gable and Polly Moran, and if he does that you can hear us sing "Away Down South in Dixie" from here until we get to Dallas, Texas. Then after we get north of Oklahoma we'll sing "Marching Through Georgia."

▽

Yesterday we met Charley Murray out on the Universal lot. We said to him, "Say, Charlie, you can't guess where we saw a picture of Murray and Mack that was hung in the lobby of the Beckwith theatre." And before we could finish he said "Dowagiac, Michigan." Then we said we saw another one in the Bird Cage theatre, and he said, "Tombstone, Arizona." These pictures were hung in those theatres 50 years ago. Don't it beat all what memories these Irish have? Hope Polly remembers US that long.

▽

We want to thank Mr. Johnson, publicity director for Universal, for a nice bunch of star photos. He's like all the rest of the boys, ready to lend a helping hand to the needy.

▽

Everything seems to go haywire with our chances to have our pitcher took with Polly and Marie. We'll betcha if the girls know how handsome we are they'd be tickled to death to be photographed with us.

△

If Joe's children can open their mouths as wide as Joe can, they can swallow a Hubbard squash. "Fireman, Save My Child" is a picture worth while.

And then here's some more good news for Nebraska. Maybe we will start for Texas next week.

J. C. JENKINS,
The HERALD Man

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Wider IMPPA Scope Is Urged by Freuler

John R. Freuler, president of Big Four, this week urged the recently formed coast association of independents to work out interchangeable trade deals with the major companies to further strengthen their position.

Freuler cited the independent producer as a source of talent for the majors—who will bring the new players to the fore.

"The present limited studio activities of some of the national companies would permit the renting of sound stages and of elaborate sets to the independents at a price compatible with their budgets," says Freuler, "in exchange for which the independent producer could take some of the talent *under contract* to the major companies when they have not found suitable vehicles for them. A reciprocal arrangement could thus be evolved to the material good of both.

"There are infinite possibilities to the number of such arrangements which could be evolved once the independents have a solid front and can trade, with some degree of parity, with the large units, and since their reputability goes unchallenged."

Morrison Sponsors Hale in Act, Places Carrillo on Publix Time

Leo Morrison this week concluded negotiations with Publix whereby Leo Carrillo will appear at all the large theatres of the Publix circuit, including the Paramount at Brooklyn and at New York, where Carrillo's new picture, "Broken Wing," opens next week.

Georgia Hale, who appeared in a Chaplin picture and who has since been engaged in picture and radio work, will be starred in an act which Morrison plans to send on the road.

Cremonim Named to Represent Italian Trade Paper in U. S.

J. V. Cremonim, of the Cremonim-Wood Corporation, New York, has been re-appointed American representative for "Kinema," Italian motion picture trade publication.

Crenonim is vice-president and treasurer of the recently formed company with which he is associated. The firm is engaged in the export of portable theatre sound equipment, amplifier and sound accessories, and handles motion picture productions abroad.

Biblical Film in Production

"Joseph and His Brethren," based on the biblical episode, being done as a Jewish talker, is now in production in the East, under supervision and direction of George Roland. The cast includes Ben Adler. Immediately upon the completion of this, "The Jewish King Lear," now in preparation, will go into production. Empire State Pictures. New York, will distribute.

Rockwell Books Mills Bros. at Publix

The four Mills Brothers, who have been playing RKO time, will make a tour of the Publix circuit, that concern having concluded negotiations this week with Tom Rockwell, who manages the crooners.

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WANTED: Theatre equipment, any kind, for ten moving picture theatres, such as projectors, lamps, generators, seats etc. What have you for cash? Address Ohio Music Co. Lima, Ohio.

Theatre Equipment Bargains

BRAND NEW BEADED AND FLAME PROOFED SOUND SCREENS AT 75% DISCOUNT—Limited range of sizes, guaranteed factory perfect. Wire for yours NOW. S. O. S. Corp., Dept. E-H, 1600 Broadway, New York City. Cahle Address, "SOSOUND," New York.

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PROSPERITY SALE SIMPLEX PROJECTORS—Two Simplexes with Douhle Bearing Movements, less lamps, Rebuilt, $254.00 each; Two Simplexes with Single Bearing Movements, Rebuilt, $216.00 each; Two Simplex Mechanisms, Single Bearing, Rehuilt, $169.00 each; Two Simplexes with Single Bearing Movements, Good Condition, $129.00 each. Bargains in other supplies. WE PAY TOP CASH PRICES for any used equipment. Address Box 121, c/o Motion Picture Herald, 1790 Broadway, New York, N. Y.

WHAT HAVE YOU TO TRADE—OUR SALVAGE DEPARTMENT WILL BUY OR SELL—HERE ARE SOME RARE BUYS: Powers Mechanisms, $12.00; Operadio Amplifiers, $79.50; Rehuilt Simplex Intermittents, $38.80; Simplex Motors, $2.50; Simplex Mazda Lamphouses, $27.75; Samson Pam 19 Amplifiers, $31.50; Wehster Amplifiers, $27.00; Simplex Heads, $97.50; Peerless Rheostats, $15.00; Turntahles, Mellaphone, $39.50; Pacent, $39.75; Automatic Ticket Machines, $59.50; Lens, any focus, $9.75; Upholstered Chairs, 75c up; Mellaphone Sound Heads, $69.75; Non-Sync Outfits, Double, $35.00; Pacent Sound-on-Film Heads, $150.00; Automatic Reflector Arcs, $76.73; Peerless Reflector Arcs, $139.75. Write for list. S.O.S. CORP., Dept. U, 1600 Broadway, New York City. Cable Address, "SOSOUND," New York.

A REAL PICKUP FOR SOMEONE: Two Repossessed Simplex Projectors complete with Mechanisms, Magazines, Motors, Speed Controls, Stereo Attachment, Lenses, General Electric Mazda Lamphouses and Regulators. Condition Excellent. Will sacrifice both for $288.50. Speedy action will get them. Address Box 127, Motion Picture Herald, 1790 Broadway, New York, N. Y.

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UNUSUAL BARGAINS in factory rehuilt projectors, sound equipment, generators, rectifiers, reflector arc lamps, screens, opera chairs, etc., Projection machines repaired. Address Movie Supply Co., 844 South Wahash Ave., Chicago, Ill.

FOR SALE — ATTENTION INDEPENDENT DEALERS: Simplex large and small magazine rollers, and Ashestos Heat Shields, made of the hest grade heat resisting material. Write for prices. Address Joe Spratler, 12-14 East Ninth Street, Chicago, Illinois.

BIG BARGAINS — Rehuilt Simplex Motor Driven Machines with type "S" Lamp Houses, with late type Flat Belt friction drive Speed Controls, $300.00 each. Rehuilt Powers 6B Motor Driven Machine, $235.00 each. DeLuxe Motiograph Machine, $250.00 each. Big Stock of Exhaust and Oscillating Fans for DC and AC current. Generators, all makes, ticket selling machines, film containers, etc., all at bargain prices for immediate shipment. Write: ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

Theatre Training Schools

THEATRE EMPLOYEES—Learn modern theatre management and theatre advertising. Approved and specialized home-study training for theatre employees. The Institute's training leads to better positions. Free particulars. Address THEATRE MANAGERS INSTITUTE, 325 Washington Street, Elmira, New York.

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50 11x14 Tack Cards and 1,000 3x8 Dodgers printed, prepaid $2.25 cash. Address King Shoprinters, Warren, Illinois.

Sound Equipment Bargains

WHY PAY RENT? BUY YOUR OWN—MANY OTHERS ARE DOING IT — PERFECT SOUND TRACK ANY SIZE THEATRE—THREE SYSTEMS FROM WHICH TO CHOOSE. These include: 2-S.O.S. Senior Sound Heads, Standard Make Photocells; Optical Systems; G. E. Exciters; Drive Attachments; Combination AC Power Supply Unit eliminating all Batteries; Semi-Automatic Changeover Switch, Non-Sync Input; Dynamic Booth Speaker; Wright-DeCoster, RCA or Utah Stage Horn; 2 special G. E. Constant Motors optional. SMALL HOUSES, $425.00; MEDIUM HOUSES, $495.00; LARGEST HOUSES, $595.00. Senior Sound Heads, less Amplification and Speakers, complete otherwise, $119.75 each. Trade your old Amplifiers and Turntahles. Agents wanted. Address S.O.S. CORP., Dept. E-H, 1600 Broadway, New York City. Cahle Address, "SOSOUND," New York.

ANOTHER SENSATIONAL S.O.S. VALUE—QUANTITY LIMITED:—Brand New Professional Projectors complete with RCA type Sound-on-Film Heads, Bausch & Lomh Optical System, UX 868 RCA PHOTOPHONE Photocells, Rear Shutter, worth $2500.00, special $395.00. Ideal for Private Projection Rooms, Churches, Schools, etc. Write S.O.S. Corp., Dept. E-H., 1600 Broadway, New York City. Cahle Address, "SOSOUND," New York.

Chairs For Sale

INVENTORY SALE at depression prices—300 used hardwood portahle chairs in sections of two, 1,000 upholstered chairs, hacks fully covered in red velour, seats newly recovered and re-padded in imitation leather, $1.75 each, 600 ¾ in. 7-ply veneered hacks, inserted panels, covered in red imitation leather, seats newly re-covered and re-padded, $1.90 each; 5-ply veneered chairs, 75c each, in any quantity, and many other bargains. Chair replacement parts matched for every make of chairs, at reasonahle prices, and prompt shipment. Address Illinois Theatre Equipment Co., 1150 S. Michigan Ave., Chicago. Ill.

1,250 HIGH GRADE SPRING CONSTRUCTED CHAIRS: Full uphostered backs, covered in green Velour; Spring Seats covered in imitation Spanish leather. 600 Heywood-Wakefield panel hack chairs, spring seats newly upholstered and covered in green imitation Spanish leather. Reasonahle prices. Write to ILLINOIS THEATRE EQUIPMENT COMPANY, 1150 South Michigan Avenue. Chicago, Illinois.

Salesmen Wanted

SALESMEN WANTED for attractive Slip Cover and Cushion line. Liheral commission. Address Box 303, Florence, S. C.

CLASSIFIED ADVERTISING

(Continued on next page)

(CLASSIFIED ADVERTISING--CONT'D)

Theatre Wanted

WANTED—THEATRE IN TOWN OF 2500 TO 12,000. Good seating capacity, prefer Virginia, West Virginia, North or South Carolina. Address Box 124, Motion Picture Herald, 1790 Broadway, New York, N. Y.

Patents

PATENT ATTORNEY secures patents, trademarks, copyrights; ask for literatures. POLACHEK, 1234 Broadway (at 31st Street) New York.

PATENT YOUR IDEAS—send me your sketch or explanation for confidential advice. Z. H. POLACHEK, Registered Patent Attorney-Engineer, 1234 Broadway, New York.

Position Wanted

OPERATOR ELECTRICIAN, licensed, non-union. Experienced all sound equipment, repairs equipment, desires position for Theatre Studio or Institution. References. Address Iadarola, 227 E. 116th St., New York, N. Y.

YOUNG MAN desires position in booth. 3 years experience on Western Electric. Can also do any other work around theatre. Best references. Address Amey Zurek, P. O. Box 208, Claremont, New Hampshire.

AT LIBERTY: EXPERIENCED PROMOTION-exploitation manager. Will go anywhere. Consider small salary on immediate offer. Address Box 126, Motion Picture Herald, 1790 Broadway, New York, N. Y.

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SKILLED MECHANICS, specialized tools, and a shop equipped for but one purpose can offer you nothing but the best in repair work. That is what I have, and I can offer you the best in the overhauling of your motion picture machinery equipment. One of the oldest repair men in the territory, and serving some of the largest houses. Relief equipment furnished free. For results bring your work to Joseph Spratler, 12-14 E. Ninth Street, Chicago, Illinois.

CASH PAID FOR OLD SIMPLEX PROJECTORS OR MECHANISMS. PEERLESS or strong Reflector Arc Lamps, Will buy equipment in any condition. Pay highest prices. Address Amusement Supply Co., Inc., 630 Ninth Ave., New York, N. Y.

VOICE OF THE INDUSTRY

I HAVE WONDERED A GREAT MANY times how many exhibitors are of the same opinion as myself in regard to producers using music with dialogue. For me, it has ruined a great many parts in different pictures and especially so with juvenile voices. A child's voice seldom records as clearly as grownups' and the music drowns it out.

Recently I wrote a producer in regard to this and he replied:

"I wish to thank you for your letter in which you offer some comment and suggestions regarding musical background used in our pictures. We always endeavor to keep the volume down to a level where it does not interfere with the dialogue. In fact, our main object in putting background music in pictures in the first place was for the benefit of the smaller houses so as to provide the maximum amount of entertainment during the running of the picture. Also, you have no doubt noticed in pictures where after fifty or sixty feet of silent film has been run the voice comes in with somewhat of a jar and the background music serves to smooth out and connect the silent and synchronized scenes."

His reasons are not proven by facts. Feature pictures, without music in the background, are much more satisfactory than where they have it. When a person is speaking, they do not want to strain to hear what is said, and this you have to do and more especially with children. Many times one cannot hear a word that is said.

I would like to see you run a coupon in the HERALD, asking opinion of exhibitors on this subject.

Music, when there is no dialogue, is wonderful, but it should fade out when dialogue starts, is my opinion.—D. E. FITTON, Ozark Theatres Corporation, Harrison, Ark.

WANTED

NEW UNUSUAL ONE-REEL NOVELTY SUBJECTS AND MATERIAL THAT WILL MAKE REALLY OUTSTANDING ONE-REEL PRODUCTIONS FOR WORLD WIDE DISTRIBUTION. THE SUBJECTS SUBMITTED DO NOT NECESSARILY HAVE TO BE IN SERIES. GIVE FULL DETAILS AND DESCRIPTION OF PRODUCT WHEN ANSWERING. WILL PAY CASH FOR NEGATIVE. Address Box 129, care of MOTION PICTURE HERALD, 1790 Broadway, New York, N. Y.

Warners Lists 16 Stars, 18 Writers

The Warner studios at Burbank, Calif., where Warner and First National product is turned out, has a staff including 16 players under starring contract, 17 featured players, 15 directors and 18 writers. Nine are contracted to Warners, seven to First National.

The Warner stars listed are: George Arliss, William Powell, Kay Francis, James Cagney, Barbara Stanwyck, Constance Bennett, Charles "Chic" Sale, Joe Smith, Charles Dale. On the First National roster are: Richard Barthelmess, Ruth Chatterton, Edward G. Robinson, Joe E. Brown, Douglas Fairbanks, Jr., Marion Marsh, Bebe Daniels. Among the featured players are: Loretta Young, Joan Blondell, Warren William, Vivienne Osborne, Adrienne Dore, Dickie Moore, Lee Tracy, Mae Madison, Ruth Hall, Helene Barclay, Bette Davis, George Brent, David Manners, Guy Kibbe, Evelyn Knapp, John Wray, Andre Luguet.

The directors include: Alfred E. Green, Roy Del Ruth, Archie Mayo, Michael Curtiz, William A. Wellman, Elliott Nugent, Claude Lara, Tay Garnett, Raymond Enright, John Adolfi, Howard Hawks, Mervyn LeRoy, Lloyd Bacon, William Dieterle, James Flood.

Writers under contract are: Joseph Jackson, Harvey Thew, Charles Kenyon, Houston Branch, Kubec Clasmon, John Bright, Austin Parker, Robert Lord, Courtnay Terrett, Carl Erickson, Arthur Caesar, Walter DeLeon, Brown Holmes, Niven Busch, Mary McCall, Jr., Sheridan Gibney, George Rossner.

Ufa to Premiere German Films At Brecher House in New York

Ufa Films in New York has verified the conclusion of a deal with Leo Brecher, "intimate cinema" operator, whereby premiere presentation of Ufa's German talkers in New York will be held at Brecher's Little Carnegie Playhouse. Ufa recently permitted its lease on the Cosmopolitan, where it had opened the films previously, to lapse.

Brecher will also distribute these films throughout the country. The first German film to open at the Little Carnegie under the deal is "The Tempest," starring Emil Jannings, on Tuesday of the current week. Frederick Wynne-Jones has resigned as head of Ufa Films, Inc., in this country, succeeded by Ernest Eisle, acting as president, and Herbert Gray as vice-president.

THE RELEASE CHART

Productions are listed according to the names of distributors in order that the exhibitor may have a short-cut towards such information as he may need, as well as information on pictures that are coming. Features which are finished or are in work, but to which release dates have not been assigned, are listed in "Coming Attractions." Running times are those supplied by the distributors. Where they vary, the change is probably due to local censorship deletions. Dates are 1931, unless otherwise specified.

ACTION PICTURES

(See Mayfair Pictures)

ALLIED PICTURES

Features

Title	Star	Del. Date	Running Time Minutes	Reviewed
Clearing the Range	Hoot Gibson			
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Hard Hombre	Hoot Gibson-L. Basquette			Aug. 22
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 16,'32
Spirit of Jack Natteford	Hoot Gibson-Doris Hill	Mar.,	'32	
Vanity Fair	Myrna Loy-Conway Tearle	Mar.,	'32	
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina — All Star
Midnight Alarm — All Star
Stoker, The — Monte Blue
Three Castles — All Star

ARTCLASS PICTURES

Features

Title	Star	Del. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov.	15 75	
Convicted	Aileen Pringle-Jameson Thomas	Sept.	1 63	Oct. 3
Cross Examination	H. B. Warner-Sally Blane-Natalie Moorhead		72	Feb. 13,'32
Maid to Order	Julien Eltinge-Geo. Stone	Oct.	1 73	
Night Life in Reno	Virginia Valli-Jameson Thomas	Nov.	1 72	Aug. 8
Phantom, The	"Big Boy" Williams-Allene Ray	Dec.	1 70	
Pleasure	Conway Tearle-Carmel Myers	Sept.	1 66	
Unmasked	Robert Warwick	Oct.	1 62	
White Renegade		Oct.	1 66	
Without Honors	Harry Carey	Jan.	2,'32 66	Jan. 16,'32

Coming Feature Attractions

Across the Line — Harry Carey
Auctioned Off
Border Devils — Harry Carey
Bridesmaid
Confidential
Double Sixes — Harry Carey
Foolish Girls
Horsehoofs — Harry Carey
Humanity
Hurricane Rider, The — Harry Carey
I Accuse
Loneliness
Trusty Triggers — Harry Carey
Where Are Your Children?

BIG 4 FILM CORPORATION

Features

Title	Star	Del. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct.	26 60	Nov. 28
Human Targets	Buzz Barton	Jan.	10,'32	Feb. 6,'32
Mark of the Spur	Bob Custer	Feb.	10,'32	
Murder at Dawn	Mulhall-Dunn	Feb.	15,'32 60	Mar. 12,'32
Quick Trigger Lee	Bob Custer	Nov.	24 60	
Tangled Fortunes	Buzz Barton	Mar.	15,'32	

Coming Feature Attractions

Dance Hall Kisses — 6 reels
Blazed Trails — 6 reels
Bull Dog Edition
Driving Demons
Fighting Gloves
Gambling Sex
Guns and Saddles — 6 reels
Highway Riders — 6 reels
Lure of the Range — 6 reels
Rip Roaring Broncs — 6 reels
Rio Grande Raiders — 6 reels
Scarlet Brand — Bob Custer — Apr. 10,'32

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Del. Date	Running Time Minutes	Reviewed
Air Eagles	Lloyd Hughes-Norman Kerry		6 reels	

Coming Feature Attractions

Hellion's Last Cruise — 6 reels
Rose of Chinatown — 6 reels
Streets of Shadows — 6 reels

B. I. P. AMERICA

Title	Star	Del. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan.	15,'32 65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	Apr.	1,'32 70	Jan. 16,'32
Fascination	Madeleine Carroll	Apr.	1,'32 68	
Flying Fool, The	Henry Kendall-Benita Hume	Feb.	1,'32 72	
Gables Mystery, The	Lester Matthews-Anne Grey	Apr.	25,'32 72	
Many Waters	Lillian Hall-Davies	May	1,'32 70	
My Wife's Family	Gene Gerrard	Apr.	15,'32 63	
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May	1,'32 36	Sept. 19
Trapped in a Submarine	John Batten-Sydney Seaward	Jan.	15,'32 45	Feb. 6,'32

COLUMBIA

Features

Title	Star	Del. Date	Running Time Minutes	Reviewed
Behind the Mask	Jack Holt-C. Cummings (Reviewed under the title "The Man Who Dared")	Feb.	25,'32	Feb. 6,'32
Border Law	Buck Jones-L. Tovar	Oct.	15 61	
Branded	Buck Jones	Sept.	1 61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blanc	Sept.	30 77	Sept. 5
Deadline	Buck Jones	Dec.	3 66	Jan. 30,'32
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov.	21 68	Nov. 28
Fighting Fool, The	Tim McCoy	Jan.	20,'32	
Fighting Marshal, The	Tim McCoy	Dec.	18 58	
Final Edition, The	Pat D'Brien-Mae Clarke	Feb.	20,'32 60	Feb. 27,'32
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan.	15,'32 83	Jan. 16,'32
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov.	19 62	Nov. 26
Maker of Men	Jack Holt-Richard Cromwell-John Wayne	Dec.	25 67	Dec. 26
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan.	25,'32 64	Feb. 6,'32
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec.	10 75	Dec. 5
One Man Law	Buck Jones	Dec.	4 63	Feb. 20,'32
One Way Trail	Tim McCoy	Oct.	15 56	Oct. 31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept.	6 63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct.	31 99	
Range Feud	Buck Jones	Dec.	1 56	Oct. 3
Ridin' for Justice	Buck Jones	Jan.	4,'32 64	Jan. 16,'32
Secret Witness	Wm. Collier, Jr.-Una Merkel (Reviewed under title "Terror by Night")	Dec.	12 68	Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept.	20 66	Nov. 14
Shot Gun Pass	Tim McCoy	Nov.	1 59	
Texas Cyclone	Tim McCoy	Feb.	24,'32	
Three Wise Girls	Jean Harlow-Mae Clarke-Walter Byron-M. Prevost	Jan.	11,'32 68	Feb. 13,'32

Coming Feature Attractions

Title	Star	Del. Date	Running Time Minutes	Reviewed
Big Timer, The	Ben Lyon-C. Cummings			
Gun Justice	Tim McCoy			
High Speed	Buck Jones-Loretta Sayers			
Love Affair	Dorothy Mackaill-Humphrey Bogart			
Shopworn	Barbara Stanwyck-R. Toomey			
South of the Rio Grande	Buck Jones	Mar.	5,'32	
Substitute Wife, The				
Vanity Street				
Zelda Marsh				

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	R. Barthelmess-M. Marsh	Mar.	26,'32 62	Mar. 12,'32
Compromised (Reviewed under the title "We Three")	BenLyon-Rose Hobart	Dec.	5 65	Sept. 12
Fireman, Save My Child	Joe E. Brown	Feb.	27,'32 67	Feb. 27,'32
Five Star Final	Edw. G. Robinson	Sept.	26 89	June 27
Hatchet Man, The	Edward G. Robinson	Feb.	6,'32 74	Feb. 13,'32
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec.	15 76	Nov. 14
Honor of the Family	Bebe Daniels	Oct.	17 66	Oct. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept.	12 70	Sept. 19
Local Boy Makes Good	Joe E. Brown	Nov.	28 68	Dec. 6
Penrod and Sam	Leon Janney	Oct.	3 71	Aug. 29
Ruling Voice, The	Huston-Young-Kenyon	Oct.	31 76	Nov. 14
Safe in Hell	Dorothy Mackaill	Dec.	12 75	Dec. 26
Woman from Monte Carlo, The	Lil Dagover-Walter Huston	Jan.	9,'32 58	Jan. 9,'32
Union Depot	D. Fairbanks, Jr.-J. Blondell	Jan.	30,'32	Dec. 26

Coming Feature Attractions

Doctor X — Lionel Atwill-Fay Wray
Famous Ferguson Case, The — Joan Blondell — May 7,'32
It's Tough to Be Famous — Douglas Fairbanks, Jr. — Apr. 2,'32
Love Is a Racket — Douglas Fairbanks, Jr.
Rich Are Always With Us — Ruth Chatterton — May 21,'32
Tenderfoot, The — Joe E. Brown
Tinsel Girl, The — Lee Tracy-Ann Dvorak
Two Seconds — Edward G. Robinson
Week-end Marriage — Loretta Young-Norman Foster
Winner Take All — James Cagney-M. Nixon

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon	Mar.	13,'32	Mar. 5,'32
Ambassador Bill	Will Rogers	Nov.	22 70	Oct. 24
Bad Girl	James Dunn-Sally Eilers	Sept.	13 68	July 18
Business and Pleasure	Will Rogers-Jetta Goudal	Mar.	6,'32 57	Aug. 15
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan.	24,'32 71	Jan. 9,'32
Cheaters at Play	Thomas Meighan-L. Watkins	Feb.	14,'32 57	Jan. 23,'32
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov.	1 61	Oct. 10
Dance Team	James Dunn-Sally Eilers	Jan.	17,'32 57	Jan. 2,'32
Delicious	Gaynor-Farrell	Dec.	27 106	Dec. 12
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb.	28,'32 60	
Good Sport	Linda Watkins-John Boles	Dec.	13 68	Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov.	6 59	Oct. 10
Over the Hill	Dunn-Ellers-Marsh-Crandall-Kirkwood-Lane	Nov.	29 89	Oct. 31
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan.	3,'32 60	Dec. 5
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct.	18 57	Sept. 19
She Wanted a Millionaire	J. Bennett-S. Tracy	Feb.	21,'32 74	Feb. 27,'32
Silent Witness, The	Lionel Atwill-Greta Nissen	Feb.	7,'32 73	Feb. 13,'32
Skyline	T. Meighan-H. Albright-Maureen O'Sullivan	Oct.	11 70	Aug. 22
Sob Sister	J. Dunn-Linda Watkins	Oct.	25 71	Sept. 26
Spider, The	Edmund Lowe-Lois Moran	Sept.	27 60	Aug. 22
Stepping Sisters	Louise Dresser-Wm. Collier, Sr.-Minna Gombell	Jan.	10,'32 59	Dec. 12
Surrender	Warner Baxter-Lelia Hyams	Dec.	6 69	Dec. 5

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wicked	V. McLaglen-Elissa Landi	Oct. 4	55	Aug. 8
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov 15	76	Oct. 17

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Almost Married	Violet Heming - Ralph Bellamy-Alexander Kirkland			
Amateur Daddy	Warner Baxter-Marian Nixon	Apr. 10,'32		
Careless Lady	Joan Bennett-John Boles	Apr. 3,'32	Mar. 12,'32	
Devil's Lottery	Elissa Landi-Alexander Kirkland-Vic. McLaglen	Mar. 27,'32		
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spenser Tracy	Mar. 20,'32		
Rebecca of Sunnybrook Farm	Gaynor-Farrell	Apr. 29,'32		
Trial of Vivienne Ware, The	J. Bennett-D. Cook-L. Bond			
While Paris Sleeps	McLaglen-Helen Mack			
Woman in Room 13	Elissa Landi-Neil Hamilton			
Young America	Tracy-Kenyon-Bellamy	Apr. 17,'32		

MAYFAIR PICTURES
(Formerly Action Pictures)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Revier-Edna Murphy	Oct. 30	59	Nov. 14
Behind Stone Walls	Eddie Nugent-Priscilla Dean	Mar. 15,'32		
Chinatown After Dark	Carmel Myers-Rex Lease	Oct. 15	59	Oct. 31
Dragnet Patrol	Glenn Tryon-Vera Reynolds	Dec. 15	59	Jan. 9,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Feb. 1,'32	60	Jan. 30,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb. 10,'32	60	Feb. 8,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr. 1,'32		
Night Beat	Jack Mulhal-Patsy R. Miller	Nov. 30	62	Dec. 26
Sally of the Subway	J. Mulhall-D. Revier	Jan. 1,'32	60	Jan. 23,'32
Sin's Pay Day	D. Revier-Forrest Stanley	Mar. 1,'32		
Sky Spider, The	Glenn Tryon-Beryl Mercer	Oct. 1	59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey	Nov. 15	63	Nov. 28

METRO-GOLDWYN-MAYER

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Mar. 5,'32	84	Jan. 16,'32
Beast of the City, The	Walter Huston-Jean Harlow	Feb. 13,'32	90	Mar. 5,'32
Ben Hur (Reissue-Synchronized)	Ramon Navarro-May McAvoy	Jan. 2,'32	128	Dec. 12
Big Parade (Re-issue-Sound)	John Gilbert	Deo. 19	125	
Champ, The	Wallace Beery-Jackie Cooper	Dec. 5	86	Oct. 17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct. 31	86	Oct. 24
Emma	Marie Dressier	Jan. 2,'32	73	Jan. 2,'32
Flying High	Bert Lahr-C. Greenwood	Nov. 14	61	Oct. 24
Freaks	Wallace Ford-Leila Hyams	Feb. 20,'32	64	Jan. 23,'32
Guardsman, The	Lunt-Fontanne-Z. Pitts	Nov. 7	81	Aug. 8
Hell Divers	Beery-Gable	Jan. 16,'32	113	Dec. 26
Lovers Courageous	R. Montgomery-Madge Evans	Jan. 23,'32	77	Feb. 27,'32
Mata Hari	Garbo-R. Navarro	Dec. 26	91	Jan. 9,'32
New Adventures of Get Rich Quick Wallingford, The	Wm. Haines-Durante	Oct. 3	94	Sept. 19
Passionate Plumber	Buster Keaton-Durante	Feb. 6,'32	74	
Phantom of Paris, The	John Gilbert-Leila Hyams	Sept. 12	74	Nov. 21
Polly of the Circus	Marian Davies-C. Gable	Feb. 27,'32	70	
Possessed	Joan Crawford-Clark Gable	Nov. 21	76	Oct. 31
Private Lives	Shearer-Montgomery	Dec. 12	85	Dec. 26
Sidewalks of New York	Buster Keaton-A. Page	Sept. 26	71	Aug. 15
Sin of Madelon Claudet, The (Reviewed under title "The Lullaby")	Helen Hayes-Lewis Stone	Oct. 24	74	Oct. 3
West of Broadway	J. Gilbert-Brendel-L. Moran	Nov. 28	66	Aug. 22

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After All	Robert Young			
Are You Listening?	William Haines-M. Evans	Mar. 26,'32		Mar. 5,'32
As You Desire Me	Garbo - Von Stroheim - M. Douglas			
China Seas				
Downstairs	John Gilbert			
Footlights	Buster Keaton			
Grand Hotel	Garbo-John Barrymore			
Huddle	Ramon Novarro-M. Evans	Apr. 23,'32		
Letty Lynton	Joan Crawford-Montgomery	May 14,'32		
Limpy	Jackie Cooper-"Chic" Sale	Apr. 16,'32		
Night Court, The	W. Huston - P. Holmes - A. Page	May 7,'32		
Prosperity	Dressier-Moran			
Sky Scraper	M. Evans			
Strange Interlude	Shearer-Gable	Apr. 30,'32		
Tarzan, the Ape Man	Johnny Weismuller - Maureen O'Sullivan	Mar. 12,'32		Feb. 29,'32
Truth Game, The	Robt's Montgomery-Gregor	Apr. 9,'32		
Wet Parade	Walter Huston-Dorothy Jordan Neil Hamilton	Mar. 26,'32		Mar. 12,'32

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	M. Shilling-Rex Bell	Dec. 1	67	Dec. 12
Galloping Thru	Tom Tyler	Dec. 5	58	
Ghost City	Cody Shuford	Dec. 20	60	
In Line fo Duty	Sue Carol-Noah Beery	Oct. 1	64	Oct. 10
Land of Wanted Men	Bill Cody	Oct. 30	62	
Law of the Sea	All Star	Dec. 15	61	
Man from Death Valley, The	Tom Tyler	Sept. 1	62	
Midnight Patrol	All Star	Feb. 25,'32		
Oklahoma Jim	Bill Cody	Oct. 10	60	Jan. 23,'32
Police Court	Leon Janney-H. B. Walthall	Feb. 15,'32	65	Mar. 5,'32
Single Handed Sanders	Tom Tyler	Feb. 1,'32	59	
Texas Pioneers	Bill Cody-Andy Shuford	Feb. 15,'32	58	
Two-Fisted Justice	Tom Tyler	Oct. 20	63	Feb. 6,'32
Arm of the Law	All Star	Mar. 15,'32	7 reels	
County Fair	All Star	Mar. 1,'32	7 reels	
Man from New Mexico	Tom Tyler	Apr. 1,'32	6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Bachelor	Paul Lukas-D. Jordan	Oct. 24	74	Oct. 3
Broken Lullaby (Reviewed under the title "The Man I Killed")	L. Barrymore-N. Carroll-P. Holmes	Feb. 26,'32	94	Jan. 16,'32
Cheat, The	T. Bankhead	Nov. 28	70	Dec. 19
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept. 5	79	Aug. 8
Dr. Jekyll and Mr. Hyde	Frederic March-M. Hopkins	Jan. 2,'32	98	Dec. 26
False Madonna, The	Kay Francis-Wm. Boyd	Dec. 5	68	Nov. 28
Girls About Town	Kay Francis-L. Tashman	Oct. 31	80	Oct. 17
His Woman	G. Cooper-C. Colbert	Oct. 3	79	Dec. 12
Husband's Holiday	Clive Brook-V. Osborne	Dec. 19	68	Jan. 2,'32
Ladies of the Big House	Sylvia Sidney-Wynne Gibson	Dec. 26	77	Dec. 19
Monkey Business	Four Marx Bros.	Sept. 19	77	Aug. 1
My Sin	Tallulah Bankhead-March	Sept. 28	78	Sept. 19
No One Man	Carole Lombard-Ricardo Cortez-Paul Lukas	Jan. 30,'32	73	Jan. 30,'32
Once a Lady	Ruth Chatterton	Nov. 7	80	Oct. 17
Personal a Maid	Nancy Carroll	Sept. 12	77	Sept. 12
Rich Man's Folly	G. Bancroft-Frances Dee	Nov. 14	80	Dec. 5
Road to Reno	Charles Rogers	Oct. 17	73	Sept. 5
Secrets of a Secretary	C. Colbert	Sept. 5	75	
Shanghai Express	Marlene Dietrich-C. Brook	Feb. 12,'32	84	Feb. 27,'32
Sooky	Jackie Cooper-Robt. Coogan-J. Searl	Dec. 26	80	Dec. 12
Strangers in Love	Frederic March-Kay Francis	Mar. 4,'32		Feb. 20,'32
This Reckless Age	Buddy Rogers-Peggy Shannon	Jan. 9,'32	76	Jan. 16,'32
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas	Feb. 5,'32	80	Feb. 6,'32
Touchdown	R. Arlen-C. Starrett-J. Oakie	Nov. 14	77	Oct. 31
Twenty-Four Hours	C. Brook-Kay Francis	Oct. 10	68	Sept. 12
Two Kinds of Women	P. Holmes-M. Hopkins	Jan. 18,'32	73	Jan. 23,'32
Wayward	Nancy Carroll-Richard Arlen	Feb. 19,'32	74	Feb. 20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar. 18,'32	74	
Working Girls	Paul Lukas-Judith Wood-Buddy Rogers	Dec. 12	77	

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Broken Wing, The	Lupe Velez-Melvyn Douglas	Mar. 25,'32		
Dancers in the Dark	Miriam Hopkins-Jack Oakie	Mar. 11,'32		
Escapade	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr. 8,'32	74	
Jerry and Joan (Tent.)	S. Sidney-Frederic March	May 20,'32		
Lives of a Bengal Lancer, The	Clive Brook-Phillips Holmes			
Miracle Man, The	S. Sidney-C. Morris	Apr. 1,'32		
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin	Mar. 25,'32	80	
Sinners in the Sun	Carole Lombard-C. Morris	Apr. 29,'32		
Sky Bride (Tent.)	Virginia Bruce-Frances Dee-Rich'd Arlen-J. Oakie	Apr. 8,'32		
Strange Case of Clara Dean	Wynne Gibson-Pat O'Brien	May 6,'32		
This Is the Night	Lily Damita-Chas. Ruggles	Apr. 15,'32		
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	May 13,'32		
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr. 22,'32		

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Mar. 1,'32		
Reckoning, The	Jas Murray-Sally Blane	Feb. 15,'32	68	
Sea Ghost, The	L. La Plante-Alan Hale	Nov. 1	64	Dec. 5
Sporting Chance, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Nov. 21	69	Nov. 7

RKO PATHE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bad Company	Helen Twelvetrees	Oct. 2	75	Sept. 12
Big Gamble, The	Bill Boyd	Sept. 4	63	Sept. 26
Big Shot, The	Eddie Quillan	Dec. 18	66	Dec. 12
Devotion	Ann Harding	Sept. 25	84	Sept. 26
Freighters of Destiny	Tom Keene	Oct. 30	60	Oct. 31
Lady with a Past	C. Bennett-B. Lyon	Feb. 19,'32	80	Feb. 13,'32
Panama Flo	Helen Twelvetrees	Jan. 29,'32	74	Jan. 23,'32
Partners	Tom Keene	Jan. 8,'32	58	Mar. 12,'32
Prestige	Ann Harding	Jan. 22,'32	71	Jan. 16,'32
Suicide Fleet, The	Boyd-Armstrong-Gleason	Nov. 20	87	Dec. 5
Sundown Trail	Tom Keene-M. Shilling	Sept. 11	55	Oct. 24
Tip Off, The	E. Quillan-R. Armstrong	Oct. 10	75	Oct. 31

Coming Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Carnival Boat	Bill Boyd	Mar. 19,'32	62	
Free Lady	Constance Bennett			
Ghost Valley	Tom Keene-Myrna Kennedy			
Saddle Buster, The	Tom Keene	Mar. 19,'32	60	
Sunset Trail	Tom Keene-Rochelle Hudson			
Truth About Hollywood	Helen Twelvetrees			
Westward Passage	Ann Harding			
Young Bride	Helen Twelvetrees	Apr. 8,'32		

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov. 14	83	Oct. 17
Caught Plastered (Reviewed under the title "Full of Notions")	Wheeler-Woolsey-D. Lee	Sept. 5	68	June 27
Consolation Marriage	Irene Dunne-Pat O'Brien	Nov. 7	81	Sept. 5
Fanny Foley Herself	Edna May Oliver	Oct. 10	72	Aug. 15
Friends and Lovers	Lily Damita-Adolph Menjou-Eric Von Stroheim	Oct. 3	68	Aug. 15
Gay Diplomat, The (Reviewed under the title "Woman Pursued")	G. Tobin-B. Compson-I. Lebedeff	Sept. 19	67	Aug. 1
Girl of the Rio, The	Dolores Del Rio-Leo Carillo	Jan. 15,'32	69	Jan. 16,'32
Ladies of the Jury	Edna May Oliver	Feb. 5,'32	64	Dec. 19
Lady Refuses, The	Betty Compson-John Darrow	Mar. 8	67	Dec. 19
Lost Squadron	Richard Dix-Mary Astor	Mar. 12,'32	79	Mar. 5,'32
Men of Chance	Mary Astor-Ricardo Cortez	Jan. 8,'32	63	Nov. 14
Peach O' Reno	Woolsey-Wheeler	Dec. 25	70	
Secret Service	Dix-Shirley Grey	Nov. 14	68	Oct 10
Way Back Home (Reviewed under the title "Other People's Business")	Phillips "Seth Parker" Lord	Nov. 13	81	Oct. 3
Woman Commands, A	Pola Negri	Jan. 1,'32	84	Jan. 2,'32

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Boast, The				
Bird of Paradise	D. Del Rio-Joel McCrea			
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar. 25,'32		
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates			

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Is My Face Red	Ricardo Cortez-R. Armstrong			
March of a Nation	Dix-Dunne			
Roadhouse Murder, The	Eric Linden-Dorothy Jordan			
Roar of the Dragon	Richard Dix-Gwill Andre			
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan			
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr. 15,'32		

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb.	7,'32....63	
Devil on Deck	Reed Hewes-Molly O'Day	Jan.	1,'32....62	
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey			
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec.	4....62....Dec. 3	
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov.	4....63....Nov. 7	
South of Santa Fe	Bob Steele	Jan.	8,'32....61	
U. S. C.-Notre Dame	Football Game	Jan.	17,'32....50...Jan. 30,'32	

Coming Feature Attractions

Law of the West	Bob Steele	Mar.	20,'32
Scoop			

STATE RIGHTS

Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alice In Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30	55	Sept. 26
Almost a Divorce	Nelson Keys	Gaumont-W & F		60	Sept. 19
Battle of Gallipoli, The	Carl Harbord	Wardour Films	Dec. 4	76	Dec. 12
Black Coffee	Austin Trever	Twickenham Films, Ltd.		79	Sept. 12
Blonde Captive, The		Capital Films	Feb. 26,'32	58	Mar. 5,'32
Blue Danube	Joseph Schildkraut	W. & F. Film Service		72	Feb. 6,'32
Cain	Thomy Bourdelle	Talking Pic. Epics	Jan. 15,'32	78	Feb. 20,'32
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Das Rheinlandmaedel	Gretl Berndt	Capital	Sept. 17	70	Sept. 26
Deadlock	Stewart Rome	Butchers Film Service		85	Sept. 26
Discarded Lovers	N. Moorehead	Tower Prod't'ns	Jan. 20,'32	59	Jan. 30,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Emil and the Detectives	Fritz Rasp	Ufa	Dec. 18	75	Jan. 9,'32
Explorers of the World		Raspin Prod't'ns		82	Dec. 19
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara	British Int'n'tl		91	Dec. 5
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hell's House	J. Durkin-Pat D'Brien Bette Davis	B. F. Zeidman	Feb. 10,'32	75	Feb. 20,'32
Heroes All		Imperial Films	Nov. 11	58	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
His Grounds for Divorce	Lien Deyers	Ufa	Feb. 19,'32	79	Feb. 27,'32
Hobson's Choice	Viola Lyel	British Int'n'tl		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of Amer.	Sept. 23	90	Oct. 17
Karamazov	Fritz Kertner	Tobis Forenfilm	Sept. 18	81	Oct. 10
Killing to Live		Amkino			Dec. 19
Law of the Tong	Phyllis Barrington	Willis Kent	Dec. 15	56	Jan. 9,'32
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Money for Nothing	Seymour Hicks	British Int'n'tl		73	Feb. 13,'32
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Pic.		72	Nov. 14
Puss in Boots	Junior Addario	Picture Classics	Mar. 27,'32	38	Mar. 12,'32
Riders of Golden Gulch	Buffalo Bill, Jr.	West Coast Studios		52	Jan. 23,'32
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Service for Ladies	Leslie Howard	Paramount British		90	Feb. 6,'32
Song Is Over, The	Liane Haid	Asso. Cinemas	Apr. 11,'32	90	Mar. 12,'32
Speckled Band, The	Lynn Harding	First Division	Nov. 6	67	Nov. 14
Splinters in the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Student's Song of Heidelberg	Willy Forst-Betty Bird	Ufa			Sept. 19
Sunshine Susie	Renate Muler	Gainsborough		88	Jan. 9,'32
Susanne Macht Drdnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Thirty Days	M. D'Sullivan-Betty Compson	Patriclan Pic.			Nov. 14
Two Souls	Gustav Froelich	Capital Films	Dec. 22	100	Feb. 6,'32
Unfortunate Bride, The	Maurice Schwartz-Lila Lee	Judea Film, Inc.			
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10
Waltz by Strauss, A	Hans Junkerman	Capital Films	Feb. 10,'32	89	Mar. 5,'32
Women Men Marry	Harlan-Blane	Headline Pic.		69	Mar. 7

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	Oct.	1....68....Aug. 15	
Arizona Terror	Ken Maynard	Sept.	13....64....Oct. 17	
Branded Men	Ken Maynard	Nov.	8....70....Dec. 19	
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Mar.	7,'32....71...Feb. 6,'32	
Leftover Ladies	Claudia Dell-M. Rambeau	Oct.	18....69....Oct. 3	
Morals for Women	Bessie Love-Conway Tearle	Sept.	6....66....Nov. 21	
Murder at Midnite	Alice White-Hale Hamilton	Sept.	6....64....Oct. 10	
Near the Trail's End	Bob Steele	Sept.	20....55....	
Nevada Buckaroo	Bob Steele	Sept.	27....64....Dec. 12	
Pocatello Kid	Ken Maynard	Dec.	6....61...Jan. 9,'32	
Range Law	Ken Maynard	Oct.	11....63....Nov. 14	
Sunset Trail	Ken Maynard	Jan.	3,'32....82...Jan. 30,'32	
Texas Gun-Fighter	Ken Maynard	Feb.	7,'32....63...Feb. 20,'32	
Whistlin' Dan	Ken Maynard	Mar.	20,'32....	
Women Go on Forever	Clara Kimball Young	Aug.	15....78....July 18	
X Marks the Spot	Lew Cody-Sally Blane	Nov.	29....72....Dec. 12	

Coming Feature Attractions

Illustrious Corpse, The			
Last Mile, The			
Lena Rivers	Charlotte Henry-M. Galloway	Mar.	28,'32
Luxury Girls			
Racetrack	Leo Carrillo		
Silent Thunder		Apr.	17,'32
Strangers of the Evening		Apr.	3,'32

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct.	17....80....Aug. 29	
Around the World in Eighty Minutes	Douglas Fairbanks	Dec.	12....80....Nov. 7	
Arrowsmith	Ronald Colman	Dec.	26....110....Nov. 21	
Cock of the Air	Billie Dove-Chester Morris	Jan.	23,'32....80...Jan. 30,'32	
Corsair	Chester Morris	Dec.	19....75....Nov. 28	
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb.	13,'32....80....Nov. 28	
Palmy Days	Eddie Cantor	Oct.	3....80....Sept. 5	
Scarface	Paul Muni	Mar.	28,'32....Mar. 12,'32	
Sky Devils	All Star	Mar.	12,'32....89...Jan. 12,'32	
Street Scene	S. Sidney-W. Collier, Jr.	Sept.	5....80....Aug. 22	
Struggle, The	Zita Johann-Hal Skelly	Feb.	6,'32....77	
Tonight or Never	Gloria Swanson	Dec.	26....82....Nov. 14	
Unholy Garden, The	Ronald Colman	Oct.	10....75....Aug. 8	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Ballyhoo	Eddie Cantor			
Cynara	Ronald Colman			
Happy Ending	Mary Pickford			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas. Blekford	Sept. 15	74	Oct. 3
Frankenstein	Colin Clive-Mae Clarke	Nov. 21	71	Nov. 14
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12	78	Oct. 3
Homicide Squad	L.Carrillo-M.Brian-N.Beery	Sept. 29	69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec. 5	70	Nov. 28
Impatient Maiden	Lew Ayres-Mae Clarke	Mar. 1,'32	30...Feb. 6,'32	
Lasca of the Rio Grande	Leo Carrillo	Nov. 2	65	July 25
Last Ride	D. Revier-Frank Mayo	Dec. 28	53	
Law and Order	Walter Huston-Lois Wilson	Feb. 7,'32	73...Mar. 12,'32	
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61...Feb. 20,'32	
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67...Feb. 27,'32	
Racing Youth	Slim Summerville-Louise Fazenda	Feb.	14,'32....63	Dec. 12
Reckless Living (Reviewed under title "Twenty Grand")	Mae Clarke-Norman Foster	Oct. 20	68	Sept. 12
Spirit of Notre Dame	Lew Ayres	Oct.	13....79	Sept. 26
Steady Company	Norman Foster-June Clyde	Mar.	14,'32....Jan. 30,'32	
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec.	26....91....Nov. 7	
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan.	3,'32....62	
Up for Murder	Mae Clarke-Kent Douglass	June	15....70	
Waterloo Bridge	Ayres-Tobin	Sept.	1....81....Aug. 8	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Adventure Lady	Rose Hobart			
Back Street	Rose Hobart			
Brown of Culver	Tom Brown			
Cohens & Kellys in Hollywood	G. Sidney-C. Murray	Mar.	28,'32	
Destry Rides Again	Tom Mix			
Death Valley Tom	Tom Mix			
Fate				
Hot News	Chas. Bickford-Rose Hobart	Apr.	10,'32	
Information Kid	M. D'Sullivan			
Mountains In Flame	Tala-Birell-Victor Varconi			
Night World	Lew Ayres-Mae Clarke	Apr.	24,'32	
Radio Patrol				
Stowaway	Fay Wray-Leon Waycoff			

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept.	12....71....June 13	
Blonde Crazy (Reviewed under title "Larceny Lane")	James Cagney-J. Blondell	Nov.	14....75....Aug. 22	
Bought!	Constance Bennett-Ben Lyon	Aug.	22....83....July 18	
Crowd Roars	Cagney-Blondell	Apr.	16,'32....	
Expensive Women	Dolores Costello	Oct.	24....63....Nov. 21	
Expert, The	Charles "Chic" Sale	Mar.	5,'32....69...Mar. 5,'32	
Heart of New York, The	Smith & Dale	Mar.	26,'32....74...Mar. 12,'32	
High Pressure	Wm. Powell-Evelyn Brent	Jan.	30,'32....Jan. 9,'32	
Mad Genius, The	John Barrymore-M. Marsh	Nov.	7....81....Dec. 31	
Manhattan Parade	W. Lightner-Butterworth	Jan.	16,'32....77...Jan. 2,'32	
Man Who Played God	George Arliss	Feb.	20,'32....Feb. 13,'32	
Night Nurse	Barbara Stanwyck	Aug.	8....73....July 25	
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct.	10....70....Aug. 1	
Side Show	Lightner-Butterworth	Sept.	19....86....July 4	
Taxi!	Jas. Cagney-Loretta Young	Jan.	23,'32....68...Jan. 18,'32	
Under Eighteen	Marlan Marsh-Warren William	Jan.	2,'32....81...Jan. 2,'32	

Coming Feature Attractions

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beauty and the Boss	M. Marsh-W. William	Apr.	9,'32....Feb. 27,'32	
Dangerous Brunette, A	Kay Francis	Apr.	23,'32....	
Dark Horse, The	Warren William-Bette Davis			
Jewel Robbery, The	Wm. Powell-Kay Francis			
Miss Pinkerton	Joan Blondell			
Mouthpiece, The	Sidney Fox-Warren William	May	14,'32....	
Play Girl	Loretta Young-Norman Foster-Lightner-Butterworth	Mar.	12,'32....Feb. 27,'32	
So Big	Barbara Stanwyck	Apr.	30,'32....Jan. 30,'32	
Street of Women	Kay Francis			
Successful Calamity, A	George Arliss			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Del. Date	Minutes Running Time	Reviewed
CUBIOSITIES			
C 226	Sept.	4	1 reel
C 227	Sept.	30	1 reel
C 228	Sept.	30	1 reel
C 230	Jan.	7,'32	1 reel
EDDIE BUZZELL SPECIALTIES			
Blood Pressure	Oct.	16	1 reel
Gall of the North	Feb.	15,'32	1 reel
Chris Crossed	Aug.	3	1 reel
Love, Honor and He Pays	Jan.	14,'32	1 reel
Red Man Tell No Tales	Sept.	14	1 reel
Soldiers of Misfortune	Oct.	26	1 reel
KRAZY KAT KARTOONS			
Bars and Stripes	Oct.	14	1 reel
Hash House Blues	Nov.	2	1 reel
Love Krazy	Jan.	25,'32	
Piano Mever	Ian.	4,'32	
Restless Sax, The	Dec.		
Weenie Roast, The	Sept.	14	1 reel
What a Knight			
MEDBURY SERIES			
Laughing with Medbury in Africa	Deo.	16	1 reel
Laughing with Medbury in Death Valley	Oct.	12	1 reel..Oct. 17
Laughing with Medbury in Mandalay			
Laugbing with Medbury in Turkey	Sept.	7	9.....Dec. 5
Laughing with Medbury in Voodoo Land	Jan.	28,'32	1 reel
MICKEY MOUSE			
Barnyard Broadcaet	Oct.	9	7...Mar. 5,'32
Barnyard Olympics			
Beach Party, The	Nov.	4	Feb. 13,'32
Delivery Boy	June	15	10.....Oct. 24
Duck Hunt	Jan.	28,'32	1 reel
Fishin' Around	Sept.	14	1 reel
Grocery Boy, The	Feb.	3,'32	1 reel
Mad Dog			
Mickey Cuts Up	Dec.	2	1 reel
Mickey's Orphans	Dec.	9	7.....Dec. 19
MONKEYSHINES			
Dangerous Dapper Dan	Dec.	16	1 reel
Jazzbo Singer	Nov.	9	9...Jan. 23,'32
Monkeydoodles	Oct.	12	1 reel
Sez You	Jan.	30,'32	1 reel
RAMBLING REPORTER			
Vale of Kashmer, The	Aug.	21	1 reel
SCRAPPY CARTOONS			
Dog Catcher, The	Oct.	15	1 reel
Chinatown Mystery	Jan.	4,'32	1 reel
Little Pest, The	Aug.	15	8
Scrappy Minds the Baby	Nov.	16	1 reel
Showing Off	Nov.	16	1 reel
Sunday Clothes	Sept.	15	1 reel
SILLY SYMPHONIES			
Bird Store			
Busy Beavers, The			7
Egytpian Melodies	Aug.	27	1 reel
Fox Hunt, The	Nov.	18	1 reel
In the Clock Store	Sept.	30	1
Solder and the Fly	Oct.	16	1 reel. Dec. 19
Ugly Duckling, The	Dec.	16	1 reel

EDUCATIONAL

Title	Del. Date	Minutes Running Time	Reviewed
ANDY CYLDE COMEDIES			
Cannonball, The	Sept.	16.....19	Aug. 29
Cyde			
Half Holiday	Dec.	13.....22	Dec. 5
Shopping With Wife	Feb.	7,'32.....20	Jan. 9,'32
Speed in the Gay Nineties	Apr.	3,'32	
Taxi Troubles	Dct.	18.....19	Oct. 24
Clyde			
BILL CUNNINGHAM'S SPORTS REVIEWS			
Canine Capers	Nov.	15..... 9	Nov. 21
He-Man Hockey	Dec.	20.....10	Jan. 9,'32
Inside Baeeball	Oct.	11..... 9	
No Holds Barred	Sept.	6..... 9	
Slides and Glides	Feb.	21,'32.... 9	
Speedway	Jan.	24,'32.... 9	Jan. 23,'32
BURNS, WM. J.,			
DETECTIVE MYSTERIES			
Anthony Case, The	Aug.	2.....11	
Double Cross	July	5.....11	
Foiled	July	19.....11	Dec. 5
Mead Trial, The	June	21.....10	
Starbrite Diamond, The	June	7.....11	Oct. 3
Tre, The	May	24.....11	Aug. 29
CAMEO COMEDIES			
Anybody's Goat	Jan.	24,'32.....10	
Bridge Wlvee	Feb.	21,'32.....16	Feb. 27,'32
Idle Roomere	Nov.	29..... 9	Oct. 24
Mother'e Holiday	Mar.	20,'32	
One Quiet Night	Dct.	25.....10	
Smart Work	Dec.	27.....10	Jan. 9,'32
That's My Meat	Dtc.	4.....11	
CANNIBALS OF THE DEEP			
Playground of the Mammals	Jan.	10,'32	
Trail of the Swordfish, The	Sept.	6.....10	Aug. 29
Wrestling Swordfish	Nov.	8..... 8	
HODGE-PDDGE			
All Around the Town	Feb.	21,'32..... 9	
Highlights of Travel	Sept.	12.....10	
Veldt, The	Dec.	20.....10	Dec. 19
Wonder Trail, The	Dct.	11.....10	
IDEAL COMEDIES			
Hollywood Luck	Mar.	13,'32.....21	Mar. 5,'32
Brooks-Flynn-Dean			
Moonlight and Cactus	Jan.	10,'32.....21	Dec. 26
Queenie of Hollywood	Nov.	8.....21	
Flynn-Brooks			
MACK SENNET BREVITIES			
Who's Who In the Zoo	Dct.	11..... 10	
World Flier, The	Sept.	13..... 9	Sept. 26
MACK SENNETT COMEDIES			
All American Kickback	Nov.	29.....20	Dec. 12
Clyde-Gribbon-Beebe			
Flirty Sleepwalker	Mar.	27,'32.....19	
Stone-Granger			
Girl in the Tonneau	Jan.	31,'32.....20	
Great Pie Mystery, The	Oct.	25.....22	Nov. 7
Heavens! My Husband	Mar.	6,'32.....30	Mar. 12,'32
Hold 'Er, Sheriff	June	7.....21	
Beebe-Murray			

Title	Del. Date	Minutes Running Time	Reviewed
Lady Please!	Feb.	28,'32.....20	Jan. 30,'32
Listening In			
Arthur Stone-D. Granger	Apr.	24,'32	
Poker Widows	Sept.	13	
Pottsville Palooka, The	Dec.	27.....21	Jan. 16,'32
Gribbon-Granger			
MACK SENNETT FEATURETTES			
Billboard Girl	Mar.	20,'32.....21	
Bing Crosby			
Dream House	Jan.	17,'32.....17	Jan. 9,'32
I Surrender Dear	Sept.	13.....22	
Bing Crosby			
One More Chance	Nov.	15.....21	
Bing Crosby			
MERMAID COMEDIES			
It's a Cinch	Mar.	27,'32.....20	
Collins-Crane			
Keep Laughing	Jan.	24,'32.....20	Feb. 20,'32
Once a Hero	Nov.	22.....19	Nov. 28
Up Pops the Duke	Sept.	20.....20	
Chandler-Bolton			
ROMANTIC JOURNEYS			
Across the Sea	Dec.	13.....10	Nov. 28
Harem Secrets	Oct.	4.....10	Dec. 5
Lost Race, The	Mar.	13,'32	
Mediterranean Blues	Apr.	17,'32	
Outposts of the Foreign Legion	Oct.	18.....10	Nov. 21
Peasant's Paradise	Nov.	15.....10	Dec. 12
Road to Romance	Jan.	17,'32.....10	Jan. 2,'32
Treasure Isles	Feb.	14,'32..... 9	
TERRY-TOONS			
Aladdin's Lamp	Dec.	27..... 6	Dec. 12
Around the World	Oct.	4..... 6	
Black Spider, The	Nov.	1..... 6	Oct. 31
Bull-ero	Apr.	3,'32..... 6	
Champ, The	Sept.	20..... 6	
China	Nov.	15..... 6	Nov. 7
Fried Chicken		7	Oct. 3
Jazz Mad	Aug.	9..... 6	
Jesse and James	Sept.	6..... 6	Oct. 3
Jingle Bells	Oct.	18..... 6	Dct. 24
Lorelei, The		6	Dec. 12
Noah's Outing	Jan.	24,'32..... 6	Jan. 16,'32
Peg Leg Pete	Feb.	21 '32..... 6	Jan. 30,'32
Play Ball	Mar.	6,'32..... 6	
Spider Talks, The	Feb.	7,'32..... 6	
Summer Time	Dec.	13..... 6	
Villain's Curse, The	Jan.	10,'32..... 6	
Ye Olde Songs	Mar.	20,'32..... 6	Mar. 12,'32
TORCHY			
Torchy	Oct.	4.....22	Oct. 3
Ray Cooke-Dorothy Dix			
Torchy's Night Cap	Apr.	3,'32..... 20	
Torchy Passes the Buck	Dec.	6.....22	Nov. 14
Torchy Turns the Trick	Feb.	7,'32.....21	Feb. 20,'32
VANITY COMEDIES			
For the Love of Fanny	Deo.	27.....27	Jan. 9,'32
Freshman's Finish, The	Sept.	20.....22	
He's a Honey	Apr.	17,'32	
Harry Barris			
That Rascal	Feb.	21,'32.....21	Mar. 12,'32

FOX FILMS

Title	Del. Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES			
10 India Today	Oct.	11	
11 The Land of the Nile	Dct.	13	
12 The Homeland of the Danes	Oct.	25	
13 The Kingdom of Sheba	Nov.	1	
14 In the South Seas	Nov.	8	
15 The Pageant of Slam	Nov.	15..... 9	May 9
16 Birds of the Sea	Nov.	22	
17 When Gelsha Girls Get Gay	Nov.	29	
18 Paris of the Orient	Dec.	6	
19 Happy Days In Tyrol	Dec.	13..... 8	May 9
20 Paris Nights	Dec.	20..... 8	
21 Fires of Vulcan	Dec.	27..... 8	Feb. 6,'32
22 Stamboul to Bagdad	Jan.	3,'32..... 8	
23 With the Foreign Legion	Jan.	10,'32.....10	Feb. 6,'32
24 Spreewald Folk	Jan.	17,'32..... 9	
25 Over the Yukon Trail	Jan.	24,'32..... 8	Feb. 6,'32
26 The World at Prayer	Jan.	31,'32..... 8	May 9
27 Alpine Echoes		10	Mar. 5,'32
28 Big Game of the Sea		8	
29 Manhattan Medley		10	
30 By-Ways of France		9	
31 Zanzibar		9	
32 Incredible India		9	
33 The Tom-Tom Trail		9	
34 Over the Bounding Main		9	
35 Belles of Bali		8	
36 Fisherman's Fortune		9	
37 Rhineland Memories		8	
38 Pirate Isles		9	
39 Sampans and Shadows		9	
40 In the Clouds		9	
41 The Square Rigger		9	
42 The Guianas		9	
43 In Old Mexico		10	
44 Ventian Holiday		9	
45 Anchors Aweigh		8	
46 Inside Looking Out		9	

METRO-GOLDWYN-MAYER

Title	Del. Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE			
Call A Cop	Sept.	12.....20	
I'm Telling You			
Kick Off, The	Dec.	5.....21	Dec. 5
Knockout		21	
Love Pains			
Mama Loves Papa	Oct.	24.....17	
CHARLEY CHASE			
Hasty Marriage	Deo.	19.....21	Dec. 12
In Walked Charley		21	
Nickel Nurser		21	Feb. 13,'32
Panic Is On, The	Aug.	14.....20	Aug. 15
Skip The Maloo	Sept.	26.....21	
Tobasco Kid, The	Jan.	30,'32.....21	Mar. 5,'32
What a Bozo	Nov.	7.....21	
DOGVILLE			
Love Tails of Morocco	Sept.	5.....18	Aug. 15
Trader Hound	Nov.	28.....15	Jan. 9,'32
Two Barks Brothers	Oct.	17.....17	Nov. 14
FISHERMAN'S PARADISE			
Beauties of the Aquarium			
Fisherman's Paradise	Aug.	15.....10	
Pearls and Devilfish	Sept.	19..... 9	Nov. 7
Piscatorial Pleasures	Nov.	28..... 9	
Sharks and Swordfish	Oct.	24.....10	
Trout Fishing			

Title	Del. Date	Minutes Running Time	Reviewed
FITZPATRICK TRAVELTALKS			
Bali, the Island Paradise	Dec.	5.....10	Dec. 5
Benares, the Hindu Heaven	Oct.	31..... 9	Nov. 7
Colorful Jaipur	Mar.	19,'32.....10	Dec. 5
Cradles of Creed	Feb.	6,'32	
Home Sweet Home	Jan.	9,'32	
Ireland, The Melody Isle	Jan.	9,'32	
London, City of Tradition	Feb.	6,'32.....10	
Madeira, a Garden in the Sea	Sept.	26..... 8	Oct. 3
Melody Isle, The		9	Jan. 9,'32
Tropical Ceylon	Feb.	27,'32.....10	Dec. 12
FLIP THE FROG			
Africa Squeaks	Oct.	17..... 8	Jan. 9,'32
Fire, Fire		6	Mar. 5,'32
Jailbirds	Sept.	26..... 9	Nov. 21
Milkman, The			
Spooks			
Stormy Seas	Aug.	22..... 9	
Village Specialist, The	Sept.	12..... 8	Dec. 12
HARRY LAUDER			
I Love a Lassie	Dec.	19..... 8	Jan. 9,'32
Nanny	Nov.	14..... 8	Deo. 19
Roamin' In the Gloamin'	Sept.	5.....10	Aug. 15
She's My Daisy	Oct.	10..... 9	Apr. 11
LAUREL & HARDY			
Any Old Port	Mar.	5,'32.....21	Feb. 13,'32
Beau Hunks	Dec.	12.....40	Sept. 5
Come Clean	Sept.	19.....21	Nov. 28
Helpmates	Jan.	23,'32.....20	Dec. 12
Music Box		29	Mar. 12,'32
One Good Turn	Oct.	31.....21	Nov. 21
NOVELTIES			
Desert Regatta			Jan. 9,'32
Duck Hunter's Paradise			Feb. 6,'32
Jack Cooper's Christmas Party		9	Jan. 2,'32
OUR GANG			
Big Ears	Aug.	29.....21	
Dogs Is Dogs	Nov.	21.....21	
Free Eats		20	Feb. 13,'32
Readin' and Writin'	Jan.	2,'32.....21	Dec. 19
Shiver My Timbers	Oct.	10.....21	Dct. 24
Spanky		21	
PITTS-TODD			
On the Loose	Dec.	28.....20	
Pajama Party	Oct.	3.....20	Nov. 7
Red Noses		21	
Seal Skins	Feb.	6,'32.....21	
War Mamas	Nov.	14.....21	
SPORT CHAMPIONS			
Athletic Daze	Mar.	26,'32.....10	
Dive In	Feb.	2,'32.....10	Oct. 31
Flying Spikes	Apr.	16,'32	
Forehand, Backhand, Service (Tilden)	Sept.	5..... 9	Aug. 15
Lesson In Golf, A	Jan.	16,'32.....10	
Olympic Events	Mar.	5,'32.....10	
Splash	Oct.	3.....10	
Tennis Technique (Tilden)	Aug.	29..... 8	Sept. 5
Timber Toppers	May	7,'32..... 9	
Volley and Smash (Tilden)	Sept.	12..... 8	Sept. 5
Wild and Wooly	Nov.	7..... 9	Sept. 5
Whippet Racing	Dec.	12..... 9	

PARAMOUNT PUBLIX

Title	Del. Date	Minutes Running Time	Reviewed
ONE REEL ACTS			
Babbling Book, The	Mar.	11,'32	
Burns and Allen			
Backyard Follies	Dec.	12	
Haig Trio			
Beach Nut, The	Oct.	3	
Herb Williams			
Beyond the Blue Horizon	Apr.	1,'32	
Vincent Lopez			
Cheaper to Rent	Sept.	19	
Willie West & McGinty			
Close Harmony	Jan.	9,'32	
Boswell Sisters			
Coffee and Aspirin	Apr.	8,'32	
Solly Ward			
Fair Ways & Square Ways	May	2	
Eddie Miller			
Finn and Caddle	Oct.	17	
Borrah Minnevitch			
Jazz Reporters	Nov.	21	
Charlie Davis & Gang			
Knowmore College	Apr.	15,'32	
Rudy Vallee			
Lesson In Love, A	Sept.	26.....11	Sept. 19
Helen Kane			
Lester Allen in Paris	Aug.	8	
Lestern Allen			
More Gas	Dct.	24	
Solly Ward			
M'Lady	Mar.	28	
Irene Bordoni			
Musical Justice	Dec.	26.....10	Dec. 26
Rudy Vallee			
My Wife's Jewelry	Aug.	22.....11	Sept. 12
Tom Howard			
Naughty-Cal	Feb.	19,'32	
Lillian Roth			
No More Hookey	Aug.	29	
Haig Trio			
Oh My Operation	Jan.	16,'32	
Burns and Allen			
Old Man Blues	Mar.	18,'32	
Ethel Merman			
Old Songs for New	Mar.	4,'32.....10	Feb. 20,'32
Technicolor			
Once Over, Light	May	23	May 18
Burns and Allen			
One Hundred Percent Service	Aug.	1.....10	Sept. 5
Burns and Allen			
Out of Tune	Feb.	12,'32	
Herb Williams			
Pair of French Heels, A	Nov.	14	
Mitchell & Durant			
Post, The	Mar.	14	
Tom Howard			
Puff Your Blues Away	Oct.	31.....10	Nov. 28
Lillian Roth			
Quit Your Kickin'	Jan.	23,'32	
Red Donahue			
Rhythm In the River	Feb.	5,'32.....11	Feb. 6,'32
Geo. Dewey Washington			
Roaming	Nov.	28	
Ethel Merman			
Switzerland	Apr.	29,'32	
Lester Allen			
Taxi Tangle	Deo.	19	
Jack Benny			
Ten Dollars or Ten Days			
Eddie Younger and His Mountaineers			

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Two A. M. (Tom Howard)	May 2		
Via Express (Tow Howard)	July 4	10	Oct. 10
PARAMOUNT PICTORIAL			
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug. 22	1 reel	
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ	Sept. 26	1 reel	
No. 2—Lowell Thomas — Something New in Oishes —Behind the Microphone	Oct. 24	1 reel	
No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Nov. 28	1 reel	
No. 5—A Grink for Six Million—Educated Toes—The Pony College	Dec. 26	7.. Feb. 20,'32	
No. 6—Vincent Lopez—Jewels—Lowell Thomas	Jan. 30,'32	1 reel	
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb. 26,'32	1 reel	
No. 8	Mar. 25,'32	1 reel	
No. 9	Apr. 29,'32	1 reel	
SCREEN SONGS			
Alexander's Rag Time Band. And the Green Grass Grew All Around	May 9	1 reel	
Bety Co-Ed	May 30	1 reel	
By the Light of the Silvery Moon	Aug. 1	1 reel	
Gallagher & Shean	Nov. 14	7	Dec. 19
Just One More Chance	Aug. 29	1 reel	
Kitty from Kansas City (Rudy Vallee)	Apr. 1,'32		
Little Annie Rooney	Oct. 31	1 reel	
My Baby Just Cares for Me	Oct. 10	1 reel	
My Wife's Gone to the Country	Dec. 5	1 reel	
Oh, How I Hate to Get Up in the Morning	June 13	6	Sept. 26
Russian Lullaby	Apr. 22,'32	1 reel	
Show Me the Way to Go Home	Dec. 26	1 reel	
Sweet Jenny Lee	Jan. 30,'32	1 reel	
That Old Gang of Mine	Jan. 9,'32	1 reel	
Your'e Driving Me Crazy	July 11	1 reel	
When the Red Red Robin Comes Bob Bob Bobbin' Along	Sept. 19	1 reel	
Wait Till the Sun Shines, Nellie	Feb. 19,'32	1 reel	
SCREEN SOUVENIRS	Mar. 4,'32	1 reel	
No. 3—Old Time Novelty	Oct. 10	1 reel	
No. 4—Old Time Novelty	Nov. 7	1 reel	
No. 5—Old Time Novelty	Dec. 5	10...Jan. 23,'32	
No. 6—Old Time Novelty	Jan. 2,'32	1 reel	
No. 7—Old Time Novelty	Jan. 30,'32	1 reel	
No. 8—Old Time Novelty	Feb. 26,'32	1 reel	
No. 9—Old Time Novelty	Mar. 25,'32	1 reel	
No. 10—Old Time Novelty	Apr. 22,'32	1 reel	
PARAMOUNT SOUNO NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags	Jan. 2,'32	7	Dec. 26
Bimbo's Express	Aug. 22	1 reel	Sept. 12
Bimbo's Initiation	July 25	1 reel	
Boop-Oop-A-Ooop	Jan. 23,'32	1 reel	
Bum Bandit, The	Apr. 4	1 reel	
Crazy Town	Mar. 25,'32	1 reel	
Dancing Feol	Apr. 8,'32	1 reel	
Herring Murder Case, The	June 27	1 reel	
In the Shade of the Old Appla Sauce	Oct. 17	1 reel	
Jack and the Beanstalk		1 reel	
Mask-à-Raid	Nov. 7	1 reel	
Minnie the Moocher (Cab Calloway)	Feb. 26,'32	1 reel	
Minding the Baby	Sept. 26	1 reel	
Robot, The	Feb. 5,'32	1 reel	
Swim or Sink	Mar. 11,'32	1 reel	
Twenty Legs Under the Sea	June 6	8	Oct. 3
What Fur	Apr. 29,'32	1 reel	
TWO REEL COMEDIES			
All Sealed Up (Al St. John)	Mar. 18,'32		
Arabian Shrieks, The (Smith & Oale)	Mar. 4,'32	22	Feb. 13,'32
Auto Intoxication (Ford Sterling)	Oct. 17		
Big Splash, The (Weismulier-Kruger)	Jan. 17,'32		
Bullmania (Billy House & Co.)	Aug. 15		
Dunker, The (Billy House)	Apr. 1,'32		
Elmer Takes the Air (Kruger-Assen Jordanoff)	July 18		Sept. 12
Fur, Fur, Away (Smith & Oale)	Oct. 3		Sept. 5
It Ought to Ba a Crime (Ford Sterling)	Sept. 12		
Lease Breakers, The (Oane & Arthur)	Sept. 5	18	Mar. 12,'32
Mlle. Iren, The Great (Al St. John)	Nov. 7		
Mysterious Mystery, The (Johnny Burke)	Feb. 12,'32		
Nothing to Declare (Lulu McConnell)	Aug. 8		
Out of Bounds (Billy House)	Nov. 14		
Pretty Puppies (Ford Sterling)	Jan. 2,'32		
Put Up Job, A (Dane & Arthur)	Jan. 23,'32		
Retire Inn (Billy House)	Sept. 19		
Rookie, The (Tom Howard)			
Shove Off (Oane & Arthur)	Oct. 31		
Socially Correct (Lulu McConnell)	Oct. 10		
Summer Daze (Oane-Arthur) (Reviewed under the title "In the Good Old Summer Time.")	Apr. 15,'32	20	Sept. 5
13th Alarm, The (Chester Conklin)	July 4		
Twenty Horses (Ford Sterling)	Apr. 29,'32		
Unemployed Ghost, The (Tom Howard)	Dec. 19		
What Price Pants (Smith & Oale)	Aug. 22		

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
Where East Meets Vest (Smith & Oale)	Nov. 28		
AESDP'S FABLES			
Big Game	Aug. 3	7½	
Cowboy Cabaret	Oct. 26	7	Dec. 26
Family Shoe, The	Sept. 14	7	Oct. 10
Fairland Follies	Sept. 28	8	Oct. 31
Fly Frolic	Mar. 5,'32		
Fly Hi	Aug. 31	9	Oct. 10
Fun on the Ice	July 19	8	Aug. 8
Horse Cops	Oct. 12	10	Jan. 23,'32
In Outch	Nov. 9	7	
Last Oance, The	Nov. 23	8	
Love in a Pond	Aug. 17	8	Sept. 19
Romeo Monk, A	Feb. 20,'32	7	
Toy Time	Jan. 27,'32	8	Jan. 30,'32
BENNY RUBIN COMEDIES			
Oumb Oicks	Mar. 21,'32	19	
Full Coverage	Nov. 9	18	Nov. 14
Guests Wanted	Jan. 18,'32	18	Sept. 5
Julius Sizzer	Sept. 7	20	Sept. 5
Promoter, The	May 30,'32	2 reels	
FLOYO GIBBONS' SUPREME THRILLS			
Turn of the Tide, The	Sept. 14	11	Sept. 28
Woodrow Wilson's Great Oecision	Aug. 17	11	
FRANK McHUGH COMEOIES			
Big Scoop, The	Nov. 16	19	
Extra, Extra	Apr. 4,'32	2 reels	
Hot Spot, The	Sept. 14	18	Oct. 10
News Hound, The	Jan. 25,'32	20	
Pete Burke, Reporter	June 6,'32		
That's News to Me	July 6	20	May 30
GAY GIRL COMEOIES			
Beautiful and Oumb			
Ducks and Orakes	Oec. 14		
Easy to Get	Oec. 7	18	Oec. 19
Gay Girl, The	June 27,'32		
Gigolettes	Apr. 18,'32	2 reels	
Niagara Falls	June 27,'32	2 reels	
Only Men Wanted	Feb. 8,'32	20	
Riders of Riley	Oct. 26		
Taka 'Em and Shake 'Em	Sept. 28	20	
GRANTLANO RICE SPORTLIGHTS			
Battling Silver Kings	July 12	11	July 18
Blue Grass Kings	June 20	1 reel	July 4
Bob White	Mar. 12,'32		
Canine Champions	Nov. 16	10	Dec. 12
College Grapplers	Jan. 27,'32	10	Feb. 20,'32
Oiamond Experts	May 17	10	May 23
Ducks and Drakes	Oec. 14	10	
Floating Fun	Sept. 7	10	
Flying Leather	Feb. 27,'32		
Manhattan Mariners	Aug. 24	9	Oct. 24
Olympic Talent	Aug. 9	8	Sept. 12
Outboard Stunting	May 3	1 reel	May 31
Pack and Saddle	Oct. 19	11	
Pigskin Progress	Sept. 21	9	Dct. 10
Poise	July 27	9	Aug. 8
Riders of Riley	Nov. 2	9	
Slim Figuring	Feb. 6,'32	10	
Tennis Topnotchers	Apr. 4	1 reel	June 6
Timing	Oct. 5	10	
Uncrowned Champions	Nov. 30	10	
Younger Years	June 29	10	July 4
KNUT ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept. 26	1 reel	
Flying Feet	Sept. 26	1 reel	
Hidden Ball, The	Sept. 26	1 reel	
Last Yard, The	Sept. 26	1 reel	
Touchdown	Sept. 26	1 reel	
Two Minutes to Go	Sept. 26	1 reel	
MANHATTAN COMEOIES			
Crashing Reno	Aug. 24	19	Aug. 8
Oh, Marry Me	Nov. 2	18	Nov. 21
She Snoops to Conquer	June 22	20	June 20
MASQUERS COMEOIES			
Great Junction Hotel, The	Oct. 26	18	Oct. 17
Oh, Oh, Cleopatra	Aug. 17	22	Aug. 8
Rul 'Em and Weap	Mar. 7,'32		
Wide Open Spaces	Oec. 28	20	
MR. AVERAGE MAN COMEOIES (EOGAR KENNEDY)			
Bon Voyage	Feb. 22,'32	20	
Camping Out	Oec. 14	20	
Giggle Water	July 4,'32		
Lemon Meringue	Aug. 3	20	June 6
Mother-in-Law's Day	Apr. 25,'32	2 reels	
Thanks Again	Oct. 5	20	Oct. 10
PATHE NEWS Released twice a week			
PATHE REVIEW Release once a month			
RUFFTOWN COMEOIES (JAMES GLEASON)			
Battle Royal	Feb. 29,'32	18	
Doomed to Win	Ooc. 21	19	
High Hats and Low Brows	May 2,'32		
Slow Poison	Oct. 19	21	Oct. 24
Stealing Home	July 11,'32		
Where Canaries Sing Bass	Aug. 10	18	Sept. 12
TRAVELING MAN COMEOIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept. 21	20	Sept. 26
Blondes by Proxy	Apr. 11,'32	2 reels	
Perfect 36	June 13,'32	2 reels	
Selling Shorts	Nov. 30	17	Nov. 7
Stop That Run	Feb. 1,'32	19	
VAGABONO AOVENTURE SERIES			
Beneath the Southern Cross	Aug. 24	10	
Children of the Sun	Dec. 21	9	
Door of Asia	Feb. 22,'32	8	Feb. 20,'32
Fallen Empire	July 27	10	
Land of Ghandi	Jan. 18,'32	10	Feb. 6,'32
Song of the Voodoo	Oct. 19	9	Oct. 31
Second Paradise	Mar. 19,'32		
Through the Ages	Nov. 16	9	Oec. 19
Utmost Isle, The	Sept. 21	11	Oct. 3

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug. 15	20	
Cowslips	Sept. 19	18	Jan. 2,'32
Ex-Rooster	Jan. 30,'32	19	Jan. 30,'32
Hurry Call, A	Mar. 12,'32		
Many a Slip	Oec. 19	19	
Slip at the Switch, A			
HEADLINER SERIES			
House Olck, The (Jimmy Savo)	Oct. 17	18	
False Roomers (Clark & McCullough)	Oct. 10	20	
Scratch as Catch Can (Clark & McCullough)	Oct. 24	19	
Mellon Orama, A (Clark & McCullough)	Nov. 6	20	Oec. 19
Trouble from Abroad (F. Sterling-L. Littlefield)	Aug. 22	20	June 20
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr. 16,'32		
Double Oecoy	Oec. 18	11	
Endurance Flight	Feb. 13,'32	20	
Ether Talks	Oec. 12	11	
Secretary Preferred	Mar. 26,'32		
Stung	Nov. 15	10	Dec. 5
LOUISE FAZENOA SERIES			
Blondes Prefer Bonds	May 15	21	
MICKEY McGUIRE SERIES			
Mickey's Helping Hand	Oec. 19	18	
Mickey's Holiday	Mar. 5,'32	19	
Mickey's Sideline	Oec. 26	19	
Mickey's Thrill Hunters	Sept. 19	18	
Mickey's Travels	Feb. 20,'32	20	
Mickey's Wildcats	Sept. 12	18	
NEO SPARKS SERIES			
Big Dame Hunting	Jan. 16,'32	20	Oec. 19
Strife of the Party, The	Oct. 17	16½	Jan. 30,'32
Way of All Fish, The	Aug. 29	19	June 13
When Summons Comes	Feb. 20,'32	18	
NICK HARRIS OETECTIVE SERIES			
Facing the Gallows	Sept. 26	21	
Mystery of Compartment C	Oct. 31	21	
Swift Justice	Jan. 2,'32	21	
Self Condemned	Feb. 27,'32	20	
ROSCO ATES SERIES			
Clean Up on the Curb, The	Sept. 12	20	June 13
Gland Parade, The	Sept. 26	20	Aug. 1
Lone Starved Ranger, The	Aug. 8	20	July 25
Never the Twins Shall Meet	Feb. 13,'32	20	
Use Your Noodle	Oct. 31	20	
TOM ANO JERRY SERIES			
Jungle Jam	Nov. 14	8	
Pota Pals	Dec. 19	7	
Rabid Hunters	Feb. 27,'32	7	
Rocketeers	Jan. 30,'32	7	
Swiss Trick, A	Dec. 19	7	
Trouble	Oct. 10	7	
Wot a Night	Aug. 1	8½	

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
BRITISH INTERNAT'L			
Mystery of Marriage, The		20	
CAPITAL			
Japanese Rome		10	Mar. 5,'32
Land of the Shalimar		17	Nov. 21
CINES-PATTALUGA			
A Ooll's Fantasy			Dec. 19
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
HAROLO AUSTIN			
Perils of the Oesert			Feb. 27,'32
IOEAL			
Jerusalem—The Holy City		10	Sept. 26
Journey Through Germany, A		10	Jan. 9,'32
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
JUOEA FILMS			
Jewish Gypsy (Hymie Jacobson)		10	Sept. 26
LOUIS SIMDN			
Palmy Oaze		28	Oct. 24
B. M. POWELL			
Harem Scarem Travelogue		9	Sept. 12
MARY WARNER			
Glimpses of Germany		8	
Mosel, The — Germany's River of Enchantment		8	
Springtime on the Rhine		7	
Trier, The Oldest City in Germany		6	
PICTURE CLASSICS			
Kiddie Genius		9	Nov. 28
Out Where the West Begins		8	Nov. 21
Sightseeing in New York		17	Oec. 19
STEELE, JOSEPH HENRY			
Gaunt			Jan. 9,'32
TOBIS FORENFILM			
Germny in 15 Minutes			Oct. 18
Melodie der Welt		30	Oct. 24
Songs of the Steppes		18	Oct. 18
UFA			
Hunting the Carpathian Bear		12	Aug. 1
Secrets of Plant Life		10	Aug. 1
WELSHAY			
Old Songs for New (Bob Welsh)		9	Sept. 5
WILLIAM, J. O.			
Nomadic, The		17	Dec. 12

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FDOTBALL FOR THE FAN SERIES			
1—Spring Training	Sept. 26	9	Sept. 5
2—Wedge Play	Oct. 3	9	
3—Kicking Game	Oct. 10	11	
4—Deception	Oct. 17	10	Oct. 24
5—Forward Pass	Oct. 24	9	Dct. 10
6—Penalties	Oct. 31	11	Oct. 31
TIFFANY CHIMP SERIES			
8—Apeing Hoflywood	Aug. 16	21	
9—Cinnamon	Dct. 4	11	
10—Skimpy	Nov. 8	18	Nov. 21
11—My Children	Oec. 28	18	
12—Broadcasting	Jan. 31,'32	18	Jan. 30,'32
VOICE OF HOLLYWOOO SERIES (NEW) STATION S-T-A-R			
No. 5—Olsen & Johnson	Aug. 30	10	Nov. 14
No. 6—John Boles & Helen Chandler	Oct. 11	9	
Ne. 7—Roscoe Ates	Oct. 25	11	Dec. 5
No. 8—Monte Blue	Nov. 8	11	Nov. 21
No. 9—Pat O'Brien	Nov. 22	11	
No. 10—Andy Clyde	Dec. 6	11	Oeo. 12
Ne. 11—Marjorie White	Dec. 20	10	Jan. 2,'32
No. 12—Franklyn Pangborn	Jan. 3,'32	9	Jan. 23,'32
No. 13—John Wayne	Jan. 17,'32	11	Jan. 30,'32

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar. 28,'32	1 reel	
Clown, The	Dec. 21	6	Jan. 16,'32
Fisherman, The	Dec. 7	7	Jan. 9,'32
Foiled	Apr. 25,'32		
Grandma's Pet	Jan. 18,'32	8	Jan. 23,'32
Great Guns	Feb. 29,'32	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hot Feet	Sept. 14	6	Oct. 10
Hunter, The	Oct. 12	6	Jan. 30,'32
In Wonderland	Jan. 4,'32	6	Dec. 5
Making Good	Apr. 11,'32		
Mechanical Cow	Jan. 4,'32		Jan. 30,'32
Mechanical Man	Feb. 15,'32	1 reel	
North Woods	June 29	1 reel	July 11
Oh, Teacher	Feb. 1,'32	1 reel	
Stone Age, The	Nov. 23	1 reel	
To the Rescue	May 23,'32		
Winged Horse	May 9,'32		
Wins Out	Mar. 14,'32		
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	23	Oct. 31
No. 3—Sealed Lips	Nov. 11	17	Nov. 21
No. 4—House of Mystery	Dec. 16	16	Jan. 2,'32
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
No. 6—Circus Showup	Feb. 17,'32	18	Feb. 6,'32
SIDNEY-MURRAY COMEDIES			
Models and Wives	Nov. 25	20	
SPORT REELS			
Backfield Plays Notre Dame Football	Sept. 28	1 reel	
Basket Ball Reel No. 1 Doc Meanwell	Dec. 21	1 reel	
Basket Ball Reel No. 2 Doc Meanwell	Dec. 28	1 reel	
Basket Ball Reel No. 3 Doc Meanwell	Jan. 4,'32	1 reel	
Carry On Notre Dame Football	Oct. 3	1 reel	
Developing a Football Team Pop Warner Football	Nov. 2	10	
Famous Plays Notre Dame Football	Sept. 21	1 reel	
Fancy Curves Babe Ruth No. 4	Mar. 7,'32	1 reel	
Football Forty Years Ago Pope Warner Football	Nov. 9	9	Oct. 24
Just Pals Babe Ruth No. 2	Feb. 22,'32	1 reel	
Offensive System Notre Dame Football	Sept. 14	1 reel	
Over the Fence Babe Ruth No. 5	Mar. 14,'32	1 reel	
Perfect Control Babe Ruth No. 3	Feb. 29,'32	1 reel	
Running with Paddock Chas. Paddock	Apr. 11,'32	1 reel	
Shifts Notre Dame Football	Sept. 7	1 reel	
Slide, Babe, Slide Babe Ruth No. 1	Feb. 15,'32	1 reel	
Soccer Pop Warner Football	Nov. 16	1 reel	
Trick Plays Pop Warner Football	Oct. 26	1 reel	
Victory Plays Tilden Tennis Reel	May 2,'32		
STRANGE AS IT SEEMS SERIES			
No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 16	1 reel	
No. 15—Novelty	Nov. 16	1 reel	
No. 16—Novelty	Dec. 28	1 reel	
No. 17—Novelty	Feb. 22,'32	1 reel	
No. 18—Novelty	Mar. 21,'32		
No. 19—Novelty	Apr. 18,'32		
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day Lloyd Hamilton	Sept. 30	2 reels	
Bless the Ladies Summerville	Dec. 9	2 reels	
Eyes Have It, The Slim Summerville	Mar. 9,'32	2 reels	
Fast and Furious Daphne Pollard	Oct. 14	19	Oct. 3
First to Fight Summerville	Sept. 2	4 reels	Aug. 8
Hollywood Halfbacks	Dec. 23	2 reels	
Hotter Than Halti Summerville	Nov. 11	22	Dec. 5
In the Bag Summerville	Apr. 5,'32	2 reels	
Marriage Wow, The Bert Roach	Apr. 20,'32		
Meet the Princess Summerville			
Models and Wives Sidney-Murray	Nov. 25	2 reels	
Monkeyshines Daphne Pollard	Mar. 23,'32	2 reels	
One Hundred Dollars Chas. Lawrence	Sept. 16	2 reels	Aug. 29
Out Stepping Don Bredle	Oct. 28	16	Nov. 7
Peekin' in Peking Summerville	Dec. 30	2 reels	
Robinson Crusoe & Son Lloyd Hamilton	Feb. 24,'32	2 reels	
Running Hollywood	Jan. 27,'32	19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb. 10,'32	2 reels	
Sold at Auction Daphne Pollard	Jan. 13,'32	18	Jan. 9,'32
Unshod Maiden, The			Feb. 20,'32

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beasts of the Wilderness		15	Nov. 7
No. 12—Unconquered Africa		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14
NEW SERIES			
No. 1		8	Dec. 5
No. 2		8	Dec. 19
No. 3		8	
No. 4		8	
No. 5		8	
No. 6		1 reel	
No. 7		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 Thelma White and Fanny Watson		21	Nov. 21
No. 2—The Smart Set-Up Walter O'Keefe		2 reels	
No. 3—Of All People Thelma White and Fanny Watson		22	Nov. 21
No. 4—Relativity and Relatives Dr. Rockell		18	Dec. 12
No. 5—Her Wedding Night-Mare Thelma White and Fanny Watson		18	Jan. 30,'32
No. 6—Shake a Leg Thelma White and Fanny Watson		17	
No. 7—The Perfect Suitor Benny Rubin		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive Billy Hayes-Bobby Jordan		1 reel	
No. 2—Batter Up Billy Hayes-Bobby Jordan		1 reel	
No. 3—One Good Deed Billy Hayes-Dave Gorcey		9	
No. 4—Detectives Billy Hayes-Dave Gorcey		9	Mar. 5,'32
No. 6—His Honor, Penrod Billy Hayes-Dave Gorcey		9	
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen Billy Hayes-Dave Gorcey		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery Janet Reade-Albertina Rasch Girls		18	
No. 2—Words and Music Ruth Etting		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! Barbara Newberry-Albertina Rasch Girls		17	
No. 5—The Imperfect Lover Jack Haley		19	Feb. 13,'32
No. 6—Subway Symphony		2 reels	
No. 7—Sea Legs		2 reels	
HOW I PLAY GOLF—BOBBY JONES			
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LOONEY TUNES SERIES SONG CARTOONS NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Doughboy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	
MELODY MASTER SERIES			
No. 1—The "Big House" Party Earl Carpenter's Gang		1 reel	
No. 2—A Havana Cocktail Castro's Cuban Band		1 reel	Apr. 25
No. 3—Darn Tootin' Ruby Weldoeft & Orch.		9	Dec. 19
No. 4—Horace Heidt and His Famous Californians		8	
No. 5—It's a Panic Benny Meroff and His Band		1 reel	
No. 6—Up on the Farm Henry Santrey and His Band		1 reel	
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know... What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Crosby, Columbo and Vallee		1 reel	
THE NAGGERS SERIES MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
The Naggers at the Races		1 reel	Aug. 15
The Naggers' Housewarming		8	Sept. 8
The Naggers in the Subway		11	Aug. 8
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
Spreading Sunshine		1 reel	
NOVELTIES			
Bigger They Are, The Primo Carnero		2 reels	
Gypsy Caravan Martinelli		1 reel	
Handy Guy, The Earl Sande		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The Christmas Special		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital Clarence Whitehill		18	
ONE-REEL COMEDIES			
Baby Face Victor More			
Bitter Half, The Ann Codde		9	Feb. 13,'32
Gold-Digging Gentlemen Al Klein-Jean Abbott			Aug. 22
I'll Fix It Kent-Lake			May 28
Lodge Night Phillips-Cox			May 16
Military Post, The Roberto Guzman			
No Account, The Hardie-Hutchison			
No Questions Asked Little Billy			
Purely an Accident Brown-Koorns			May 18
Riding Master, The Poodles Hannaford		9	Dec. 26
Second Childhood		7	Dec. 26
Strong Arm, The Harrington-O'Neil			
Travel Hogs Hugh Cameron-Dave Chasen		9	Nov. 28
ORGAN SONG-NATAS			
For You Organ-Vocal		1 reel	
Just a Gigolo Organ-Vocal		1 reel	Aug. 15
Say a Litle Prayer for Me Organ-Vocal		1 reel	
When Your Lover Has Gone Organ-Vocal		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		16	
Sax Appeal		1 reel	Aug. 1
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It Edgar Bergen		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie Marjorie Beebe			
No. 4—High School Hoofer Hal Le Roy		10	Jan. 9,'32
No. 5—Free and Easy Edgar Bergen			
No. 6—Cigars, Cigarettes Marjorie Beebe			
No. 7—The Movie Album			
No. 8—The Wise Quacker Novelty with cast of ducks		9	
No. 9—Remember When		9	
No. 10—Campus Spirit, The Douglas Stanbury and N. Y. U. Glee Club			
SPORTSLANT SERIES—TED HUSING			
No. 1		1 reel	Oct. 24
No. 2		9	Sept. 26
No. 3		1 reel	
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		1 reel	
No. 7		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery Donald Meek-John Hamilton		21	Oct. 31
No. 2—The Wall Street Mystery Donald Meek-John Hamilton		2 reels	
No. 3—The Week-End Mystery Donald Meek-John Hamilton-Jane Winton		17	Dec. 19
No. 4—Symphony Murder Mystery, The Donald Meek-J. Hamilton		21	
No. 5—Studio Murder Mystery, The Donald Meek-John Hamilton		19	Feb. 6,'32
No. 6—Skull Murder Mystery, The Donald Meek-John Hamilton		2 reels	
No. 7—The Cole Case		2 reels	
TWO-REEL COMEDIES			
Dandy and the Belle, The Frank McGlynn, Jr.-Mary Murray			
For Two Cents			June 6
De Wolf Hoper			
Freshman Love Ruth Etting			
Gigolo Racket, The Helen Morgan		20	Aug. 1
Good Mourning Eddie Foy-Dressier-White			Sept. 5
Meal Ticket, The Jack Pearl			June 13
Old Lace Ruth Etting			
Politics George Jessel		18	Jan. 30,'32
Silent Partner, The Billy Gaxton			Aug. 15
Success Jack Haley		17	Sept. 5
23 Skidoo Lew Fields			May 2
WAYNE AND WHITE COMEDIES			
Good Pie Forever Billy Wayne-Thelma White		1 reel	Aug. 8
In Your Sombrero Billy Wayne		7	Dec. 5
Inventor, The Billy Wayne-Thelma White		1 reel	May 16
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—A South American Journey		1 reel	
No. 9—Soviet Russia		1 reel	

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Galloping Ghost, The Harold Red Grange	Sept. 15		
Lightning Warrior, The Rin Tin Tin	Dec. 1		
Shadow of the Eagle	Mar. 1,'32		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Air Mail Mystery James Flavin-Lucille Browne	Mar. 28,'32		
Battling with Buffalo Bill Tom Tyler-Rex Bell	Nov. 28		Oct. 3
Danger Island Ken Harlan-Lucille Browne	Aug. 24		Aug. 1
Detective Lloyd Jack Lloyd	Jan. 4,'32		Jan. 16,'32

A SIMPLE EXPEDIENT NOW BRINGS YOU BETTER PICTURES

A YEAR ago Eastman announced the first super-speed negative film—a medium that helped to set up new artistic standards in the motion picture industry. Now a simple expedient—a gray backing on the film base—gives you *even better* pictures. When you run a release that is truly exceptional in photographic quality, the chances are it was made on this perfected Eastman Super-sensitive Negative. Eastman Kodak Co. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

EASTMAN *SUPER-SENSITIVE*
Panchromatic Negative (*Gray-backed*)

GET THIS STRAIGHT

GET THIS STRAIGHT

The most important announcement to showmen in years will appear in the Motion Picture Herald next week—issue of March 26th

★

YOUR PROFIT IS ASSURED

YOUR PROFIT IS ASSURED

★

IT'S FROM

PARAMOUNT

Paramount

MOTION PICTURE HERALD

A CONSOLIDATION OF EXHIBITORS HERALD-WORLD AND MOTION PICTURE NEWS

WHAT MAKES 'EM CLICK

Evaluations of the Broadway plays from the standpoint of the screen—by Benjamin DeCasseres, celebrated critic and essayist

THE IRON BOSS

Jeremiah J. Kennedy, the first great organizing executive of the industry and the man who made it a great business—by Terry Ramsaye

KENT JOINS FOX

Former general manager of Paramount Publix becomes executive vice-president in charge of operations

ROMANTIC REALISM

diagnosed as the demand of the box office customer by Dr. Walter B. Pitkin in sensational "History of Stupidity"

Vol. 106, No. 13 *Entered as second class matter, January 12, 1931, at the Post Office at New York, N. Y., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1790 Broadway New York. Subscription, $3.00 a year. Single copies, 25 cents.* March 26, 1932

showmen:

<u>Spring</u> is here!  You should worry? No, you shouldn't—you can be happy as a lark, lightly turn your thoughts to profits  —and laugh at exhibitors who complain of a long, lean Spring and Summer! Just turn to page opposite **18** and see what **PARAMOUNT** has to say! 

You don't mean CLARK GABLE do you, Mr. Kann?

MAURICE (*"Red," to you!*) KANN writes in the Motion Picture Daily as follows:

Off the Record

It doesn't take long for Metro to build up promising material into new starring fodder. This is how it works, particularly in the case of male players: One picture with Shearer, another with Garbo, a third with Crawford and the contender for marquee fame is about ready for it.

Clark Gables's next appearance is with NORMA SHEARER in "STRANGE INTERLUDE."





NOTE: Turn now to the Announcement of M-G-M's Prize Money Contest opposite Page 26!

"KNOCKED THE CASH CUSTOMERS

"Rich with a thousand thrills"..."A knockout"..."It will take your breath"..."Don't miss this thriller"..."Piles one breath-taking scene upon another"..."Ace thriller"..."Left onlookers breathless and this reviewer limp"..."Jammed with box-office appeal"..."Women were



Wham!

WHAT AN OPENING AT N. Y. WINTER GARDEN TUESDAY! . . . AND WEDNESDAY THE NEWS OF A NEW BOX-OFFICE SENSATION WAS SPREAD ALL OVER THE NEW YORK PAPERS!

JAMES CAGNEY together JOAN

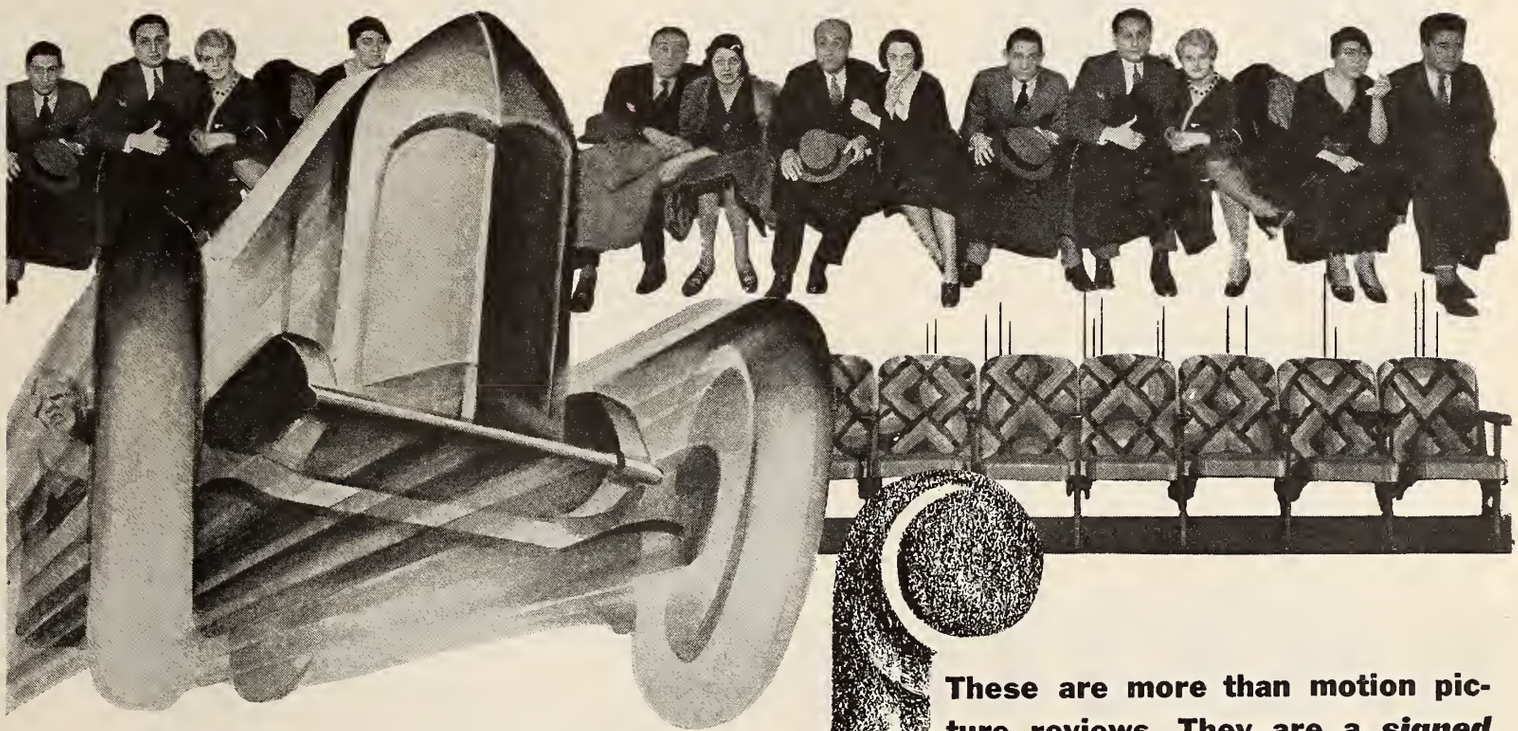
THE CROWD

With Eric Linden—Ann Dvorak—Directed by **HOWARD HAWKS**

A Gift from the Gods—and

RIGHT OUT OF THEIR CHAIRS"

hysterical". . ."Such spills, chills and thrills!". . ."Women can't help but be thrilled and thrilled". . ."A smash-bang thriller thundering across the screen". . ."Rip-roaring drama!". . .These are just a *whisper* from the deafening *roar* of applause by New York critics!



BLONDELL ROARS WARNER BROS.

These are more than motion picture reviews. They are a *signed affadavit* that record profits are yours for the booking in "The Crowd Roars." These phrases picked at random are only a drop in a bucketful of praise-packed comments. Get Wednesday's New York papers yourself and read every word . . . We'll pay the cost!

Here's a hit far bigger than "Union Depot" or "Man Who Played God" or "Public Enemy." You have to go way back to "Singing Fool" and "On With the Show" to find anything like a parallel. If you don't believe it, SEE with your own eyes at nation-wide . . . . . .

TRADE SHOWING MAR. 31

VITAGRAPH, INC., DISTRIBUTORS

The WOMEN are waiting for . . .

WARNER BAXTER



They'll never forget the thrill he gave them in "DADDY LONG LEGS" —*and they want another!* A title that tells them they'll get it. Date it for a cinch clean-up.

AMATEUR DADDY

with

Marian Nixon

Rita La Roy, William Pawley. From Mildred Cram's novel, "Scotch Valley." Directed by JOHN BLYSTONE.

Released

APRIL 10th

A FOX PAY DATE

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MAR 25 1932

MOTION PICTURE HERALD

Vol. 106, No. 13 — March 26, 1932

MR. KENT AND FOX FILMS

THE announcement in this week's news pages that Mr. Sidney Kent becomes the active operating general manager of the Fox Film Corporation is by way of being not only big news concerning that much discussed and imposing corporation, but also decidedly good news for the whole of the motion picture industry.

The number of executives of Mr. Kent's rank of attainment and record of performance is so small in the motion picture industry that in these critical, trying days of "the reconstruction" it could ill afford the loss of such a unit of manpower to another field.

The closing of the contract with Mr. Kent by the Fox corporation is in the nature of most positive answer to any number of the assorted rumors of plans of liquidation or merger variously alleged to have been held by the great Chase bank interests, controlling the financial background. Mr. Kent as general manager means a declaration that the Fox company is definitely committed to remaining importantly and aggressively in the business of making and distributing motion pictures.

No other executive move in many years has been the subject of so wide and general interest in all departments of the motion picture business. MOTION PICTURE HERALD has been receiving inquiries from even the most remote and unexpected ramifications of the business ever since Mr. Kent's departure from the Paramount Publix Corporation. The exhibitor operating even the smallest house in the back-country cross roads knows his name and has been interested in what his next affiliation might be. Operating primarily as a sales executive these many years Mr. Kent has experted a pressure and influence of personality reaching deeply into the fabric of the industry.

Mr. Kent and the Fox corporation are happily presented with a somewhat unique opportunity to proceed into operation on new and aggressive policies, if they choose, with all of the freedom of a new concern, which in substance, by reason of personnel and other changes, the Fox corporation is.

There are certain assurances that Mr. Kent in his new post is likely to find himself also more completely than ever before in his industrious career empowered to put through the execution of his judgments and policies to their ultimate application. It may be observed that in his prior high post he was the powerful heir apparent, while at Fox now he assumes the throne of final authority.

△ △ △

LOCUS OPERANDI

THE press is vibrating slightly just now to sundry promotions by individuals and official campaigns aimed at attracting some motion picture production to Florida, which in years agone was somewhat of a film making region. Assuredly, motion pictures have been made and can be made in Florida, and the industry might benefit by a diversion of some of the present Hollywood concentration. However, it may perhaps one day be discovered that the really important motion picture production center should be slightly above the upper end of the producer's spinal column and back of the ears. The smart frontal region is dangerous. The geography of motion picture production is merely a heritage and a habit.

△ △ △

PRESS REACTION

THE public press has habits and grooves of thought as well defined as those of the individual. Sharply pointed example is afforded in the ridiculous, hurried circulation of rumor that the passing of George Eastman was part of a picture of financial entanglement and crisis. The publication of such report about a concern with something in excess of fifty millions in cash, government bonds and other prime securities, reflects no credit on the habit of the press mind, or its responsibility to readily ascertainable facts. It may also be pointed out that the extreme probabilities are that had there been any such complication of interest in the picture, Mr. Eastman would be alive today, doing something about it.

△ △ △

THE RED GODS CALL

ADVENTURE takes its inspiration from a curious divergence of sources. Once upon a time a blithe Mr. Beau Brummel stepped out for a stroll in a shiny new hat that started a rage for beaver and half a world away sent pioneering trappers across the wilds of North America to lay down the foundations of a history for the United States and Canada of today.

Now it is the motion picture camera in quest of the filmy stuff of audience emotion and interest in the far places and peoples that keeps the line of adventurers alive.

About the Museum of Natural History in New York, and around the cutting rooms of the city's commercial laboratories, the Young-Men-Going-Somewhere gather and talk of plot and plan. Just now one is aiming to bring back the North Pole in pictures. Another sailed a few weeks ago on an avowed errand to China which will prove to be a cinema assault on Mt. Everest. Yet another, with a flair for the cold countries, is negotiating with the Soviet for permissions which will let him try for something weird and sensational up on the remote Arctic rim of Siberia. Another is going into the Andean highlands of South America, with a side scheme to bring back some live royal Peruvian chinchilla breeding stock for fur farmers.

In the main, audiences, as is being contemporarily evidenced by the reception of "Explorers of the World," have more enthusiasm for such film than the industry holds generally. The business of the screen need not be exclusively fiction.

MOTION PICTURE HERALD — **MARTIN QUIGLEY, Editor-in-Chief and Publisher**

Incorporating EXHIBITOR'S HERALD, founded 1915; MOTION PICTURE NEWS, founded 1913; MOVING PICTURE WORLD, founded 1907; MOTOGRAPHY, founded 1909; THE FILM INDEX, founded 1906. Published every Thursday by QUIGLEY PUBLISHING COMPANY, 1790 Broadway, New York City. Telephone CIrcle 7-3100. *Martin Quigley*, Editor-in-Chief and Publisher; *Colvin Brown*, Vice-President and General Manager; *Terry Ramsaye*, Editor; *Ernest A. Rovelstad*, Managing Editor; Chicago office, 407 South Dearborn street, *Edwin S. Clifford*, manager; Hollywood office, Pacific States Life Building, *Leo Meehan*, manager; London office, Faraday House, 8-10 Charing Cross Road, London, W.C. 2, *W. H. Mooring*, representative; Sydney office, 102 Sussex street, Sydney, Australia, *Cliff Holt*, representative. *Member Audit Bureau of Circulations.* All contents copyrigbt 1932 by Quigley Publishing Company. All editorial and business correspondence should be addressed to the New York office. BETTER THEATRES (with which THE SHOWMAN is incorporated), devoted to the construction, equipment and operation of theatres, is published every fourth week as section 2 of MOTION PICTURE HERALD. Other Quigley Publications: MOTION PICTURE DAILY, THE HOLLYWOOD HERALD, THE MOTION PICTURE ALMANAC, *published annually*, and THE CHICAGOAN.

WHAT THE PRESS SAYS

JUST MARRIED!

Marriage of Hollywood to Broadway by the talking picture has taken something of the charm from that Coast institution, says ROBERT E. SHERWOOD in McCALL'S, thus:

. . . In the early pioneer days of ten years ago, the conduct of the more frolicsome film stars did bear a certain resemblance to the conduct of suddenly rich prospectors in Dawson City, or of sailors released on shore leave in Marseilles. But that has changed, especially since the arrival of the third stage, the "Marriage With Broadway." Since then, Hollywood has lost its uncouth, frontier quality, and also much of its charm. It is now altogether too sophisticated, too high-toned, to be capable of the outburst of unbridled hilarity which once caused it to gain dishonorable mention in sensational newspaper reports and in equally sensational sermons.

This marriage with Broadway, by the way was not of Hollywood's choosing. It was a ceremony compelled by Wall Street. It followed the introduction of sound as an adjunct to the moving shadows on the screen, and it has resulted in such an upheaval as no art or industry has ever known before. It has had a profound effect on the cinema (there are plenty of people who consider it a disastrous effect) and it has exerted an incalculable influence on Hollywood's state of mind. Since the bankers have assumed control, and since the influx of new actors and new writers from New York, the old delusions of grandeur have, to a large extent, vanished and in their place has appeared an uncomfortable sense of realism.

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REMEDY

If Rev. George Reid Andrews had any real remedy for inferior motion pictures, Will Hays "would fall on his neck and embrace him," says an editorial writer in the TELEGRAM of BRIDGEPORT in CONNECTICUT, with the following comment under the heading, "Movies, Press and Radio":

The Rev. George Reid Andrews, pastor of the Park Street Congregational church of Bridgeport, delivered an address before the Waterbury Women's club, in the course of which he is reported by the Waterbury Republican to have heaped "vitriolic censure" on the moving pictures, the newspapers and the radio. In part Dr. Andrews was reported to have said:

"Don't expect too much support from the press . . . (in the campaign for better motion pictures) . . . The moving picture people advertise and that determines the policy of the newspaper with respect to the motion picture. It is a rare editor who will say anything derogatory about moving pictures and if by chance such a thing creeps into a news story, an editorial will follow, calling the speaker to task and not the situation he decries. The press is waning in power. It is becoming a chain institution with one desire—distribution, readers and advertising. The newspapers will run no risk of alienating a large group. The press fears any type of social control which will make censorship, and I am against censorship myself for it is a two-edged sword."

Dr. Andrews attempted to reform the movies but failed because, as he explained it, some of the key men in his own group were bought by the motion picture people. They were put under retainers as "advisers" to the industry.

We should like to know from Dr. Andrews exactly what he would do to the movies if he had the power. If he means that a great many of the motion pictures produced today are pretty poor entertainment, he has both the press and the public on his side, as shown by frequent criticisms from the one and lowered box office receipts from the other. But if he had any real remedy for this condition, Will Hays would fall on his neck and embrace him.

This Week

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Romantic realism is what the public demands in motion pictures, says Dr. Walter B. Pitkin in new book *Page 16*

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RESPONSIBILITY

The OBSERVER-DISPATCH of UTICA in NEW YORK editorially places the responsibility for "inferior or harmful films" upon the community itself, in quoting from a reply of Mr. Carl E. Milliken to critics of the industry. Says the newspaper editorial writer:

When better motion pictures are made, the communities which support motion pictures will make them, says Carl E. Milliken, secretary to the motion Picture Producers and Distributors of America, in reply to a criticism of the industry made by a religious weekly.

Mr. Milliken lists a half-dozen reasons why, better pictures are not available in spite of the protests of those who blame the cinema for so many of our troubles. The average community, he writes, faces the following situations:

Most of the children of school age down to the fifth grade attend the motion picture theatres on the average of once a week.

The great majority of parents assume no responsibility for choosing the shows suitable for their children, with the result that these children attend any and all pictures without home guidance.

The motion picture programs are generally arranged in the same haphazard fashion, without special reference to the entertainment needs of children. If the theatre manager discovers no indication of interest on the part of the parents, he assumes none himself, letting well enough alone.

Two out of five motion pictures, on the average, are suitable for the entire family. These figures Mr. Milliken takes from impartial review boards which make a special point of listing films as suitable for children, adolescents, adults. Compared with the recent survey of juvenile books which disclosed only 140 out of 800 as worthy of recommendation, Mr. Milliken believes the film average is not without merit.

Finally, the experience of hundreds of communities has demonstrated the possibility of co-operation between theatre managers and socially-minded groups to the end of protesting programs satisfactory to the entertainment of children and young people.

This candid exposition of the troubles of the producers and managers puts the responsibility for inferior or harmful films on the community itself, meanwhile stating the discouraging truth again that the very films hailed by civic groups as having the greatest social value are generally losses at the box office.

KENT IN CHARGE OF FOX OPERATIONS; WOOLAMS HANDLES COAST FINANCE

Both Elected Vice-Presidents at Meeting of Board of Directors, Completing Film Corporation's Executive Staff

Sidney R. Kent has joined the Fox Film Corporation. At a meeting of the board of directors on Tuesday afternoon, in New York, Mr. Kent was elected vice-president in charge of operations, and Leonard A. Woolams was elected a vice-president with supervision over finances in Hollywood. The company's executive staff, thereby, becomes complete.

President Edward R. Tinker of Fox, in officially announcing the simultaneous consummation of negotiations with Mr. Kent and his election to the vice presidency, said:

"I have realized since assuming the duties of my office that what Fox Film Corporation most needed was a general executive of outstanding experience in the motion picture industry. For some time I have been hoping Mr. Kent would be available. I consider it most fortunate for the corporation that at last a mutually satisfactory arrangement has been made whereby Mr. Kent takes up his duties beginning April 4.

"Mr. Kent comes to us at the height of a notable and successful career. He has made an outstanding record, not only as an executive but as a leader. It is a matter of consequence to the motion picture industry that he will remain to participate actively in its development.

"The last two years have been trying times for all business. This industry has learned that it has no immunity from those influences which swing the tide of business. It is beginning to apply to its affairs those rules of sound management, without which no industry ever prospered long. It is developing a consciousness of its responsibilities to the public and to its stockholders. Mr. Kent's record is in complete accord with this philosophy of business management.

"No one in the industry is more highly esteemed by his business associates or enjoys a larger measure of public confidence. His association with the corporation will do much to assure the success of the constructive plans outlined by the board of directors some months ago."

Mr. Kent resigned as vice president, director and general manager in charge of sales of Paramount Publix on January 25th, after an association of 14 years. Under Adolph Zukor, president, Kent had been general manager of Paramount for six years before his election to the vice presidency. He terminated his association with the corporation quite abruptly following a company conference with John Hertz, a Paramount director.

Kent has been, for many years, an ardent advocate of block booking as the most economical means of distributing motion pictures, and he also has played an important part in the celebrated 5-5-5 "standard contract" conferences between theatre owners and distributors. The sessions were held some years ago, as a means of amicably adjusting contractual differences between distributors and exhibitors.

Immediately upon Kent's resignation from Paramount in January, rumor linked his name with many companies, principally RKO and Fox. Discussions were held between David Sarnoff, of the Radio Corporation, on behalf of RKO, and with President Hiram Brown of RKO, and with Kent; but late in February, Mr. Sarnoff officially announced that "discussions" which followed "an invitation" extended to Mr. Kent to join RKO had "terminated."

Kent's name was next linked with that of the Fox companies, but at that time this was considered based upon a sequel of stories of endeavors in certain so-called "downtown" quarters to interest Mr. Kent in the Fox situation. In the meantime, President Tinker returned to New York from conferences with studio officials in Hollywood and then negotiations were launched which eventuated in his election to the executive vice presidency this week.

Further discussion by President Tinker of the current, and one of the most important meetings of the Fox directorate, brought forth the statement:

"Acquiring the services of Mr. Woolams enables the corporation to put in charge of its finances on the Pacific Coast a man with a long record of successful business accomplishment in California. He served for many years as vice president and treasurer of the California Packing Company, prior to which he was manager of Price, Waterhouse and Company in San Francisco for several years. This experience thoroughly qualifies Mr. Woolams to handle the multitude of financial problems connected with our extensive theatre and studio operations on the west coast. Mr. Woolams' time will be divided between the coast and New York where he is well known through his services as vice president of Transamerica Corporation.

"A few weeks ago the corporation announced that it had completed the reorganization of its western properties by the establishment of a management board to direct the affairs of the studio and by signing a management contract for the operation of Fox West Coast Theatres. The election of Mr. Kent and Mr. Woolams rounds out our executive organization. Its personnel should be adequate to all future needs of the corporation with such department heads as W. C. Michel, in charge of home office operations and liaison officer with our theatre organizations; Richard A. Rowland, New York production executive working in liaison with the production department in Hollywood; J. R. Grainger, in charge of sales; C. E. Richardson, in charge of finance in New York; Leonard A. Woolams, in charge of finance in the west and Glenn Griswold, in charge of public relations."

Leonard A. Woolams was born and educated in England and went to San Francisco in 1910 as chartered accountant associated with Price, Waterhouse & Company. He assisted in the organization of the California Packing Corporation in 1917 and later was elected vice president and treasurer of that company. In June of 1930 Mr. Woolams became vice president of Transamerica Corporation. Mr. Woolams is a resident of San Francisco. He is a director of California Packing, the Simmons Company, The United Parcels Company and Bancamerica-Blair Corporation.

Sidney Kent Confirms New Fox Affiliation

Immediately following his election to the post of executive vice-president in charge of operations of the Fox Film Corporation, Sidney R. Kent said:

"I hereby confirm the statement of Mr. E. R. Tinker, president of Fox Film Corporation, that I have joined that company in the capacity of executive vice-president in charge of operations. I am deeply grateful for the offers that have been made to me since my resignation from Paramount Publix Corporation. However, after weeks of negotiation and investigation, I have decided that association with the Fox Film Corporation offers the opportunity most attractive to me from many angles. There is no doubt in my mind that the company, long one of the leaders in the industry, not only can be restored in due time to a position of prosperity, but will be a unit in the business of which everyone—officials, directors, stockholders and those in the industry who appreciate that a clean and healthy company, even as a competitor, is a decided asset to the entire business—may well be proud. To this work in all its phases, to Mr. Tinker and to the directors, I shall give all I possess of ability, loyalty and effort."

Tinker Points to Kent's Record As Executive and Leader; Cites Woolams' Business Success in California

Ohio Exhibitors Must List Film on Tax Return, Ruling

The tax commission of Ohio has ruled that exhibitors must show in their returns the film actually in their possession on January 1, 1932, it is indicated in a letter addressed to members of the MPTO of Ohio by P. J. Wood, business manager.

THE IRON BOSS—JEREMIAH J. KENNEDY

Motion Picture's First Great Efficiency Engineer Was the Man Who Made This an Industry

By TERRY RAMSAYE

The dawn chapters of the motion picture saga have passed into history and with them now the adventuring founders are passing like a pageant of shadows into the great final fade-out. In the last year the twilight has closed over the careers of four of the masterful builders of the foundations upon which the structure of a world industry stands today. First, in late summer, went George Kleine, the cultured, diplomatic first skilled merchandiser of motion pictures. In mid autumn Thomas Edison, creator of an industrial era, lay down to rest "for an eon or two" in that West Orange where forty-and-odd years ago he brought forth the motion picture. This bleak March in Rochester George Eastman, who first made film, the magic fabric for the dreams of a romance hungry world, in his stern, deliberate, decisive way went over the frontier into his Never-Never Land. And now we come to the recording of the end of the graph for the motion picture's first great efficiency engineer, Jeremiah J. Kennedy, the organizer who made this an industry.

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It will soon be two full decades since the world of the motion picture passed from under the rule and dominance of this great Iron Boss, Kennedy. Rather more definitely and completely than any others of the early chieftains he had these many years passed into tradition, forgotten entirely to the Broadway he helped so mightily to make, and remembered only by a few of today's inheritors of the screen who felt his strong hand in their novice years.

So completely had Kennedy been forgotten that word of his death at his quiet residence over in Second Street, Brooklyn, on February 16, did not reach the amusement centers of Manhattan until this week.

Before Kennedy the motion picture had no rule, no laws, no ethics. Under him it became an orderly industry with a Prussian discipline. After him came a new era of chaos, but not a chaos complete, as men sought mastery. Meanwhile he is likely to stand in history as the most absolute ruler and most powerful executive of the motion picture. No such opportunity as he found or made can occur again.

To some several executives deep in the moil of the problems of 1932, there may be special interest and encouragement in the record and story of the coming of Jeremiah J. Kennedy in 1907—a year of panic without and despair within.

Mr. Kennedy, a civil engineer with a flair for business management, and a belligerent two fisted method of administration, had by that year accumulated a comfortable fortune and was looking about him for the pastime activities of an early retirement, barely on the threshold of a robust middle age. He had come up through the hard discipline of railroad building and operation and large industrial enterprises. He knew corporation practice of all the schools of that art, including the Gould system. He also knew what he wanted, how much he wanted and when he had got it. Work was not yet for him an enslaving habit; he knew what money was for.

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Now, in this bitter 1907, an obscure motion picture concern, the American Biograph and Mutoscope Company, which had come into being very considerably because of a defection in the Edison organization, was suffering with the doldrums of the business and the drains of a desperate patent war with Edison, in progress since 1897. The Biograph concern failed to meet the interest on a bond loan of some $200,000 held by the Empire Trust Company of New York. Friends in the trust company prevailed upon Kennedy to take a look at the Biograph situation and see what he might liquidate out of it for the bond holders.

Kennedy went up to 11 East 14th Street, the old brownstone home of Biograph, and looked at the books. He examined the status of the litigation and held weighty conference with Henry Norton Marvin, the inventor engineer of the K.M.C.D. Syndicate which had founded Biograph. Kennedy decided that there was nothing to be had by liquidation, but much that possibly might be won by operation. He set about the seemingly impossible task of solving Biograph's problems by solving them for the whole of the world of the motion picture.

A Kennedy-Marvin program of action resulted in development and acquisition by Biograph of a group of all important patents concerning motion picture projection, including the Latham loop, the Pross shutter and the several projector patents of Thomas Armat. For the purposes of controversy at least, a technological picture was created in which it appeared that only Edison could lawfully make a motion picture and only Biograph could lawfully project it. Kennedy, in his square jawed, broadshouldered manner, made the moves and the bluffs and the gestures. George Kleine came on from Chicago to be an intermediary and to sit in council with Edison in West Orange and with Biograph in Fourteenth Street. Peace was made with a plan for patent domination of the young industry, then in the first fervor of the early years of the mad rise of the nickelodeon.

Kennedy's organization engineering came to flower with a dinner at the Brevoort hotel in lower Fifth Avenue one December day in 1908. The Motion Picture Patents Company was announced. Every reputable or quasi reputable maker of motion pictures was to be licensed—and the field closed. Every film was to be licensed and every projection machine was to be licensed, and all were to pay royalties to the Patents Company.

With a high degree of efficiency the plan worked for a time, with an inevitable rising fringe of independents, and an ensuing new line of litigations based on infringements, vigorously pursued by Kennedy's organization of lawyers and investigators.

No name among those members of the great dominant group of Patents Company licensees survives today in production: Edison, Essanay, Kleine, Melies, Biograph, Vitagraph, Lubin, Pathe and Selig —nine giants of yesterday.

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Kennedy, with a vision of developments to come, played deftly with his poker wits in the young organization. He persistently refused to set or discuss a salary for his leadership as the operating head of the industry. The board grew alarmed and insisted on a deal, tentatively offering $25,000 a year and raising it to $50,000 before it could reach him.

"No, boys, I'll gamble with the future of the business," he responded. "Just give me ten per cent of the net." They were vastly relieved and accepted promptly. In the ensuing few years that 10 per cent paid Kennedy millions, more obviously than could be paid to any one of the nine producer members of the group after the deduction of his share.

Kennedy's aims were far beyond the status of the apparent first adjustment under the Patents Company. He intended complete control from studio to box office. Motion pictures were then being sold to an unorganized scattering of middlemen or exchanges, on a footage basis. Kennedy adroitly suggested and got official board action in support of a plan to open "a model exchange" in New York. It was

ORGANIZED THE PATENTS COMPANY

(*Continued from preceding page*)

to be an exemplar of exchange operation for educational purposes within the trade. It certainly so proved to be. The model exchange, before the industry was aware, was nothing less than the General Film Company, acquiring every important exchange in the United States and Canada, and by Patents Company grip on the product forcing these exchanges to permit General Film to buy them out on notes retired with earnings, or in other words Kennedy arranged to buy out the motion picture industry with its own money borrowed from it in advance. General Film, rising in 1910, achieved for a period a 90 per cent control of the industry. As much accused and accursed as he was, Kennedy, nevertheless, by his disciplines and economies and efficiencies made more money even for his "victims" than they had made for themselves in the anarchy of the pre-Patents Company days.

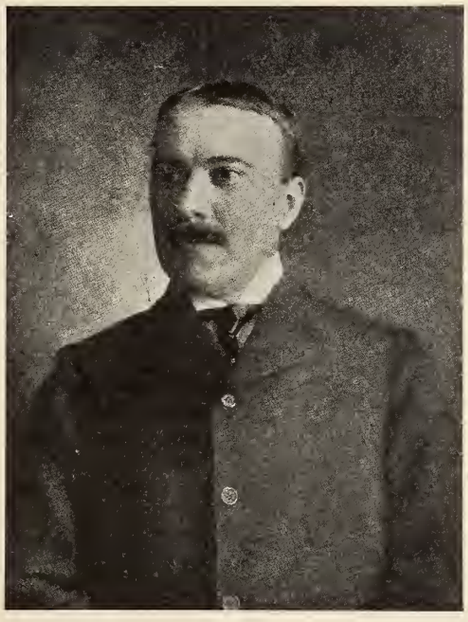
Down at 52 Broadway the Kennedy offices expanded to cover a floor, filled with the offices and charting tables of accountants and engineers. Kennedy set up a scientific graph control system and statistical organization which has had no successor in the industry. It worked with uncanny effectiveness. His system of operation was based on exhaustive, swift information. He put over the industry an espionage organization, made necessary by the crude ethical viewpoints of the time, and collected on a map and chart report under his blotter the daily story of every invasion of rules and contracts. He warred on duping of pictures, on bicycling, on premature release, and invasions of the automatic exhibitor protection system involved in the then effective system of selling film on an age basis in volume programs. Kennedy's espionage system was remarkably effective at dramatic moments.

When John R. Freuler, Harry E. Aitken, Robert Lieber and other independents, with great secrecy, decided to form a competitive distribution and production concern, the project which became in time the Mutual Film Corporation, they communicated by code messages and set up an appointment in St. Louis and then, lest Kennedy hear of it, on the last day secretly and by wire changed the meeting place to the Hotel Claypool in Indianapolis. As they gathered for that meeting a bellboy walked in with a wire addressed to those present in care of the room number. reading:

"You have my best wishes for success."

J. J. KENNEDY.

Mr. Kennedy made, and was never credited with, endless efforts at the general betterment of the standards of the



JEREMIAH J. KENNEDY

industry in both product and practice. Some of his endeavors met with curious reactions within his own organization.

He put before the board of directors of General Film a proposal that in behalf of the improvement of pictures the judgment of an unbiased committee should each week elect the poorest release and that the company should then take up the negative, burn it and pay the producer his normal cost plus normal profit on a standard release, and fill the spot in the program by a double order on the product voted best. The board was in terror of Kennedy and tried to give him action. The directors voted, however, to retire and destroy the best product of the week, because, they reported to Kennedy, "none of our members would enjoy having his picture voted the worst of the week."

In response to this Mr. Kennedy made an address lasting ten minutes, with not a word which can be set down in type.

Kennedy was also strongly instrumental in encouraging the equivalent of a scheme of internal discipline in the industry by lending support to the movement of the People's Institute in opposition to legal censorship resulting in the formation of the National Board of Censorship of Motion Pictures, which became the present National Board of Review of Motion Pictures. It was, for his day, a concept tantamount to what the Production Code of today essays.

One of Kennedy's important aids in the systematization of the motion picture industry was W. W. Hodkinson, then a Salt Lake exhibitor and exchangeman. Hodkinson came on to New York to sell his exchange to General Film and curiously the transaction took less than five minutes, because Kennedy's figures and Hodkinson's were practically identical. Hodkinson became a district manager controlling the Pacific Coast for General and handled an amazingly large fraction of the gross business. He was an ardent statistician and maker of charts, pleasing in the eyes of Kennedy. It was Mr. Hodkinson's General Film experience and observation which brought him in time to the formation of Paramount, when it became apparent that the die-hards and self-assured conservatives of the General Film group were not going forward.

It is now nearly twenty-two years since I won an audience with Mr. Kennedy in behalf of an elaborate plan of motion picture promotion and selling, in the service of a Chicago advertising agency. He listened, read the specimen advertisements and surveyed the charts of the plan. Up to that time there had been, in effect, no motion picture advertising to the public in a modern sense.

"It will work, young man," he remarked, "but you are some years too early. The motion picture's big selling problems are within itself yet, not with the public. We shall have to do a great deal to the studios and the picture makers yet before we are ready to go to the public."

The rising independent opposition to the rule of Kennedy and his machine came to its sharpest personal focus in the movements of Carl Laemmle, then a Chicago exhibitor, budding into exchange operations and dipping a tentative hand into production. This broke into a long litigation.

Then, somewhat more nearly within, came the parallel war with William Fox, New York exhibitor with his Greater New York Film Rental Company, who sought, with some success, to compel by injunction, politics and force, to service by General Film product to his socalled independent exchanges, which he refused to sell at the figures in Kennedy's little black book. This too went on in the courts endlessly.

Kennedy was through this war in fact keeping the battle in the courts while the patents at the foundation of his mechanism were approaching expiration, and also while certain processes which he recognized as signifying dissolution were taking place among his own member licensees and producers.

Despite the proclamations of some several claimants to the honor of "busting the trust" it was never busted. The decisions rendered against it were too late to have a real bearing, and besides, on ex-

(*Continued on next page*)

SCHNITZER PLANNING NEW FILM COMPANY

Independent Production and Distribution Unit Would Handle 24 to 32 Features Similar to Original First National

Negotiations are in progress between Joseph I. Schnitzer, who recently resigned as president of Radio Pictures, and financial interests under which a new independent production and distribution unit handling 24 to 32 feature pictures a year is proposed. The general plan of production is similar in formula to the production plan of the original First National Company.

The plan contemplates a group of six to eight independent production units, each unit producing four feature pictures a year. Each production unit would operate with complete independence except for mutually advantageous cooperative arrangements set up by the central organization such as a central casting office and a central story department.

Although the plan is now only in a formulative stage, Schnitzer is reported to have lined up, at this time, five well-known producers now operating as associate producers or supervisors in major studios.

Negotiations are reported to be in progress for distribution of the product of the Schnitzer company through an established exchange system. The details of whether the exchange will supply physical distribution only or sales and distribution, with a supervision of sales from the production company, have not been determined.

Schnitzer is a firm believer in the principle of independent production as represented by the original First National plan, fortified by his experience as general manager of the FBO company when that concern handled a large proportion of independent productions.

RKO Stockholders Reduce Capital and Number on Board

RKO stockholders, at a special meeting at Baltimore on Wednesday, voted to reduce the capital represented by the issued shares of no-par common to $10 a share from $19.94 and voted to reduce the board of directors to 19 members from 23.

The stockholders thereby reduced by $23,148,769 the amount at which the stock is carried on the consolidated balance sheet and added it to the surplus account. Similar action was taken some time ago by RCA, the parent company.

Three new directors were elected at Wednesday's meeting: Joseph A. Bower, De Witt Millhauser and Frederick Strauss.

Bower is president and a director of the Chemical National Company, Inc., New York, and is also president and a director of the Canadian Transit Company and of the Detroit International Bridge Company. He is a director in 11 other companies, including the Chemical Bank and Trust Company, Merritt-Chapman and Scott Company and Shur-On Standard Optical Company.

Millhauser is a member of the banking firm of Speyer and Company of New York and a director in ten companies, including RCA Victor, Associated Rayon and several railroad and steamship companies with lines running in or to Mexico.

Strauss is a member of the banking firm of J. and W. Seligman and Company of New York. He is a member of the executive committee of the Brooklyn and Queens Transit Company, the Brooklyn-Manhattan Transit Corporation, Central Hanover Bank and Trust Company, Electric Bond and Share Company, New York Rapid Transit Corporation, RCA Tri-Continental Corporation as well as a director in those companies and 14 others.

Present from New York for the RKO meeting were Hiram S. Brown, president of the company; William Mallard, secretary; and Del Handle and Harry Pinstein of the legal department.

Jeremiah Kennedy Iron Boss of Films, OrganizedIndustry

(*Continued from preceding page*)

amination today will be found to be toothless. General Film got a Federal order to cease and desist sundry practices. There was no order of accounting on past profits. The truth is that "the trust" in its few swift years of prosperity got sick of the gout and died of a premature old age.

Kennedy, with a new fortune from the films piled on top of the one with which he started to retire in 1907, about 1914, withdrew from the picture, and went back to occasional engineering at 52 Broadway and a quiet life in Brooklyn, somewhat tired and very bored.

Not long before Kennedy's retirement from the films, D. W. Griffith, inspired by Kleine's importation of features from abroad, got Biograph authority to spend $18,000 on a big picture and brought forth "Judith of Bethulia" for $36,000 and an important success.

When Griffith sought Kennedy for a new adjustment of salary and plans for Biograph, Kennedy dissented. "No, you will not be content to go on as you have. You are headed for the $50,000 picture, and Biograph is not. You'd better follow your new opportunity." The next step was the epochal "Birth of a Nation" for the "independents."

One of Kennedy's last and little known constructive endeavors was in behalf of Adolph Zukor and his idea of screen entertainment on a higher scale. Due to the insistence of Kennedy and his friend H. N. Marvin, the Patents Company licensed "Queen Elizabeth," Mr. Zukor's first feature project, so it could play all licensed theatres. This raised an uproar among the producers for General Film and subsequent "Famous Players" pictures could not be licensed.

Kennedy in his boredom was near the quitting point. He let the matter go with a warning that the Zukor idea would survive and prevail. The subsequent efforts of General Film in the feature field are now more whimsical than important history.

For all the years of his corporation activity in rails, industrials and the films, Kennedy was never interviewed or even seen by the press. In 1925, while engaged in historical research concerning the motion picture, I laid siege to his office, demanding certain facts in the name of history and the record. Kennedy demurred for days. One afternoon at 3 o'clock, he came out belligerent and shirt-sleeved, with a peremptory "Come in."

For the next nine hours I sat across his desk while he strode the floor thundering out an amazing story of the motion picture, turning from file to file for astonishing data, letters, notes and the like.

After midnight we walked out into the dark canyon of Broadway, where his ancient giant Pierce-Arrow was waiting.

"I have never talked about this before —and I probably never will again. I don't know why I did it now," he remarked. "But it's off my chest."

Much of what Kennedy related that night, involving names in high places in the industry, in banking and in statesmanship, will not be set down for the public yet these several years.

My last conversation with him, a few weeks before his death, brought this comment on the current situation in the industry, from the viewpoint of his Brooklyn retirement:

"It still needs a firm hand, still needs discipline."

Mr. Kennedy was a native of Philadelphia. He was 67 years old. For many years his residence has been at 529 Second Street, Brooklyn. He was a member of the Engineers and Lotos clubs of New York, and St. Patrick's Society. He is survived by his wife, Mrs. Annie Gordon Kennedy. A solemn requiem mass was offered at St. Michael's church in Philadelphia, February 17.

Sisk an Honor Guest at AMPA

Robert Sisk, new national director of advertising and publicity for RKO and Radio Pictures, is scheduled to be a guest speaker at the regular weekly luncheon meeting of the AMPA at Sardi's, New York, on Thursday. Frank Buck, explorer, whose picture, "Bring 'Em Back Alive," is to be road shown by Van Beuren, is scheduled for the same program.

THE CAMERA REPORTS



POLITICAL LEADERS FILM INDUSTRY'S GUESTS. Vice-President Curtis at the banquet of the MPTOA given during the exhibitor organization's convention in Washington. Many other representatives of the government also attended. Shown here are Senator Joseph T. Robinson of Arkansas, June Collyer, Mr. Curtis, Conrad Nagel and an exhibitor leader, Walter Vincent.



CITY GUY. (Left) Buck Jones, Columbia Western star, in New York, but just for personal appearances. He is shown being greeted by members of the Buck Jones Ranger Club.

FIND. (Below) So she is called by Carl Laemmle, Jr., Universal production chief, who has placed her under contract. She is Gloria Stuart of the Pasadena Community Theatre

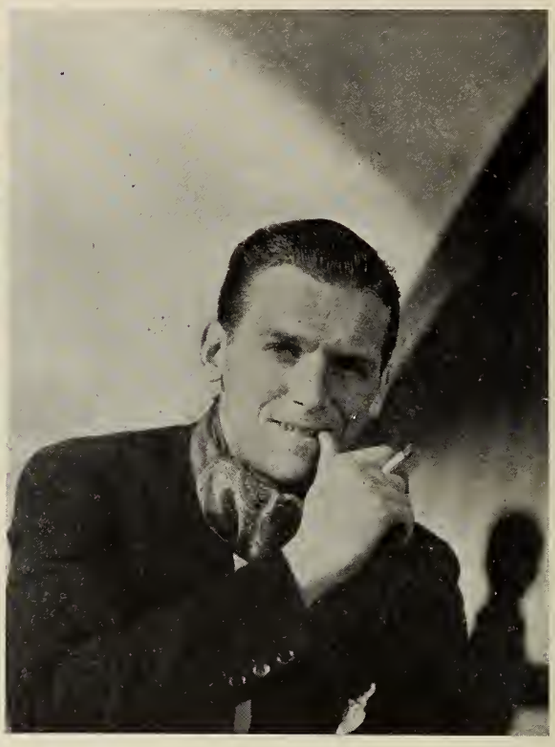


FILMWARD. (Right) Betty Gillette, Long Island society girl, shown leaving New York for Hollywood, after having been signed by Warners.





NOW MARKEY. Joan Bennett, film player, as she was married to Gene Markey, magazine and screen writer, with sister Constance, the Marquise de la Falaise, as maid of honor—and both marquee names. Capt. Allan Clayton was best man.



QUANDARY. (Above) A new and informal study of Douglas Fairbanks, Jr., Warner Brothers star, by Elmer Fryer, Warner still photographer. Fairbanks has just completed his latest, "Love Is a Racket."



OLD SOAK. (Left) A bit young to be old, but wet enough, we take it, to be soaked. He's Walter Huston in character for "The Wet Parade," M-G-M picturization of the Upton Sinclair book.



SHADOW. It can't be her, so it must be her other self, and not half as nice. It's the real Vivienne Osborne in the left-hand corner—who, by the way, has been signed to a long-term contract to appear in Warner Brothers productions.



NOW WHO'S AFRAID? In the comedies, it's Stan. But if this is a comedy, the stupendous Mr. Hardy isn't aware of it. Just Laurel and Hardy, ladies and gentlemen, doing a Western with the help of the only hoss available, between scenes of their M-G-M-Roach comedy, "The Chimp."





EASTER SONG. (Above) A call to Spring and new life for earth and spirit symbolized in an Easter Greeting from Loretta Young, Warner Brothers featured player—and, if we may, from us.



AN ARLISS. (Right) Another of George Arliss' many imitators—though all in fun. Here Dorothy Dix, feminine lead in Educational's Torchy comedies, tries her hand at mimicking the noted feature star.

AT CONVENTION. Representatives of Mayfair Pictures (formerly Action) and exhibitors at the MPTOA convention. The Mayfair folk shown are Harold Flavin, representing the home office; Elizabeth Boyle; Louis Korson of Philadelphia; and George Gill of Washington.



MARRIED. Ann Dvorak and Leslie Fenton, both screen players, as they returned to Hollywood by airplane from Mexico, where they wed and honeymooned following their cooperative efforts in First National's "The Strange Love of Molly Louvain." Miss Dvorak's first Warner picture was "The Crowd Roars."



ACROSS LOT. John Gilbert, M-G-M star, and Paul Bern, M-G-M executive, imitating a movie as they try to beat the camera click across the studio lot. Gilbert has begun his next starring vehicle, "Downstairs"—his first in quite awhile.

MAKE-BELIEVE AND REALISM: TWINS

Give Us Romantic Realism in Pictures, Says Dr. Pitkin, in Book on "Human Stupidity"

Now comes an erudite professor of many sciences in a ponderous new book to say of the motion picture and its audience just what the motion picture exhibitor across the land is saying, give us "Romantic realism . . . the stuff being real and hopeful."

The professor is Dr. Walter Boughton Pitkin, of Columbia and many universities. The book is, daringly, whimsically, entitled "A Short Introduction to the History of Human Stupidity." It is to be published, in New York by Simon & Schuster, properly on All Fools Day of 1932.

This is an amazing work, with its nonchalance of flippancy presenting a grave and gay mingling of considerations of a large part of the world's greatest damnfoolishness, in the heroic proportions of 574 *handsomely printed and bound pages. It is written as one might wish that more books could be written, which is to say without awed consciousness of the word "book."*

This Professor Pitkin is somewhat an authority on assorted matters and is an adventurer, psychologist, professor of journalism, lecturer, short story writer, novelist, publicist, commentator, text book author, farmer, horticulturist, amateur architect, expert on printing machinery and color standards, and erstwhile newspaper reporter, editor and editorial writer, occasional substitute minister of the gospel, research expert on antique art, motion picture consultant, etc. . . .

Dr. Pitkin is widely known in the writing world and has been the consultant, and the instructor, of many of today's conspicuously successful writers and newspaper persons. He recently spent a year in Hollywood on scenario and pictorial construction matters.—TERRY RAMSAYE

In his big volume on Human Stupidity, Dr. Pitkin presents this discussion of the motion picture:

"Make-believe is a hang-over from childhood. In those early years it is lusty, largely as a result of the youngster's being as yet unable to distinguish between inventions and realities. It is in the dream that make-believe carries over most smoothly into mature years. It will not endure sunlight, as a rule, but night softens the outlines of its errors. Through its gloom wishes become horses on which the dreamer rides on and on until apocalypse. When dawn breaks, Fact thumps on the door and rudely shatters the shadow world with an alarm clock. Only two important varieties of adults continue make-believe in a serious, orderly fashion: they are the professional story-tellers and the victims of systematic self-deception, be they paranoiacs or merely eccentric introverts.



DR. WALTER BOUGHTON PITKIN indulges in a bit of ballyhoo at the behest of his publishers.

"Proof that the ordinary citizen loves make-believe but cannot indulge in it successfully enough to make it good fun? Look, please, at the immense popularity of short stories, novels, plays and motion pictures! Above all, the 'talkies.' These supply a deep need in dull humanity.

"Call this need the escape from realities, if you will; but do not forget that the particular escape that pleases must be one in which the fugitive departs for a country whose every detail is like that of a real world, while all that happens fulfills some abiding wish of his. Romantic realism, in short; the stuff being real, and the movement hopeful.

"Most people prefer a good talking picture to a stage play. They also prefer it to a silent movie, nine times out of ten. Drama old style has long been dying a natural death, for it has lost touch with reality in several ways. Ever since the passing of primitive pantomime recitals of minstrel and the ritual dances which reproduced events almost literally, the drama has developed under severe restrictions. Its equipment has been absurdly crude. The conventional stage, the lights, the paint and powder of make-up, and all the rest turned the whole affair into a mere language; it became a system of symbols—nowhere more completely than in China—which the spectator had to learn and accept as he accepts, in chemistry, H_2O as the symbol for water. Now, for an imaginative onlooker, this is usually easy and enjoyable. But the simpler fellow who depends on eye and ear has a dull evening.

"The swift and enormous vogue of talking pictures was this simple fellow's response to an art that gave him a hundred times more reality than the finest of stage plays. I know whereof I speak here, because I happen to be one of those simple fellows who, in matters esthetic, depend almost wholly upon the sense percepts for pleasure. All symbolic art—be it in sculpture or verse or novel or drama—not only leaves me cold but irritates me (or sometimes moves me to boorish laughter). In fantasy, so far as drama is concerned, I am 100 per cent stupid. As the herd, so myself here: and I might cite a hundred plays that bore me on the stage but fascinate me on the talking screen. But one allusion is enough. Take 'Street Scene.'

"Elmer Rice, who wrote the play, detests the movies. He thinks the screen version of 'Street Scene' is 'about as good as a movie can be'—which isn't saying much, from his point of view. He condemns the picture's lack of unity and rhythm. 'You can't get those qualities in when you're shown a close-up at one moment and a mob of six hundred people in the next.' Almost in the next breath he remarks: 'The movie crowd in Hollywood won't do with the pictures what the pictures can do best—and that's fantasy. . . .

"Now, to my eyes, the talking version of 'Street Scene' is—putting it cautiously—at least 10,000 times more exciting and lovely than the stage stuff—which is little more than a clumsy child's pottering with colored blocks and rag dolls. I have not seen five plays in all my life which I have enjoyed half so much as any of a hundred of the best talking pictures. Being a slave to percepts, I naturally spend my amusement funds on them; and I get more of them per dime in the pictures than elsewhere. This explains the billion picture lovers all over the world.

"In ten seconds of a talking picture our kind receive more impressions than in ten minutes of the swiftest stage play. When we behold in one shot of 'Street Scene' six hundred yelling, pushing human beings—all real, live creatures, mind you!—we are more impressed than when, on a tiny floor hung with colored cloth, we see a dozen or a score of bedaubed, dressed-up actors symbolizing a great mob. The thing is so simple that great dramatists simply cannot grasp it.

"Anyhow, to write a great play, one has to have a lively imagination; and so one belongs to the other school of taste. Ordinary spectator and extraordinary playwright never meet. The stupidity of the former prevents it scarcely more than the stupidity of the latter in failing to understand what people want. The expert in make-believe is constitutionally blind to certain realities.

"Now for a serious perversion of make-believe."

DISTRIBUTION VOLUME MOVES WEST ACCORDING TO DOLLAR INTAKE

Follow-up Group Named by Steffes

W. A. Steffes, president of Allied States Association, has appointed a committee of five, including himself, which is to act in a "follow-up" capacity, in accordance with a resolution of the recent Detroit convention.

The committee includes: W. A. Steffes, Abram F. Myers, Sidney E. Samuelson, Nathan Yamins, J. C. Ritter. The association statement says: "It is the duty of this committee to follow-up on the work of the convention, to see to it that the work there undertaken is carried into execution, and to detect and expose counter propaganda on the part of other branches of the industry and organizations."

The statement further reports "gratifying progress" in respect to the proposed federal admission tax fight being waged.

Warner Zone Heads Discuss Problems at New York Meet

Theatre policy, future product bookings and general operating problems were discussed at a Warner home office meeting this week, presided over by Joseph Bernhard, general manager of theatres, at which all zone district managers with the exception of those on the West Coast attended. Home office officials present were: I. J. Hoffman, Moe Silver, Dave Weshner, Clayton Bond, Willard C. Patterson, Jules Girden, Mort Blumenstock, Jack Cohen.

Zone managers and bookers present included: William Goldman, Louis Schlesinger, Philadelphia; John Payette, George Crouch, Washington; B. E. Hoffman, Max Hoffman, New England; Harry Kalmine, Frank Damis, New Jersey; Lou Lazar, Wilbur Grant, Upstate New York; John Harris, William MacGreavy, Pittsburgh; Nat Wolfe, Hill Barron, Cleveland; Lee Goldberg, Louisville; James Coston, F. Williams, Chicago; Leto Hill, St. Louis; Sol Hankin, Milwaukee; George Henger, Oklahoma City.

R.C.A. Capital Reduction Move Approved; Firm Pays Dividend

Radio Corporation of America has filed in Delaware a certificate of reduction of capital, after having obtained written consent to such reduction from holders of a majority of the voting shares of the corportation. The reduction was made effective on March 17, 1932.

At a meeting of the board of directors held last week, the regular quarterly dividend of 1¾ per cent, equivalent to 87½ cents per share, was declared on the "A" preferred stock. The dividend is payable on April 18, 1932, to holders of "A" preferred of record April 1.

Western Territory's Division of Return Increases 1.78% While East's Falls Off 3.33% from the 1930 Relation

The center of film distribution volume moved westward in the past year, according to a comparison of distribution figures for 1930 and 1931. The records, compiled by the M.P.P.D.A., show that both the East and Middle West suffered a loss in proportionate film distribution volume during the past year, whereas gains were made in the South and West, Far West and Canadian territories, but more noticeably in the Western territory which lies between the Midwest and the Far West.

The figures do not reflect actual gains or losses in sales volume of motion pictures, but indicate proportionate distribution volume as determined by the geographical origin of the distributors' dollar, according to the Hays organization.

A loss in comparative distribution volume of 3.33 per cent was shown during 1931 in the Eastern territory, as compared with the average sales percentages recorded by territories by all companies during 1930. In 1931, the Eastern territory supplied 42.35 per cent of the film distribution of all companies; the figure declining last year to 39.02 per cent. The Middle Western territory showed a decline in film distribution volume of .46 per cent, from 32.90 in 1930 to 32.44 in 1931.

The greatest gain was shown by the Western territory, which increased its motion picture distribution volume 1.78 per cent, from 6.90 per cent in 1930 to 8.68 in 1931. The Southern territory was second in point of distribution improvement for the year, with a gain of .54 per cent. The 1930 sales in the South comprised 6.25 per cent of the country's total distribution, as compared with 6.79 per cent last year. The Far West territory advanced its percentage of the country's total distribution from 8.60 per cent in 1930 to 8.73 per cent in 1931.

From the standpoint of key city changes, the greatest loss in distribution volume during 1931 was shown in the Philadelphia territory where the average dropped 1.5 per cent. The Chicago territory showed a decrease of 1.3 per cent during the year, and Buffalo a loss of 1 per cent. Highest percentage of average gain was shown by the Dallas and Salt Lake City territories, both of which acquired an additional .6 per cent of the country's average national distribution volume during 1931. Canada's increase is fixed at 1.3 per cent for the year.

Following is the apportionment of average national distribution in percentages by districts:

	1930	1931
South	6.25%	6.79%
East	42.35%	39.02%
Middle West	32.90%	32.44%
West	6.90%	8.68%
Far West	8.60%	8.73%
Canada	3.00%	4.34%
	100.00	100.00

MPTOA Head Asks Selective Buying

The Motion Picture Theatre Owners of America will advocate a 10 per cent elimination clause, with no payment to distributors, as its answer to the problem of block booking, expressed at the Washington convention last week as the right-of-selectivity plan.

M. A. Lightman, president, claims that approval of this proposal will not only solve block booking, but make acceptable to the organization the standard exhibition contract which grew out of the 22 months of deliberation in the 5-5-5 conferences. Exhibitors now exercise the right to cancel 10 per cent of the contract provided they pay distributors 50 per cent of the purchase price.

Regional vice presidents of the MPTOA will serve on the executive committee, it has been decided. The independent representation will include: M. E. Comerford, Scranton, Pa.; Walter Vincent, New York; Joseph Denniston, Monroe, Mich.; Love B. Harrell, Atlanta, Ga.; A. Julian Brylawski, Washington, D. C. Affiliated circuits, entitled to one executive committee member, have not elected as yet.

Lesser and Wilson Distributing Unit

Sol Lesser and Frank R. Wilson have formed a new distributing company, known as Principal Distributing Corporation. Lesser is president and Wilson is vice-president.

The new company will handle all product formerly distributed by Talking Picture Epics in addition to taking over 20 exchanges through which Talking Picture Epics product is being handled.

Identity of Talking Picture Epics will be retained as a producing unit with Lesser to have headquarters in Hollywood. Principal expects to release at least 12 features and a similar number of featurettes, comprising three-reel and four-reel adventure subjects. Two serials, one of which will be "Tarzan of the Apes," are planned. Of the features to be produced will be Harold Bell Wright's "When a Man's a Man" and "Shandy."

A deal has been closed with M. A. Dent, managing director of British International Pictures, for distribution in Great Britain.

Allied Unit Meets Next Week

The Allied Theatre Owners Association of Minnesota, North Dakota and South Dakota will meet at Minneapolis, March 30 and 31.

BROADWAY STAGE—FROM CAMERA EYE

Screen Possibilities of Several Current Plays Discussed by Commentator on Matters Dramatic

By BENJAMIN DeCASSERES

In this the third of a series of articles on the screen possibilities of current stage works, Benjamin DeCasseres draws upon his vast store of experience in the field of the art of the stage, coupled with his knowledge of the motion picture, to present in his vigorous, sweeping style the possibilities of current Broadway hits for translation into film plays.

NIGHT OVER TAOS

Of the Stage I demand brains and depth. Of the Screen I demand entertainment only.

"Night Over Taos," by Maxwell Anderson, will make a far better picture (if some one wants a tense, dramatic costume eight-reeler) than it does a play. In fact, it is *all* picture. The battle between the Spaniards in New Mexico and the Americans, which, of course, we do not see on the stage, would make good screen stuff—good hand-to-hand fighting before the boys dug into the trenches and used sixty-mile guns.

The story is laid at Taos, New Mexico, in 1847. Taos is making its last stand for the Mexican-Spanish aristocracy against the Gringoes. This city is ruthlessly ruled, as in mediaeval times, by Pablo Montoya. He and his two sons are in love with a member of his household, Diana. One of the sons has sold out the Spaniards to the Americans. Pablo kills him. He is going to send the other son to his death because of his love for Diana, but drinks poison instead.

As a play it is all costume, old-fashioned melodrama and devoid of life. But as screen entertainment it would be smashing.

The Group Theatre put it on with a long cast, the best of whom were J. Edward Bromberg, Morris Carnovsky and Franchot Tone.

THE DEVIL PASSES

This combination of Molnar's "The Devil" and "The Passing of the Third Floor Back" was made for just one screen actor on this earth, George Arliss. Any one who remembers him in "The Devil" will want to see his screen version of the Rev. Nicholas Lucy. Here is a field for that marvellous subtlety and cheerful cynicism of which Mr. Arliss is supreme master.

The fable runs this wise: In the country house of Mr. Magnus, art collector, epicurean, cynic and charming egoist (played superbly and vigorously by Arthur Byron, the most vivid actor on our stage), there are an actress, a novelist, a clergyman who is peeved at God and some others. Into this circle comes the Rev. Nicholas Lucy, the Devil himself. He is immensely rich.

He contrives to get each one of them to tell what his or her heart most desires. He then attempts to bring their wishes to pass, but in each instance realization of the wish involves disloyalty, betrayal and fraud. All the characters are fundamentally honest. Lucy himself tries to take Magnus' sweetheart from him. He fails all along the line: and the moral is that this Devil is really God who is just tempting them all to see what they are made of, or rather to convince them that there is more good in them than bad. Here the play trickles out in blah. But in a picture it is precisely this ending that goes over.

Basil Rathbone played the clerical Devil with a minimum of motions, facially or otherwise. Robert Lorraine played with convincing funeral rant a clergyman who has just told his congregation what he really thinks of God, Cecelia Loftus gave a finely human and homely portrayal of a woman whose only bible was Duty. Ernest Cossart, Mary Nash and Ernest Thesiger did well in other parts. Arch Selwyn produced.

HOT-CHA!

Lupe Velez made a tremendous hit in Ziegfeld's show, "Hot-Cha!", which spins from a New York speak-easy to the City of Mexico, where the daggers grow out of the air if you think you are in Push-Over Land.

The story is conventional enough, and if it ever gets screened (and it'll make a glamorous picture) I recommend that some better music be written for it than Lew Brown and Ray Henderson gave it. But Lupe as Conchita looked dazzling, acted her best and wore the bald heads out with her evident charms.

Bert Lahr steams around the stage as a matador, and he's certainly a Depression-smasher with his rubber face and crazy antics. He has many good lines which were probably by Mark Hellinger, one of the co-cookers of this thing.

Then there was good-looking Buddy Rogers as Jack Whitney, Bob Gleckler as a semi-bad man, Lynne Overman and Marjorie White.

The story? There isn't much to tell. It's just Hot-Cha! (a corking b.o. screen title for a picture for the gayer girls and boys).

THERE'S ALWAYS JULIET

John Van Druten's new comedy, "There's Alway Juliet," imported by Mr. Gilbert Miller from London, would make a quiet wisecracker. It is as thin as cellophane. It is hardly a play at all. It is rather a rambling dialogue on sex and lesser matters between two quite uninteresting, sophisticated and bloodless creatures—one American and one English—in the girl's West End flat.

The play, nevertheless, has a sleepy charm, a Philip Barry tinkle, a subtle groping after things not at all realized. It might be called "Strictly Honorable," for in the second act when the girl, left alone by her parents who are in Vichy, invites the man to bite the apple, he, American boob and architect, refuses because as he has to leave for America the next day the sting would be "too poignant." Now, in my opinion, nothing could sting this bloodless Dwight Houston. Neither the girl nor the man ever quite comes to life. The screen, I believe, can vitalize these two persons immensely.

Edna Best and Herbert Marshall are, however, a delightful pair. They drag out of the dialogue every ounce of intelligibility that is to be got. It took hard work on the part of both of these players, and also some perspiring on the part of Mr. Miller, I wager, to make this play jell. It's a fashionable hit.

At the end the American fat-head marries this enigmatical and quite impossible English girl. Best and Marshall are, as I said, superb. Why not let them Lunt-Fontanne the play in Hollywood?

MONEY IN THE AIR

There are two kinds of pictures as there are two kinds of plays: those that overflow their screen or the footlights, and those that do not. By that I mean there are pictures and plays you remember after leaving the theatre and pictures and plays you do not.

Mystery plays always remain with me if they are good. I believe "Money in the Air," a somewhat different kind of mystery play by Thetta Quay Franks, contains all the elements of good screen entertainment if pepped up a bit. It is a well-bred piece of work. It may even be too well-bred for the screen, where they like their murders hot and fast. But the basic idea—who killed Arthur Hamilton—is a guessing contest, and that's all we want.

As a play I did not think much of it. It's along conventional lines. But, you see, I've been spoiled by such masterpieces as "Whistling in the Dark" and "Riddle Me This!"

SPRINGTIME FOR HENRY

Springtime for the producer who picks this—with the right cast!

Mr. Benn W. Levy, four actors and actresses cast in impeccable parts, brought to Broadway one of the most cracklingly brilliant and corrosively scintilating farce-comedies, fantastic dramas, satirical bubbles (or whatever you want to call it) that I have seen in years, and one that amused me from beginning to end. It is called "Springtime for Henry"—why, I do not know. But *n'importe*, as Mr. Hoover would say. There is nothing conventional about this play. The situations are strikingly original. The dialogue is redolent, and even at times

(Continued on page 22)

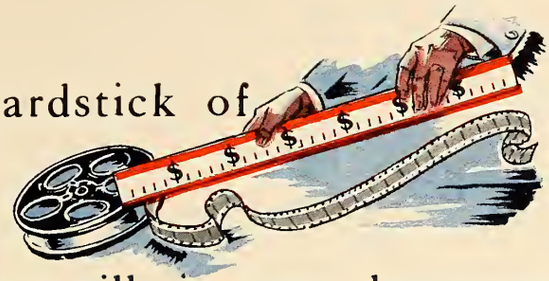

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THEY are pictures that warrant and will get EXTRA PLAYING TIME from every exhibitor for the extra profits that are



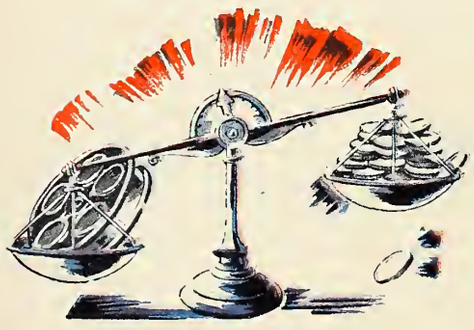
in them. And every exhibitor who accords them the proper handling—the extra play dates their obvious merit and outstanding box office qualities merit—will reap his reward in increased profits. And consequently Paramount will reward him with even greater product in



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WITH

WYNNE GIBSON
PAT O'BRIEN
FRANCES DEE

Tender romance that turns to fierce hatred; heart warming mother love, sacrificed on the altar of a child's happiness; a hard boiled sleuth who shields a murderer by placing the guilt on himself! What a story! What a cast! Wynn Gibson, Pat O'Brien, Frances Dee — *everything* to send your grosses up to the sky! *Give it extra playing time!*

Directed by Louis Gasnier and Max Marcin

From a play by Max Arthur

Paramount



Marlene

DIETRICH

DEEP NIGHT

JOSEF VON STERNBERG

PRODUCTION

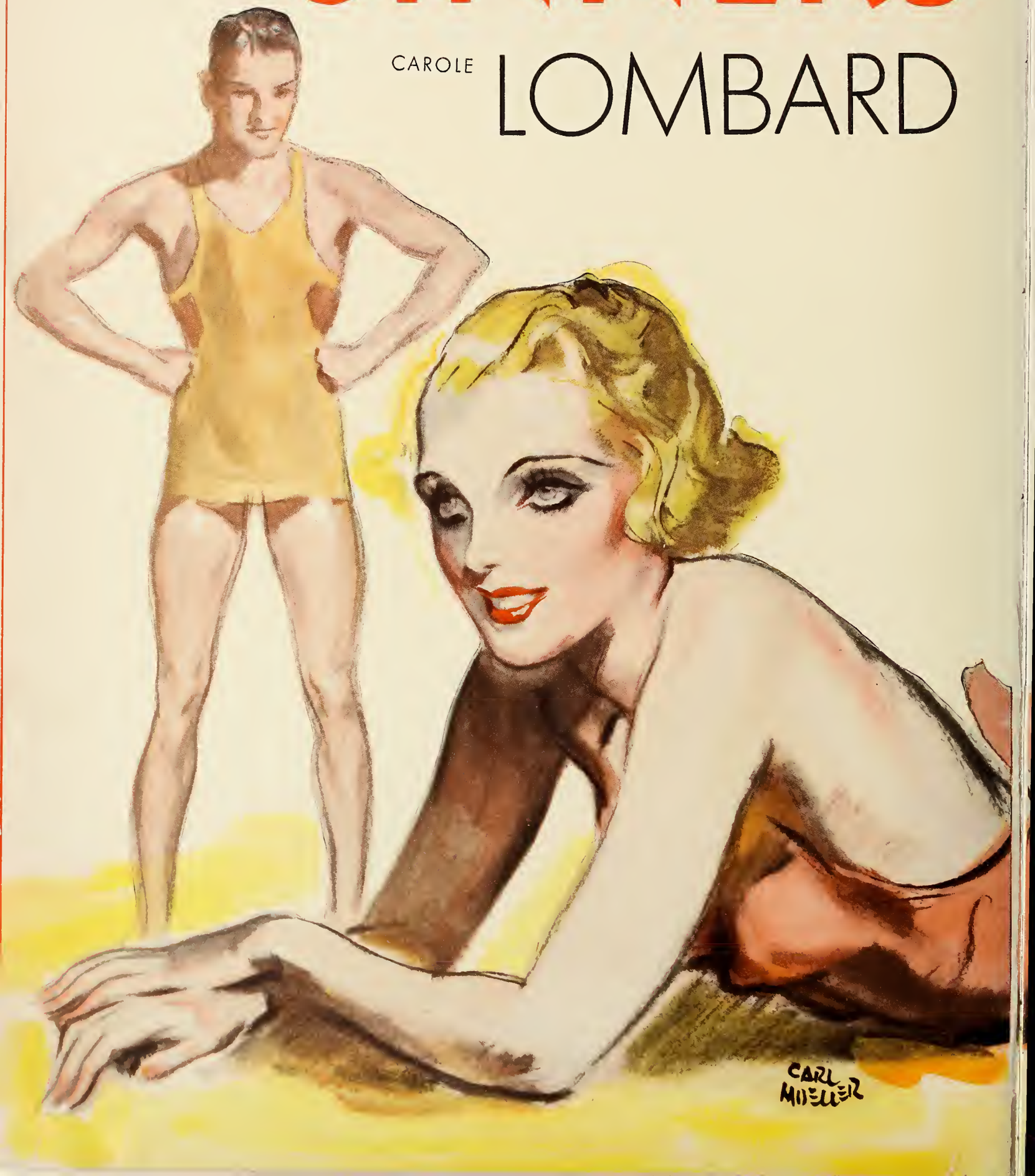
Dietrich! The most glamorous star of them all! In a story of the world's most glamorous city! The biggest box office role she's ever played! How they'll go for her as the gorgeous stage beauty who takes New York by storm . . . the idol of millions and millionaires . . . who gives up a brilliant career to marry the man she loves—and sacrifices her soul to save his life! A picture that'll pull 'em straight to your box office. *Play it to the limit!*

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SINNERS

CAROLE LOMBARD

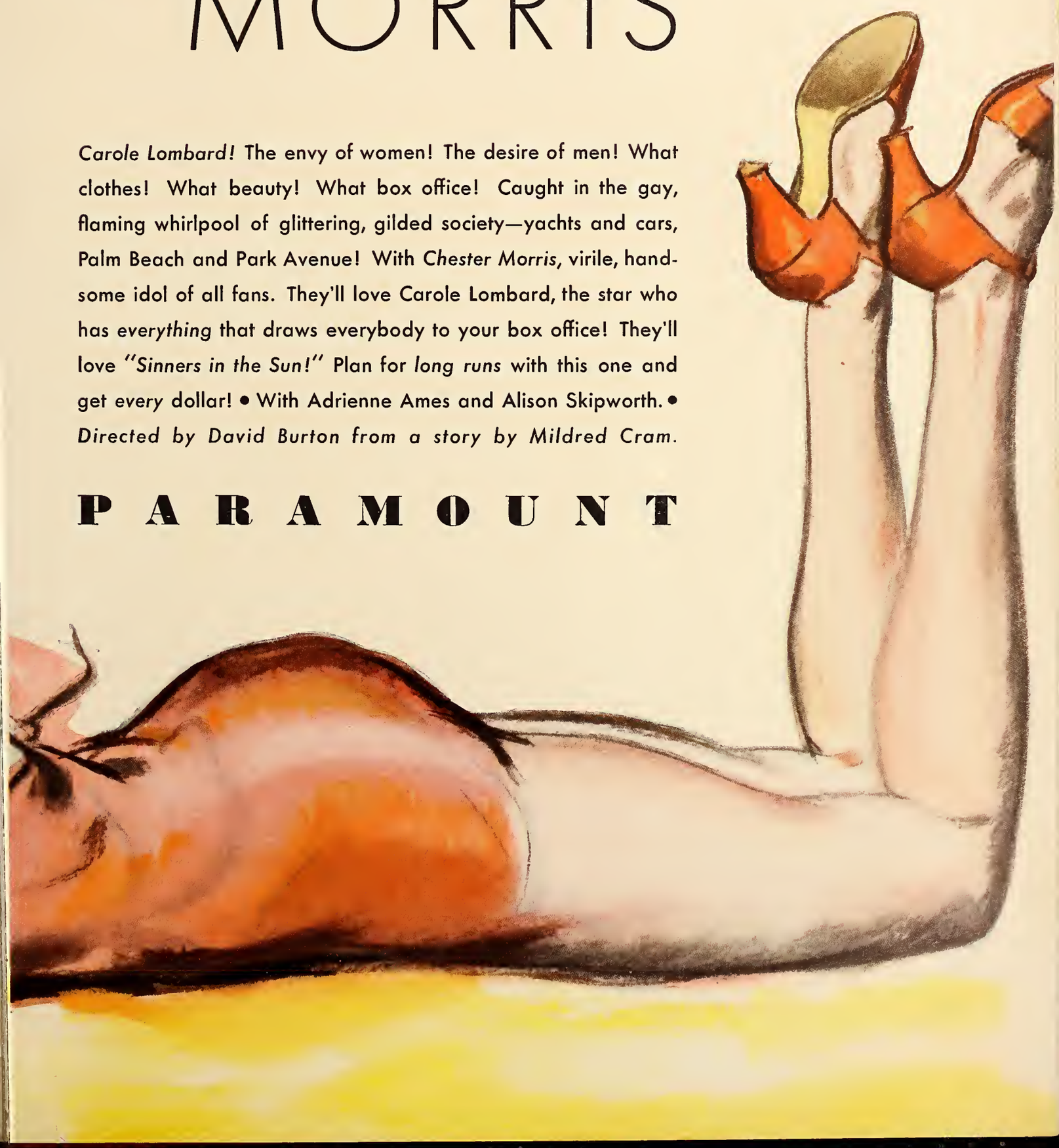


IN THE SUN

CHESTER MORRIS

Carole Lombard! The envy of women! The desire of men! What clothes! What beauty! What box office! Caught in the gay, flaming whirlpool of glittering, gilded society—yachts and cars, Palm Beach and Park Avenue! With *Chester Morris*, virile, handsome idol of all fans. They'll love Carole Lombard, the star who has *everything* that draws everybody to your box office! They'll love *"Sinners in the Sun!"* Plan for *long runs* with this one and get *every* dollar! • With Adrienne Ames and Alison Skipworth. • *Directed by David Burton from a story by Mildred Cram.*

PARAMOUNT




IT WILL CARRY YOUR GROSSES TO THE SKY!



THE WORLD AND THE FLESH

Starring

GEORGE BANCROFT

with MIRIAM HOPKINS • *Directed by* JOHN CROMWELL

George Bancroft and *Miriam Hopkins*! Together in a powerful drama of Red Russia! A story of raging revolution, with its thrilling background of hatred, intrigue and passion! BANCROFT —the fearless sailor who leads a bloodthirsty pack of marauders! HOPKINS, seductive toast of all gay Russia—who finds a new life and love in a strange twist of fate! "THE WORLD and the FLESH"!—A great picture that will carry these two popular stars to even greater heights!

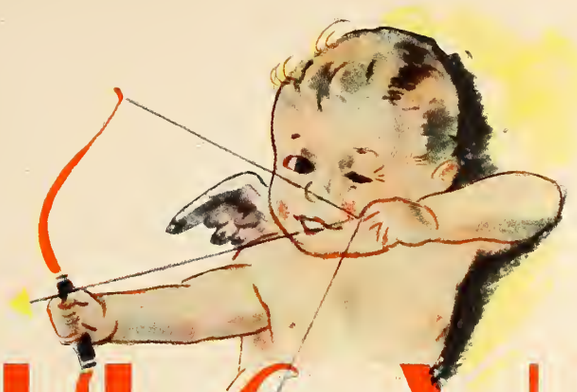
From a play by Phillipp Zeska and Ernst Spitz

PARAMOUNT

THIS







IS THE NIGHT

A racy, riotous, romantic tangle! Prop up the walls of your theatre when you show it—or roars of laughter will tear them down! A faithless wife who keeps losing her clothes . . . A jealous javelin-throwing husband . . . a bored lover with a phony wife for protection! Laugh after laugh after laugh! Side-splitting situations and daring dialogue! Saucy, seductive LILY DAMITA! Comic CHARLIE RUGGLES! Romantic ROLAND YOUNG! "This Is The Night" will bring you many happy box office nights! And the longer you run it the more you'll profit!



With

LILY DAMITA
CHARLIE RUGGLES
ROLAND YOUNG
THELMA TODD
CARY GRANT

Directed by Frank Tuttle

From a play by Avery Hopwood. • Adapted from "Pouche", by Rene Peter and Henri Falk

•

PARAMOUNT

ME



"Jerry and Joan"

By CLEO LUCAS

CHAPTER I

They looked at each other a second or two.

"Oh!"

They both said this at once.

"I'm sorry if I frightened you," Jerry Corbett said this.

"You did frighten me a little. I didn't know anyone was in here."

The girl said this.

"Neither did I."

They laughed.

Jerry walked over to her.

"May I?"

"Certainly."

He sat down.

"I'm a little drunk. Excuse me."

"I think everyone here is drunk. But I'll excuse you."

Jerry didn't blame Damerry, that conceited old gossip columnist, for having tried to kiss her a few minutes ago. He put her down on record. Blue eyes blonde hair, the most beautiful mouth he had ever seen. The rest he would look over later. Hands, arms, legs, etc.

"Do you know who that was, the gentleman who tried so unsuccessfully to kiss you just now?"

The girl was embarrassed.

"I thought you just came in," she said.

"No. I was sitting over in the corner there, trying to sitch up with myself."

"I was awfully disgusted with myself."

"I don't blame you. I have an aversion to gossip columnists myself. Just on general principles."

The girl was fixing her hair. It was fluffy around her cheeks and then it got straight up on top.

Jerry stood up.

"Would you like a drink?"

"No, thanks. I'm not a drinker, and I've had about all I need tonight."

Jerry walked over to the table. It looked awfully messy. Somebody had spilled a drink on it. He had a feeling that he should try to straighten things up for her. She was awfully sweet-looking. He remembered as he drank.

"Did that make you feel any better?" she asked with a little smile.

"Much. Enough better so that we may introduce ourselves?"

Jerry laughed.

"I'm sorry. I forgot. I'm Jerry Corbett."

The girl stared at him.

"What's the matter?"

"Oh, I didn't mean to look so stupid—but—well, I've always missed out on meeting the people I've wanted to meet. Real useful people—people who do things. That's nothing. Just a title. Isn't even a good job. Doesn't mean any money."

"You! Awfully fine hands. Long slender fingers. It's something. I never miss the size of a ring. I think it's artistic. A diamond dinner ring, small little—"

After about six chapters he leaned over and kissed her very definitely on the mouth.

Paper. It's like checking up the day's receipts in a store.

Joan's premiere looked at Jerry Corbett. He wasn't a bit good-looking. Curie she guessed. He was short—shorter than she liked a man to be—but he was handsome. That expressed it. His hair was brown and unruly. It parted and fell in easy curls on his head.

"You'll have to pardon me again. This man Noble has been having a good time! It's getting late. I have derful drinks and I have my quota."

Jerry poured himself a drink and then looked at Joan.

"Don't you want to dance here and sit at the table? It's so much more cozy or—" and then the drinks and Joan came over and sat in the chair he held.

"Well, I'm a little disappointed. I expected to meet a lot of famous people and talk to them. But they're all too drunk to talk intelligently or else they insult you."

"Writers aren't any different from anyone else. They like to drink too, you know. I've wanted to meet everyone you've met, haven't I?"

"I think so."

Joan liked the song.

Joan liked Jerry.

Do you know any more songs?

"Sure. But I can't remember any right now. Say—"

comfortable with him—what were—

"Say," she began, "what was it at school?"

"What was it?"

"Yes, what fraternity did you belong to?"

Jerry laughed.

"Oh, I couldn't imagine what I've been out of school so long I've forgotten that that was expected of you. Sigma Chi."

"Do you know the Sigma Chi sweetheart song?"

This story is now being serialized in hundreds of newspapers as "JERRY AND JOAN"

R.R.I.L.Y.

WE GO TO HELL

· WITH ·

FREDRIC MARCH

SYLVIA SIDNEY

JACK OAKIE

What a box office combination! In a great story that's running in the nation's greatest newspapers! Think of it! . . . Fredric March *alone* brings mobs to your theatre. Sylvia Sidney draws the biggest fan mail on the lot. Jack Oakie bigger now than ever! And *millions* are *now* reading the story! You get them all combined in this great *extra money* production. A "natural" for extra playing time and extra profits!

Directed by Dorothy Arzner

From the novel "I Jerry, Take Thee Joan" by Cleo Lucas





Paramount


COME
ON



MARINES

with

CHESTER
MORRIS
RICHARD
ARLEN

FRANCES DEE
ADRIENNE AMES

Action! Adventure! Beautiful girls! Handsome fighting men! Romance! "Come On Marines"! A story as timely as tomorrow's news. CHESTER MORRIS and RICHARD ARLEN as two young adventurers who carry their rivalry into the ports of turbulent China. "Come On Marines"—COME ON EXHIBS—PROFIT! Directed by Marion Gering.

Paramount

THUNDER



Starring

TALLULAH BANKHEAD

BELOW





TALLULAH BANKHEAD COMES INTO HER OWN! As the *one* woman—beautiful, desired . . . and desiring—torn between passion and honor, lovers and husband! Below the Equator, where barriers of civilization are quickly brushed aside. What a great role for this great star! What a great supporting cast with her—Paul Lukas, Charles Bickford, Eugene Pallette! "THUNDER BELOW" will thunder way, way up above par at your box office! Set it for long runs!

•

Directed by Richard Wallace
From the novel by Thomas Rourke

PARAMOUNT

With **PAUL LUKAS** • **CHARLES BICKFORD** • **EUGENE PALLETTE**

Your Profit Is Assured!

EIGHT sure-fire money-makers from Paramount (and more).

Taking the crucial three-month period of April, May, June...

. . . out of the fog of uncertainty . . . into the assurance of Sure Profits!

BIG Money Pictures . . . when they'll do you the most good . . . at a time when your box office is crying for them . . .

YOU know what Paramount Spring Product such as "Dr. Jekyll and Mr. Hyde", "Shanghai Express", "One Hour With You", "The Miracle Man"

(to name a few) has done and is doing all over the country...

HERE are more that will keep your profit ball rolling up, up and UP—And there will be more after these, and *more*—

Extra Playing Time, Extra Profits Pictures from Paramount!



PARAMOUNT


APRIL
MAY
JUNE
SUN MON TUE WED THU FRI SAT
BANK BOOK
DEPOSITS
BANK BOOK
DEPOSITS
April 2
April 4
April 5
May 2
May 3
May 4
May 7
May 8
June 4
June 6
June 7
YOUR PROFIT IS Assured
PARAMOUNT

ICE WATER TO WARM UP TRADE SEEMS BRITISH EXHIBITORS' IDEA

But Mooring Sees Attempt to Irritate American Distributors in England in Association's Gloomy Picture of Conditions

For the past four or five months the Cinematograph Exhibitors' Association has persisted in a policy of gloom spreading.

Its official organ, week by week, has sung the dirge of the dying.

Difficulties are emphasized: the hopelessness of everything in this business of ours is painted over and over in dark and still darker shades. The association's annual report just issued does its utmost to go still further into the doldrums, although even the gloomy Dean Inge himself could not have been equal to such a task.

"Struggle for Existence"

It may interest America to study the spirit of the British—at least as suggested by the mouthpiece of the British exhibitors. Sam E. Morris, vice-president of Warner Brothers, who has been telling U. S. A. that "there is no public talk of depression, and that the spirit of determination is doing much to alleviate economic stress and forward a return to normalcy," cannot have taken account of the official wailing of the CEA.

"Your General Council would add for the benefit of members," says W. R. Fuller, general secretary of the Exhibitors' Association and editor of its official organ, "that the real struggle for existence will be fought this year . . . the present year will probably be the most difficult that has yet been encountered.

Renters Held Largely Responsible

"Depressions go in cycles. If the present cycle is one of five years, 1930 and 1931 have been the first two. 1932 should see the bottom of the depression, while 1933 and 1934 should see a steady return to normal conditions."

Insistence is laid upon the bad state of trade, and throughout the report the suggestion is stressed that the renters are largely responsible for the plight of exhibitors, and that the American renters in particular should be discouraged.

The policy of the CEA would scarcely merit special attention were it not a possibility that its pessimistic utterances filter through the national press to the public, and increase reactions against the industry to the further detriment of exhibitors, whose cause the CEA appears anxious to serve by its present campaign.

Campaign is the correct word if, as seems clear, this tearful tone is adopted merely to irritate American distributors operating in Britain.

The question arises as to how far an industry can be served by putting itself into sackcloth and ashes, especially when that business, like ours, sets out to support itself by providing a jaded public with stimulants to gaiety.

It is perfectly true that matters are bad with British exhibitors, notably with those whose theatres are on the small and antiquated side. But they are not as bad as the CEA represents, and it would be mighty bad for the self-same exhibitors if they were to fall under this spell of pessimistic influence.

Today more than ever, the problems of our industry demand action. And action cannot spring from an organism sapped of its vital urge to win through.

A policy of hopelessness never yet brought a patient through a crisis, and the only doctor who ever suggested that it might do was named "Do-Little." It is disgraceful, not to say a trifle pathetic, that British exhibitors who maintain the CEA to doctor their ills, should find that the only remedy suggested to them in alleviation of their present troubles is to just stop breathing!

Not Done with Cold Water

This surely is a fair simile, for the CEA has on several recent occasions urged that exhibitors can spare their present losses by holding off future bookings.

Rentals will undoubtedly fall, just as trade will undoubtedly improve, but neither development will be incubated by the "cold water" of the CEA and it is time the British exhibitors who do not already know were told exactly what is the weight of all this headquarters propaganda. When it is not merely spiteful it is mainly spurious.

Eyes on U. S. A.

Following my recent statement that British production executives are veering their policy towards American audience appeal, British and Dominions has decided to send over to Hollywood its ace director, Jack Raymond, who will be expected to study prevailing technique and conditions there, returning to Elstree to report in two months. This company—the only production unit in Britain operating on Western Electric recording license—has already started to employ stars of known value on the U. S. A. side. Jack Buchanan has just finished one for it; Joseph Schildkraut has played in two. and it has signed Victor MacLaglen for one while he is here on vacation. Efforts are soon to be made to put the company's product on the U. S. A. market with a bang.

Universal Will Continue To Liquidate Theatre Holdings

Charles B. Paine, treasurer and operating officer of Universal Chain Theatres, has announced that the circuit will continue its present policy of liquidation. Paine made the statement upon his return from the annual company meeting at Baltimore.

The company's chief theatre holdings are in the form of stock interest in various circuits, with only a very few houses being operated directly. Re-elected at the Baltimore session were: Carl Laemmle, president; R. H. Cochrane, vice president; Paine, treasurer and operating head, and H. E. Hughes, secretary.

Barrett Hits At Screen Censorship

The importance of motion pictures in the mobilization of public opinion was stressed by Wilton A. Barrett, executive secretary of the National Board of Review, in an address before the Greater Cincinnati Better Motion Picture Council last week. The meeting commemorated the 14th anniversary of the founding of the organization.

Barrett, speaking on "Social Uses of Motion Pictures," mentioned censorship, maintaining that he is opposed to militant blue-penciling of films as being both unnecessary and undemocratic. He voiced the belief that efforts to create legislative censorship will meet with an opposition that would kill such pernicious attempts. He said that, to his mind, talking pictures form the greatest medium of gaining vicarious experience that ever existed, and expressed the hope that producers might see a need in providing adventure of a spiritual nature in stories. Tragedy, he felt, still has a place in drama, and he pointed out some of the present-day conditions and injustices that might well be used as the basis of plots for screen stories.

James D. Stover, assistant superintendent of the Cincinnati public schools, in his address on "Visual Education," challenged the motion picture industry to produce pictures to meet the educational demands of the schools.

Toronto Allied Unit Meets; Hanson New General Manager

The Allied Exhibitors of Toronto, Canadian organization, held a meeting and dinner-dance on Tuesday at Toronto, instead of at Ottawa, as originally planned. At the March 17 meeting which decided the location change, the Ontario tax situation was discussed.

Officers elected include: C. T. Ross, president; W. S. Brady, M. Gerbertig, vice presidents; Gordon Filman, secretary; William Yates, treasurer. Oscar Hanson was named general manager, and Earl J. Lawson, general counsel. H. W. Wells, Toronto, was named assistant treasurer.

Katz Due Monday; Botsford to Make Headquarters on Coast

Sam Katz, Paramount executive, is scheduled to return to the home office from the Coast next Monday. A. M. Botsford, head of the editorial board in New York will leave for the Hollywood studio in about one week, to make the plant his permanent headquarters.

Russell Holman, now on the Coast as a member of the production editorial board, will return to New York shortly, at least temporarily. His stay is indefinite, as is the nature of his work at the home office.

SEE FILM TAX DEFEAT IN "SOAK THE RICH" AIM

But if General Sales Assessment Is Blocked, Specific Levy on Picture Leases at Higher Rate Is Feared as a Possibility

By F. L. BURT, Washington

Disdaining leadership in any form in a spectacular manner, the House of Representatives last week took up the new revenue bill for amendment and by overwhelming majorities incorporated into the bill the main planks of a "soak the rich" platform which is expected to spell the doom of the manufacturers' excise tax, in which is included a 2¼ per cent levy upon motion picture films.

If the House goes through with its announced intention of rejecting the sales tax, however, it may mean the writing into the bill of a specific levy against motion picture leases and rentals, possibly at a higher rate than would be imposed under the general sales tax.

Concede Sales Tax Defeat

Hopes for enactment of the sales tax faded early this week when it became apparent that the anti-sales tax forces in the House had taken the bit in their teeth and would refuse to approve the revenue bill drafted by the ways and means committee.

Following a week of general debate, during which it became increasingly apparent that the sales tax was foredoomed to meet bitter opposition, the House began consideration of the bill item by item, in the hopes of passing it along to the Senate by March 26.

Without difficulty, the Progressive group, aided by Republicans and Democrats, forced the adoption of a maximum normal income tax rate for individuals of 7 per cent and a maximum surtax rate of 65 per cent.

House Republican and Democratic leaders privately are conceding the defeat of the sales tax after witnessing the flight of their followers away from that feature, to which they had previously given conditional pledges of support.

Confiscatory Estate Tax Seen

There now looms as a probable substitute wartime surtaxes upon individual incomes and confiscatory rates upon estates. The House repudiation of leadership was the most spectacular in recent years, the rout becoming even more disastrous with the issuance by Speaker Garner of a statement in which he indicated he did not care how the money was raised, but was concerned only with the balancing of the budget.

On Tuesday the House voted to raise the federal inheritance tax to a minimum of 45 per cent on estates exceeding $10,000,000. On the same day Acting Chairman Crisp of the ways and means committee offered an amendment to the manufacturers' sales tax section of the tax bill, exempting foodstuffs, wearing apparel, farm implements, prescription medicines. Rentals on motion picture films were not included in the proposed exemptions.

When the manufacturers' sales tax provisions are reached it is anticipated that there will be substituted a number of special excise taxes, possibly including a levy upon motion picture films, and stamp taxes on bank checks and legal records.

The fight now being waged against the ways and means committee's bi-partisan bill is believed to foretell the amendment of the admission tax exemption upward to include 50 cents. The admission tax provision was the subject of some discussion during general debate, when it was indicated that there would be a heavy vote against the 24-cent exemption provided by the committee.

Florida Opening Drive to Bring Production to State

Florida may produce a "statewide" motion picture as a means of pointing out to producers the advantage of using Florida as a site for production. The plan has been advocated by the committee on the development of the motion picture industry, of which Trenton C. Collins, Tampa, is chairman.

He is calling on all sections to aid with an "aggressive campaign" the drive to bring film production to the state of Florida. One move proposed calls for the donation of property to be used as studio sites.

Western Electric Wins Suit As Aleograph Plea Is Denied

The United States Supreme Court at Washington on Monday, denied review of the suit of the Aleograph Company of Texas against Western Electric and affiliates.

The suit, which charged infringement of patents in the manufacture of reproducers, asked damages of $2,000,000 and an accounting of profits, was originally brought in Texas and from there was carried to the circuit court of appeals, then to the Supreme Court.

Forms Firm for One Film

Fulton R. Gordon Productions, Inc, has been incorporated in Delaware for the production in New York of a screen version of "The Dawn of a New Civilization," of which Gordon, Washington realtor, is author. John Fredericks, screen writer, is collaborating with Gordon on the adaptation.

Laemmle Signs Edwin Lester

Edwin Lester, former manager of the Platt Music Company in Los Angeles, has been signed by Carl Laemmle as a Universal special sales executive under Jack Schlaifer. He will operate between the home office and the studio.

Calvert Leaves Photophone

Lowell V. Calvert, in charge of recording licensing for the Photophone division of RCA Victor, has resigned.

Exhibitors, Poster Exchanges Prepare Counter Proposals

New York City exhibitors and poster exchanges this week were preparing counter proposals to present to distributors following the distributors' announced intention of demanding the return of copyrighted "paper," a move which, it is claimed, would force poster exchanges out of existence and increase exhibitors' overhead.

The counter activity of the New York factions augments a resolution passed last week at the Washington convention of the MPTOA condemning distributors' efforts to prevent the resale of paper. These efforts follow alleged continuous operating losses of distributors' poster departments, and are being manifested by insertion of clauses in sales contracts prohibiting the resale of paper and ordering its return, as copyrighted material, to the exchange. Fox, MGM and Paramount contracts provide for the return of the paper, and several other distributors are said to be contemplating similar clauses.

Greater New York exhibitors met with the week at the Theatre Owners Chamber of Commerce, New York, to discuss the situation, but failed to take action. A second meeting, planned for this week, will consider four counter proposals to be advanced by Rudy Sanders, New York exhibitor, who is sponsor of the meeting. Sanders will recommend that sets of stills be reduced from 75 cents to 35, the reductions to be embodied in five-year contracts and the stills made returnable to the distributor after use; that in cases where poster departments have been operated at a loss, distributors turn them over to poster exchanges for operation; merger of ad service departments into a central service bureau with reduced overhead in order to enable price reductions, and establishment of a policy of non-interference with poster exchanges wherever distributors are unable to meet the former's prices.

Independent poster renters also are planning a protest meeting in New York at which they will set forth their contention that no copyright infringement is involved in the resale of paper when changes in the paper and reprints are not made. About 40 poster rental houses throughout the country contend that they would be put out of business if the distributors persisted in their campaign to prevent the resale of paper.

Columnist Sells Four Stories

Rian James, columnist for the *Brooklyn Eagle*, has sold three stories, "Hat Check Girl," "Crooner" and an untitled story for film production. His first novel, "Love Is a Racket," is now being made by First National, with Douglas Fairbanks, Jr., starred. Sanford J. Greenburger, former First National story editor, and now vice-president of Kennaday & Livingston Literary Agency, completed the deal.

Universal to Offer Special

Universal will release "The Doomed Battalion," war film of the Italian front, as a special some time in April. The picture was directed by Cyril Gardner.

ASIDES & INTERLUDES

By JAMES CUNNINGHAM

A PUBLICITY story sent out from Hollywood recently by Joe Blair, press agent for Roy Pomeroy, inferred that Sidney R. Kent would join a new organization which, it was said, is about to be sponsored by Pomeroy. Blair's story said that Kent "is interested in the proposition," but it did not say how much.

In view of the trade interest attached to Mr. Kent's activities, particularly since his affiliation with the Fox corporations this week, we asked him about it. He replied:

"If Mr. Pomeroy gave out that statement, he gave it out on his own responsibility!"

▽

For the sake of accuracy, Mr. Walter Winchell, the "Academy of Motion Picture Artists," which you have mentioned twice in radio broadcasts, is properly called the Academy of Motion Picture Arts and Sciences!

▽

A copy of the new Brookhart bill has been mailed to every exhibitor in Indiana by the Allied association in that state.

▽

Quite some time ago, possibly in the pre-sophistication age, Cleo Lucas had a prize-winning novel which he conservatively called "I, Jerry, Take Thee, Joan." Times have changed since then, and, perhaps, so has the public's taste for titles. Therefore, Mr. Lucas' story will reach the screen as "Merrily We Go to Hell."

▽

The profile of Mary Pickford, sketched the other day by Howard Chandler Christy, famous artist, in order to aid unemployed, looks quite unlike the attractive lady, according to newspaper photographs of the sketch. So much so that one recognizes Miss Pickford only by the newspaper caption. Mr. Christy is not as young as he used to be.

Mary addressed 600 inmates of the "workhouse" on New York's Welfare Island the other day and in reporting the incident, one conservative local newspaper said: "Mary Pickford told inmates of the workhouse how early everybody goes to bed in Hollywood and what a 'privilege' it is to be in jail."

▽

City editors of New York newspapers this week received a communication from Billy Ferguson at Metro, informing them of the arrival from the Coast of "Hollywood's youngest actor." Expecting to see a Coogan, a Jackie Cooper or a young Searl, newspaper reporters and a battery of photographers stormed the train—and found Tarzan, Junior, a 20-months old ape.

▽

The height of something or other in entertainment bargains has been reached at the Knickerbocker theatre in Columbus, Ohio, where for ten cents, patrons may view a feature, short subjects and six acts of vaudeville. Although the Knickerbocker is a subsequent run, the management boasts of an entirely different bill each day, necessitating 42 acts weekly.

▽

Loew's Capitol theatre in New York (Metro's ace "show-window") presented as its chief orchestral feature this week the symphonic poem, "Ocean." It was the composition of Mrs. Albert D. Lasker, whose husband is a member of the board of Paramount Publix, which operates the Paramount theatre down the street.

▽

Parched throats as well as entertainment appetites are being appeased simultaneously at Warners' Ohio theatre in Mansfield, Ohio, where Manager Harpster, upon request, serves a bottle of drink (soft) to customers on leaving or entering the theatre, or between pictures.

Most interesting is the current publicity story, sent out by a national distributor in New York, and captioned:

"ACTORS ARE BORN IN MOST CASES, SURVEY SHOWS"

▽

Someone in Allied's organization has figured out that the average theatre, changing programs thrice weekly, pays anywhere from $500 to $750 yearly on score charges. This is in addition to the seat tax collected by the American Society of Composers, Authors and Publishers, for the rendition of music written by members.

▽

Recent publication of one of Si Seadler's typically clever Metro advertisements, in which appeared some Chinese characters, brought forth the following from Mr. Samuel Kwan, of Chicago:

"Being quite a fan in reading your weekly 'Motion Picture Herald,' I would like to give my suggestion to your March 5 issue, on page 42-43, a slight error in 'your' Chinese. The first character, I must say, is standing on its wrong end."

It appears, therefore, that Si needs to brush up on his Chinese.

▽

Some managers give away old trailers and cut films, or dispose of it with ordinary theatre refuse, both of which are dangerous and may involve the circuit or individual property in serious liability, and in order to prevent such a situation, Paramount has evolved a system wherein managers will in the future dispatch waste film to the nearest Paramount exchange. Generally, there has been no standard practice for the disposition of unwanted films by theatres.

▽

Myer Beck, purveyor of publicity for Warner theatres, is writing a book on exploitation stunts, down in his cubicle under the Broadway Strand theatre.

▽

To the profession of writers, Frances Marion passes on "the intimate truths" of her life: "Straight-line play construction and authentic material from newspapers dramatized"—these are the things that made Miss Marion famous as a writer—or as a press agent tells us: "the most successful woman in Hollywood."

▽

In keeping with the dignified tone of the picture, Warner Brothers are billing the star of "Man Who Played God" as "MR." George Arliss in marquee captions.

There was a time when the ambitions of an "up-and-comin'" player were satisfied when his name appeared in marquee lights, but now Mr. Arliss has created something higher for his colleagues to shoot at.

Incidentally, when the picture played recently at San Antonio, this line appeared in connection with all advertising:

"Notice! The claims made for this unusual entertainment are guaranteed to be absolutely true and genuine.—(Signed) City of San Antonio Vigilance Committee."

The vigilance committee in San Antonio is an organization which appears to be more powerful than a Better Business Bureau.

▽

"Bring 'em Back Alive," Frank Buck's animal thriller which Amedee Van Beuren plans to roadshow, is now in the cutting room. It is down to a mere 16,000 *feet which is not so terribly lengthy when you consider the fact that Buck's expedition brought back* 170,000 *feet of film on Malayan jungle life.*

▽

The contracts between certain important stars and producing companies will not permit these players to travel by airplane.

THE political byways of London's Fleet Street have been busy with rumors that at last the press agent is going to be killed. We in America have also heard on numerous occasions of movements launched by this association and that federation and the other society, wherein all have promised to act in unison and firmly to reject every line of editorial matter sent in to the respective papers by press agents. When one asks diffidently how it is going to be done, there appears to be some uncertainty about the details of the execution, and in this connection we hear currently from the Association of National Advertisers:

"It is not quite certain, for example, what will be done about 'puff' paragraphs sent out by advertising agents with a warning typed in red ink: 'This firm advertised in the Daily Blank.' Nor is it quite certain what will be done about the genuine news stories to which the news editor's attention is drawn by the public relations office of the big corporations which apart from being advertisers, are news all the time. It is not quite certain how some papers will continue to hold their circulations without the spicy trivia concerning the cinema and the stage which emanate from the brains of the highly-paid blurb merchants indigenous to the entertainment jungle. The outcry against press agents comes almost exclusively from advertisement managers. The editorial men know perfectly well how to treat bad press agenting. It gets the same treatment as bad reporting. It is spiked."

▽

From Don Eddy, in Hollywood, we hear that four Chinese and two Japanese forgot their Oriental animosities and the conflict in China long enough to act together in Ann Harding's new film. The Chinese were cast as personal servants, the Japanese as house servants, and although they meet several times on the camera front, no hostilities are anticipated. However, in case the agreed armistice is violated, a regular league of nations assembly is on hand to enforce peace. On the set are a Russian orchestra, two English actors, a couple of French maids, an American lead, and others.

▽

Sophie Tucker—self-styled "last of the red-hot mammas"—has worked hard and long to build up name value, so imagine the lamentations which followed when Frank Ducey introduced her to several thousand customers as "Fannie Brice" the other evening, at the Boston Arena, where Ducey had asked Sophie to draw the lucky number in an automobile contest.

▽

Of passing interest is the fact that New York's leading Broadway picture palaces this week declared a holiday for the regeneration of ladies.

No less than three of them were reclaimed in as many pictures. It appears that all of the girls were pure in heart and needed only love to start them off on the straight and narrow.

Peggy Shannon, in "Hotel Continental," is rescued from a gang of crooks; Marion Davies, as "Polly of the Circus," gives up a rather promising career to marry a preacher, while Miriam Hopkins found more respectable channels of occupation than as a "ten-cents-a-dance girl" in "Dancers in the Dark."

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Executives of Allied States Association of Iowa and Nebraska inform us that 80 per cent of pictures now are screened with sound on film. In the early days of sound, an identical number of talkers were projected with sound on disc. Within a very short time, it is generally expected, the disc system will be discarded entirely.

CONSERVATIVE POLICY VINDICATED: JACK COHN

Hollywood Poverty Row Is Now "Prosperity Row," with Producers Staying Within Budgets, Says Columbia Vice-Pres.

Hollywood's Poverty Row has become "Prosperity Row" in the past few years, declared Jack Cohn, Columbia vice-president in charge of distribution, in commenting this week on the Hollywood scene.

"Now Columbia," Cohn said, "has proved the wisdom of conservative operations. Today, there is no need for company retrenchments. In fact, we are ready for expansion. Our company is one of the very few in the business which is not burdened with obligations or being run by banks.

"Our established policy of economical and efficient operation has been learned well in the years of the company's existence. We were forced to adopt it at the outset, in the moneyless days of Columbia's beginnings. In those days, every production dollar had to buy its dollar's worth of production value, and while we were learning how to accomplish this, other companies stood on the sidelines jeering or feeling sorry for us and the financial restrictions imposed upon dwellers on Poverty Row."

"Staying Within Budget"

"Today," Cohn observed, "those same companies are being forced to adopt Columbia's policies. For the first time in years, Hollywood is staying within its production budgets, instead of spending two or three times as much as the budgets provide. I remember encountering, some time ago, a large production unit on location which had been kept idle for seven days while it awaited a copy of the script which had been returned to the studio for some minor change after the company had begun work.

"Incidents such as that were unheard of in the Columbia organization. Harry Cohn, our production chief, has always believed in long and careful preparation before shooting begins in order to insure against just such unnecessary and costly happenings. Similarly, he has always believed in an advance preparation which would require no retakes. Quality was never sacrificed, but production appropriations were made to buy maximum production value, and were never lost in waste or diverted for personal aggrandizement."

No Theatre Affiliations

"Morcover," Cohn continued, "the company has never had theatre affiliations to worry it and eat into resources, and overhead has never been a problem because the studio has not seen fit to maintain a stock company, or extensive star lists, or directors' and writers' staffs.

"The current adverse conditions, therefore, finds Columbia in no need of retrenchment, or of slashing salaries, operating expenses and personnel."

Columbia's plans to wind up its current production program with several big action pictures were made known with the announcement that Harry Cohn and Walter Wanger, in charge of story material, have completed plans for an Allan Dwan production, starring Walter Huston; an Irving Cummings production, starring Edmund Lowe, and an action drama with a Sino-Japanese war background, having Jack Holt in the role of a hard-boiled war correspondent.

Bombings' Cost to Insurance Firms in Year Set at Million

Insurance companies last year were assessed approximately $1,000,000 as a result of theatre bombings, a prominent insurance agent in Kansas City said this week. The statement was in explanation of the cancellation of several Kansas City theatre policies covering houses against damage by bombs or dynamite.

Defending the insurance companies in their stand on the situation, the agent said annual premiums on bomb coverage constitute only a fraction of the loss, and expressed the belief that the "only remedy is vigorous warfare on the racketeers by the authorities. Unfortunately, in most big cities the racketeers are in league with the officials."

"The practice of insurance companies throughout the country is to cancel coverage of theatres that have been subject to attacks unless they eliminate the apparent cause of the attacks," the agent explained. "By that we mean that bombing of theatres that employ non-union help is ascribed to labor trouble. Theatres are protected up to and including the time of the outrage, but when an attack occurs, we must for business reasons cancel the insurance. However, if the theatres decide to employ union help, the insurance is reinstated," he concluded.

RKO Radio Plant Operating At Top Speed; Five in Work

Activity at the RKO Radio Coast plant at the moment includes five features in production, another in rehearsal and 17 in various stages of preparation. All departments are running with full personnel, it is indicated, with approximately 1800 at work. The largest number of extras employed at the plant in years is busy on the lot.

Now being filmed are: "The Bird of Paradise," with Dolores Del Rio; "State's Attorney," with John Barrymore; "Westward Passage," with Ann Harding; "The Roadhouse Murder," with Eric Linden; "Sunrise Trail," with Tom Keene.

Paramount Signs Whitbeck

Frank Whitbeck, until recently with Universal, has been signed by Paramount for special Coast exploitation work.

De Casseres Talks Of Broadway Stage From Camera Eye

(*Continued from page* 18)

odoriferous, of Oscar Wilde. The four characters are clean-cut, violently contrasted, and not merely stuffed shirts and epigrammatic automats.

It begins with a crash at the rise of the curtain with Mr. Dewlip hurling his secretary through the door. Appears his friend, Mr. Jelliwell. Then comes Mrs. Jelliwell. Mr. Dewlip is in love with Mrs. Jelliwell, and when Mr. Jelliwell discovers that Mr. Dewlip is about to jilt his wife for a demure, Pollyannish secretary who has killed her husband for his infidelities, he gets peeved. It's a reflection on a husband for a lover to throw down his spouse! A comic situation, sometimes known as Continental. But it is uproariously witty, spicy and odd—and only one of many bits. Page Mr. Lubitsch!

Leslie Banks, Nigel Bruce, Frieda Inescourt and Helen Chandler made up the perfect cast. Banks was ripping; Bruce was the perfect parasitic, stuffed-shirt husband; Frieda Inescourt was the suave wife—and there was that fascinating little woman from the screen, Helen Chandler, as the secretary who tried to shunt Mr. Dewlip into the straight and narrow patch of teetotalism, chastity and dominoes (in which she failed). The quiet Helen gave the archest, coyest, most innocent-looking performance of a husband-murderer that has been seen in these parts for years. Her quiet confession of murder to Mr. Dewlip is a rib-quaker.

OF THEE I SING!

Whether this great and penetrating satire on the Whole Washington Game will ever get on the screen or not, I can't say. But it would be a bold thing to do. The screen is coming of age. Good red satire is creeping in ("Hot Money," for instance, a corking biff at high-pressure salesmanship).

"Of Thee I Sing!" is the first great American satire in the Gilbert and Sullivan tradition. It is a knockout. The producer that will screen this *as is* will be to the future of the screen what Griffith's "The Birth of a Nation" was to the screen of today.

George Kaufman, Morris Ryskind, George and Ira Gershwin did this Great Laugh at our Presidential elections, our campaigns, our politicians, our Senate, our Supreme Court. "Put Love in the White House!"—why not? Only the brave deserve the shekels—"Of Thee I Sing!" is calling for a Marshal Ney of the screen.

Bill Caxton, Lois Moran and Vic Moore are the stars in this play. I ought to be arrested if I described it to you. It's to be seen and guzzled—guzzled through all your laugh-pores from brain to toe.

Leases Studio Site in Florida

Chester Beecroft, president of the Beecroft-Florida studios, has leased the Coliseum, on Davis Island, near Tampa, Fla., planning a sound studio. The company will make grand opera in color, with six on the schedule. Production is scheduled to begin not later than April 4.

EXHIBITORS OF AUSTRALIA WARN THEY CANNOT STAND HIGHER TAX

And Prime Minister Sees Disastrous Reaction on Industry and Government If There's Further Levy in New Zealand

By CLIFF HOLT, Sydney

Increased amusement taxation is the gray cloud darkening the entertainment firmament of Australia. Although far from official, strong rumors persist that the Federal Government, in bringing down its new budget, will also bring down the taxation ax on the entertainment industry's neck; and in view of the crushing effect additional burdens have had on the motion picture business of England, and the likelihood of similar effects in the United States, the trade in Australia is growing more noticeably apprenhensive.

That Australian show business cannot possibly stand further impositions is a fact plainly in evidence on going into statistics. Not an exhibiting circuit, large or small, and a very minor percentage of independents have staved off a loss during the last financial year. How, then, can they afford to pay more to the government for the privilege of remaining in operation? The same applies to the distributors. They are feeling the pinch more acutely because they are so severely handicapped by the adverse monetary exchange position.

For every dollar remitted from Australia to America, a little under half is sacrificed, and yet there is no dependable investment in the country to which they could entrust a few thousands. Even now the public, by staying away, is demonstrating its inability to pay "passed on" taxation; so surely the government will realize that any increases will defeat their own objects, as they already have done in England.

New Zealand Exhibitors Protest

Foreseeing attempts at additional taxation in New Zealand, the Dominion Exhibitors Association, in its annual report, resolves to fight vigorously any further impositions, in the knowledge that an increase at the present time would react disastrously, causing still greater unemployment.

"The increase in general taxation imposed during the year, on top of the special film taxation of 1929, has made the tax burden on the film industry a very heavy one," the report states. "It has already been intimated by the prime minister that the budget position at the end of the financial year now approaching will be very unsatisfactory, and fresh burdens are indicated as unavoidable. The executive is firmly convinced that any fresh burden on the motion picture industry would react disastrously on both its business interests, and on the government, from a taxation point of view. Probably in no other industry in New Zealand has such a relatively large number been forced out of business within the last two years as in the business of keeping people amused."

That then is the outlook; and if the governments of Australia and New Zealand cannot be convinced of the seriousness of the position, the amusement business is going to become still less amusing—for those endeavoring to obtain a livelihood from it.

"Ben Hur" Scores in Sydney

MGM seems to be scoring all along the line lately and "Ben-Hur," revived with sound effects, has clicked well at the Lyceum, Sydney. A highly profitable run of at last three, and possibly four weeks, is assured. "Politics" has also done remarkably well at the St. James, Sydney, getting seven weeks in the face of terrifically hot weather. By notching seven, "Politics" gets into the "Trader Horn" class as far as long-runs are concerned, running second only to Warner Brothers' "Viennese Nights." With six months in Sydney, and seven weeks in Adelaide (a phenomenal season there), "Viennese Nights" holds records that are likely never to be beaten.

"Alexander Hamilton" is another picture that promises to do something of account.

Distributor Organization Under Fire

Owing to economical considerations, there is a pronounced feeling among Australian distributors that their association, the MPDA, should be abolished. The distributors are of the opinion that as they themselves have taken drastic cuts in their personal incomes, and, by every possible avenue reduced expenditures to the irreducible minimum, the stipendiary officers of the association should accept their share. So far, there have been no cuts in that direction. The upkeep of the MPDA is costing the combined distributors upwards of $50,000 a year and they want that figure reduced by just half. If those who conduct the association hold out against such a wholesale cut, the distributors will be inclined to throw the organization over entirely; and although during its years of existence the MPDA has done much good, there will be few regrets among exhibitors at its passing.

Await Censor Appointments

The industry in Australia is eagerly awaiting the announcements of the new censorship appointments for 1932. While it is a foregone conclusion that Cresswell O'Reilly again will be selected, speculation is rife as to who will be called upon to assist him. From all sorts of organizations, representing every political and national thought, overtures have been made to the authorities in the hope that their nominee will be the ultimate choice; but the government refuses to be hurried, and after postponing its selections for a fortnight, has delayed them for another six weeks. Meanwhile it has been said in semi-official quarters that the Appeal Board will be discarded, leaving the industry's fate in the hands of three, O'Reilly and two others, or with those three, and an Appeal Board consisting of one arbiter.

Australia Circuit Head Sees Net of $250,000 in 1932

The first four months of operation of Greater Union Theatres, Ltd., Australia, the reorganized Union Theatre circuit, indicates a net profit for 1932 of approximately $250,000, according to R. W. G. Mackay of Sydney, a director of the company. Mackay is in America establishing contacts with distributors whose product has been signed by Greater Union Theatres.

The financial outlook for the year has made possible formulation of a plan by which creditors of the former Union Theatres circuit will be paid off in full over a period of years, Mackay said. A receiver for Union Theatres was appointed last fall, resulting in the reorganization of the company and the disposition of approximately 15 non-profit making theatres.

"The new organization has continued to carry on since the end of October of last year," said Mackay. "In that time it has turned a weekly loss into a weekly profit and the figures to the end of February suggest the company will make a profit of 60,000 to 70,000 pounds for the twelve months ending December 31, 1932.

"Improvements in the financial position of the company," he continued, "together with improved rental arrangements and better film contracts make it possible for the company to plan to set aside 20 per cent of its profits each year for the purpose of meeting the claims of the creditors of the old company. This is being undertaken in spite of the fact that the new company is free from any obligation to pay the creditors of the old company, and although it is, at the present time, purely a voluntary offer made by the new company, an agreement will be entered into which will be binding on the new company, within the course of a few months."

Greater Union Theatres, Ltd., has signed new film contracts with Metro-Goldwyn-Mayer, Universal, United Artists and RKO Radio Pictures, Mackay announced. He said from his observations of theatre conditions in America, the problem of overseating appeared to require the most immediate attention.

"Australia has the same problem," Mackay said. "There are too many theatres in America, just as there are in the Commonwealth. It is a problem that can be solved only by producers and exhibitors jointly."

Mackay called the decline in the value of the Australian pound "the biggest problem of American distributors doing business in Australia." The unfavorable rate of exchange, he said, has forced American distributors to keep their revenues in Australia awaiting an upturn in the exchange rate, which today is approximately 55 per cent of par.

AWAIT EARLY RELIEF ON DOUBLE FEATURING

Reinhardt Leaves Deutsches Theatre

A special copyrighted dispatch to the *New York Sun* from Berlin this week says that Max Reinhardt, who is one of the world's most famous theatrical producers, is withdrawing from the Deutsches Theatre management, after 25 years of association, to escape from the pressures of "a Germany ruled or even seriously influenced by Adolf Hitler," national socialist leader.

The dispatch relates that Reinhardt explains that he has long been burdened by managing a number of theatres which he owns or controls, but that his intimate friends aver that Reinhardt is "getting out simply because he does not intend to submit to persecution that he as a Jew would have to stand from the racial fanatics among the Hitlerites."

The Deutsches Theatre is, it is announced, to be managed by Dr. Beer from Vienna and Carl Heinz Martin, a stage manager long associated with Reinhardt.

Mr. Reinhardt is well known among the chieftains of American motion picture production. On the occasion of his last American sojourn he was a speaker at a National Board of Review convention.

Radio to Feature a Second Western Series With Keene

RKO Radio will continue western features as part of the production schedule. Tom Keene will be starred in a new series of six, it is announced by David O. Selznick, in charge of production. Fred Allen will be retained to direct the new group.

One film, "The Sunrise Trail," is yet to be made on the current series of six, after which the next group, beginning with "The Law Rides," will go into work. Selznick sees a definite market for the western feature.

Normanly Joins Giannini

James P. Normanly resumed his duties this week as executive assistant to Dr. A. H. Giannini at the Bank of America's Coast offices. Normanly was for many years executive assistant to Giannini at the Bank of America, National Association, New York.

Columbia Signs Connelly

Myles Connelly, studio executive, has been named an associate producer at the Columbia Coast studio. His first assignment will be supervision of "Washington Merry Go Round," book recently acquired for production.

Columbia Acquires Mysteries

Columbia has acquired the screen rights to a series of mystery novels by Anthony Abbott. The first to be produced will be "About the Murder of the Night Club Lady."

Restrictive Clauses Indicated from at Least Three Large Distributors; Agitation Renewed in Three Key Cities

With both national exhibitor conventions having given attention to double featuring, and with renewed agitation against the practice in Chicago, Cleveland and Kansas City, numerous exhibitors in hotbeds of double featuring look for some relief from the evils attendant upon widespread use of the policy, in the near future. Lending hope to these groups are indications that several large distributors will incorporate in their new sales contracts clauses prohibiting or fixing a penalty for double featuring.

Resolutions condemning the practice were passed at the Allied national convention at Detroit and, earlier, by the Cleveland Motion Picture Exhibitors' Association. Agitation against continuance of double featuring in Chicago has been under way for some time, and a petition, already signed by approximately 100 independent exhibitors calling for abolition of the practice, is in circulation. Sponsors of the petition hope it will be subscribed to by every independent exhibitor in that city.

Skouras Policy Criticized

Inauguration of the double feature policy at all Fox West Coast suburban theatres adjacent to Kansas City shortly after the houses came under Skouras operating management, brought forth spirited objection from independent exhibitors at Kansas City. Protests were filed with the Hays office by the Independent Theatre Owners' Association of Kansas City, whose members see their earlier efforts to curb the practice nullified, general adoption of the plan for self-defense and possible "business ruin" for some small theatres.

Kansas City independents recently adopted agreements regulating double featuring.

The resolution signed by Cleveland exhibitors called for only a partial elimination of the policy, as it permitted double featuring on weekly change programs. M. B. Horwitz of the Cleveland organization said that unregulated continuance of the practice there would mean an acute shortage of product by June which would force the closing of numbers of smaller independent houses until new product became available.

Restrictive Clauses Planned

Indications are that at least three large companies will attempt to reduce double featuring of their product to a minimum next year by incorporating in their new contracts certain restrictive clauses. Metro-Goldwyn-Mayer hopes to accomplish this by extension of percentage contracts, under which it would be impossible to double feature pictures of this company so sold. Paramount and Warner Brothers, it is understood, favor restraining clauses in new contracts, either prohibiting or sharply restricting use of certain pictures on the same program with others of more than four reels in length. Fox and United Artists are also said to be considering inclusion of similar clauses.

Columbia 6 Months Net $1.46 a Share; On Stock Exchange

Columbia Pictures stock during the past six months has shown a net profit per share of $1.46 after all charges and taxes have been deducted. Its common stock is now listed on the New York Stock Exchange for the first time. This was approved by the Governing Committee Wednesday. The exchange admitted to the trading list voting trust certificates for the corporation's 144,642 outstanding shares of common stock, with authority to add additional shares up to a total of 235,867.

The statement of the corporation's earnings for the six months ended Dec. 26, 1931 shows net profit before amortization of film, interest charges and income tax of $3,029,068; and net profit after all charges and provision for federal income tax of $275,006, equivalent to $1.46 a share on the common stock, for six month periods, based on the capitalization outstanding Dec. 26, 1931. This compares with a net profit, after all charges and taxes, of $560,869 for the entire fiscal year ended June 27, 1931, which was equivalent to $2.99 a common share for the twelve months period.

The corporation's balance sheet as of December 26, 1931 shows current assets including $615,522 cash, of $4,798,466 compared with current liabilities of $1,894,984. Total assets are placed at $6,619,502.

Typewriter for Composition Of Film Music Is Invented

Emmanuel Rubenstein, Hollywood composer and scenarist, and his brother Enoch, of Syracuse, N. Y., have patented a "musical typewriter," to speed production of theme songs and musical accompaniments for pictures. The device will be manufactured in Rochester, N. Y., if negotiations with a firm there are concluded. Production is expected to get under way in the near future.

The typewriter has 53 keys, bearing all necessary symbols, and is equipped with a special ratchet enabling the composer to write either up or down the scale without using the line shifts. The inventors claim speed, better "copy" and better music, as the resulting advantages of the use of their machine.

Italian Talker On Broadway

"Zappatore" (Toilers of the Soil), said to be the first Italian talking picture to come to Broadway, will have its American premiere at the Sam H. Harris Theatre on West 42nd Street on Sunday.

The house will henceforth be operated by Napoli Film Company, which will offer, in addition to the feature, a program of Italian shorts including one of Ria Rosa.

Standards Bureau to Fete SMPE

The Bureau of Standards will entertain members of the Society of Motion Picture Engineers, during the annual spring meeting, at Washington on May 10. Dr. L. J. Briggs, acting director of the bureau, will discuss bureau work of interest to the film engineers.

FILM THEFTS REDUCED ONE-HALF BY BUREAU AND SHIFT TO SOUND

Only 24 Cases Investigated in 1931; Disposal Overseas More Difficult as "Shooting Galleries" Are Diminished

An estimated 50 per cent reduction in thefts of film last year is attributed by the MPPDA to increased activities of the Copyright Protection Bureau in this country and to the increased difficulties of disposing of stolen film in foreign countries.

Arthur S. Dickinson, in charge of Hays office investigations of film thefts, reports that only 24 cases of film thievery were investigated in 1931 as compared with double that number the preceding year. A larger amount of film, however, was involved in the smaller number of investigations last year due to the uncovering of two unusually large film "bootlegging" operations in the East.

Convictions Effective Deterrents

"Increased activities of the Copyright Protection Bureau," said Dickinson, "have succeeded in materially reducing the number of film thefts by acting as a restraint upon dishonest employees of film exchanges who occasionally worked in collusion with rings of film thieves. Convictions obtained in the past also serve as deterrents both to film thieves and to obscure laboratories which formerly engaged in 'duping' prints. The latter practice, though not entirely abandoned, has been practically eliminated in recent years, so that there are very few laboratories remaining which still engage in unauthorized 'duping'."

The cooperation of the American consular offices in Central and South America, together with the change-over from silent to sound theatres, has succeeded in greatly decreasing foreign outlets for film stolen in this country. Central and South America, heretofore, have offered ready markets for disposition of stolen film, but the consular services are now checking every instance of questionable possession of American film, with the result that these countries are fast becoming less of a problem than they have been in the past. Aiding in the clearing up of these localities has been the advent of sound theatres which has eliminated numbers of irresponsible operators of Latin American "shooting galleries." These have given way to a better class of theatres, with fewer exhibitors willing to deal in purloined film.

Were Difficult of Access

Formerly, small theatres in the interior of Central and South America had no compunctions about buying and using stolen film. Located in remote towns, difficult of access, they had little fear of discovery or investigation, according to Dickinson.

The three forms of thievery—outright theft, connivance with dishonest exchange employees, and "duping"—all are believed to be decreasing rapidly. When left unguarded, prints are occasionally picked up, rushed to nearby laboratories where duplicates are made within a few hours and the originals then returned to the spot where they were found. Occasionally, they are stolen from film delivery trucks and from exchange offices and shipping rooms.

One of the newest ruses for obtaining film has been for a conspirator to approach an exchangeman with the announcement that he is about to reopen one of the darkened houses in the locality of the exchange and would like to borrow a picture to test the theatre's sound. The picture, of course, is never returned. Three such cases have been reported to Dickinson's office in the past few months.

One recent investigation led to the recovery of several hundred reels of film stored in a barn near Indianapolis. From this location, a large number of theatres in many sections of the country were being served, some with new film obtained almost as rapidly as by first-run theatres. Included in the collection recovered were many prints which have been ordered destroyed by the distributors-owners because of damages and imperfections. Faulty parts of the film were cut out and the remainder rented out as a good print.

Maney Joins RKO in Charge Of Publicity at the Palace

Richard Maney, formerly publicity representative identified with the Erlanger and Jed Harris "legitimate" enterprises, has joined RKO, to handle publicity for the Palace in New York.

Under the new arrangement, Arnold Van Leer will handle the Mayfair in New York and the Albee in Brooklyn.

Richards Heads Radio Casting

Charles Richards has been appointed casting director at the Radio Coast studio, following the promotion of Lynn Shores as head of the new talent department. Richards was former casting director at the RKO Pathe studio.

Comedy Team, Kennedy Re-Signed

Clark and McCullough, comedians, have signed for a new series of six short comedies for Radio. Edgar Kennedy, comedian, has also signed for a new series of six comedies, known as "Mr. Average Man." Louis Brock will supervise both groups.

Paramount Re-signs Lubitsch

Ernst Lubitsch has signed a new contract with Paramount, whereby the director will handle three pictures a year. He leaves New York on Friday for the Coast, where he will produce.

Will Hays, MacKenzie Return

Will H. Hays returned to New York on Monday, after six weeks in Hollywood. Maurice MacKenzie, an executive assistant, accompanied Hays to and from the Coast.

RKO Financing Suit Dismissed

Judges Charles F. Stein and Albert S. J. Owens, of the Baltimore circuit court, by signed order have dismissed the receivership suit of J. Cookman Boyd against RKO. With the dismissal is seen the disappearance of the last vestige of stockholder opposition to the refinancing plan which gave RCA control of RKO.

Boyd, Baltimore attorney and RKO stockholder, filed suit early in January attacking the legality of the financing plan. The suit was an amended complaint to a receivership action previously filed. B. B. Kahane, RKO counsel, filed a demurrer stating the financing plan was legal and properly voted upon without unnecessary delay, and asked dismissal of Boyd's suit.

Joseph Plunkett, general manager of the RKO circuit, and Martin Beck, in charge of vaudeville bookings, left on Monday for Chicago to join Kahane and Plunkett's assistant Nate C. Blumberg, in a business conference.

At the home office, Phil Reisman, former general sales manager at Universal, has taken over his new duties as general manager of the film booking department of the RKO circuit.

Public Responsible for Film Standards, Says State Censor

The annual report of the Maryland censor board, just published, points out that the public must share the responsibility for "evil" films, noting "evidence of a quite deplorable appreciation of this type of picture among regular theatre patrons, and the producers have not hesitated to capitalize this popularity."

The board recommends some form of regulation of the attendance of minors at film houses, and attacks the character of recent films as "unwholesome." The report covers the period from October 1, 1930 to September 30, 1931. The board set its seal upon 4,738 miles of film, including prints, during the period covered in the report, which is 74 miles less than was ratified during 1929-1930. There was, however, a decrease of 1,881,491 feet in original films viewed, a fact accounted for by the reductions of output in the studios during the period. For its services the board received fees amounting to $35,245, as against $38,954 in 1930, marking a decrease in revenue of $3,709. Since the total expenses for the year were $31,816, the board was more than self-supporting.

Lustberg With J. H. Hoffberg

Jack Lustberg has become associated with J. H. Hoffberg Company and will specialize in the preparation and distribution of the company's product designed for South America.

WARNS OF BLUE LAW DANGER TO THEATRE

New York M. P. Club Holds Annual Meet

Members of the New York Motion Picture Club were advised at their annual meeting this week that the club had improved its financial position during the past year in spite of decreased income and a smaller membership. Figuring in the improvement were reduced operating costs, a Federal tax refund and profits from the club's annual ball.

Charging members of the club with lack of sufficient interest in its affairs, President Lee A. Ochs said that only 46 per cent of the membership had supported the club's ball, but that in spite of this the affair netted the club $3,800. The Federal tax refund of $10,593 was voted for the club treasury, in lieu of being returned to individual members.

Membership in the club decreased during the year from 399 to 367, and 43 additional resignations are now before the board of directors. Resignations of the following directors were accepted on the completion of their three-year term: Sam Katz, David M. Loew, Sam Stern, Louis Nizer, Leo Klebanow, and James L. Ryan. Klebanow, Stern, Ryan and Nizer were re-elected, and Joe Brandt and Charles L. O'Reilly elected to the three-year division. These six men and the following directors will meet next Tuesday to elect new officers: Arthur Stebbins, Lee Ochs, Herbert R. Ebenstein, Arthur W. Kelly, Paul Gulick, Al Lichtman, Jack Alicoate, Harry D. Buckley, Lee Marcus, E. A. Schiller, Jack Shapiro and Louis F. Blumenthal.

Freuler Appoints Glett Vice President

John R. Freuler, president of Big 4, has appointed Charles L. Glett as vice president of the company. Glett has been associated with Big 4 for several months in its distribution and production activities. Glett has produced several series of shorts, released over the Publix circuit, and several features for Pathe and other companies.

Glett will be located in New York, though he is expected to make a tour of Big 4's affiliated exchanges in the near future.

First Division Adds Offices At Philadelphia and Albany

Harry Thomas, president of First Division Pictures, concluded arrangements this week for the opening of two additional branch offices in the company's new country-wide exchange system. Albany and Philadelphia were added to the list, which now reaches six key cities where the company has its own branch.

Move to Close Barber Shops At Washington on Sundays Would Be Wedge, Says Religious Liberty Secretary

Warning that "the Sunday blue law zealots have their eyes on the capital of the nation" and aim to make Washington a "model" city for the whole country, Professor C. S. Longacre, international secretary of the Religious Liberty Association, this week urged that the strongest opposition possible be brought to bear against enactment of legislation now pending in Congress closing Washington barber shops on Sunday.

Enactment of this measure, in itself of little importance, it is asserted, will have far reaching effect, for "if Washington will allow the Sunday blue law camel to thrust his legislative nose into its tent, it will not be long until the camel itself—head, body, legs and tail—is all in.

Wedge for General Legislation

"That Washington has no Sunday observance laws and has withstood all attempts to fasten such blue laws upon it has been a sore spot to the Sunday law advocates of the Puritan type," Professor Longacre asserted. "Just now these Puritans are chuckling with glee over the hopeful prospects of securing the enactment of a mild and innocent appearing Sunday rest law for the barbers of the District of Columbia, which these Puritans claim will serve as a thin edge of the wedge to force open the legislative doors of Congress and establish legal precedent for their Sunday blue law legislation."

Pointing out that under the blue law legislation sought in the past and the two bills affecting barbers now pending, those who observe Saturday as a sabbath must refrain from work on that day "solely because of religious beliefs" if they want to work on Sunday, it was declared that the laws are not health laws but religious laws.

Warns of Spread to Theatres

"From the viewpoint of civil law, any act or work that is legitimate and honorable on one day of the week is equally legitimate and honorable on other days of the week," Mr. Longacre declared. "Religion alone prohibits certain acts as sinful on holy days that are perfectly legitimate on all other days of the week.

"When once the Federal Government commits itself to the precedent of regulating people's conduct on Sunday differently from the other days of the week, there is no telling where this Sunday blue law legislation is going to end. So far Congress has steered clear of this treacherous blue law legislation, and let us hope and pray that the 72d Congress will follow the splendid example of its worthy predecessors.

"The barbers, are aiding the blue law cause unconsciously, and soon they will discover, if the Sunday closing bill becomes a law, that all kinds of labor besides barbering are prohibited, including the operation of theatres, motion pictures, baseball and innocent amusements of every kind."

Pathe Liquidating Rapidly, Annual Report Indicates

The annual report of Pathe Exchange, Inc., for the fiscal year 1931, made public this week, shows that since the sale of the company's principal picture assets to Radio-Keith-Orpheum Corporation in January, it has invested most of its cash in its own bonds. The balance sheet as of January 2, 1932, shows that the company holds $2,003,000 par value of its own debentures, leaving outstanding 2,729,000 par value of the original $6,000,000 issue.

The report itself comments upon the substantial progress made in liquidation of the company. As of that date, the company had cash on hand of $548,818 against current liabilities of $216,122. Among the assets are notes of Radio-Keith-Orpheum, maturing serially, amounting to $1,905,279.

In the course of the year, the company set up a policy of using all profits of the laboratory at Bound Brook and of the State Theatre, Denver, to reduce the book value of those assets, and also to use the net receipts of pictures to write off the residual value of released pictures. The balance sheet shows no inventory of film except a nominal $21,090 for positive prints and raw film.

The report reveals that in the year 1931 the board of directors placed a valuation of $4,000,000 upon its 49 per cent common stock interest in the Du Pont Film Manufacturing Corporation. Including this asset and the Radio-Keith-Orpheum Corporation notes, the total assets of the company are $7,580,962, with a capital surplus balance of 2,390,896.

The profit from operations in 1931 amounted to $132,243. Other income brought the profit up to $659,229, but the company set up reserves and took into account other extraordinary items which reduced the year's operations to a deficit of $392,523.

On the basis of the new balance sheet, taking into consideration the asset valuations of the company and calculating the outstanding bonds and preferred stock at par, there is a balance of $3,582,000 of book value as common stock equity. In ultimate liquidation this item would be reduced approximately $300,000 by the accumulated dividends on preferred stock. The Class A stock is entitled in liquidation to $75 per share before the B stock participates, and on the basis of the book value shown by the new balance sheet, the A common stock has a present equity of approximately $13 per share.

New York Pioneer Passes

Martin Spreitzer, who established the first picture theatre in White Plains, N. Y., when the community was a village, died on Tuesday at his home in that city. He was 67 years old and had been ill for a week. When pictures were first developed, Spreitzer, who then operated the Newport Butcher Shop in the old village of White Plains, cleared away the counters and by placing a few seats in his shop established the Electric Theatre, first movie house there.

10 Radio and Film Suits on Calendar At Wilmington, Del.

Ten suits involving the motion picture and radio industries are listed on the March term calendar of the United States district court at Wilmington, Del. The suits involve American Tri-Ergon Corporation, Tri-Ergon Holding A. G., RCA Photophone, Inc., Universal Sound System, Inc., Nakken Patents Corporation, Pilot Radio and Tube Corporation, Westinghouse Electric and Manufacturing Company, American Reproducer Corporation, National Broadcasting Company, RCA Communications, Inc., Dubilier Condenser Corporation, Radio Corporation of America and others. Argument in the suit of American Tri-Ergon Corporation and Tri-Ergon Holding A. G., against RCA Photophone, Inc., will be heard soon.

The suits listed are: Nakken Patents Corporation against Universal Sound System, Inc., Westinghouse Electric and Manufacturing Company against The Hammond Clock Company; Joseph Lopiano and Henry Frank, Jr., receiver of American Reproducer Corporation, against Pilot Radio & Tube Corporation; John M. Miller against the National Broadcasting Company, Inc.; John M. Miller against RCA Communications, Inc.; Dubilier Condenser Corporation against National Union Radio Corporation; Perryman Electric Company, Inc., Radio Corporation of America, and Pilot Radio & Tube Corporation; each a separate suit.

The cases of Lopiano and Frank, Jr., receiver for American Reproducer Corporation against Pilot Radio & Tube Corporation; John M. Miller against the National Broadcasting Company and John M. Miller against RCA Communications, Inc., are up for trial. Trail in the suit of John M. Miller against RCA Communications is slated for April 11.

Carl Laemmle, Jr., Leaves for Coast to Speed Production

Carl Laemmle, Jr., left New York for the Universal Coast plant late in the week, following recovery from an illness. He was accompanied by his assistant, Harry Zehner, and by David C. Werner. Werner, former eastern scenario editor, will devote all his time to active production. Maurice Hirshon will accompany the party as far as Chicago.

Laemmle's hurried departure was necessitated by the need of completing the current production schedule. The last on the program has been definitely set. It will be Wellesley Wong's production, "Shanghai Interlude," starring Lew Ayres. John Ford will direct.

Lee Marcus Confers on Coast

Lee Marcus, vice president of RKO Radio Pictures, is at the Coast plant on his regular trip as liaison officer between the home office and studio. His stay is indefinite, conferences being held with David O. Selznick and Frank O'Heron, vice president in charge of operations.

NEW FRANCHISE PLAN ON POPULATION BASIS

Arthur Hickox Proposes Direct Operation from Maker to User for Proposed New Product Backed by Coast Capital

Rebirth of the First National distribution plan of franchising theatre owners, but with numerous radical departures from the original system, is contemplated within the next few months, according to Arthur Hickox, of Los Angeles, who says he is now at work on plans for the launching of a company which would eliminate the middleman in a manufacturer-to-user method of motion picture operation.

Hickox, who formerly represented Electrical Research Products' sales division on the West Coast and is a brother of Sidney Hickox, Hollywood cinematographer, returned to Los Angeles the other day after conferring with certain unnamed and unaffiliated film executives in New York and laying before them the details of a plan to sell exhibitors outright, for a period of five years, territorial rights of motion pictures.

Lining Up New Capital

Hickox said he is lining up Western capital, "new to the picture business," which will sponsor the production of a minimum of 12 features yearly. "Through conservative independent operation," Hickox said, he can make pictures of above average for $150,000. He said he intends to split up the country into 100 zones, each having a population of 1,000,000. The territorial franchises would then be sold on a population basis and the rights to each picture would remain in the hands of the exhibitor purchaser for five years. The theatre owner or circuit purchasing the franchise would be vested with the right to re-rent the picture simultaneously with or following its appearance in the purchaser's theatre, or theatres.

Where a certain city, such as New York or Chicago, has a population of more than a single million, Hickox said it might be difficult to divide the town into population zones. In these cases, Hickox said, the proposed company would dispose of a block of franchises covering the entire city. Economically unsound territories are not being counted on by Hickox, who said his plan involves only 100,000,000—divided into 100 zones—of the country's total population of 120,000,000 or more.

Cash and Royalty Salaries

"Stars, directors and cameramen who will be used in features to be produced according to our plan," Hickox said, "should have a greater incentive to work than under ordinary circumstances, because it provides for salary payments on the basis of one-half in cash and the remainder on royalty of their individual pictorial efforts."

Each exhibitor franchise purchaser will pay approximately $2,500 for territorial rights and he will secure one print. Disposition of that print, or duplicates which he will be empowered to have made, rests entirely upon his judgment just so long as he keeps within the confines of his respective territory. An exhibitor, therefore, will perform the duties of the present exchange, if he decides to rent the production to others in his territory.

The new company, according to Hickox, will participate in distribution only to the extent of shipping prints to franchise holders, by express and collect. There will be no home office organization other than clerks needed for office routine, he said.

Considine Debates Pantages Offer in Film Circuit Plan

Production and theatre organizations are planned by Alexander Pantages, according to John W. Considine, Jr., Fox director, who says he has been invited by Pantages to head the picture producing organization. Considine, who recently was married to Carmen Pantages, said while in New York this week on his honeymoon that he had made no decision in regard to his father-in-law's offer as yet.

"I like directing," said Considine, "and would like to do several more pictures before assuming executive responsibilities which would command all of my time exclusively."

Pantages, himself, would head the theatre circuit, according to Considine. Approximately 100 theatres would be taken on lease, it is planned, and operated on Pantages' old 10, 20 and 30-cent policy, with combination film and vaudeville programs. The circuit probably would be augmented by several hundred additional theatres later on, bringing the total to approximately 300 houses, it was said.

"Theatre operators in many sections of the country," Considine said, "are urging Mr. Pantages to assume operation of their houses. The best theatres of those available would comprise the original circuit group, with others being added as conditions improved."

Rodney and Lloyd Pantages also will be associated with their father in the venture, and probably will have charge of vaudeville acts for the new circuit. Production activities will be centered on the West Coast in a leased studio, and the first year's schedule probably will call for one picture a month, it was said.

Fox Midwest Buyer Dead

Ralph E. Oviatt, 42, for the past two years purchasing agent for Fox Midwest circuit, with offices in Kansas City, died there last Sunday following a sudden heart attack. He had been with National Theatre Supply for three years prior to joining Fox. Funeral services were held Wednesday.

CHISELING—A MENACE

It Spells Tragedy to Business Whether Exhibitor Or Producer Practices It, Says Joe Brandt

by JOE BRANDT

Experience gathered in years of activity with and for the motion picture provides the background for the accompanying article by Joe Brandt, who entered the business as private secretary to Carl Laemmle in 1908, *rose to general manager of Universal, then left to form C. B. C. Sales Company in partnership with Harry and Jack Cohn in* 1921. *Out of C. B. C. grew Columbia Pictures Corporation, from which Mr. Brandt only recently resigned as president when his interest was acquired by Harry Cohn. In this article Mr. Brandt discusses "chiselers" —both exhibitor and distributor varieties—and suggests that they could be eliminated if all in the industry would unite in the common objective of providing good entertainment for the public.*

Webster defines a chiseler as one who cuts, pares or gouges, and the definition perfectly fits a class of individuals who have come to the fore in the motion picture business during the last ten years.

No exhibitor can be blamed for trying to buy as cheaply as possible and, by the same token, no distributor can be blamed for trying to get the best possible price for his product. Unfortunately, no way has ever been found of establishing a standard price for film service, because in the exhibitor's mind there is always the thought, "How cheaply can I buy?" and in the distributor's mind, "How much can I get?"



JOE BRANDT

There is no gainsaying the fact that all too frequently the chiseler is allowed to walk away with the honors. Particularly is this true of some buyers, who, in their effort to achieve the reputation of being able to get away with a hard bargain, go to senseless and ridiculous extremes to achieve this purpose.

A Very Creditable Job

In spite of all the weaknesses and extravagances charged against the production end of the industry, it has in the main done a very creditable job considering the obstacles that have had to be surmounted. Prior to this season the producers maintained a standard in motion picture entertainment which enabled them to obtain undisputed recognition as an important factor in the financial and business world.

It is true that vast expenditures do not necessarily mean great pictures, but it is also true that proper financial support makes it possible for a producer to invest more money to give reasonable assurance of good pictures.

The chiseler, with his attitude of "I don't care how good you can make them, but how cheap can I buy them?" discourages the investment of large sums necessarily expended to make good pictures possible. There is no such thing in picture making as bargains. Every dollar spent buys exactly what is paid for, whether it be merchandise, talent or mechanical equipment. With the brief exception when talkies first appeared on the scene, pictures never sold beyond their true value, and an analysis of the prices obtained by distributors today reveals that the average distributor is actually receiving less for his product than he did ten years ago.

Must "Cut Corners"

It is obvious that producers, if return on their investment is curtailed, must inevitably "cut corners" in order to stay in business. No manufacturer can be expected to spend more on his product than his sales warrant. If a producer is forced to rent pictures at a loss, the result is inevitable—necessary, although objectionable, steps must be taken to protect himself.

Exhibitors all over the country, from the big national circuit to the smallest of small town showmen, are now filling the air with wails to the effect that pictures are not as good as they should be and that their box offices are feeling the result of this poorer product. There are many reasons—overproduction, over-seating, over-selling, and under-buying—one form or another of chiseling is responsible for the present slump.

The chiseler, in hammering down prices, has done something any first year student in economics could have predicted, he is trying to get something for nothing, and is getting nothing; he is trying to disprove the proven fact that you only get what you pay for.

The realization that buyers are prone to chisel prices down has compelled the producers to offset this tendency by policies which have been considered vicious because of their apparent evil,—i. e. protection, overexpansion in building or acquiring theatres to secure proper return on negative investments.

A Tragic Battle

A situation has arisen which would be amusing were it not so tragic. A constant battle is being waged between the producers and the theatre owners. The producers fight strenuously for higher rentals because of their desire to continue to invest the maximum necessary to make the kind of pictures which would show the best box office returns. The theatres are constantly fighting to purchase their product as cheaply as possible because they believe this is the proper method to pursue. They are always at loggerheads, each of them forgetting how essential cooperative measures are in order to bring about the prosperity of the industry as a whole.

Speaking for the average exhibitor, I certainly do not expect him, out of the kindness of his heart, to pay more than a reasonable price for his film, any more than I expect the distributor to offer his wares at a price which represents a loss. However, it would be to the advantage of all of us who have so much at stake, if we tempered any negotiation, either in buying or selling a product, with this thought—that the producers have only one objective, to make pictures that will induce the public to patronize the theatres. This takes money—and plenty of it. And the theatre owners must be willing to pay a fair rental to induce producers (particularly independent producers) to continue to risk the terrific investments required.

Vicious Practice

Chiseling film rentals means a desire for greater protection by the producers—more protection means more claims by theatre owners of monopoly and ruinous practices. Both are vicious practices which smack of disaster and are devoid of common sense.

All that is needed to remedy the situation is a definite spirit of give and take—not take all or give all, but a fair attitude on the part of both theatre owner and producer of being fair in their dealings and to realize the problems which confront both.

The present chaotic condition is far-reaching in its effect; banks and investing public have lost confidence in the industry. The recent conventions in Detroit and Washington indicated definitely that evil practices have crept into the business which both the theatre owners and the producers are guilty of.

Considering the billions that are invested in the industry, is it unreasonable to ask that the attempt to dominate on either side be eliminated and a forceful effort made to create a more cooperative spirit, and thus bring about a safe and sane manner in which to conduct our business, conserve assets, protect investments—and restore the confidence which has been lost?

English Circuit Net Drops

Provincial Cinematograph Theatres, an English circuit, shows a net profit of £485,-605 for the year ended January 31, 1932, according to a statement just issued in London. The net is a decrease of £21,204 from the previous year. The per share dividend rate has been maintained at 15 per cent.

Johnson's "Congorilla" Ready

Martin Johnson's latest African picture, "Congorilla," is cut and the finishing touches are being added. The picture will be on Broadway in about 10 days. This is said to be the only film with 100 per cent sound actually recorded on the spot.

Releasing Four in May

First National will release four features during May, as follows: "The Famous Fergusen Case," May 14; "The Rich Are Always With Us," May 21; "The Strange Love of Molly Louvain," May 28; "Two Seconds," May 28.

Blum Reelected MPTO Head

Herman A. Blum has been re-elected president of the MPTO of Maryland, an Allied unit. Blum is treasurer of Allied States Association, the national organization.

Again!

KING
and
QUEEN
of the
MOVIES . . .

GAYNOR—

KING CHARLIE REGAINS THRONE — RULES MOVIEDOM WITH QUEEN JANET



Queen Janet Gaynor . . . the wistful-looking Empress of the Land of Make Believe . . . for the third time.

HAPPY SUBJE
of the Land of M
Believe: Today,
this page, we pres
to you the royal fa
ily which you, yo
self, have chosen
reign over your la
Your King is Cha
Farrell. Your Qu
is Janet Gaynor. Y
Crown Prince
Clark Gable. Y
Crown Princess
Joan Crawford.
others came wit
more than 10,6
votes of these fo
Thus, for one ye
they will reign
by the grace of T
News readers.
Story p. 2; other pic.



King Charles Farrell . . , who succeeds King Lew Ayres. As the French used to say when they changed kings: "Le roi est mort; vive le roi." It means: "The king is dead; long live the king."

The bea
. . . ch
Janet G

● Part of one day's publicity in N. Y. Daily News (circulation more than 1,350,000).

FOR KING.

1.	Charles Farrell	18,456
2.	Clark Gable	15,233
3.	James Cagney	4,820
4.	James Dunn	4,508
5.	Lew Ayres	2,414
6.	Ramon Novarro	2,001
7.	Fredric March	1,918
8.	Jackie Cooper	1,442
9.	Robert Montgomery	1,250
10.	Douglas Fairbanks Jr.	714

FOR WOMEN.

1.	Janet Gaynor	20,662
2.	Joan Crawford	14,735
3.	Greta Garbo	3,666
4.	Sally Eilers	3,616
5.	Clara Bow	2,268
6.	Marie Dressler	2,009
7.	Sylvia Sidney	1,844
8.	Joan Blondell	1,688
9.	Norma Shearer	1,319
10.	Nancy Carroll	1,035

Date in

"REBECCA of SUNNY

FOX PICTURE

FARRELL

EASY WINNERS

DUNN - EILERS near top in giant N.Y. Daily News contest

10 **

DAILY NEWS, TUESDAY, MARCH 15, 1932

FARRELL AND GAYNOR RULE FILMS AGAIN

(Continued from page 2)

King Charlie moves back into the office which Lew Ayres enjoyed during a year's lease. It feels pretty good to Charlie, you bet! And Ex-King Lew graciously vacates. The Farrell plurality is 3,223 votes. He wins over Clark Gable.

Queen Janet is simply thrilled with the idea of being movie monarch once again. Once, twice, thrice! That's a splendid record indeed! Janet swings 5,927 ballots more than Joan Crawford who's next to top in 1932's listing.

We'll let you in on the four-star final returns. Here's the official count, showing what's what:

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Royal Court of Screenland



James Cagney (at top) was 3rd and James Dunn 4th in men's division.

Clark Gable and Joan Crawford, the crown prince and the crown princess of Hollywood's favorites.

Gret... (at top... and Sa... 4th amo...

Queen Janet's story is known the world over. She's the little girl from Pennsylvania who made good in Hollywood, spurred on to movie success by her step-dad who died just before she became famous. King Charlie is the small-town Massachusetts boy who loves fishing as well as filming. He went ont to Hollywood with the express idea of breaking into pict... how he did!

Folks who love movies—doesn't?—will probably n... get the first flicker which... Janet and Charlie togethe... enth Heaven." That wa... years back. Coming up to ... have "Delicious," "Merely ... Ann," and "The Man Who ... Back." Right now, as you ... these lines, the King and ...

of the movies are co-starring on the Fox Movietone lot in a talkie picturization of "Rebecca of Sunnybrook Farm." Looking forward to it? So are we!

And now give a great big hand to the runners-up!

Cheer Clark Gable, handsome virile new sensation of the cinema and Joan Crawford, alluringly beautiful creature, for being second in the poll

Hurrah for cute James Cagney, pert player of rough-neck films. He's third. Ditto, the great Garbo. James ("Bad Girl") Dunn and Sally ("Bad Girl") Eilers, we salute you. You're fourth in line—side by side as you were in this picture and in "Dance Team." Hello, Lew Ayres. Sorry to lose out on ... you.

Jr. has Nancy Carroll for his tenth-in-line partner.

FARRELL, GAYNOR RULE FILMS AGAIN

Charlie Returns as King; Janet Stays Queen.

By IRENE THIRER.

Three times a sovereign, and thoroughly beloved by her world-wide subjects!

Once a monarch, once forced to abdicate, and now reinstated!

They'll reign side by side during 1932.

Hurrah! Hurrah! And Tarranta-rah!

Hailing Queen Janet Gaynor and King Charles Farrell of the Land of Motion Pictures!

Elected to the royal throne of Screenland by you—the voters in The News annual popularity poll which closed its ballot box yesterday, and is heralding the regal pair today!

Lew Ayres Forced Out.

Proving what—this most fascinating and satisfying of all contests? That the hard-boiled (?) film public is 100% romantic! Sweetness and sincerity pull far above sophistication and artifice.

(Continued on page 10)



Charles Farrell and Janet Gaynor recrowned the King and Queen of movieland.

their

BROOK FARM"

Released May 29th

YOUR PUBLIC

by RITA C. McGOLDRICK

THERE is spring in the air, and just ahead of us we have National Boys Week, which is officially marked on the calendar for April 30 to May 7. There is something exciting about the small boy. He is the keynote person of the family; he is the small dynamo that moves things in the general direction of his desire. And of course he desires his motion pictures. He is a potential customer to be considered.

April has many attractive possibilities for program building and box office return. The intelligent theatre manager will recognize the fact that he will have to use his imagination and his creative capacity to compete with spring in its early bloom. It is so much more attractive to ride out into the country, where the first fruit blossoms are in their glory; to investigate the first streams finding their way out of their shell of thin ice. There is no motion picture in the world as tempting as the open road in April. But there are a number of ways to bring the poetry and adventure of April into the theatre. Sensibly planned programs of historic importance, literary significance, local interest will not fail.

The First Pony Express

SATURDAY, April 2d.

It was on April 3d in 1860 that the first pony express riders left Sacramento to ride to the east, while another group, in an attempt to build up a national service, left St. Joseph, Missouri, to ride west. This undertaking was the preamble to the great railroad system of the current day; to the air mail service that has spread its wings from coast to coast and cut down the hours of communication.

The following pictures are splendid for your purpose. These, properly exploited, should win press comment as well as local interest.

FEATURES:

"Fighting Caravans," Paramount, 8,566 *feet.*
"Big Trail," Fox, 9,720 *feet.*
"Santa Fe Trail," Paramount, 6,142 *feet.*
"Red Fork Range," Big 4, 5,490 *feet.*

SHORTS:

"Bimbo's Express" (Cartoon) Paramount, 1 *reel.*
"Hare Mail" (Cartoon) Universal, 1 *reel.*
"Little Covered Wagon" (Chimp. comedy) Tiffany, 2 *reels.*
"Little Trail" (Krazy Kat cartoon) Columbia, 1 *reel.*
"Pioneer Days" (Cartoon) Columbia, 1 *reel.*
"Pony Express Kid," Universal.

Polar Discovery

SATURDAY, APRIL 9th.

On this date Admiral Peary in 1908 started on the journey which won him the acclaim of the world as the discoverer of the North Pole. He left Etah on August 18th, struggled through the accumulating ice of Grant Land on his way to the Great Adventure. There is a wealth of historic story behind this hazardous undertaking, the details of which will interest the educators, club people and church officials of your vicinity. An announcement to these people should bring a special audience for a selected program. There are persons in every community to whom an anniversary of this kind is of especial importance, members of historical and geographical societies, for instance, newspaper representatives, history teachers. Hang maps in your foyer. Local schools might be interested in presenting a sketch of Eskimos in their igloos, for Iceland is always of particular interest to children.

FEATURES:

"With Byrd at the South Pole," Paramount, 7,593 *feet.*
"Dirigible" (South Pole drama), Columbia, 9,211 *feet.*

SHORTS:

"Houses of Arctic and Tropic," RKOPathe, 2 *reels.*
"Arctic Antics" (Silly Symphony) Columbia, 1 *reel.*
"The Explorer" (Cartoon of North Pole) Educational, 1 *reel.*
"The Gall of the North" (Eddie Buzzell) Columbia, 1 *reel.*
"Polar Pals" (Tom and Jerry cartoon) Radio, 1 *reel.*

Thomas Jefferson

SATURDAY, APRIL 9th.

April 13th is the birthday of Thomas Jefferson (1743-1826).

The following short features, with a short talk by one of the distinguished guests, would make this occasion noteworthy:

"Frontier Romance" (Colonies 1777), *MGM,* 2 *reels.*
"Paul Revere" (comedy), Universal, 1 *reel.*

Kindness to Animals Week

SATURDAY, APRIL 16th.

The week of April 17 to 23 is set aside as Kindness to Animals Week. This is an outstanding anniversary for children. There is not a small boy in the neighborhood who doesn't love a dog. Children are instinctively tender to their pets. It is good for them to be trained in the care of animals and to know something of the ethics of humane societies.

FEATURES:

"Wild Horse" (Hoot Gibson), Allied, 68 *min.*
"Sporting Blood" (Story of thoroughbred horse), MGM, 82 *min.*
"On the Border" (Rin-Tin-Tin), Warner, 4,410 feet.
"Rough Waters" (Rin-Tin-Tin), Warner, 3,960 *feet.*

SHORTS:

"Animal Fair" (Aesop Fable), RKO Pathe, 1 *reel.*
"Big Champions" (Circus animals in training), Sportlight, RKO Pathe, 1 *reel.*
"Blue Grass Kings" (Sportlight—race horses), RKO Pathe, 1 *reel.*
"Busy Beavers" (Silly Symphony), Columbia, 1 *reel.*
"Canine Champions" (Sportlight), RKO Pathe.
"Cat, Dog and Company" (Gang observes slogan, "Be Kind to Animals"), MGM, 2 *reels.*
"Dog Snatcher" (Cartoon), Columbia, 1 *reel.*
"Dogs Is Dogs" (Our Gang comedy), MGM, 2 *reels.*

Paul Revere's Ride

SATURDAY, APRIL 16th.

There is not a school in the United States whose children have not learned the lines of Longfellow's famous poems among the "Tales of a Wayside Inn." The story by the landlord of Paul Revere's ride from Lexington to Concord on which exciting occasion he warned the people of the approach of the English troops, is a familiar legend with every school. Attractive short features for the occasion are:

"Frontier Romance," MGM, 2 *reels.*
"Paul Revere" (Comedy), Universal, 1 *reel.*

National Garden Week

SATURDAY, APRIL 23d.

The week of garden shows comes April 17 to 32.

SHORTS:

"And the Green Grass Grew All Around" (Comedy song cartoon), Paramount, 1 *reel.*
"Flower Garden" (Revue), MGM, 2 *reels.*
"Mickey Cuts Up" (Mickey-Mouse cartoon—gardener), Columbia.
"Mickey's Warrior" (Comedy—garden party), RKO, 2 *reels.*
"Springtime" (Silly Symphony—cartoon of flowers, birds, frogs), Columbia.

National Boys Week

SATURDAY, APRIL 30

Boys' Week (April 30 to May 7) was instituted to arouse the interest of men in boys and the responsibility of the average American citizen for the small boy who is America's potential citizen. This is a week of importance to the Boy Scouts and to boys' organizations everywhere. There is a splendid history behind boy achievement that may be built up for the programs of this week. This department in Motion Picture Herald has a file of interesting material at the disposal of the theatre manager who may wish to do a program in a special way for boys. A postal card of request will bring it to you.

FEATURES:

"Tom Sawyer" (mischievous boy), Paramount, 7,972 *feet.*
"Carnival Boat" (The story of a lumber camp emphasizing the relationship of father and son), Radio.
"Father and Son" (Drama—Jack Holt), Columbia, 6,300 *feet.*
"Father's Son" (Lewis Stone, Leon Janney), First National, 6,930 *feet.*
"Penrod and Sam" (Comedy of boy life), First National, 71 *min.*
"Forbidden Adventure" (Comedy—Mitzi Green, Jackie Searl), Paramount, 7,242 *feet.*
"Huckleberry Finn" (Comedy, with Junior Durkin, Jackie Coogan), Paramount, 7,434 *feet.*
"Skippy" (Boy life, Jackie Cooper), Paramount, 9,147 *feet.*
"Ambassador Bill" (Will Rogers, Tad Alexander), Fox.
"The Champ" (Jackie Cooper, Wallace Beery), MGM, 7,800 *feet.*
"Sooky" (Jackie Cooper), Paramount, 7,587 *feet.*

SHORTS:

"Ahoy" (Sea Scouts). Educational, 2 *reels.*
"Barefoot Days" (Comedy), Warner, 1 *reel.*
"Batter Up" (Comedy, Penrod and Sam in baseball game), Warner, 1 *reel.*
"Boyhood Memories" (Sportlight), RKO Pathe.
"Dog-a-Log" (Comedy), Universal.
"Dogs Is Dogs" (Our Gang comedy), MGM, 2 *reels.*
"Knights in Khaki" (Boy Scouts), Educational.
"Lost Valley" (Boy Scouts), Educational.
"Runaway Boys" (Bruce novelty), Paramount, 1 *reel.*
"Younger Years" (Sports for children), RKO Pathe, 1 *reel.*

This department is indebted to the Fox West Coast public relations department for helpful data on timely programs.

PRODUCTIONS IN WORK

TITLE	WRITER AND DIRECTOR	CAST	STAGE OF PRODUCTION
ARTCLASS PICTURES			
"They Never Come Back"	Author, Arthur Hoerl. Director: Fred Newmeyer.	Regis Toomey.	Shooting
COLUMBIA			
"Criminal Court"	Story by Joe Sherling. Director: Irving Cummings.	Edmund Lowe, Constance Cummings.	Shooting
"The Riding Kid From Sante Fe"	Story by William Colt McDonald. Director: D. Lederman.	Shirley Grey, Wallace McDonald.	Shooting
FOX			
"Woman in Room 13"	Authors, Max Marcin and Sam Shipman. Director: Henry King.	Elissa Landi, Neil Hamilton, Ralph Bellamy.	Shooting
"Man About Town"	Story by Denison Clift. Director: John Francis Dillon.	Warner Baxter.	Shooting
FRANKLIN-STONER PROD.			
"Phantom Express"	Scenario and direction by Emory Johnson.	Sally Blane, J. Farrell McDonald.	Shooting
METRO-GOLDWYN-MAYER			
"Strange Interlude"	From the stage play by Eugene O'Neill. Director: Robert Z. Leonard.	Norma Shearer, Clark Gable.	Shooting
"Huddle"	Story by Francis Wallace. Director: Sam Wood.	Ramon Navarro, Madge Evans.	Shooting
"The Night Court"	Story by Mark Hellinger and Chas. Beahan. Director: W. S. Van Dyke.	Walter Huston, Phillips Holmes, Anita Page.	Shooting
"Letty Lynton"	Story by Marie Belloc Lowndes. Director: Clarence Brown.	Joan Crawford, Robert Montgomery, Nils Asther.	Shooting
"After All"	From the play by John Van Druten. Director: Charles Brabin.	Robert Young, Margaret Terry, Lewis Stone.	Shooting
"As You Desire Me"	Director: George Fitzmaurice.	Greta Garbo, von Stroheim, M. Douglas.	Shooting
MONOGRAM PICTURES			
"The Arm of the Law"	Story by Arthur Hoerl. Director: Louis King.	Rex Bell, Lina Basquette, Marceline Day.	Shooting
PARAMOUNT			
"Sinners in the Sun"	From the original by Mildred Cram. Director: David Burton.	Chester Morris, Carole Lombard, Adrienne Ames.	Shooting
"Thunder Below"	Story by Thomas Rourke. Director: Richard Wallace.	Tallulah Bankhead, Charles Bickford, Paul Lukas.	Shooting
"The Strange Case of Clara Dean"	Story by Arthur M. Brilant. Directors: Louis Gasnier, Max Marcin.	Wynne Gibson, Pat O'Brien, Francis Dee.	Shooting
"Sky Bride"	Scenarists: Joseph Mankiewicz, Agnes Brand Leahy, Grover Jones. Director: Stephen Roberts.	Richard Arlen, Jack Oakie, Rob't Coogan.	Shooting
"Horse Feathers"	Story by Bert Kalmar, Harry Ruby and S. J. Perelman. Director: Norman McLeod.	The Four Marx Brothers.	Shooting
RKO-PATHE			
"Westward Passage"	Novel by Margaret Ayer Barnes. Director: Robert Milton.	Ann Harding.	Shooting
RKO-RADIO			
"Bird of Paradise"	Story by Richard Walton Tully. Director: King Vidor.	Dolores Del Rio, Joel McCrea.	Shooting
"States Attorney"	Story by Louis Stevens and Gene Fowler. Director: Geo. Archainbaud.	John Barrymore, Helen Twelvetrees, Mary Duncan.	Shooting
"The Road House Murder"	From the play by Laszlobus Fekete. Director: J. W. Ruben.	Eric Linden, Dorothy Jordan.	Shooting
TREM CARR.			
"Riders of the Desert"	Story by L. Totman. Director: Robert N. Bradbury.	Bob Steele, Al St. John.	Shooting
UNIVERSAL			
"Destry of Death Valley"	Story by Jack Cunningham. Director: Al Rogell.	Tom Mix.	Shooting
"Back Street"	Story by Gladys Lehman. Director: John M. Stahl.	Irene Dunne, John Boles.	Shooting
"Radio Patrol"	Story by Thomas Reed. Director: Edward Cahn.	Robert Armstrong, June Clyde, Lila Lee.	Shooting
WARNER-FIRST NATIONAL			
"Two Seconds"	Play by Lester Elliot. Director: Mervyn Le Roy.	Edward G. Robinson, Vivienne Osborn.	Shooting
"Love Is A Racket"	From the story by Gerald Beaumont. Director: Roy Del Ruth.	Douglas Fairbanks, Jr., Ann Dvorak.	Shooting
WARNER BROTHERS			
"Winner Take All"	From the novel by Rian James. Director: William A. Wellman.	James Cagney, Marian Nixon.	Shooting
"Miss Pinkerton"	Story by Mary Roberts Rinehart. Director Lloyd Bacon.	Joan Blondell, George Brent.	Shooting
"Street of Women"	Story by Polan Banks. Director: Archie Mayo.	Kay Francis, Alan Dinehart, Roland Young.	Shooting
"A Successful Calamity"	Story by Clare Kummer. Director: John Adolfi.	George Arliss, Mary Astor, Evalyn Knapp.	Shooting
"The Dark Horse"	Story by Joe Jackson and Courtenay Terrett. Director: Al Green.	William Warren, Bette Davis.	Shooting

PASSING IN REVIEW

The department endeavors to set forth two lines of material of service to the exhibitor—first, a showman's evaluations of the outstanding pictures—second, reviews of information

DANCERS IN THE DARK

74 Minutes

Better than average, this picture is easily one of the best that came to Broadway last week, which, when considering one or two other offerings, is not paying it sufficient praise. It is entertaining chiefly because of the acting of Miriam Hopkins, Jack Oakie and several members of the supporting cast, and the cross section of 10-cents-a-dance-hall atmosphere dangled before your eyes by a deft cameraman.

What goes on behind the doors of one of the dance halls in a large city has been admirably pictured. You are made to feel that it is authentic and that's all any picture need do to accomplish something worthwhile. The scenes hurry back and forth between orchestra platform, the floor and private offices, never getting away from the theme for one moment throughout the entire footage.

The story is built around the orchestra leader (Jack Oakie), his pal (William Collier, Jr.), a 10-cents-dance girl (Miriam Hopkins) and an underworld character (George Raft). True to his promise to his pal's parents, the leader does everything under the sun to break up a romance that has reached the point of marriage between his pal and the dance girl. In this he is ably abetted by the crook, who wants her for himself—and had her before the young saxophone player came on the scene.

There are many amusing scenes and slants too lengthy to set down, contributed mainly by Oakie, Eugene Pallette, Walter Hiers and Lyda Roberti. The latter can certainly clown. And while the medals are being thrown about, let us not forget to mention that George Raft does splendid work as Louie, the crook.

It would appear that the best selling angles lie in "Names" and authentic dance hall atmosphere. Play up Oakie and emphasize that Miriam Hopkins gives everything he's got (and that's a lot) to her role. The title is a good one, offers many possibilities and suggests a corking little atmosphere prologue where practical. The New York Paramount used a couple of attractive flasher signs at the entrance to the lobby and a head cutout of Hopkins with some mechanical contrivance that made an attached rigging of hips do mean wriggle.

Step on it and get your money out of this one.

▽

POLLY OF THE CIRCUS

70 Minutes

Clarke Gable as a minister and Marion Davies in tights as a trapeze performer. Think that over for a moment, plus the fact that this picture gets started at the half-way mark, and then decide that you'll accept things as they are, do your best with an unwieldy vehicle and pray that those vast publicity sources outside your control will bring the curious to the box office.

Sell Miss Davies all you want to; she'll need it in this one. But don't try to foist Mr. Gable on your public as a preacher. This because of past roles, which he has so admirably filled, and because he simply doesn't register as a member of the clergy. True, the picture has its moments, but these are few and far between. Not even the suspense in the aerial sequences will atone for what is obviously gross carelessness in production, from casting right down the line. The one redeeming feature of the whole picture appears to lie in the aerial shots of the performers of the circus. These were deftly caught by the camera and clearly show the intricacy and danger of a trapeze act; So clearly, in fact, that some patrons may let out a gasp now and then.

This picture came into the New York Capitol the week preceding Easter, presumably as a Lenten offering on account of its religious background. Well, boys, there are some bits in Miss Davies' dialogue that won't go over very big with some of the folk in the smaller cities. On top of that there's a scene in a church that hardly appears within the range of possibility. What would have been stark drama in life, when a crazy janitor "stops the show" by hurling accusations and abuse at the pastor, is more or less quietly tolerated by a congregation whose self-control is remarkable to the extreme.

The scene is laid in a small community about to be visited by a circus. Polly (Miss Davies) falls off the trapeze and is carried to the nearby rectory to be treated for injuries so severe that it's impossible to remove her to the hospital. She wins the young preacher's heart, but not on an equal footing with members of the parish. There's a distressing scene in the church, and a self-sacrificing wife leaves her husband to rejoin the circus, there to plan a suicidal fall, which is averted.

It may be that there's a strong element of appeal in this picture for women—and the credulous. At least that would be the slant we'd follow, not forgotting, of course, the value of Clark Gable's name and the vast amount of publicity Miss Davies is bound to receive. However, it does not seem advisable to oversell any angle. Push the circus atmosphere by all means and if your town will stand for that draped trapeze performer gag, it has its possibilities. You can also mention that the picture was adapted from a show staged back in 1907. Some of the oldtimers may recall it.

▽

HOTEL CONTINENTAL

71 Minutes

The success of that stage play based upon drama that constantly ebbs and flows through rooms and corridors of internationally famed hostelries, was bound to echo and re-echo through Hollywood. Among others, Tiffany caught the fever and here's that company's offering on what can happen overnight in a big hotel.

Right at the start, however, let us sound a note of caution about selling a Grand Hotel pattern because this isn't one. As a matter of fact, this picture had as great a theme, if not a greater one, only to lose it through close application to a thinly constructed crook story. Think of the possibilities of a wake on the eve of demolishment of the famous Waldorf Astoria Hotel! Director Cabanne obviously did think of this several times, as indicated by several little excursions in that direction, but never at any time got very far away from a sordid little central theme. As a result, what might have been an outstanding picture, resolved itself into a good program attraction.

Just an idea of the thinness of story, outside of a few digressions portraying hotel life. It deals with the return of a crook to reclaim a sum of money he has hidden behind brick and mortar in one of the rooms prior to being sentenced to prison. His old associates are right on his trail, however, and are there ahead of him, to rob him, with the aid of an attractive girl. Then romance develops.

The title will undoubtedly be one of the angles you will cash in on when playing this picture. Whether its a Grand Hotel or not, the similarity of title immediately will suggest itself and stimulate interest. But we do not think it advisable to stress this angle for reason that there is a Grand Hotel in the making and some apologies might be in order at a later date. It may be possible to obtain some good stories by use of the Waldorf-Astoria wake slant for the name of the famous old hotel has penetrated to the far corners of the earth. Royalty and many notables registered there in bygone days.

In addition to excellent work done by Peggy Shannon and Theodore Von Eltz, you will have several familiar "names," 'though obscure as to roles, to offer. Many patrons will recall the palmy days of Ethel Clayton and Henry B. Walthal. The cast also includes J. Farrell MacDonald and Rockcliffe Fellowes. However, the two principals are in focus the better part of the time.

CHARLES E. LEWIS

▽

Tempest

(Ufa)

Drama

Emil Jannings, notable German film player, appears again before an American film audience at the Little Carnegie Playhouse, where Leo Brecher has undertaken to offer the premieres of Ufa product in this country, following the termination of Ufa's lease on the Cosmopolitan, neighboring upper Broadway picture-house.

The film, understood to be at the moment playing in various European cities under the title "Sturme der Leidenschaft," which is literally translated as "Storms of Passion," runs rather long, but seemed to hold the attention of an opening night audience at the theatre. It is unquestionably melodramatic. The use of occasional English subtitle dialogue translations is helpful to the members of the audience who do not understand German.

Prominent in the cast are the blondely attractive and well received Anna Sten; Franz Nicklisch, who with Miss Sten, is principally involved in the rather secondary romantic interest; Otto Wernicke, inscrutably able as the detective on the trail of Jannings, who at the same time is an old friend.

The story concerns Jannings, a physically large and powerful crook, who, upon leaving prison, returns to Miss Sten and his old haunts. A crook friend urges him to vouch for young Nicklisch, and he obtains the boy's release from a reform school. Jannings, against his will, is persuaded to join in the robbery of a bank and detectives follow his trail. Meanwhich, Nicklisch, who has already fallen in love with Miss Sten, reveals to Jannings in a moment of heat that she is carrying on an affair with Anton Pointer, photographer at a carnival. Jannings pursues the man and tosses him into the water after a struggle. A robbery which he commits to satisfy Miss Sten's desire for a fur coat, sets Wernicke on the trail again. Jannings hides, but his hiding place is revealed by Miss Sten to save Nicklisch. Escaping from prison, he finds the boy with Miss Sten, and a terrific struggle results badly for Nicklisch just as the police arrive.

Jannings again offers a role in which he turns

TARZAN THE TALK OF THE INDUSTRY!



"Gentlemen, I've just come back from the Stanley Theatre in Baltimore. We put on 'TARZAN THE APE MAN' and cracked the house record held by '*Hell Divers*' by a wide margin. We rolled up our sleeves and went to work because it was Lent and we had other opposition too. We've got a picture that looks bigger than '*Trader Horn*'. I want you to see how we promoted Tarzan—(*see next pages*) because I'm giving prizes for the best campaigns on this picture: **1st Prize $100, 2nd Prize $50, 3rd Prize $30, 4th Prize $20.** Please send your campaigns with photos, etc. to TARZAN CONTEST EDITOR, Advertising Department, M-G-M, 1540 Broadway, New York. Thank you."

IT'S A PLEASURE TO PROMOTE!



Ad No. 3—Size of Mat, 100 lines x 3 columns

USE THE SAME AD MATS AND STUNTS THAT TOOK BALTIMORE BY STORM!



Panel of critics praise

All the ad mats and exploitation aids in these pages are reproduced in a supplementary section added to the "Tarzan" press sheet. Get one from your M-G-M Exchange today and start planning your campaign.



B. V. D. living bathing suit models in department store window tie-up traffic in Baltimore's main street

NATION-WIDE B.V.D. SWIM-SUIT TIE-UP!

The B. V. D. company features Johnny Weissmuller in all its promotion. Get in touch with your principal department store and arrange a tie-up now.

—and what a joy when the records go blooie!

Not since "Trader Horn" has this industry had a box-office attraction with the possibilities of "Tarzan, the Ape Man." A great show in itself, that becomes greater with every ounce of promotion effort put behind it! Roll up your sleeves, folks, it's fun to exploit a picture when you can smash records with it. Let M-G-M help you! The whole industry is talking "Tarzan". Baltimore (in Lent) started the ball a-rolling! Your house record goes next!

BELOW: *Two giant billboards, 144-sheet poster, and 140-sheet poster in view of all railroad trains!*





Ad No. 2—Mat is 130 x 2 cols.

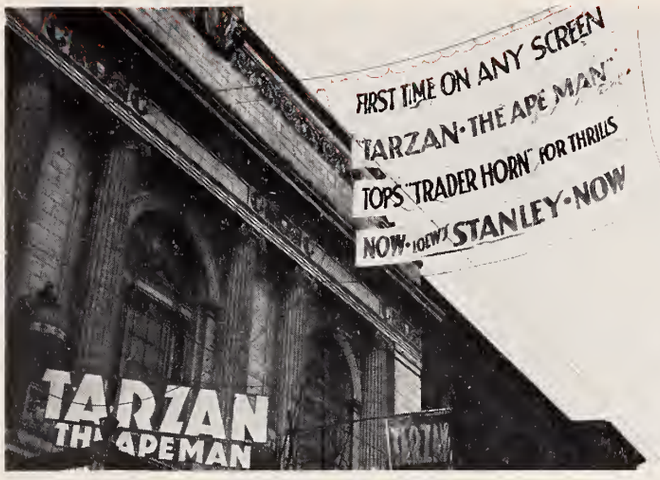


THE TOWN GOT PLASTERED!

Baltimore saw "Tarzan" where ever it looked. Posters, snipes everywhere! Result: Opening matinee broke record, each day built bigger—and the week's gross snatched the house record!



SHOUT IT from the HOUSE-TOPS!



Hang out a banner where folks can see it!

A FEW OF MANY THINGS TO DO!

1—Use extra newspaper space.

2—Advertize the thrill and love angles.

3—Tie-up with B. V. D. swim-suits which feature Johnny Weissmuller in all ads.

4—Post the town thoroughly.

5—Newspaper contests:

(a) *Where Tarzan serial strip appears, get newspaper to run a contest to color those strips. A few free tickets for prizes.*

(b) *In Baltimore, a lion cub from the zoo was used in a* "NAME THE CUB" *contest.*

6—Lobby cut-out of Tarzan carrying girl.

7—Ape cut-out hangers, and Tarzan cut-out hangers shown on next page.

8—Enlarge No. 6 thrill-ad for house-front.

9—Book-store tie-up with Tarzan books.

10—Use special Tarzan circus herald and Tarzan tabloid newspaper.

11—Arrange early-bird newsboy showing.

12—Circularize schools and libraries.

13—Use miniature moving-pictures of lion fight in give-away movie-book shown on next page.

14—Inquiring reporter gets fans' reaction to picture, published with side-walk photographs of each fan.

2000 on line around block when doors shut Saturday 12 noon

A NEW and SENSATIONAL Idea in Screen ENTERTAINMENT!

the most eagerly awaited of all
METRO-GOLDWYN-MAYER HITS!

TARZAN

The APE MAN

TOPPING "TRADER HORN" for THRILLS





The producers of "Trader Horn" now answer an overwhelming demand for another Giant Romance of primitive Life and unfettered Love. Edgar Rice Burroughs' newest Tarzan thriller is truly "The 'Trader Horn' of 1932!"

Maybe Love was greater when Men took their Mates like this!

GIRLS! WOULD YOU LIVE LIKE EVE—if you found the right ADAM?



Hold Your Breath!

•

It's More Exciting Than an Earthquake





Johnny Weissmuller, as Tarzan, escapes from the den of Crocodiles!

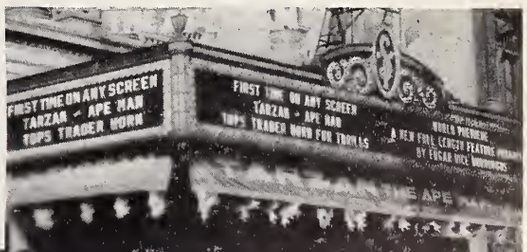


with
Johnny WEISSMULLER
Adonis swimming champion and a great cast including
Neil HAMILTON
C. Aubrey SMITH
Maureen O'SULLIVAN

Thrill follows thrill! W. S. VAN DYKE, who made "Trader Horn", has directed this most daring and exciting of screen adventures!

Ad No. 4—Mat is 160 lines by 3 columns

MORE on NEXT PAGE!





YELL LIKE H— about TARZAN!

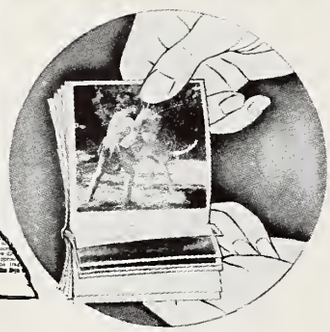
—the perfect exploitation picture—





Newspaper strip coloring contest.

ABOVE: *The world's biggest poster, 168-sheets!*



ABOVE: *The movie book of Tarzan shows him fighting with a Lion, actual movies from the picture.*

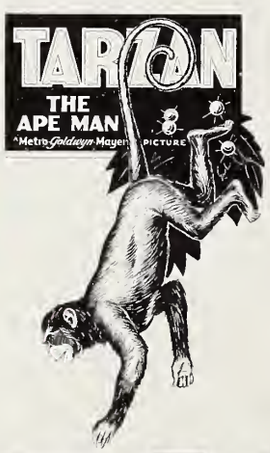




ABOVE: *Colored cut-out window card for hanging.*

RIGHT: *Special colored marquee hanger.*

LEFT: *Clipping shows Inquiring Reporter's survey among fans after the show, with their photos.*







Ad No. 6—Mat is 160 lines by 3 cols.

All of these stunts and exploitation aids are shown in the press sheet! Get one!

TARZAN THE APE MAN

a great Metro-Goldwyn-Mayer attraction promoted in the typical M-G-M manner. Send your campaign to

TARZAN CONTEST EDITOR, M-G-M
Ad. Dept., 1540 B'way., N. Y. C.

out the loser, but his work was acknowledged to be outstanding. Comment praised numerous examples of unusual camera work, angled shots and night photography in particular.

Produced and distributed by Ufa. Directed by Robert Siodmak. Story by Robert Liebmann and Hans Muller. Music by Freidrich Hollander. Cameraman, Gunther Rittau. Sound, Fritz Theiry. Release date, March 15, 1932. Running time, 105 minutes.

CAST

Gustav Bumke.....Emil Jannings
Annya.....Anna Sten
Willy.....Franz Nicklisch
Ralph.....Anton Pointner
The Detective.....Otto Wernicke
Yvonne.....Trude Hesterburg
Paul.....Julius Falkenstein

The Big Timer

(Columbia)

The Pugilist

(Seen in Hollywood)

Columbia's contribution to the present cycle of prize fight pictures under the title of "The Big Timer" reveals the rise and fall of Cookie, the pugilist, and with the exception of picturing a girl, Constance Cummings, as his manager, it could be accepted as an authentic document of the average fighter's life and his environment.

It is Eddie Buzzell's first attempt at directing a feature length production and he was the recipient of much credit in the handling of a more or less difficult story. He made his characters live their parts, put over his laughs at the proper time and slipped in the drama just long enough for the audience to prepare for the next comedy situation, it appeared.

Ben Lyon as the fighter was well received by a recent Coast audience, while Constance Cummings also proved popular in the difficult role of the feminine fight manager. Tommy Dugan was accorded a good reception for his true delineation of the champ's aide and he provoked many laughs.

The picture has plenty of action combined with fast dialogue.

Produced and distributed by Columbia. From an original story by Robert Riskin. Adaptation by Dorothy Howell. Directed by Eddie Buzzell. Photographer, L. W. O'Connell. Release date, March 10, 1932. Running time, 71 minutes.

CAST

Cookie Bradford.....Ben Lyon
Honey Baldwin.....Constance Cummings
Kay Mitchell.....Thelma Todd
Champ.....Charles Delaney
Catfish.....Tommy Dugan
Pop Baldwin.....Charles Grapewin
Sullivan.....Russell Hopton
Scrappy Martin.....Jack Miller
Dan Wilson.....Robert Emmet O'Connor
Smitty.....Bert Starkey

The Mouthpiece

(Warner)

Drama

(Seen in Hollywood)

Tricks of the profession among criminal lawyers form the background for this production. It features well received performances by Warren William, Aline MacMahon and Sidney Fox. Particularly noted as outstanding is the characterization of Miss MacMahon in the role of the wise and flippant, but tolerant secretary of "the mouthpiece."

The film career of Vincent Day, as portrayed by Warren William, is much like that related in a recently popular biography of the life of New York's famous criminal attorney, William J. Fallon. Starting as a prosecutor, he turns to acting as counsel for those charged with crime after he is the unwitting instrument which sends an innocent young man to the electric chair.

Like the late William J. Fallon, he soon discovers that psychology is equally as important as the law in swaying juries and outwitting prosecutors. Also, he finds himself inextricably tangled with the high life of the underworld, whose leaders he defends from the clutches of the law. Liquor and women are his weaknesses, until he meets a little stenographer in his own office, Sidney Fox, whose natural goodness prompts him to see his own increasing worthlessness. But he has gone too far, and when he tries to get out of criminal practice the gangsters, feeling he knows too much, provide him with the inevitable end to such a shady career.

Based upon a story by Frank Collins, for which Earl Baldwin wrote the adaptation, "The Mouthpiece" is directed by James Flood, with Elliott Nugent aiding him. While the story revolves principally around Warren William, Sidney Fox and Aline MacMahon, a large cast of acknowledged capable players assist them.

Produced and distributed by Warner Brothers. Directed by James Flood. Based on story by Frank Collins. Adapted by Earl Baldwin. Co-directed by Elliott Nugent. Photographed by Barney McGill. Release date, May 14, 1932.

CAST

Vincent Day.....Warren William
Celia.....Sidney Fox
Miss Hickey.....Aline MacMahon
John.....William Janney
Barton.....John Wray
Gladys.....Polly Walters
J. B.....Ralph Ince
Elaine.....Mae Madison
Miss DeVere.....Noel Francis
Smith.....Morgan Wallace
Bartender.....Guy Kibbee
Tony.....J. Carroll Naish
Forbes.....Walter Walker
Garland.....Jack LaRue
Pondapolis.....Stanley Fields
Jarvis.....Murray Kinnell
Wilson.....Emerson Tracey

Keepers of Youth

(B. I. P. America)

Drama

An English importation which, when viewed in the projection room recently, evoked a good bit of praise for the leading player and seemed to fairly well entertain the assembled small audience.

Robert Irvine, cast as the new headmaster of an English preparatory school, was thought to have done an excellent characterization, while his support, chiefly involving Ann Todd, Garry Marsh, John Turnbull and John Hunt, handled their parts sincerely and effectively, it was generally conceded.

Irvine, at the school, finds things not all that they might be among the masters, who are in the main, a group of broken down and unsuccessful teachers. In attempting to protect Miss Todd from the advances of Marsh, bullying sports instructor, Irvine is found alone with her in her room by Turnbull, headmaster. Refusing to listen to explanations, Irvine writes his resignation, which is opened by Marsh. The latter provokes a fight and Irvine thrashes him, hands in the resignation and leaves with Miss Todd to conclude the film.

Produced by British International. Distributed by B.I.P. America. Directed by Thomas Bentley. Story by Thomas Bentley. Adaptation and scenario by Thomas Bentley, Walter Mycroft, Frank Lander. Cameramen, J. Wilson, B. Ford. Sound, A. E. Rudolph. Running time, 70 minutes.

CAST

Knox.....Garry Marsh
Gordon Duff.....John Turnbull
David Lake.....Robert Irvine
Slade.....O. B. Clarence
Sullivan.....Herbert Ross
Jarvis.....Vaughan Powell
Millicent.....Ann Todd
Matron.....Ethel Warwick
Henry Venner.....John Hunt
Mrs. Venner.....Mary Clare
Mr. Venner.....Mathew Boulton

Polly of the Circus

(MGM)

Drama

Marion Davies plays the lead in this picturization of the elderly stage play of the same name, authored by Margaret Mayo and prominent on the boards of Broadway as far back in history as 1907. Clark Gables takes care of the role of the young and handsome minister who sacrifices everything in his career for the love of Polly, the circus trapeze performer.

An audience at the New York Capitol gave evidence of having enjoyed the rather melodramatic adaptation. On occasion, the musical score was perhaps too heavily stressed, where it hardly dovetailed with the theme or action of the story, except as it provided a certain background atmosphere.

The story concerns the romance which develops between Gable, young minister, being guided to a career by his bishop-uncle, played by C. Aubrey Smith, and Miss Davies, hurt during her trapeze act and carried to the minister's house nearby. The two are married, with the result that Gable loses his post and is in a fair way to losing his career because of his marriage to Miss Davies. He willingly makes the sacrifice for her, but is unable to find work. Realizing that he is unhappy, she pleads with the stern-faced bishop to help him. Meeting with a refusal, she leaves Gable to return to the circus as the only means of restoring her husband's career.

When the uncle does an about-face in his opinion of the girl, and goes to Gable, she has already left. The two hurry to the circus grounds, but find her already aloft, about to try the act which caused the previous injury. She is not at all sure of herself, the audience is given to understand, but the sight of Gable enables her to carry through successfully.

Comment was favorable of the camera work in the circus tent, where unusual angled shots were achieved. Well received in the support were Raymond Hatton as the drunken attendant at the minister's home; David Landau as the circus manager, and Maude Eburne in a minor role as the girl's nurse.

Produced and distributed by MGM. Directed by Alfred Santell. From the play of the same title by Margaret Mayo. Adaptation by Carey Wilson. Dialogue by Laurence E. Johnson. Editor, George Hively. Cameraman, George Barnes. Release date, February 27, 1932. Running time, 70 minutes.

CAST

Polly.....Marion Davies
Rev. John Hartley.....Clark Gable
Rev. James Northcott.....C. Aubrey Smith
Downey.....Raymond Hatton
Beef.....David Landau
Mitzi.....Ruth Selwyn
Mrs. Jennings.....Maude Eburne
Half-Pint.....Little Billy
Eric.....Guinn Williams
Don.....Clark Marshall
Mrs. McNamara.....Lillian Elliott

Dancers in the Dark

(Paramount)

Drama

Miriam Hopkins, recently imported from the New York stage to the screen, as a professional dancer and entertainer in a dance hall of not too savory reputation which is reflected in her own past, captivated a New York Paramount audience with her sincere and finished portrayal of an exacting role.

In chief support are Jack Oakie, voluble and appealing as the leader of a band; William Collier, Jr., as the saxophone player who is in love, mutually, with Miss Hopkins; George Raft, as the young crook who wants Miss Hopkins. The balance of the cast was found to be highly capable throughout.

The story is set exclusively in the rather sordid atmosphere of the cheap "dance-factory," carried out competently in the behavior of the large number of the supporting cast. Among them, Eugene Pallette provides amusement in his budding romance with Lyda Roberti, who in turn supplies a bit of lightness with her accented conversation, her unusual dancing and singing.

The story, sordid as is the setting, is brightened by the romance of Miss Hopkins and Collier. Oakie attemps to steer the boy from his fiancee by having him fired by Maurice Black, hall manager who was well received for his portrayal of the excitable Italian. Oakie arranges that Collier go to Pittsburgh with another band, in the meanwhile hoping that Miss Hopkins will slip. Raft, for his part, attempts to draw her to him and asks her to leave with him after committing murder in the course of a robbery. Oakie had attempted to cause the "slip" on the part of Miss Hopkins but failed. Collier finds them together on his return and suspects the worst. The police come for Raft and he shoots Oakie in attempting an escape, which fails when he falls to his death from a window. Oakie, waiting for an ambulance,


COMEDY is KING
GEORGE GERSHWIN
MELODY HITS
played and sung as never before
ALL STAR FESTIVAL
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OKAY AMERICA

Girl CRAZY

LAUGHTER
BEAUTY..
MELODY..
speeded to the whirling tempo of a springtime fun festival...

Galaxy of Headline Comics to Make the Wild West Wilder and the Rockies Roar . . . . .

WHEELER-WOOLSEY

EDDIE QUILLAN DOT LEE MITZI GREEN KITTY KELLY
ARLINE JUDGE

Directed by WILLIAM SEITER

ERAGE GROSSES ASSURED WITH THIS STAR-STUDDED JAMBOREE

brings Miss Hopkins and Collier together to end the film.

Miss Hopkins renders a song number in effective style on two occasions.

Produced and distributed by Paramount. Directed by David Burton. From the play "Jazz King," by James Ashmore Creelman. Adaptation by Brian Marlow and Howard Emmett Rogers. Screen play by Herman Mankiewicz. Photographed by Karl Struss. Release date, March 14, 1932. Running time, 74 minutes.

CAST

Gloria ..... Miriam Hopkins
Duke ..... Jack Oakie
Floyd ..... William Collier, Jr.
Gus ..... Eugene Pallette
Ollie ..... Walter Hiers
Fanny ..... Lyda Roberti
Louie ..... George Rait
Max ..... Maurice Black
Ruby ..... Frances Moffett
McGroody ..... DeWitt Jennings
Marie ..... Alberta Vaughn
Benny ..... Paul Fix

Man Wanted

(Warner)

Comedy-Drama

(Seen in Hollywood)

Being private (and male) secretary to Kay Francis should make it difficult for any ambitious and personable young bachelor to keep his mind exclusively on his work. On the other hand, having a husband who takes no interest in wife's business, which is her great passion, makes it difficult for the wife to maintain strictly business relations with her secretary when he is efficient, personable and graciously attentive. That is the situation in Warner's latest film starring Kay Francis.

The husband, Kenneth Thomson, is rich and does nothing, while the secretary, David Manners, is very helpful in Kay's publishing business. The husband finds his interest wandering elsewhere, and his wife takes greater and greater interest in the office.

The plot affords opportunities, well taken, for very attractive backgrounds, for gorgeous costuming and occasional bits of comedy to divert attention from the romantic aspects of the piece. In these latter well-received service is rendered by Andy Devine and Una Merkel. In a brief appearance Elizabeth Patterson also provoked a few well chosen chuckles. Miss Francis and Manners it was agreed do their romantic work with charming taste.

Produced and distributed by Warner Brothers. Directed by William Dieterle. Story by Robert Lord. Adaptation by Charles Kenyon. Photographed by Gregg Toland. Edited by James Gibbon. Release date, April 23, 1932.

CAST

Lois Ames ..... Kay Francis
Tom Sheridan ..... David Manners
Andy Doyle ..... Andy Devine
Devens ..... Guy Kibbee
Ruth Holman ..... Una Merkel
Fred ..... Kenneth Thomson
Miss Winkler ..... Virginia Sale
Ann LeMaire ..... Claire Dodd
Miss Smith ..... Charlotte Merriam
Manager ..... Edward Van Sloan
Harper ..... Robert Greig
New Secretary ..... Betty Farrington

Two White Arms

(Metro-Goldwyn-Mayer)

Menjou's First British Film

(Seen in London)

Here is a motion picture packed with first-rate players, directed by Fred Niblo, photographed by an efficient American cameraman, and costing in all £35,000 to make, but which was not strikingly received at its English showing.

Based on the Dearden stage play, it presents Major Carey Liston (Menjou) as a philanderer, who throws aside the good and beautiful Lydia Charrington (Margaret Bannerman) in favor of Alison Drury (Jane Baxter), an unsophisticated child whom, as though for a change, he marries. Later, when she as a doting wife fusses and fawns around him, inducing her mother (Jean Cadell) to assist her in the process of pampering, he yearns for the greater freedom which he formerly enjoyed.

Dr. Biggash, (Claude Allister) a psychologist of great popularity among men who do not mind paying the price for "understanding diagnoses" with which to convince their wives, appeals to Major Liston, who immediately becomes a patient. The idea is that Liston will "lose his memory" and, absenting himself from home, he takes up work in a garage where he joyfully recommences his old habits with a fascinating secretary (Rene Ray). Lydia Charrington, just returned from a visit to India, where she sought solace from her disappointment at Liston's marriage, discovers the game and helps to explode it. Finding life with his wife impossible he appeals to Lydia to elope with him but she, like a good woman, sends him back to his boring little wife.

Every member of the cast, as well as the director and the cameraman, it was conceded, did their utmost but certain comment indicated that the subject lacked in scope for the motion picture artist.

Produced by Eric Hakim. Distributed by Metro-Goldwyn-Mayer. Directed by Fred Niblo. Photographed by Henry Gerrard. Running time, 80 minutes.

CAST

Major Carey Liston ..... Adolph Menjou
Lydia Charrington ..... Margaret Bannerman
Alison Drury ..... Joan Baxter
Dr. Biggash ..... Claud Allister
Trixie ..... Renee Ray
Mrs. Drury ..... Jean Cadell
Mears ..... Henry Wenman
Bob Russell ..... Kenneth Kove
Sir George ..... Spencer Trevor
Lady Ellerslie ..... Ellis Jefferys

Whistlin' Dan

(Tiffany)

Western

A surprise is provided early in the picture when Ken Maynard's friend Bob, played by Don Terry, is killed by the bandit gang because the ransom has not arrived. And the reason it has not reached the band's lair is because the banker has refused Maynard's plea for the loan, forcing him to hold up the bank, but too late. Whereupon Maynard resolves to capture them all. In this he is assisted by July (Harlan E. Knight).

Action starts when a member of the gang of Karloff (Georges Renavent) arranges for their delivery from jail with him when the posse is tricked into a futile chase. They join Karloff. They have turned over several of the criminals to the sheriff when Karloff's suspicions are verified. Carmelita (Joyzelle) by a ruse wins Maynard sufficient time to start for the border, his plan being to trick the gang into crossing the line, where he has arranged for the posse to jump from hiding. The plan works, but Karloff dashes off, with Maynard in pursuit. A fight follows at the saloon. Maynard is felled but a bullet from July stays the dirk in Karloff's hand.

It was noted that Tarzan had less featuring in this production.

A Tiffany production directed by Phil Rosen from the story and continuity by Stuart Anthony. Photography by Ira J. Morgan. Settings by Ralph De Lacy. Sound by John Stransky. Film editor, Rose Loewinger. Release date, March 20, 1932. Running time, 64 minutes.

CAST

Dan ..... Ken Maynard
Carmelita ..... Joyzelle
Karloff ..... Georges Renavent
July ..... Harlan E. Knight
Bob ..... Don Terry
Webster ..... Jack Rockwell
Horty ..... Jessie Arnold

Behind Stone Walls

(Mayfair)

Drama

Mayfair Pictures, until recently known as Action Pictures, offers a dramatic effort centering about the love of a father for his son, and the sacrifice, on his part, of political ambition and opportunity to aid the son.

Robert Elliott enacts the role of the district attorney, whose son, played by Eddie Nugent, has passed his bar examinations and is about to follow his father in the law. Elliott's wife, Priscilla Dean, who, it is understood, is not the mother of Nugent, has long been carrying on an affair with Robert Ellis, friend of Elliott. After Elliott is forced to leave town on business, Miss Dean visits Ellis in his apartment. An argument and attempted renunciation of their affair results in her killing him.

As she attempts to make her escape, Nugent comes in with a message from his father for Ellis. Realizing the situation, he permits his mother to escape, and when Ellis' servant suddenly walks in, he is held for the murder. His father resigns as district attorney to defend him, but when the boy refuses to divulge why he committed the murder, the father recalls his resignation, and, prosecuting, sees his son sent to prison for life. However, the boy's sweetheart, Ann Christy, accidentally sees Miss Dean going into Ellis' apartment with the latter's servant. She brings Elliott and they overhear sufficient to prove Miss Dean's guilt. Letters, which she buys from the servant, George Chesebro, Elliott tries to obtain, and in the struggle, Miss Dean is shot.

Elliott is tried for the murder of his wife, and the son, meanwhile released, offers an impassioned plea and saves his father, with a conclusion more or less as expected.

The cast was thought to have handled itself adequately, with the burden of the dramatic work, at least throughout the major portion of the film, resting on Miss Dean.

Produced and distributed by Mayfair Pictures. Directed by Frank Strayer. Story and continuity by George B. Seitz. Editor, Byron Robinson. Photographed by Jules Cronjager. Recording, Earl Crain. Release date, March 15, 1932.

CAST

John Clay ..... Robert Elliott
Robert Clay ..... Eddie Nugent
Esther Clay ..... Priscilla Dean
Peg Harper ..... Ann Christy
Jack Keene ..... Robert Ellis
Leo Drugget ..... George Chesebro

Cossacks of the Don

(Amkino)

Drama

The painstaking, deliberateness characteristic in the treatment of drama in Russian productions is emphasized in this story of war and misplaced love, which also makes of the motion picture a vehicle of realism in delineation of the clashes of the Cossacks and the common moujiks, along the banks of the river Don.

Intermingled in the picture, and with sharp contrasts, are scenes of conflict and of play, both in the frank rough style that is native to the Russian picture. Grigory, young Cossack, falls in love with Aksinya, the flirtatious wife of a Cossack officer. Grigory's father forces him to marry Natalie. But all four are unhappy and Aksinya urges him to elope with her. They find work on the estate of a landowner. Then comes the call to war, where bullets level peasant and Cossack to one standard. Grigory, wounded, returns home to find that Aksinya has been betrayed by the son of the landowner. He obtains revenge and deserts Aksinya.

Emma Cessarskaya is starred as Aksinya. M. Abrikosov has the role of Grigory or Grisha.

Produced in the Soviet Republic by Soyuzkino and distributed by Amkino. Directed by Olga Preobrajenskaya. Associate director, Mikhail Pravor. Photography by D. Feldman. Running time, 81 minutes. Release date, March 18, 1932.

CAST

Aksinya ..... Emma Cessarskaya
Grisha ..... M. Abrikosov
Natalie ..... R. Puzhnaya
Stepan ..... M. Stepanov
Evgeni ..... N. Churakovski

Carnival Boat

(RKO Pathe)

Melodrama

A rather melodramatic but quite active story, set in the lumber country of the Northwest, and featuring Bill Boyd and Ginger Rogers, is this recent Charles R. Rogers production for RKO Pathe.

Interestingly pictured is the pulsating activity of the high timber country, with the

thrill or two of the logging camp which should have the younger element of the population on edge, as was indicated by several representatives at the New York Hippodrome, as well as numerous of the adult generation.

Bill Boyd, blonde, curley-headed and robust, is rather too lax with his men on the job, and Hobart Bosworth, his father and old lumber boss, comes up to find why Rail Head is falling off quota. When the carnival boat arrives, he sees why. Ginger Rogers, star performer thereon, is taking up much too much of the mental activity of Boyd, to the detriment of the quota. Fred Kohler, unhandsome and equally as robust as Boyd, is using his wits to usurp his position and step into the shoes of Bosworth, soon to be retired.

Bosworth takes a double trainload of cut timber down the track without good brakes, when the men refuse. He is hurt, but saved from serious injury when Boyd goes to the rescue. Boyd goes to work then, and floats so many logs in a short time, that the inevitable log-jam occurs. Boyd's logging activities have been at the expense of his attentions to Miss Rogers. Following an unsatisfactory visit to the invalid Bosworth, Miss Rogers is leaving for the boat, about to pull away, when she sees the jam. Again the men refuse, and Bosworth is set to do the dynamite job himself when Boyd takes the box, and Kohler with him. Kohler's double crossing fails, the jam is broken, Boyd rescues Kohler from the log-filled river, and proceeds to trounce him in a delightful battle. His sorrow at sight of the departing boat is transformed when Miss Rogers arrives at his elbow.

Produced and distributed by RKO Pathe. Produced by Charles R. Rogers. Directed by Albert Rogell. Story by Marion Jackson and Don Ryan. Screen play by James Seymour. Editor, John Link. Cameraman, Ted McCord. Release date, March 19, 1932. Running time, 62 minutes.

CAST

Buck Gannon	Bill Boyd
Honey	Ginger Rogers
Hack	Fred Kohler
Jim Gannon	Hobart Bosworth
Babe	Marie Prevost
Baldy	Edgar Kennedy
Stubby	Harry Sweet
Lane	Charles Sellon
DeLacey	Walter Percival
Assistant to DeLacey	Jack Carlyle
Windy	Joe Marba
Jordan	Eddie Chandler
Bartender	Bob Perry

Law of the West

(Sono Art-World Wide)

Western

Cut to the more or less conventional pattern of the western film of today, this effort has its better than fair quota of hard and fast riding in a country which abounds in splendid mountain scenery, of which much is made. The guns are not lacking, but their barking is somewhat subordinated to the drumming feet of the hard-driven horses.

Young and personable Bob Steele, who rides like a fiend, indulging in various trick methods of mounting which should delight the hearts of the younger element of the population, takes the lead. Opposite, completing the romantic angle, is Nancy Drexel, attractive and blonde.

A prologue-sequence pictures Ed Brady, villain of the piece, abducting the baby son of Hank Bell, rancher, despite the efforts of Charles West to prevent the crime.

Seventeen years later, Brady is found as leader of a band of cattle rustlers; Bell, the marshal, called from a neighboring regime to rout the rustlers; Steele, the kidnaped boy, now as the son of Brady. Brady makes a habit of lashing Steele at any opportunity, and Steele insists on seeing Miss Drexel, daughter of West, despite Brady's instructions. Brady schemes to draw Bell into his hidden valley and have it out for past wrongs, while Bell is still on the hunt for Brady and his son. Steele attempts to escape with Miss Drexel and West, but Brady gets there first and sends Steele out to meet Bell, after persuading him that he had come to "get" them. Brady's deception is discovered in time for Steele and Bell to beat off the gang and save Miss Drexel from Brady, who had attempted to escape with her. The lost mother and son sequence follows in order.

Produced and distributed by Sono Art-World Wide. Directed by Robert N. Bradbury. Story and adaptation by Robert Bradbury. Edited by Charles Hunt. Photography, Archie Stout and Will Cline. Release date, March 20, 1932. Running time, 58 minutes.

CAST:

Bob Carruthers	Bob Steele
Sally Tracy	Nancy Drexel
Lee Morgan	Ed. Brady
Dan Carruthers	Hank Bell
Tracy	Charles West
Butch	Earl Dwire
Buck	Dick Dickinson
Mrs. Carruthers	Rose Plummer

My Wife's Family

(B. I. P. America)

Comedy

A light and rather rapid-moving domestic comedy revolving about the always opportune in-law situation, this is an English production released in this country by B. I. P. America.

Gene Gerrard, musical comedy player, offers the lead as the once happy young husband, whose domain is invaded, after a brother-in-law arrives for a stay, by his wife's mother, father and sister. The wife is played by Muriel Angelus. The cast is, of course, more or less unknown to the American motion picture audience. There is rather much of slapstick, but a projection room group which saw the film in New York, seemed to extract a good bit of enjoyment from the effort.

The mother-in-law, played by Amy Veness, attempts to persuade Miss Angelus to return home, on the ground that her husband is untrue. The fun begins when Gene buys his wife a piano, sending her a note to look in the summer house. She does, finds a baby in a basket, and completely overlooks the piano. Mother-in-law decides the baby is Gene's and asks for an explanation. Stumbling, he involves his father-in-law and Jimmy Godden. Gene plans with Godden that he should arrange to blow up the piano. Mother-in-law, after the explosion, accuses Gene and Godden of murdering the unknown baby, which really belongs to sister and brother-in-law, and has them arrested.

They talk themselves out of jail and find another baby, belonging to the maid, who has secretly been married to another brother-in-law. A few swift bits of liquid refreshment spur Gene on to elect his in-laws from his home, which returns to peace and quiet for the young husband and wife.

Produced by British International. Distributed by B. I. P. America. Directed by Monty Banks. Screen adaptation by Fred Duprez and Val Valentine. Release date, April 15, 1932. Running time, 65 minutes.

CAST

Jack Gay	Gene Gerrard
Peggy, his wife	Muriel Angelus
Arabella, his mother-in-law	Amy Veness
Noah Nagg, his father-in-law	Charles Paton
Ima, his sister-in-law	Dodo Watts
Willie, his brother-in-law	Tom Helmore
Sally	Molly Lamont
Dolly White	Ellen Pollock
Doc Knott	Jimmy Godden

The Drifter

(Capital Film Exchange)

Melodrama

William Farnum, oldster of the screen, and still retaining much of that flavor of vigorousness and vitality which once made his name a by-word where films was the topic, plays a lead which was conceded to be important to the ultimate result in this film. Drawn to a more or less conventional melodramatic pattern, the Willis Kent production is an adaptation of the Oliver Drake story, "Wanderlust."

The story, briefly, concerns Farnum as the wanderer who finally and unexpectedly arrives at a small Canadian village, there to meet and immediately fall in love with the daughter of a lumber company proprietor. He also keeps his identity secret from a brother, played by Bruce Warren, he discovers by accident in the place. Noah Beery enacts the role of the lumberman-villain in his usual capable manner, while Phyllis Barrington plays the girl. Charles Sellon also has an important position among the supporting players.

Farnum succeeds after several complications, in putting the villain where he can do no harm and in seeing his brother and Miss Barrington united. That done, the wanderer takes himself off to other parts, happier, it is understood, than at his arrival.

The outdoors, always appealing as a setting for a film which has its full quota of action, should especially draw those fans of the film who like their pictures in wide-open settings. Much is capably made. via camera, of the beautiful Canadian mountain scenery, with snow-capped peaks a splendid detail.

Produced by Willis Kent. Distributed by Capital Film Exchange. Directed by William O'Connor. Adapted from the story "Wanderlust" by Oliver Drake. Edited by Thomas Persons. Cameraman, William Nobles. Release date, February 10, 1932. Running time, 71 minutes.

CAST

William Farnum	"The Drifter"
Noah Beery	John McNary
Phyllis Barrington	Bonnie McNary
Charles Sellon	Whitey
Russell Hopton	Montana
Bruce Warren	Paul LaTour
Ann Brody	Marie
Ynez Seabury	Yvonne

SHORTS

War in China

(Educational)

Enlightening, Timely

The international implications of the Sino-Japanese "un-declared" war centering about Shanghai, are still of sufficient importance, are still of sufficient moment to the press and the world for this compilation to be timely now, and interesting always. Leon Britton and Charles Hugo, we are informed, took the shots in Shanghai, the editing was done here by Forrest Izald and the running fire of accompanying dialogue is rendered capably by radio announcer John S. Young. Though there is comparatively little action in the film, there is much to interest the world. Pictured are the burning buildings, the soaring Japanese bombers, the helpless refugees, the various foreign military units on guard in the International Settlement, the demolished Woosung forts, the Japanese artillery in action. All in all, the best of shots of the newsreel type rolled into two coherent reels.—Running time, 19 minutes.

The Marriage Wow

(Universal)

Fair

A few laughs when the man comes home in the wee hours with his boss after they worked late. It so happens that the wife's family is paying a little visit when the two enter. Hubby explains that there is plenty of room, and wakes his wife. She tells him what she thinks of his drunken friends. The boss hears, and the fun begins. The man is fired, but before he leaves he tell his wife what he thinks of her family.—Running time, 16 minutes.

Speed in the Gay Nineties

(Educational)

Good Comedy

Andy Clyde in a comedy of the early days of the automobile. Andy is considered by the village fathers more than a little mentally incapacitated when he attempts to fly with wings and a tail, and they come for him with a wagon and strait-jacket. He evades them, humorously, and enters the great horseless carriage race. Barney Oldfield himself is also entered in the great event at the fair. Of course he wins, and astounds the populace with a speed of 20 miles an hour, though the car nearly

No Such War Picture



With all writers and producers striving to get out of the beaten track, Universal offers you something so different that it will delight the showmanship in your soul!

* * * * *

Soldiers battling in deep snow on a mountain peak . . . enemy sappers mining underneath them and planting tons of dynamite . . . the whole mountain peak blown to perdition . . . and through it all a love story as flaming as the war itself!

The DOOMED

Ever Produced Before!



With TALA BIRELL, LUIS TRENKER
Victor Varconi, Henry Armetta, Gustav von Seyffertitz. A Marcel Vandal and Charles Delac Production directed by Cyril Gardner. Produced by Carl Laemmle, Jr. Associate producer Paul Kohner. Presented by Carl Laemmle.

BATTALION

blows up in the effort. Amusing, and Clyde is always enjoyable.—Running time, 18 minutes.

Strange As It Seems
(Universal)

Interesting

Number 17 of the Universal series produced by John Hix and one of decided general interest and appeal. Opening shots have to do with a Belgian sailor who is able to sustain the entire weight of his body on one finger. Other items: raising of the unusual cactus pear, the use of the spider web in planning high buildings, a glance at the American navy and the life of the Eskimo.—Running time, 9 minutes.

Special Messengers
(B.I.P. America)

Most Interesting

Highly interesting is this short subject indicating the seriousness with which the English take pigeon racing. Pictured in clear fashion are the raising and training of the birds, and the elaborate machinery which has been developed for identification. Climaxing the short is an actual pigeon race. Appealing.—Running time, 9 minutes.

Deutsche Jungen Wandern Durch Griechenland
German Students on a Ramble Through Greece
(Ufa)

Unusual Shots

Male singing, a fixed ingredient of many German pictures, has a thematic value as a background for this travel picture. A novel scene is of a church fathers' retreat atop a cliff, the only means of access being by rope. There is also likeable photography of the littoral of Greece.—Running time, 11 minutes.

Playground of the Mammals
(Educational)

Good

Mack Sennett offers another of his personally supervised series, "Cannibals of the Deep." The camera, aboard an ocean-going schooner cruising off the coast of Southern California, pictures various of the larger species of water mammals. Intimately noted by the camera's eye are porpoises, sea lions, seals and a type of small whale. The dramatic punch climaxing the short comes when the crew goes after, and finally captures a two-ton whale, speared with a harpoon. Scenic effects are good, action is sharp, but the accompanying dialogue is in many cases inaudible, in others of no particular interest.—Running time, 9 minutes.

Torchy's Night Cap
(Educational)

Fast Moving Comedy

There is an abundance of comedy action and complications in this Torchy picture from the Sewell Ford stories being produced by C. C. Burr, with Ray Cooke starred. After rapid developments in which Ray dresses as the Colonel's daughter, and the girl in man's clothes, the marriage finally takes place in the courtroom, and the "kidnaping" is explained. Torchy has failed to deliver a certain communication, which later events prove to be just the proper procedure, saving him his job. In the cast also are Dorothy Dix, Edmund Breese, Franklyn Pangborn, Dorothy Appleby, Charles Giblyn, Elaine St. Maur, Edward McWade, Richard Purcell and Jack Cheatham.—Running time, 19 minutes.

Subway Symphony
(Vitaphone)

Clever, Amusing

An inconspicuous subway straphanger is knocked down in a station rush. Appearing at a board meeting he proposes that the desire of travelers to board the first train to arrive be counteracted by furnishing entertainment at the various stations. Novel and amusing is the following group of shots, picturing choruses, singers, entertainers of all types giving performances on the stations to delighted audiences. One number, "It Cost Me a Nickel," proves tuneful and attractively melodious. A final sequence pictures the straphanger awakening from his dream where he had fallen. It is rather entertaining nonsense.—Running time, 18 minutes.

Ireland, the Melody Isle
(MGM)

Splendid

The interest, enlightenment, enjoyment characteristic of the James FitzPatrick Travel-talks is again demonstrated in this number. Set against a background of accompanying dialogue of real effectiveness and the rendering of several of Ireland's most famous melodies by a fine-voiced tenor, the short contains numerous beautiful scenic bits. In addition typical natives are shown at work and at leisure. An audience at the Capitol in New York found the number of great interest.—Running time, 10 minutes.

Red Noses
(MGM)

It's Been Done

Zasu Pitts and Thelma Todd cavort more or less at large in a Turkish bath, in a manner that has been done on more than one occasion in the past. James Horne, directing, tried for the maximum laughs, but they were not very frequent. The trouserless man in great haste is, unfortunately, among those present. The attendant women cry aloud in the time-honored fashion.—Running time, 21 minutes.

Billboard Girl
(Educational)

Fair

The reputed popularity of Bing Crosby will perhaps make this comedy effort successful, though it cannot be accurately stated that the crooner is an actor. The short concerns Crosby falling in love with the picture of a girl on a billboard. His letters to the girl at college are intercepted by her brother, who, upon the crooner's arrival, masquerades as his sister and stages a love scene and elopement rendezvous. The girl, Margie Kane, discovers the plot and it all comes out in the end. Crosby renders two numbers in fairly effective style for those who like his type of vocal rendition.—Running time, 21 minutes.

Slides and Glides
(Educational)

Fast Action

Bill Cunningham, sports reporter, invades the chilly precincts of the winter Olympic arena at Lake Placid, in the Adirondacks, with his camera for this Brown-Nagel produced number of a series. Seen, heard and explained are the skaters, skiers, bob-sled racers. Pictured in action are a feminine fancy skater, a stunt skater, several of the most noted of the country's speed skaters. Skiiers of various nations are seen in cross-country and distance jumping practice and the short concludes dynamically with pictured racers negotiating the treacherous, icy curves of the long bob-sled run. Generally interesting, its appeal is wide.—Running time, 9 minutes.

Cigars, Cigarettes
(Vitaphone)

Fair

Marjorie Beebe leads the way in this comedy effort, as the cigarette girl in a cabaret who, on New Year's Eve, sells a kiss for $100, and takes a ride with the purchaser. It develops that the car is hired and not owned and the two are taken to court when she tries to climb out of the car. The judge samples the product, and dismisses the case upon recovery. Miss Beebe in gratitude passes cigars around the court room. When the explosion dies away, neither judge nor police are anybody's "finest." Miss Beebe and the short disappear with a loud crash.—Running time, 10 minutes.

Das Geheimnis Der Eischale
Secrets of an Eggshell
(Ufa)

Interesting

Pictures of an educational nature, a forte of Ufa production, reach a high point of interest as well as instructiveness in this film, showing the development through the embryonic stage to the full-formed fish or animal literally "making its own break" in the world. Fish, chicken and even snake are pictured making their bow.—Running time, 13 minutes.

Believe It Or Not
(Vitaphone)

Interesting Oddities

Robert L. Ripley, cartoonist extraordinary of the unusual and strange, again offers a group of the odd things he has noted on his world travels. Drawn by the artist and noted by the cameraman are, among other things, the famous guide who carried a piano for miles on his back; the huge rock which is balanced by nature on a three-foot ledge; queer root formations found accidentally a few feet underground, and numerous others of general interest principally by reason of their abnormality.—Running time, 8 minutes.

In the Bag
(Universal)

Slim's Laugh

Slim Summerville again, and when he appears the audience may automatically expect a good time. This is no exception. Slim, Marine bugler, smuggles a girl aboard a transport, against all orders from the captain, who is Tom Kennedy, Slim's former Marine rival. The girl is discovered in the captain's office when the ships gets under way and a free for all starts between Kennedy and the sergeant. Slim and the girl disappear rapidly during the battle. Funny and innumerable laughs.—Running time, 21 minutes.

The Movie Album
(Vitaphone)

Novel, Entertaining

Vitaphone has dipped into the library of nearly forgotten cans of film, and unearthed bits of heavy drama, melodrama and alleged comedy of an earlier day in the progress of the motion picture art. Clara Kimball Young, Charles Ray, Norma Shearer, Lionel Barrymore, Harry Carey, Mae Marsh and others are shown in the roles that made them famous when a nickel was the price and a "tinny" piano supplied the sound. The novelty and entertainment afforded by the old reels were amply attested by an audience at the Winter Garden in New York.—Running time, 10 minutes.

THEATRE RECEIPTS

The total of theatre receipts for key cities over the country for the calendar week ended March 19, 1932, decreased $93,986 from the total for the previous calendar week, ended March 12, when $2,170,572 was recorded. For the March 19 period, $2,076,586 was grossed by 175 theatres in 29 cities, which compares with 182 theatres in 30 cities for the preceding week. During the later period, three new high individual theatre figures were noted and five new low individual house records. The highs were taken at the Paramount in Omaha, the Palace in Chicago and the RKO Albee in Providence. During the previous week, one new "high" and eight new "lows" were established.

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Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Albany								
Harm-Bleeker ..	2,300	35c-50c	"Polly of the Circus" (MGM)..... (6 days)	8,950	"She Wanted A Millionaire" (Fox) (6 days)	6,430	High 1-24 "Reducing"	$18,500
Leland	1,350	20c-25c	"The Gay Caballero" (Fox)..... (6 days)	3,900	"The Silent Witness" (Fox) ..... (3 days)	1,880	Low 2-13-32 "Tonight or Never".....	4,820
					"Emma" (MGM) ..... (3 days)	2,330	High 5-2 "Strangers May Kiss".....	8,100
Ritz	1,146	20c-25c	"File 113" (Allied) ..... (15c-25c-3 days)	1,965	"Without Honor" (Artclass)..... (3 days)	1,956	Low 12-26 "Ex-Flame"	2,900
			"The Hatchet Man" (F. N.)..... (3 days)	1,640	"Hell's House" (Zeidman)..... (3 days)	1,825	High 10-31 "East of Borneo"	4,950
RKO Palace ...	4,000	25c-60c	"Broken Lullaby" (Para.)..... (3 days)	8,600	"Shanghai Express" (Para.) ..... (3 days)	8,400	Low 12-26 "Compromised"	2,350
			"Carnival Boat" (Pathe) ..... (3 days)	9,400	"The Big Timer" (Col.) ..... (3 days)	7,100	.....	
Strand	1,900	35c-50c	"Taxi" (W. B.) ..... (6 days)	7,210	"Tomorrow and Tomorrow" (Para.) (6 days)	7,600	High 10-24 "Susan Lenox"	10,350
							Low 3-5-32 "Fireman, Save My Child"	5,000
Baltimore								
Europa	267	25c-50c	"The Song of Life" (Foreign) and "The Smiling Liutenant" (Para.) (6 days)	1,400	"Zwei Menschen" ..... (6 days)	500	High 10-12 "Two Hearts in Waltz Time	2,200
							Low 11-30 "Immortal Vagabond".....	450
Hippodrome	2,250	25c-50c	"Prestige" (Pathe) ..... (6 days and Sun. midnite show)	12,000	"Men of Chance" (Radio)..... (6 days and Sun. midnite show)	13,000	.....	
Keith's :.....	2,500	25c-50c	"The Big Timer" (Col.) ..... (6 days)	6,400	"The Final Edition" (Col.)..... (6 days)	7,440	High 4-9 "Bachelor Apartment"	16,080
Loew's Century	3,076	25c-60c	"Dancers in the Dark" (Para.).. (6 days)	19,000	"Wayward" (Para.) ..... (6 days)	18,500	Low 2-6-32 "Manhattan Parade"	4,000
Loew's Parkway	987	15c-35c	"Shanghai Express" (Para.) ..... (6 days)	4,100	"Greeks Had A Word for Them" (U. A.) (6 days)	4,000	High 4-11 "Tailor Made Man"	30,000
Loew's Stanley..	3,532	25c-60c	"Tarzan, the Ape Man" (MGM).. (6 days)	25,200	"Broken Lullaby" (Para.) ..... (6 days)	17,000	Low 12-26 "Safe in Hell"	16,900
Loew's Valencia	1,487	25c-35c	"Shanghai Express" (Para.) ..... (6 days)	2,700	"Woman from Monte Carlo"..... (F. N.) (6 days)	2,600	High 1-30-32 "Emma"	5,600
New	1,600	25c-50c	"Disorderly Conduct" (Fox) ..... (6 days)	9,000	"After Tomorrow" (Fox) ..... (6 days)	7,000	Low 1-10 "Lottery Bride"	3,100
Rivoli	1,982	20c-40c	"The Monster Walks" (Mayfair).. (6 days)	3,000	.....		High 4-11 "Strangers May Kiss"	33,500
							Low 12-12 "The Big Parade	10,400
							High 1-3 "Going Wild"	4,500
							Low 6-13 "Too Young to Marry"	2,400
							High 1-10 "Man Who Came Back"....	18,000
							Low 2-13-32 "Girl of the Rio".....	6,000
							High 1-10 "Criminal Code".....	10,000
							Low 3-19-32 "Monster Walks".....	3,000
Boston								
Keith's	2,800	25c-65c	"Impatient Maiden" (U.)..... (25c-60c)	18,000	"Sunshine Susie" (State Rights)	20,000	High 12-5 "Frankenstein"	27,000
Keith-Boston ..	2,500	25c-50c	"Carnival Boat" (Pathe).....	20,000	"Three Wise Girls" (Col.).....	22,000	Low 11-7 "Platinum Blonde"	17,000
Loew's Orpheum	3,100	25c-50c	"Arrowsmith" (U. A.)	20,000	"Greeks Had A Word for Them" (U. A.)	21,500	High 3-12-32 "Three Wise Girls".....	22,000
Loew's State ..	3,700	25c-50c	"Sky Devils" (N. A.)	21,500	"Polly of the Circus" (MGM)....	24,000	Low 12-26 "The Deceiver"	16,500
Metropolitan ...	4,350	35c-75c	"Dancers in the Dark" (Para.)..	35,000	"Strangers in Love" (Para.)....	38,000	High 1-24 "Hell's Angels"	31,500
Olympia	2,500	25c-60c	"High Pressure" (W. B.).....	11,000	"Manhattan Parade" (W. B.)...	12,000	Low 7-11 "Indiscreet"	18,000
Paramount	1,800	25c-60c	"Shanghai Express" (Para.)..... (3rd week)	19,000	"Shanghai Express" (Para.)..... (2nd week)	20,000	High 4-11 "City Lights"	25,000
Scollay Square..	1,800	25c-50c	"She Wanted A Millionaire" (Fox)	10,000	"The Hatchet Man" (F. N.).....	10,500	Low 7-18 "Man in Possession"	19,000
Uptown	2,000	25c-60c	"Shanghai Express" (Para.)..... (2nd week)	14,000	"Shanghai Express" (Para.)..... (1st week)	14,000	High 1-31 "No Limit"	44,500
							Low 7-4 "I Take This Woman".....	30,000
							High 1-3 "Blue Angel"	18,000
							Low 12-26 "X Marks the Spot".....	10,000
							.....	
							High 1-17 "Right to Love".....	25,000
							Low 12-26 "His Woman"	9,500
							High 9-26 "Monkey Business"	15,000
							Low 12-26 "X Marks the Spot".....	10,000
Buffalo								
Buffalo	3,500	30c-65c	"Dancers in the Dark" (Para.)..	17,000	"Strangers in Love" (Para.).....	17,900	High 3-28 "My Past"	39,500
Century	3,000	25c-35c	"She Wanted A Millionaire" (Fox)	6,400	"The Beast of the City" (MGM)	8,000	Low 3-19-32 "Dancers in the Dark"....	17,000
Court Street ..	1,800	25c	"A Woman Commands" (Pathe) (4 days)	1,800	.....		High 2-14 "Cimarron"	25,600
							Low 3-5-32 "Cheaters at Play".....	5,800
Great Lakes ...	3,000	25c-50c	"The Hatchet Man" (F. N.)....	13,000	"Broken Lullaby" (Para.).....	12,500	.....	
Hippodrome	2,100	25c-50c	"Ladies of the Jury" (Radio)....	15,800	"Greeks Had A Wood for Them" (U. A.)	12,000	High 8-8 "Politics"	35,100
Lafayette	3,300	25c	"Maker of Men" (Col.)	9,200	"Men in Her Life" (Col.).....	7,900	Low 12-26 "Flying High"	9,100
							High 2-14 "Free Love"	26,300
							Low 12-26 "Good Sport"	11,800
							High 4-11 "Ten Cents a Dance"	24,100
							Low 12-19 "Leftover Ladies"	6,400
Charlotte								
Broadway	1,167	25c-50c	"Lady With a Past" (Pathe)..... (6 days)	8,000	"The Expert" (W. B.)..... (3 days)	4,000	.....	
					"The Final Edition" (Col.) ..... (3 days)	4,000		
Carolina	1,441	25c-50c	"Hotel Continental" (Tiff.) ..... (3 days)	6,000	"Wayward" (Para.) ..... (3 days)	4,000	....	
			"Arsene Lupin" (MGM) ..... (3 days)	7,000	"Shanghai Express" (Para.) ..... (3 days)	7,000		

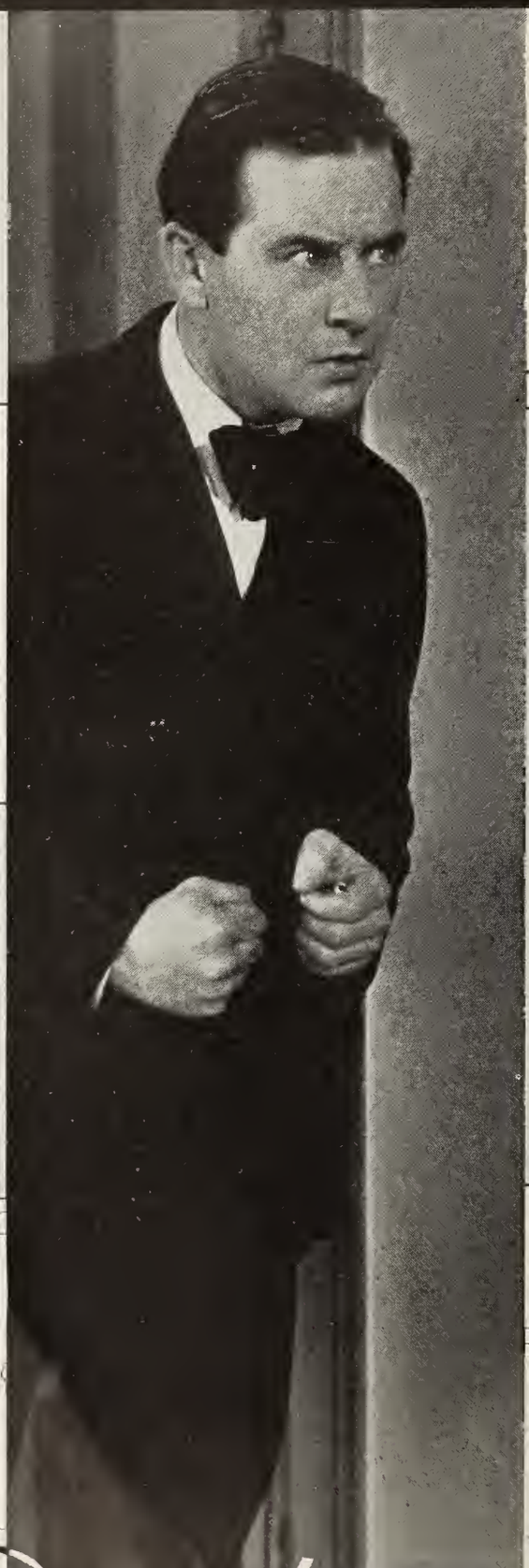
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Full of Laugh-wallops– Thrill-punches– Heart-socks!

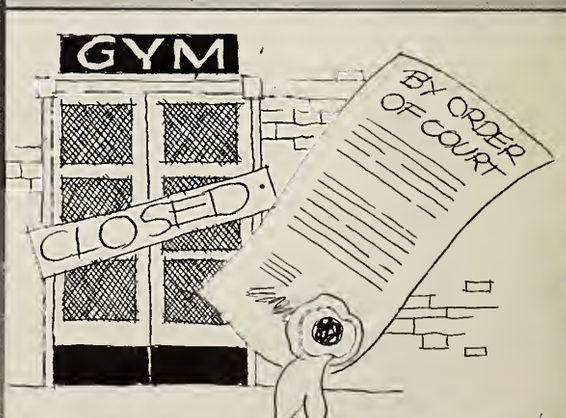






The BIG TI

Story, adaptation and dialogue by Robert Riskin
Directed by Eddie Buzzell

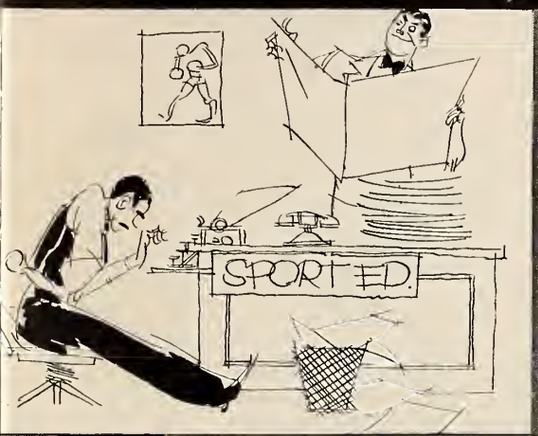


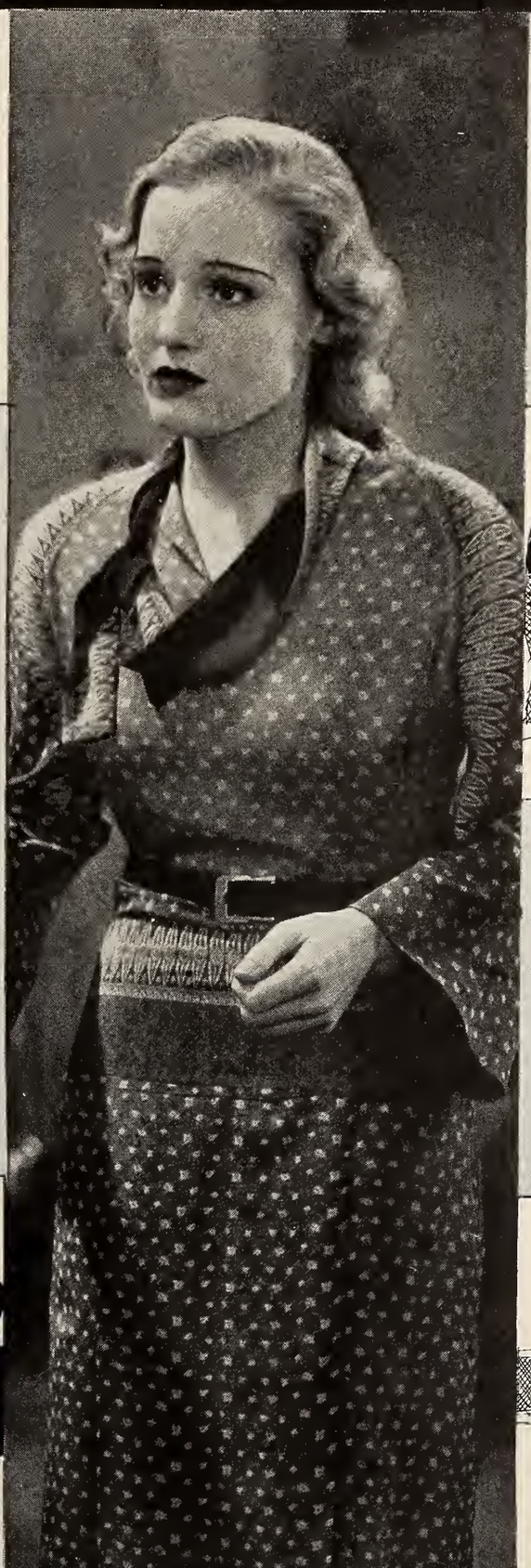
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[THEATRE RECEIPTS--CONT'D]

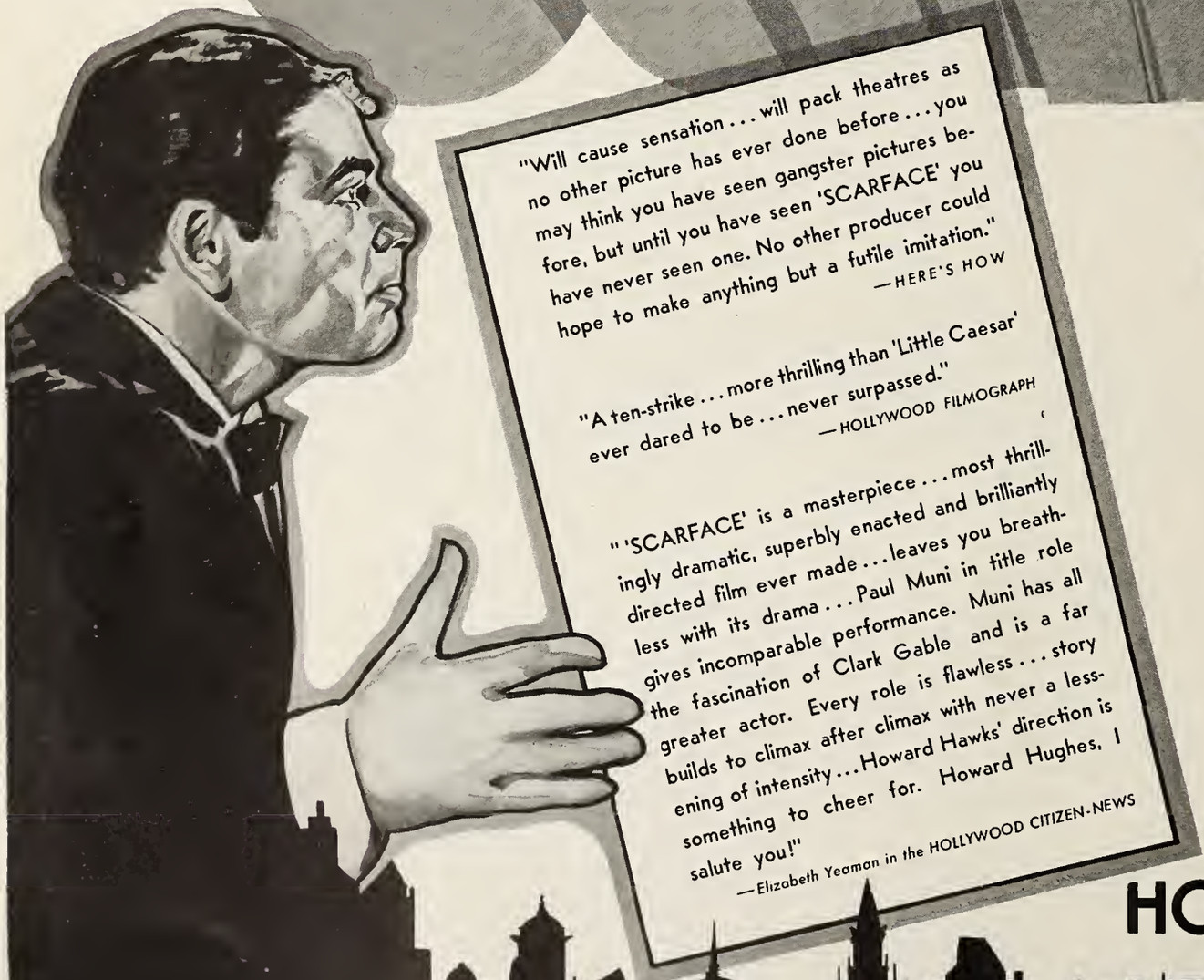
Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Chicago								
Chicago	4,000	35c-85c	"Dancers in the Dark" (Para.)	33,000	"Arsene Lupin" (MGM)	41,000	High 1-23-32 "Two Kinds of Women"	67,000
McVickers	2,284	35c-85c	"The Man Who Played God" (W. B.)	21,000	"Broken Lullaby" (Para.) (2nd week)	14,500	Low 7-18 "Women Love Once"	26,250
Oriental	3,940	35c-85c	"Wayward" (Para.)	30,000	"After Tomorrow" (Fox)	25,000	High 2-7 "Doorway to Hell"	38,170
Palace	2,509	35c-85c	"Prestige" (Pathe)	32,400	"A House Divided" (U.)	26,000	Low 3-5-32 "Broken Lullaby"	20,000
Roosevelt	1,591	35c-85c	"Arsene Lupin" (MGM)	16,000	"Shanghai Express" (Para.) (3rd week)	11,000	High 3-7 "My Past"	46,750
State Lake	2,776	35c-85c	"The Lost Squadron" (Radio) (2nd week)	14,500	"The Lost Squadron" (Radio) (1st week)	29,000	Low 6-27 "Party Husband"	19,450
United Artists	1,700	35c-85c	"Greeks Had A Word For Them" (U. A.) (4 days-2nd week)	4,500	"Greeks Had A Name for Them" (U. A.) (2nd week)	17,000	High 3-19-32 "Prestige"	32,400
							Low 1-3 "Follow the Leader"	18,600
							High 4-11 "Dishonored"	30,350
							Low 6-6 "Tabu"	10,100
							High 12-12 "Frankenstein"	44,000
							Low 7-4 "Transgression"	13,200
							High 3-21 "City Lights"	46.562
							Low 1-16-32 "Cock of the Air"	13,000
Cincinnati								
Keith's	1,600	25c-40c	"Local Boy Makes Good" (F. N.)	4,800	"Around the World in 80 Minutes" (U. A.)	4,200	High 2-13-32 "Ben Hur"	5,500
RKO Albee	3,300	35c-75c	"Corsair" (U. A.)	24,000	"Charlie Chan's Chance" (Fox)	22,000	Low 8-22 "A Holy Terror"	2,900
RKO Capitol	2,000	30c-50c	"Dancers in the Dark" (Para.)	8,600	"She Wanted A Millionaire" (Fox)	9,000	High 11-14 "The Spider"	35,000
RKO Family	1,140	15c-25c	"The Struggle" (U. A.) (4 days)	1,950	"The Monster Walks" (Action) (4 days)	1,950	Low 3-7 "Once a Sinner"	20,645
			"Sin's Pay Day" (Mayfair) (3 days)	1,050	"Devil on Deck" (Sono-Art World Wide) (3 days)	1,050	High 10-24 "Susan Lenox"	18,661
RKO Lyric	1,400	30c-50c	"Arsene Lupin" (MGM) (7 days and Sat. midnite show) (2nd week)	9,400	"Arsene Lupin" (MGM) (7 days and Sat. midnite show) (1st week)	11,500	Low 2-27-32 "Strangers in Love"	8,500
RKO Palace	2,700	30c-50c	"Broken Lullaby" (Para.) (7 days and Sat. midnite show)	13,000	"The Lost Squadron" (Radio) (7 days and Sat. midnite show)	13,000	High 2-14 "No Limit" and "Boudoir Diplomat"	4,275
RKO Strand	1,350	25c-40c	"Lady With A Past" (Pathe) (4 days)	2,275	"Shanghai Express" (Para.) (4 days)	2,275	Low 8-22 "Lawless Women and "Man in Possession"	1,900
			"The Man Who Played God" (W. B.) (3 days)	1,225	"Polly of the Circus" (MGM) (3 days)	1,225	High 2-14 "Reducing"	21,300
							Low 2-13-32 "Prestige"	8,500
							High 8-15 "Politics"	29,500
							Low 2-20-32 "Murders in the Rue Morgue"	11,500
							High 6-6 "Connecticut Yankee"	5,970
							Low 8-22 "Honeymoon Lane"	2,500
Cleveland								
Allen	3,300	25c-50c	"Sky Devils" (U. A.)	15,000	"Broken Lullaby" (Para.)	16,000	High 1-30-32 "Hell Divers"	26,000
RKO Hippodrome	3,800	25c-50c	"The Lost Squadron" (Radio) (2nd week-6 days)	10,000	"The Lost Squadron" (Radio) (1st week)	16,500	Low 4-9 "Ladies' Man"	12,000
RKO Palace	3,100	25c-75c	"Behind the Mask" (Col.)	21,000	"The Unexpected Father" (U.)	23,000	High 12-5 "Frankenstein"	30,000
State	3,400	25c-50c	"Strangers in Love" (Para.)	17,000	"Polly of the Circus" (MGM)	19,000	Low 4-18 "Unfaithful"	10,000
Stillmann	1,900	25c	"Cheaters at Play" (Fox)	5,000	"The Gay Caballero" (Fox)	5,000	High 5-2 "Laugh and Get Rich"	40,000
Warners' Lake	800	25c-50c	"The Heart of New York" (W.B.)	4,500	"Fireman, Save My Child" (F. N.)	5,500	Low 7-18 "Arizona"	18,000
							High 12-5 "Possessed"	30,000
							Low 6-20 "Vice Squad"	14,000
							High 10-3 "Five Star Final"	15,000
							Low 7-4 "Big Business Girl"	2,000
Denver								
Denver	2,300	25c-65c	"Arsene Lupin" (MGM)	16,000	"Strangers in Love" (Para.)	17,000	High 8-8 "Politics"	25,000
Huff'n's Aladdin	1,500	35c-75c	"Behind the Mask" (Col.)	7,000	"She Wanted A Millionaire" (Fox)	5,000	Low 12-26 "Husband's Holiday"	12,500
Huff'n's Rialto	850	20c-50c	"The Man Who Played God" (W. B.)	3,500	"Dance Team" (Fox) (3 days)	1,300	High 4-11 "Connecticut Yankee"	12,000
					"Charlie Chan's Chance" (Fox) (4 days)	1,900	Low 11-28 "Heartbreak"	3,500
Huffman's Tabor	1,900	25c-50c	"The Expert" (W. B.)	7,500	"Her Majesty, Love" (F. N.)	7,500	High 3-21 "City Lights"	14,000
Orpheum	2,600	25c-65c	"Panama Flo" (Pathe)	12,000	"The Lost Squadron" (Radio)	15,000	Low 11-28 "Men in Her Life"	5,500
Paramount	2,000	25c-50c	"Polly of the Circus" (MGM)	11,000	"Arrowsmith" (U. A.)	10,000	High 1-10 "Hell's Angels"	22,000
							Low 6-27 "Just a Gigolo"	7,500
Des Moines								
Des Moines	1,600	25c-60c	"Arrowsmith" (U. A.)	9,000	"Broken Lullaby" (Para.)	9,000	High 1-30-32 "Emma"	13,000
Orpheum	2,000	25c-40c	"Impatient Maiden" (U.) (4 days)	4,500	"The Lost Squadron" (Radio)	10,000	Low 9-12 "American Tragedy"	6,000
			"Ladies of the Jury" (Radio) (3 days)	6,000			High 2-14 "Cimarron"	18,000
							Low 2-13-32 "Murders in the Rue Morgue,"	5,500
Paramount	1,700	25c-60c	"Business and Pleasure" (Fox) (4 days)	6,000	"Polly of the Circus" (MGM) (4 days)	5,000	High 8-29 "Sporting Blood" and "Murder by the Clock"	15,000
			"The Wiser Sex" (Para.) (3 days)	5,000	"Dancers in the Dark" (Para.) (3 days)	5,000	Low 2-13-32 "Hatchet Man" and "No One Man"	9,000
Strand	1,100	20c-35c	"Freaks" (MGM)	3,000	"The Gay Caballero" (Fox) (4 days)	2,400	High 3-21 "Trader Horn"	7,000
					"The Final Edition" (Col.) (3 days)	1,200	Low 3-28 "Gentleman's Fate" and "Boudoir Diplomat"	1,500
Hollywood								
Chinese	2,500	50c-$1.50	"Mata Hari" (MGM) (7th week-4 days)	12,385	"Mata Hari" (MGM) (6th week-4 days)	14,310	High 7-31 "Trader Horn"	36,000
Pan. Hollywood	3,000	35c-65c	"Shanghai Express" (Para.)	8,430	"Emma" (MGM)	8,079	Low 10-31 "Yellow Ticket"	9,000
W. B. Hollywood	3,000	35c-50c	"The Man Who Played God" (W. B.)	13,000	"Play Girl" (F. N.)	9,500	High 1-10 "Sin Takes a Holiday"	19,000
							Low 2-6-32 "Ladies of the Big House"	7,000
							High 2-7 "Little Caesar"	30,000
							Low 11-7 "Honors of the Family"	7,000

[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Houston								
Kirby	1,654	25c-50c	"The Wiser Sex" (Para.)	4,000	"Greeks Had A Word for Them" (U. A.)	5,000	High 3-7 "Abraham Lincoln"	9,500
							Low 2-6-32 "The Big Parade"	3,000
Loew's State	2,700	25c-50c	"Shopworn" (Col.)	7,500	"Arsene Lupin" (MGM)	8,000	High 5-2 "Trader Horn"	19,800
							Low 6-27 "Five and Ten"	5,000
Metropolitan	2,512	25c-50c	"Strangers in Love" (Para.)	9,350	"The Man Who Played God" (W. B.)	8,000	High 10-24 "Palmy Days"	14,000
							Low 7-25 "Secret Call"	6,500
RKO Majestic	2,250	25c-50c	"Impatient Maiden" (U.)	6,000	"Lost Squadron" (Radio)	8,000	High 2-14 "Cimarron"	18,000
							Low 1-16-32 "Girl of the Rio"	2,000
Indianapolis								
Apollo	1,100	25c-50c	"Business and Pleasure" (Fox)	5,500	"After Tomorrow" (Fox)	4,000	High 6-13 "Daddy Long Legs"	10,000
							Low 12-26 "Surrender"	3,300
Circle	2,600	25c-50c	"Dancers in the Dark" (Para.)	8,000	"Behind the Mask" (Col.)	6,000	High 2-14 "Cimarron"	13,000
							Low 8-22 "Traveling Husbands"	4,000
Indiana	3,300	25c-50c	"Broken Lullaby" (Para.)	14,000	"Strangers in Love" (Para.) (25c-65c)	18,000	High 1-17 "Her Man"	25,000
							Low 2-6-32 "Tomorrow and Tomorrow"	10,000
Lyric	2,000	25c-50c	"The Expert" (W. B.)	9,500	"The Gay Caballero" (Fox)	8,500	High 1-10 "Under Suspicion"	13,000
							Low 9-12 "East of Borneo"	5,750
Palace	2,800	25c-50c	"The Sky Devils" (U. A.)	8,500	"Arrowsmith" (U. A.)	8,000	High 5-2 "Trader Horn"	22,000
							Low 2-27-32 "Freaks"	6,750
Kansas City								
Apollo	1,400	35c	"Comrades of 1918" (Nero)	1,500	"Michael and Mary" (U.)	1,000		
Liberty	1,200	25c-50c	"Dancers in the Dark" (Para.)	4,500	"Strangers in Love" (Para.) (7 days and Sat. midnite show)	3,400		
Mainstreet	3,049	35c-60c	"Impatient Maiden" (U.)	16,500	"The Lost Squadron" (Radio) (7 days and Sat. late show)	22,500	High 1-9-32 "Peach O' Reno"	25,500
							Low 2-6-32 "Prestige"	14,250
Midland	4,000	25c-50c	"Arsene Lupin" (MGM)	18,000	"Arrowsmith" (U. A.) (7 days and Sat. midnite show)	18,000	High 1-23-32 "Hell Divers"	30,400
							Low 5-9 "Quick Millions"	7,500
Newman	2,000	35c-50c	"Broken Lullaby" (Para.)	15,000	"Business and Pleasure" (Fox) (7 days and Sat. midnite show)	10,700	High 2-27-32 "Shanghai Express"	25,000
							Low 5-16 "Ladies Man"	8,000
Pantages	2,200	20c-40c	"Stepping Sisters" (Fox) and "Behind the Mask" (Col.)	4,500	"The Bargain" (F. N.) and "Guilty Generation" (Col.)	4,500		
Uptown	2,200	25c-50c	"Gay Caballero" (Fox)	4,000	"This Reckless Age" (Para.)	3,500	High 1-10 "Girl of Golden West"	8,000
							Low 3-12-32 "This Reckless Age"	3,500
Los Angeles								
Loew's State	2,416	35c-65c	"Arsene Lupin" (MGM)	18,980	"Polly of the Circus" (MGM)	21,045	High 10-25 "Susan Lenox"	39,000
							Low 3-5-32 "The Silent Witness"	6,963
Orpheum	2,750	35c-65c	"Lady With A Past" (Pathe)	21,500	"Prestige" (Pathe)	14,000	High 1-9-32 "Frankenstein"	34,000
							Low 12-26 "Heaven on Earth"	6,500
Paramount	3,596	35c-65c	"Dancers in the Dark" (Para.)	11,000	"Wayward" (Para.)	10,005	High 10-31 "Beloved Bachelor"	41,000
							Low 2-6-32 "Tomorrow and Tomorrow"	7,500
RKO	2,700	35c-65c	"The Menace" (Col.)	12,000	"A Woman Commands" (Radio)	9,000	High 1-9-32 "Men of Chance"	22,100
							Low 2-6-32 "The Secret Witness"	7,000
United Artists	2,100	35c-65c	"Grecks Had A Word For Them" (U. A.)	10,003	"Broken Lullaby" (Para.) (2nd week)	7,200	High 9-26 "Monkey Business"	32,000
							Low 2-6-32 "Sky Devils"	3,000
W. B. Downtown	2,400	35c-50c	"Play Girl" (W. B.)	11,000	"Alias the Doctor" (W. B.)	10,500	High 2-7 "Little Caesar"	27,000
							Low 10-10 "I Like Your Nerve"	7,000
W. B. Western	2,400	50c-75c	"Alias the Doctor" (F. N.)	6,500	"Fireman, Save My Child" (F. N.)	10,750		
Milwaukee								
Alhambra	2,660	25c-50c	"Hell's House" (Zeidman)	6,300	"Homicide Squad" (U.)	7,000		
Davidson	1,437	25c-50c	"Road to Life" (Amkino)	4,500				
Garden	1,150	25c-50c	"Forbidden" (Col.) (3 days-3rd week)	2,500	"Forbidden" (Col.) (2nd week)	7,500		
			"Cock of the Air" (U. A.) (4 days)	3,500				
Pabst	1,375	35c-50c	"The Flute Concert at Sans Souci" (Ufa)	3,800				
Palace	2,587	25c-60c	"After Tomorrow" (Fox)	6,000	"Broken Lullaby" (Para.)	7,000		
Riverside	2,180	25c-60c	"Three Wise Girls" (Col.)	13,000	"Cheaters At Play" (Fox)	14,000		
Strand	1,406	25c-50c	"Wayward" (Para.) and "Galloping Through" (Monogram)	5,000	"The Gay Caballero" (Fox) and "Pleasure" (Artclass)	5,500		
Warner	2,500	25c-60c	"Heart of New York" (W. B.)	13,000	"Taxi" (W. B.)	7,800		
Minneapolis								
Aster	812	20c-25c	"The Silent Witness" (Fox) (3 days)	650	"Heaven on Earth" (U.) (3 days)	800	High 2-20-32 "The Guardsman"	2,000
							Low 4-18 "Men Call It Love"	900
			"Woman From Monte Carlo" (F. N.) (4 days)	850	"Three Wise Girls" (Col.) (4 days)	700		
Lyric	1,238	20c-40c	"The Beast of the City" (MGM)	2,500	"Cheaters at Play" (Fox)	2,300		
Minnesota	4,000	30c-75c	"Strangers in Love" (Para.)	25,000	"Business and Pleasure" (Fox)	25,000	High 5-30 "Kiki"	4,000
							Low 1-24 "Men on Call"	1,200
Pantages	1,500	25c-50c	"Arrowsmith" (U. A.) (2nd week)	5,000	"Arrowsmith" (U. A.) (1st week)	5,500	High 6-27 "Daddy Long Legs"	32,000
							Low 12-19 "His Woman"	18,000
RKO Orpheum	2,900	25c-50c	"The Lost Squadron" (Radio)	16,000	"The Hatchet Man" (F. N.)	14,500		
State	2,300	25c-50c	"Dancers in the Dark" (Para.)	9,000	"Polly of the Circus" (MGM)	8,750	High 12-14 "Cimarron"	30,000
							Low 2-20-32 "Murders in the Rue Morgue"	12,000
							High 1-2-32 "Sooky"	10,000
							Low 14-18 "Body and Soul"	6,000
Montreal								
Capitol	2,547	25c-60c	"Murders in the Rue Morgue" (U.) and "Wayward" (Para.)	10,500	"No One Man" (Para.) and "This Reckless Age" (Para.)	10,500	High 1-10 "Just Imagine"	18,000
							Low 12-25 "The Guardsman" and "The Tip-Off"	8,000
Imperial	1,914	15c-40c	"House Divided" (U.) and "Ridin' for Justice" (Col.)	3,000	"The Gay Caballero" (Fox) and.. "Stepping Sisters" (Fox)	3,000	High 1-17 'Office Wife"	10,000
							Low 12-26 "Mad Parade" and "Reckless Living"	2,800
Loew's	3,115	25c-75c	"Beast of the City" (MGM)	11,500	"The Passionate Plumber" (MGM)	13,000	High 1-31 "Derelict"	16,000
							Low 7-18 "Stepping Out"	9,000

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Montreal (Cont'd)								
Palace	2,600	25c-99c	"Shanghai Express" (Para.)	15,000	"Broken Lullaby" (Para.)	12,000	High 2-21 "Man Who Came Back"	19,000
							Low 12-26 "The Yellow Ticket"	10,500
Princess	2,272	25c-65c	"Strictly Dishonorable" (U.) and "The Menace" (Col.)	9,500	"Pagan Lady" (Col.) and "The Deceiver" (Col.)	9,000	High 4-1 "City Lights"	22,500
							Low 7-18 "Colonel's Lady"	7,200
New York								
Astor	1,120	50c-$2.00	"Hell Divers" (MGM) (13th week)	9,854	"Hell Divers" (MGM) (12th week)	9,100	High 1-2-32 "Hell Divers"	24,216
							Low 11-14 "The Champ"	18,759
Capitol	4,700	35c-$1.50	"Passionate Plumber" (MGM)	54,137	"Arsene Lupin" (MGM) (2nd week)	50,500	High 1-9-32 "Mata Hari"	110,466
							Low 12-19 "Flying High"	48,728
Embassy	598	25c	All Newsreel	7,716	All Newsreel	7,736	High 1-3 Newsreels	9,727
							Low 7-4 Newsreels	7,085
Mayfair	2,300	35c-85c	"The Lost Squadron" (Radio)	28,100	"Impatient Maiden" (U.)	11,000	High 12-12 "Frankenstein"	53,800
							Low 3-12-32 "Impatient Maiden"	11,000
Paramount	3,700	40c-$1.00	"Wiser Sex" (Para.)	50,950	"Strangers in Love" (Para.)	49,100	High 2-7 "Finn and Hattie"	85,900
							Low 12-26 "Heaven on Earth"	35,700
Rialto	1,949	40c-$1.00	"Shanghai Express" (Para.) (4th week)	25,000	"Shanghai Express" (Para.) (3rd week)	28,350	High 2-27-32 "Shanghai Express"	64,600
							Low 6-27 "Dracula" and "Hell's Angels"	4,500
Rivoli	2,103	40c-$1.00	"Sky Devils" (U. A.) (2nd week)	11,900	"Sky Devils" (U. A.) (1st week)	26,951	High 1-9-32 "Dr. Jekyll and Mr. Hyde"	67,100
							Low 12-19 "The Struggle"	14,100
Roxy	6,200	35c-$1.50	"Beast of the City" (MGM)	64,100	"After Tomorrow" (Fox)	33,500	High 1-2-32 "Delicious"	133,000
							Low 3-5-22 "Cheaters at Play"	30,000
Strand	3,000	35c-85c	"The Man Who Played God" (W. B.)	13,700	"Heart of New York" (W. B.) (2nd week)	13,321	High 1-17 "Little Caesar"	74,821
							Low 8-22 "Men Are Like That"	9,274
Warner	1,490	50c-$2.50	"Heart of New York" (W. B.) (50c-75c)	2,060	"The Man Who Played God" (W. B.) (5th week)	7,200	.....	
Winter Garden	1,493	25c-$1.00	"Alias the Doctor" (F. N.) (2nd week)	21,000	"Alias the Doctor" (F. N.) (1st week)	22,000	High 9-19 "Five Star Final"	59,782
							Low 6-6 "Maltese Falcon"	16,692
Oklahoma City								
Capitol	1,200	10c-50c	"Arrowsmith" (U. A)	8,000	"Arsene Lupin" (MGM) (10-35c)	6,700	High 2-7 "Illicit"	11,000
							Low 2-20-32 "Beast of the City"	3,500
Criterion	1,700	10c-50c	"Broken Lullaby" (Para.)	7,100	"Lost Squadron" (Radio)	7,000	High 2-21 "Cimarron"	15,500
							Low 12-5 "Consolation Marriage"	4,400
Liberty	1,500	10c-35c	"Nice Women" (U.) (3 days)	700	"X Marks the Spot" (Tiff.) (3 days)	540	High 1-24 "Under Suspicion"	7,200
			"Gay Caballero" (Fox) (4 days)	950	"The Unexpected Father" (U.) (4 days)	750	Low 6-20 "Big Fight" and "Drums of Jeopardy"	900
Mid-West	1,500	10c-50c	"Business and Pleasure" (Fox) (8 days)	8,500	"Prestige" (Pathe) (6 days)	4,000	High 9-19 "Young as You Feel"	11,000
							Low 3-12-32 "Prestige"	4,000
Omaha								
Orpheum	3,000	25c-60c	"Prestige" (Pathe)	11,000	"The Lost Squadron" (Radio)	11,500	High 2-14 "Cimarron"	25,550
							Low 3-19-32 "Prestige"	11,000
Paramount	2,900	25c-60c	"Broken Lullaby" (Para.)	16,250	"Arrowsmith" (U. A.)	7,000	High 3-19-32 "Broken Lullaby"	16,250
							Low 3-5-32 "The Man Who Played God"	5,750
World	2,500	25c-40c	"Tonight or Never" (U. A.) and "Under Eighteen" (W. B.)	6,700	"Taxi" (W. B.) and "Charlie Chan's Chance" (Fox)	5,250	High 4-11 "Men Call It Love"	16,000
							Low 11-28 "The Cisco Kid"	4,500
Ottawa								
Avalon	990	15c-35c	"High Pressure" (W. B.) and "Lady of the Lake" (Fitzpatrick) (3 days)	1,500	"Frankenstein" (U.) and "Her Majesty, Love" (F. N.) (3 days)	1,500	High 1-2-32 "Sidewalks of New York" and "Viennese Nights" and "Alexander Hamilton"	3,700
			"Union Depot" (F. N.) and "Desert Song" (W. B.) (3 days)	1,350	"Charlie Chan's Chance" (Fox) and "Suicide Fleet" (Pathe) (3 days)	1,300	Low 6-27 "My Past" and "Fifty Million Frenchmen"	1,900
Capitol	2,592	15c-60c	"Shanghai Express" (Para.) (6 days)	9,400	"Broken Lullaby" (Para.) (6 days)	8,000	.....	
Centre	1,142	15c-60c	"Age for Love" (U. A.) and "One Heavenly Night" (U. A.) (6 days)	4,900	"Children of Dreams" (W. B.) and "Woman from Monte Carlo" (F. N.) (6 days)	4,500	High 5-16 "Devil to Pay"	6,300
							Low 1-3 "Sunny"	2,900
Imperial	1,091	10c-40c	"Emma" (MGM) (3 days)	1,700	"Gay Caballero" (Fox) (3 days)	1,400	High 5-9 "Trader Horn"	7,000
			"Wayward" (Para.) (3 days)	1,200	"Cheaters at Play" (Fox) (3 days)	1,300	Low 8-1 "Speckled Band"	2,300
Regent	1,225	15c-60c	"She Wanted A Millionaire" (Fox) (3 days)	2,800	"Strictly Dishonorable" (U.) and "Around the World in 80 Minutes" (U. A.) (6 days)	5,100	High 1-23-32 "Suicide Fleet" and "Dance Team"	6,200
			"Impatient Maiden" (U.) (3 days)	2,200			Low 12-26 "Cuban Love Song" and "His Women"	3,900
Rideau	1,000	10c-35c	"Her Majesty, Love" (F. N.) and "Caught Short" (MGM) (3 days)	1,700	"Honor of the Family" (F. N.) and "The Millionaire" (W. B.) (3 days)	1,600	.....	
			"High Pressure" (W. B.) and "Kiss Me Again" (F. N.) (3 days)	1,700	"Flying High" (MGM) and "The Divorcee" (MGM) (3 days)	1,500		
Philadelphia								
Arcadia	600	50c	"Emma" (MGM) (60c-6 days)	3,300	"Husband's Holiday" (Para.)	2,600	High 12-17 "The Guardsman"	6,500
							Low 1-9-32 "West of Broadway"	2,000
Boyd	2,400	35c-75c	"Arsene Lupin" (MGM) (6 days-2nd week)	14,000	"Arsene Lupin" (MGM) (6 days-1st week)	19,000	.....	
Earle	2,000	25c-65c	"Carnival Boat" (Pathe) (6 days)	19,000	"Wayward" (Para.) (6 days)	18,500	High 1-2-32 "Makers of Men"	27,000
							Low 11-28 "Touchdown"	13,000
Fox	3,000	35c-75c	"After Tomorrow" (Fox) (6 days)	20,000	"She Wanted A Millionaire" (Fox) (6 days)	18,500	High 2-7 "Man Who Came Back"	40,000
							Low 3-12-32 "She Wanted A Millionaire"	18,500

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[THEATRE RECEIPTS--CONT'D]

Theatres			Current Week		Previous Week		High and Low Gross (Tabulation covers period from January, 1931 to date)	
			Picture	Gross	Picture	Gross		
Philadelphia (Cont'd)								
Karlton	1,000	40c-50c	"Lady With A Past" (Pathe) (6 days)	5,600	"The Man Who Played God" (W.B.) (6 days)	5,400	High 5-2 "City Lights"	8,000
							Low 3-21 "Resurrection"	3,000
Keith's	1,800	30c-50c	"Girl of the Rio" (Radio) (6 days)	7,500	"Fireman, Save My Child" (F. N.) (6 days)	9,000	High 1-30-32 "Arrowsmith"	27,000
							Low 3-19-32 "Girl of the Rio"	7,500
Mastbaum	4,800	35c-75c	"Shanghai Express" (Para.) (6 days)	46,000	"Lady With A Past" (Pathe) (6 days)	39,000	High 1-2-32 "Her Majesty, Love"	65,000
							Low 10-24 "24 Hours"	28,000
Stanley	3,700	35c-75c	"Lost Squadron" (Radio) (6 days)	21,000	"Broken Lullaby" (Para.) (6 days-2nd week)	11,000	High 12-19 "Frankenstein"	31,000
							Low 7-25 "Rebound"	8,000
Stanton	1,700	25c-65c	"Beast of the City" (MGM) (6 days)	11,000	"Behind the Mask" (Col.) (8 days)	11,000	High 3-21 "Last Parade"	16,500
							Low 2-27-32 "Men In Her Life"	7,000
Portland, Ore.								
Fox Paramount.	3,068	25c-60c	"Arsene Lupin" (MGM)	12,500	"Strangers in Love" (Para.)	13,500	High 1-3 "Paid"	26,000
							Low 5-23 "Young Sinners"	11,000
Hamrick's Music Box	1,800	25c-35c	"Fireman, Save My Child" (F.N.)	4,600	"Taxi" (W. B.)	4,000		
RKO Orpheum	1,700	25c-50c	"The Lost Squadron" (Radio)	13,000	"Panama Flo" (Pathe)	10,000	High 2-14 "Cimarron"	20,000
							Low 5-23 "Iron Man"	8,500
United Artists..	945	25c-35c	"The Passionate Plumber" (MGM)	2,600	"Two Kinds of Women" (Para.)	2,600	High 1-10 "Hell's Angels"	12,500
							Low 3-5-32 "Shanghai Express"	2,500
Providence								
Fays	1,600	15c-50c	"After Tomorrow" (Fox)	8,000	"Graft" (U.)	8,000		
Loew's State	3,800	15c-50c	"Arsene Lupin" (MGM)	11,500	"Arrowsmith" (U. A.)	19,000	High 2-7 "Inspiration"	25,500
							Low 6-27 "Five and Ten"	9,500
Majestic	2,400	15c-50c	"Business and Pleasure" (Fox)	9,000	"Taxi" (W. B.) and "The Expert" (W. B.)	10,500	High 1-30-32 "Union Depot"	11,200
							Low 12-26 "Her Majesty, Love" and "Under Eighteen"	5,100
Paramount	2,300	15c-50c	"Dancers in the Dark" (Para.)	6,000	"Shanghai Express" (Para.)	11,000	High 3-14 "Unfaithful"	14,000
							Low 8-8 "Secret Call"	4,500
RKO Albee	2,300	15c-75c	"Behind the Mask" (Col.) (15c-50c)	15,800	"Final Edition" (Col.)	11,200	High 3-19-32 "Behind the Mask"	15,800
							Low 7-4 "Sweepstakes"	3,200
RKO Victory	1,600	10c-35c	"A Woman Commands" (Radio) (10c-30c)	2,400	"Lost Squadron" (Radio)	2,500	High 2-14 "Last Parade"	11,000
							Low 11-21 "Way Back Home"	1,500
St. Paul								
Paramount	2,300	25c-50c	"Business and Pleasure" (Fox)	8,500	"Broken Lullaby" (Para.)	8,000	High 8-22 "Smiling Lieutenant"	12,000
							Low 1-17 "Paid"	7,000
Riviera	1,300	25c-50c	"Polly of the Circus" (MGM)	5,500	"Taxi" (W. B.)	5,000	High 9-5 "Huckleberry Finn"	9,000
							Low 1-17 "Just Imagine"	1,500
RKO Orpheum	2,600	25c-50c	"The Lost Squadron" (Radio)	14,000	"The Hatchet Man" (F. N.)	13,000	High 2-14 "Cimarron"	28,000
							Low 1-30-32 "Forbidden"	10,000
Shubert	1,500	15c-40c	"Cock of the Air" (U. A.)	3,500	"Tonight or Never" (U. A.)	4,000		
Strand	800	15c-25c	"The Cheat" (Para.) (3 days)	750	"Her Majesty, Love" (F. N.) (15c-3 days)	500		
			"The Age for Love" (U. A.) (4 days)	750	"Silent Witness" (Fox) (4 days)	600		
Tower	1,000	15c-25c	"Cheaters at Play" (Fox)	2,000	"The Gay Cabellero" (Fox)	2,500	High 10-3 "Penrod and Sam"	4,000
							Low 1-24 "Along Came Youth"	1,000
San Francisco								
El Capitan	3,100	25c-60c	"Dance Team" (Fox)	12,500	"The Champ" (MGM)	13,600	High 8-15 "Daddy Long Legs"	16,750
							Low 12-19 "Susan Lenox"	12,000
Filmart Foreign Talkies	1,400	35c-50c	"Elizabeth of Austria" (German)	3,000	"Le Million" (French talkie)	3,000		
Fox	4,600	35c-65c	"Beast of the City" (MGM) (35c-60c)	31,000	"Business and Pleasure" (Fox) (8 days--25c-65c)	32,000	High 1-3 "Lightning"	70,000
							Low 2-20-32 "The Guardsman"	29,000
Golden Gate	2,800	35c-65c	"Nice Woman" (U.) (25c-60c)	10,000	"Maker of Men" (Col.) (35c-60c)	14,000	High 7-11 "Lawless Woman"	20,000
							Low 7-4 "Lover Come Back"	9,500
Orpheum	3,000	25c-50c	"Final Edition" (Col.) (35c-60c)	18,000	"Lady With A Past" (Pathe) (6 days—2nd week)	9,000	High 12-12 "Frankenstein"	23,000
							Low 2-20-32 "Prestige"	5,000
Paramount	2,670	25c-60c	"Shanghai Express" (Para.) (2nd week)	17,000	"Shanghai Express" (Para.) (1st week)	17,000	High 1-9-32 "The Champ"	35,600
							Low 7-18 "Women Love Once"	10,000
United Artists.	1,200	25c-60c	"Sky Devils" (U. A.)	10,000	"Arrowsmith" (U. A.) (5th week)	6,500		
Warfield	2,700	25c-60c	"No One Man" (Para.) (35c-60c)	19,000	"Polly of the Circus" (MGM)	21,000	High 3-14 "Parlor, Bedroom and Bath"	28,000
							Low 1-30-32 "X Marks the Spot"	15,000
Warners	1,385	35c-50c	"The Man Who Played God" (W. B.) (3rd week)	8,000	"The Man Who Played God" (W. B.) (2nd week)	10,300	High 11-7 "Five Star Final"	18,825
							Low 11-28 "I Like Your Nerve"	4,000
Seattle								
Blue Mouse	950	25c	"Yellow" (Col.)	4,000	"Reckless Living" (U.)	4,000		
Fifth Avenue	2,750	35c-75c	"Arsene Lupin" (MGM)	14,000	"Business and Pleasure" (Fox)	13,000	High 4-18 "Trader Horn"	17,000
							Low 1-2-32 "The Boudoir Diplomat"	7,000
Liberty	2,000	10c-25c	"Hotel Continental" (Tiff.) (10 days)	8,500	"Morals for Women" (Tiff.) (4 days)	2,500	High 1-10 "The Lash"	11,500
					"Hotel Continental" (Tiff.) (3 days)	2,500	Low 3-12-32 "Morals for Women" and "Hotel Continental"	5,000
Music Box	950	25c-75c	"Fireman, Save My Child" (F. N.)	6,500	"The Man Who Played God" (W. B.) (2nd week)	5,000	High 2-28 "City Lights"	14,000
							Low 2-6-32 "High Pressure"	5,500
Paramount	3,150	25c-50c	"Dancers in the Dark" (Para.) and "Cheaters at Play" (Fox)	7,000	"Freaks" (MGM) and "Strangers in Love" (Para.)	13,500	High 1-10 "Paid"	18,000
							Low 3-19-32 "Dancers in the Dark" and "Cheaters at Play"	7,000
RKO Orpheum	2,650	25c-75c	"Impatient Maiden" (U.)	14,000	"The Lost Squadron" (Radio) (W.B.)	13,500	High 10-31 "Spirit of Notre Dame"	18,000
							Low 3-21 "Kept Husbands"	10,000
Toronto								
Imperial	3,444	15c-75c	"Lady With A Past" (Pathe) (6 days)	18,000	"Tomorrow and Tomorrow" (Para.) (6 days)	17,000	High 3-5-32 "Shanghai Express"	25,500
							Low 6-20 "Always Goodbye"	13,000
Loew's	2,088	15c-75c	"Hell Divers" (MGM) (6 days)	15,500	"Lovers Courageous" (MGM) (6 days)	13,000	High 4-18 "City Lights"	22,000
							Low 12-19 "Ben Hur"	9,500
Shea's	2,600	30c-75c	"The Deceiver" (Col.)	12,500	"Woman from Monte Carlo" (F. N.) (6 days)	13,000	High 11-14 "Skyline"	16,500
							Low 6-27 "Painted Desert"	10,000
Tivoli	1,600	15c-60c			"The Man Who Played God" (W. B.) (6 days-1st week)	12,500	High 2-28 "Cimarron"	19,500
			"The Man Who Played God" (6 days-2nd week)	8,500			Low 11-14 "The Mad Genius"	7,500
Uptown	3,000	15c-60c	"The Hatchet Man" (F. N.) 6 days)	10,500	"Shanghai Express" (Para.) (6 days—2nd week)	8,500	High 4-25 "Don't Bet On Women"	14,000
							Low 10-17 "Ten Night in a Barroom"	8,300

MR. EXHIBITOR!

→Here's Your Box Office Stimulant←

(you will own—not rent "*")

More Music, More Education, More Entertainment, More Interest packed into this two-reel featurette than your audience gets out of the ordinary full length feature of this kind.

A subject with a ten million dollar front page campaign behind it and the eyes of the world focused on it right now.

"Arena of the Tenth Olympiad"

with the Honorable

JAMES ROLPH, Jr.

GOVERNOR OF CALIFORNIA

as host to the world at large.

National Release Date May 15th Next

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LOS ANGELES, CALIF.

PRODUCED IN ALL FOREIGN LANGUAGES

For Foreign Negative Rights Apply Tenth Olympiad Productions, Inc.

(Excerpt from exhibitors contract)

"The prints herein ordered, upon delivery to the purchaser, shall become the absolute property of said purchaser, without restriction as to exhibition, resale or rental."

Don't Let Your Theatre Get Shabby!

It will cost you more later if you do. And in the meantime, you will be paying the price of inefficiency, which can be represented as truly by shabby appearance as by faulty machinery.

Both are insidious enemies of the theatre. And we speak of them thus because we know the temptations that business men have these days—to reduce overhead to lower and lower minimums—even dangerous minimums.

Dangerous minimums because they shut off the flow of fresh energy into the business. New minimums have been discovered. Not good ones, all of them, but sometimes necessary. There is a limit, however. And it is reached as soon as the effectiveness of the business—in your case, the theatre—is threatened.

Don't neglect maintenance. If you have, correct the conditions at once. You can't afford to do less, and planned inspection plus judicious selection will show you how to do so with greatest economy. Because this matter is so important to theatre business now, and to the continued appeal of the motion picture, BETTER THEATRES will devote many pages of the Spring Buyers Number (issue of April 9) to these very problems of Theatre Maintenance and Rehabilitation.



MANAGERS' ROUND TABLE CLUB

CHARLES E. "CHICK" LEWIS
Chairman and Editor

An International Association of Showmen Meeting in
MOTION PICTURE HERALD
Every Week—for Mutual Benefit and Progress



CONDUCTED BY AN EXHIBITOR FOR EXHIBITORS

IN THE SPRING—

WELL here we are around to spring again, but this time we had better turn our thoughts to other things besides love and flowers and poetry. It is all too apparent that rigid economy is going to be queen of the May Pole frolic this year and the smart showman is going to be the man who not only watches his P's and Q's but his pennies and dollars besides.

△ △ △

THE trade papers for the past few weeks have carried oodles of reports from the Detroit and Washington exhibitors' conventions. We wonder how many managers are aware of the different resolutions and other industry improvements (we hope) that have been debated, discussed and argued at those conventions.

Certainly we are all affected by the outcome of these meetings and oftimes important changes are a direct outgrowth of exhibitor conventions. If you have neglected to follow up these meetings by reading about them in the trade press then you are setting yourself on a pedestal so high that when you fall it may be another case of humpty-dumpty.

△ △ △

THIS department of Motion Picture Herald, always having the managers' interests at heart, cannot refrain from publicly expressing its appreciation to such circuit heads as Frisch and Rinzler of the Randforce Amusement Company here in New York for the keen personal interest they are taking in the welfare and consideration of their many employees.

It accounts, no doubt, for the marvelous spirit and loyalty which predominates the entire organization, especially from the seven supervisors—all genuine showmen—the house managers and even the lesser employees, right down the line.

We can only predict a successful business enterprise founded on such fine principals and hope that other organizations try their methods.

△ △ △

THIS is as good a place as any to thank those many Southern showmen for the kind invitations to visit them this winter. Although we made no plans this year for any sort of an extended trip through the south we hope to do so next winter. If we do we feel certain that a marvelous time is in store for us. We have always had a large and active group of Round Tablers below the Mason-Dixon line and would like to meet every one of them personally.

Incidentally, if any of those Southern boys plan a northern trip this summer we expect them to visit Club headquarters where every facility for their convenience is at their disposal. Make this your New York headquarters whenever you come to the big town.

△ △ △

ONE of the fundamental thoughts back of the Club idea was to make this a sort of meeting place each week where showmen, managers and exhibitors, could meet and discuss their various problems and offer suggestions that would improve theatre operation and box office receipts.

We have adhered closer to this idea during the past few months than ever before by carrying any number of special articles from different members and leaders in the exhibition end of the industry.

We sincerely trust that any member, no matter how small his town or theatre may be, will avail himself (or herself) of the opportunity of addressing one of the Club's weekly meetings by contributing a special article dealing with some phase of our interesting business. These pages are restricted to no special group, any showman can make use of them whenever he has something to say to the rest of us. Don't be backwards, take advantage of it and stop leaving it for others. Everybody ought to do their bit for the organization.

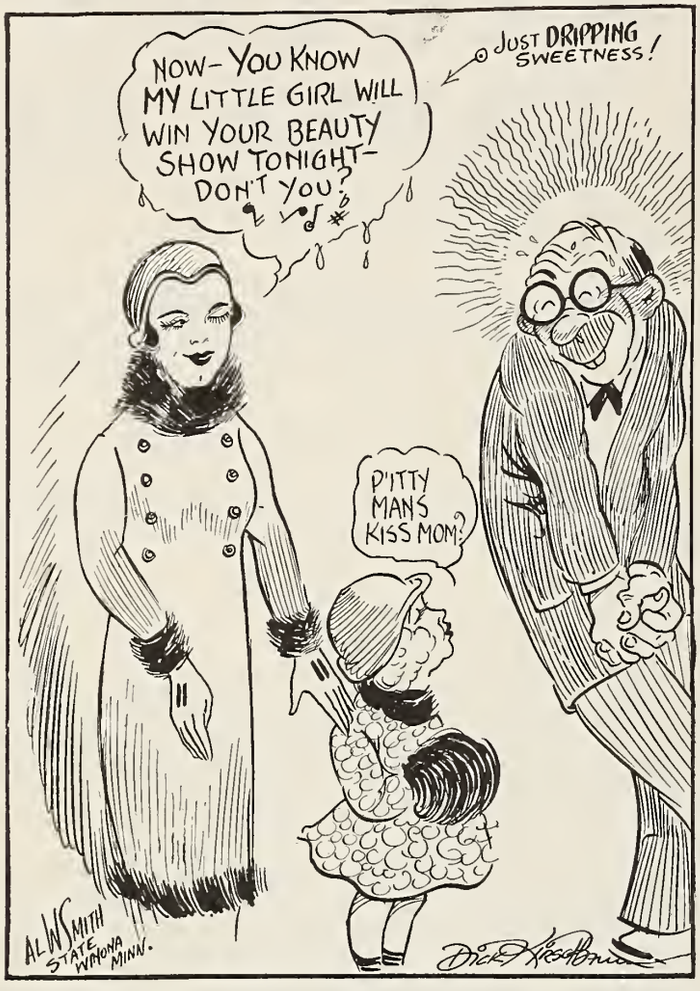
△ △ △

THE large correspondence reaching our desk brings to light the interesting fact that a large majority of showmen are golf addicts. That's great. Now we know that we are not alone in "dubbing." Suppose you showmen who "think" you are good golfers start to send in your score cards (but on the level) so we can publish them on the Club pages.

Just remember that you're not writing reports for the home office when you keep that score. It must be honest and only a confirmed golfer like ourself knows the temptation of a lead pencil and unintentional loss of memory for those extra strokes in the sand traps.

Too bad we're so widely scattered. It would be a grand idea if we could hold a tournament for Round Tabler members every year. Oh well; maybe THE HERALD will send us out on a golfing expedition from coast to coast when we will be able to play a round with each member in his own community. (Don't wake me up.) "CHICK"

DICK KIRSCHBAUM'S LOBBY LAFFS!



When you run a Beauty Contest you had better post a "No Electioneering" sign in your lobby to keep the proud Mama's from trying to vamp you into a favorable decision for their angel chee-ild. Manager Gilch in this picture is torn with conflicting emotions (that's what Dick Kirschbaum calls it). He's not sure whether he ought to shoot Mama, the daughter or both.

MacLEVY IS GETTING OUT A MANUAL FOR MEN ON RANDFORCE CIRCUIT

Managers on the Randforce Circuit, Frisch and Rinzler's group of 40-odd theatres in Brooklyn, N. Y., are being edified these days with a multi-page weekly bulletin of exploitation briefs on current shows by Monty MacLevy, publicity manager of the circuit. The many practical suggestions are couched in Monty's own words and are for the most original with Monty himself, though here and there a few press book notes are included when applicable.

For "The Champ" he counseled the playing up of athletic angles, such as construction of a boxing ring made of 2 by 4's or 1 by 2's. The usual accessories of the ring were included, as were cut-outs of Beery and Cooper, selling copy, etc., to make up realistic atmosphere. As an alternative for this lobby display he also suggested selling the local sporting goods dealer the idea of making up a special athletic display for the center of lobby. Other angles included tie-ups with gym and health clubs, etc., and the personal appearances of pros or amateurs.

On "Secret Service" he called attention to the Civil War atmosphere and mentioned the advantages that might accrue from tie-ups made with veteran organizations, a local decorator, gunsmiths, etc. It was pointed out that the decorator might be prevailed upon to make up an entire patriotic display to include a variety of equipment. Schools were also listed as possible means of exploitation in the matter of essay contests among pupils on such subjects as: greatest general in the Northern Army; greatest general on Confederate side; causes and effects of war, and biographies and importance of prominent generals. Merchants were mentioned as sources of prizes for best essays.

For "Ten Minutes to Love," in addition to a number of catchlines, attention was called to excellency of paper for cut-out purposes; the press sheet for special layout of copy, and a mirror display such as was used for "Big House." A diagram described a curtain and window effect made from crepe paper or duvetene. The three-sheet of Swanson and Douglas (embracing) was then cut out with scissors and pasted at base of mirror. It was advised that all tacking be done on underneath part so as to avoid disfiguration of paint work. Selling copy was placed at base of mirror, or in a blank spot.

Stressed Atmosphere

Atmospheric lobbies, tie-ups and trailer gags were described as effective exploitation aids for "Dr. Jekyll and Mr. Hyde," Managers were reminded of the lighting effects used with "Frankenstein," such as a change from green to red, and utilization of a set of cut-out letters from the three-sheet-B, with eight or ten heads of the doctor and the monster, mounted on card or compo board and hung in various parts of the lobby. Medical laboratory material was also recommended for additional atmosphere, and it was suggested that tie-ups might be effected with drug stores, laboratories, etc.

The trailer gag consisted of dropping the house lights, excepting exits, and the raising of the fader several points in order to bring out sound effects. This, however, should be lowered as soon as dialogue occurs. Then have an usher, dressed in a large coat, walk through the house and up to the stage while trailer is on. He should be followed by a spot while doing this.

The campaign folder containing the above suggestions is the first of MacLevy's bulletins to come to our attention, and, to our way of thinking, he has boiled down a lot of practical ideas to a point where they can be easily digested by his associates. We'll be keeping an eye on future issues of "Exploitation Briefs."

Schaefer Had An Idea

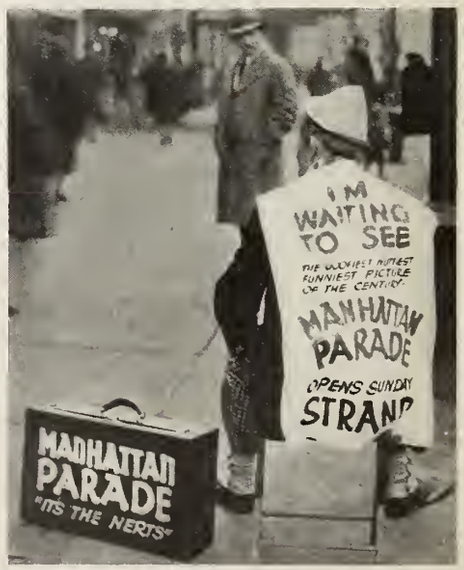
David Schaefer, public relations counsel for Warner Theatres in the Newark, N. J., district, recently put into effect a corking idea that hit him square in the eyes when he saw an animated display sign on "Unguentine" in a drug store window.

The product was synonymous with burns; burns generally result from fire, and "Fireman, Save My Child" was the thought uppermost in Dave's mind at the time. So he forthwith contacted the "Unguentine" people and arranged a tie-up with the attractive animated (flaming) sign for the entire Newark division.

FLOYD MORROW NOW BATTING THEM OUT AT KENOSHA, WIS.

Before Floyd Morrow left the Strand at Akron, Ohio, to take over his new duties as manager of the Kenosha in Kenosha, Wisconsin, he pulled a little street bally on "Manhattan Parade" which, from accounts, created all the word-of-mouth comment he was looking for and clicked at the box-office as well.

While the accompanying photo shows only



one interested spectator, there must certainly have been more or it wouldn't have done for him what it did. O. K., Floyd, and let's hear some more from you now that you're out in Kenosha with the rest of the Round Tablers.

PEPPER PROMOTED SERIES OF CO-OPS INSTEAD OF GROUP

We are showing herewith a sample of some cooperative ads worked out by Jimmy Pepper, manager of the Strand Theatre, Montgomery, Ala., and you will note that he adopted the practice of promoting a series of individual ads instead of grouping same or following out the idea of a cooperative page.





In this case the title, "Working Girls" served as a natural tie-up for hosiery stores, a printing firm and a local newspaper. The latter is not reproduced but the classified page with its "help wanted" also fitted admirably into the general scheme.

The paper worked up an attractive announcement headed, "Hey, Miss, Is Your Name Here?" Eight names of local girls followed and an explanatory note read, "Through the courtesy of 'The Montgomery Journal' we want you to be our guest at the Strand Thursday or Friday to see our new picture 'Working Girls.' Because we know that you are like us. Crazy about your job, but when you get off you like singing, dancing, romance, gayety and cute boy friends—That's just what you can enjoy in our new picture—Call the 'Journal' for your guest tickets. This was followed by a mat with classified ad page background, all giving the theatre a splendid break.

The value of the radio as an advertising medium is also brought up by Pepper, since he is getting a very good break from his local station by donating an Organ recital for one hour. For this he receives three announcements read during the hour every day except Sunday.

He takes it for granted that practically every member of this Club is using the radio whenever possible, and while not holding it on a par with newspaper advertising, believes that it can be made to serve the same purpose as a newspaper reader for the small courtesy of a few passes.

Pepper would like to hear from other Round Tablers on the subject of radio announcements and so would Club headquarters. If others will jot down their experiences with air programs, etc., and just what they think of this as an advertising medium for the theatre, we'll see that the opinions are broadcast.

Patrons Annoyed

Theatre managers in the downtown section of Columbus, Ohio, recently made complaint to city authorities that patrons were being annoyed by children begging in front of theatres. Social agencies have taken steps to put an end to the practice.

"The Showman's Calendar"

APRIL

1st	All Fool's Day
	Wallace Beery's Birthday
	Harry Greene's Birthday
2nd	Samuel Moore's Death—1872 (Perfected Radio)
3rd	Duncan Ronaldo's Birthday
5th	Elihu Yale Born 1649
6th	War Declared with Germany 1917
	Peary Discovered North Pole 1909
7th to 14th	National Baseball Week
8th	Battle of Appomattox 1865
	Louisiana Admitted to Union 1812
	Mary Pickford's Birthday
9th	Surrender of General Lee—1865
10th	George Arliss' Birthday
	William Booth's Birthday—1829 (Founder of Salvation Army)
13th	First Feast of Passover (Jewish Holiday)
	Thomas Jefferson's Birthday
14th	Second Feast of Passover
	Assassination of President Lincoln—1865
15th	Fifi Dorsay's Birthday
16th	Charlie Chaplin's Birthday
17th to 23rd	Be Kind To Animal Week (auspices of A.S.P.C.A.)
18th	Paul Revere's Famous Ride—1775
19th	Patriot's Day (Maine and Massachusetts)
	Constance Talmadge's Birthday
	Lina Basquette's Birthday
20th	West Virginia admitted to Union—1863
21st	Final Feast of Passover
	San Jacinto Day (Texas)
	Rome Founded—753 B.C.
22nd	Cuban Blockade Declared—1898
	Oklahoma opened to white settlement—1889
23rd	William Shakespeare born in 1564
24th	First newspaper issued in America—1704
	Russia-Turkish War—1877
	War between U.S. and Mexico—1846
	Marceline Day's Birthday
25th	War declared with Spain—1898
26th	Confederate Memorial Day (Ala., Fla., Ga. and Miss.)
	Slavery Abolished in U. S.—1865
	First Shot of War (1917) between U. S. and Germany
27th	General Grant's Birthday–1822
28th	President Monroe's Birthday—1758
30th	Louisiana Purchased
	Washington Became First President
	Boston Settled by Winthrop—1630
	Rhode Island Settled—1636
30th to May 7th	—National Boys' Week

BRENNAN BORROWED AN AIRPLANE WHEN SELLING A PICTURE

Some highly realistic atmosphere was provided the town of Menominee, Mich., by Elmer Brennan, manager of the Lloyd Theatre, on the occasion of exploiting "Flying High." He used a couple of stunts and if one of them didn't focus public attention on that picture then we don't know what we're talking about.

The big gun of the campaign consisted of securing permission from the owner of an airplane to park the machine in front of the theatre but a considerable portion of effective publicity resulting from this move came when the 'plane was being transported from airport to theatre. If we merely stated that this was just another job it wouldn't at all describe what took place. To quote Elmer, "It was a hell of a job," what with the airport three miles away and the city streets barely wide enough to allow passage. Traffic had to be re-routed, a couple of dozen autos had to be moved out of the way, to say nothing of one of the 'plane's wings being almost ripped away by a telephone pole. It took over three hours for the 'plane to reach its destination. The accompanying photo shows 'plane in front of theatre.



To lend a further realistic touch to the scene a motor was rigged up with leather straps on the belt and this was placed in front of a large horn attached to the marquee. Cardboard was placed in front of the straps so that when the motor revolved the contact made a sound like a speeding airplane motor. As a matter of fact, it sounded so much like one that the Chief of Police started to bawl Elmer out for starting up the engine of the 'plane.

Another little gag that attracted its share of attention was use of a number of small, toy airplanes, with wings lettered, "Don't Miss Flying High at Lloyd's Theatre, Friday and Saturday, Laughter and Comedy."

No doubt the town sat up and took notice when Elmer, his crew and the 'plane made that memorable trip from airport to theatre. It's too doggone bad that a cameraman wasn't there to shoot the whole trip. But hard work or otherwise, the stunt let them all know that there was a special attraction at the theatre, and perhaps the good results at the box office justified the expenditure of all that energy.

Active In Relief Work

Jos. M. Franklin, manager of the RKO Capitol Theatre, Ottawa, Canada, has been doing his share of relief work in connection with the Red Cross Fund. His photo and caption appeared in a local newspaper not long ago, calling attention to a Sunday night show Franklin and his staff put on without charge.

"TARZAN" SOLD BIG IN BALTIMORE!

Heavy Exploitation Campaign Waged Resulted In Sell-Out Business; Many Novel Slants Used To Excellent Advantage



Sensational outdoor billing, newspaper contests, effective tie-ups, stunts and excellent publicity breaks recently combined to hang up record-breaking business for "Tarzan, the Ape Man," when that picture held its world premiere at the Stanley Theatre, Baltimore, Md. The Stanley is managed by Arnold Stoltz, who was assisted on this occasion by William R. Ferguson, M-G-M manager of exploitation, and his associate Phil Di Angelis, to whom is given a major share of the credit for the novel bill board advertising.

All during day and evening of opening day two cashiers were kept busy selling tickets. The second day, one hour after the box office opened, the sale of tickets was stopped. As a result of this move, the public lined up in double column and waited for the signal. The first show cleaned the house and within a short time again the house was again a complete sell-out. Following is a resume of the campaign.



The photo in the upper right-hand corner of the page will convey a good idea of the extraordinary display made on outdoor boards. If you can imagine six 24-sheet stands in a row, all posted into one stand, you will immediately grasp the scheme. The stand actually amounted to a 168-sheet and, to our knowledge, this is the first time that a stand of that size was ever used in show-business. In addition to this feature, 15 25-sheets were placed in choice downtown locations and 500 three-sheets were sniped all over the city.

The newspaper advertising campaign consisted of a 300-line ad on the Sunday preceding opening, announcing that Baltimore had been chosen for the World Premiere. From then on the ads increased in size and catch lines were used such as, "Girls, would you live like Eve if you found the right Adam?; Tops Trader Horn for Thrills; A New Move for the Movies; Here is the Trader Horn for 1932, and Hold Your Breath as Thrill follows Thrill."

In return for a special showing of the picture to carriers, a leading paper of the city and a tough one as far as publicity is concerned, came through for a back-page story. Another paper ran a daily contest and a picture each day for six days prior to opening. Still another was tied-up for a Baby Lion contest for presentation of the animal to the local Zoo. In this case children were asked to name the cub and in addition to generous publicity the paper also made editorial mention of the gag. One of the photos shows young "Leo" tied-in with a department store display.

Another newspaper stunt was put over by having a photographer approach patrons for comments on the picture. He then photographed the ones interviewed and following editions of the paper carried stories and photos. A "Tarzan the Terrible" cartoon strip was also carried in a paper to be colored by children.

In addition to the baby lion display in the big department store, on which occasion the store advertised the stunt heavily, announced exhibitions twice daily, and released 100 balloons carrying 25 passes a couple days prior to opening, Johnny Weismuller swimming suit and B. V. D. tie-ups were arranged with two other stores. Some of the models you see in the accompanying illustrations were "live" and very effective as a stopper. Ten windows, including another display of live models, were also obtained in leading stores and the department store already mentioned above came through with an excellent display of books and oil paintings.

While the campaign outlined above was an extensive one, returns at the box office of the Stanley undoubtedly justified all outlay of energy and expense. For smaller communities it will, of course, be too elaborate, but to our way of thinking there are many excellent ideas put forth by Stoltz, Ferguson and others on the staff which can be scaled down to suit the occasion. From all accounts the picture has strong box office potentialities. You can cash in the same as Baltimore if you give it the push it deserves.

Make your contacts now with merchants who carry lines of swimming suits, etc., and arrange for a tie-in of live models. Don't neglect Scout and other organizations made up of youngsters for there's plenty appeal in that direction in this picture. Get behind it and then cut yourself a large piece of cake.





A PERSONAL LETTER BROUGHT RESULTS TO BIRKMEIR OF BABYLON

The personal endorsement letter was again used to good results when "Silent Witness" was sold by H. Birkmeir, manager of the Babylon Theatre, a Prudential house down in Babylon, Long Island.

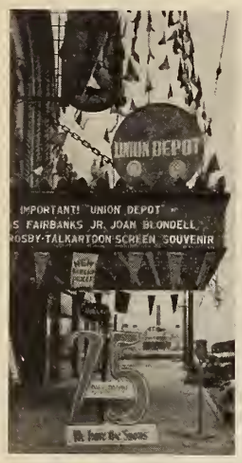
He pointed out in the letter that the picture had keenly impressed him as one of the best pictures he had ever witnessed; that the plot was logical and gripping, with an unusual surprise finish. Cast and playdates were mentioned in the closing paragraphs.

We've commented so often on personal endorsement letters that we feel sure that all readers are familiar with our views on plugs of this nature; briefly, that it's a great little gag when the picture will stand the gaff—as it evidently did in the above case.

What else is doing down in your South Shore town, Birkmeir? Let's know.

MORRIS WAGED A BIG CAMPAIGN WHEN PRICE CHANGE WAS ANNOUNCED

Prior to leaving managership of the State theatre, Sandusky, Ohio, a price change went into effect and Walter Morris waged a most comprehensive campaign to let the public know that there was an added inducement to attend the State. Screen, lobby newspapers, billing and a number of tie-ups were effectively used to herald the occasion.



Silent Trailers were employed one week in advance and currently with copy: Soon—You'll shout with joy—front page news that will rock this town with happiness—news that will actually put money in your pocket—in appreciation of your loyal patronage—and because we shall soon give you the greatest parade of master productions—and because we don't want you to miss any of them— we shall inaugurate starting—bargain prices that will make history, etc, etc." The second trailer was addressed to the "entire family" and asked if advantage was being taken of the bargain.

The front of the theatre was decked with pennants from top of building to top of marquee and burgees were hung under marquee at various points. As you will note by photo, cutout numerals of the new admission price were used in the form of a sidewalk display.

Exploitation included attachment of banner strips to local taxis and autos; bread inserts with appropriate copy inserted in 10,000 loaves of a popular brand of bread; distribution of 10,000 paper bags, bearing tie-up copy on one side and sent out from 34 local groceries, and the distribution of 25,000 "Movie News," a house organ, in newspapers, by mailing lists and in the theatre.

The new rate was consistently plugged in newspaper advertising and out-of-town teaser stories were placed in local paper, current stories the day of the break. Billing consists of 250 one sheets; 50 threes; 25 sixes and 500 window cards, all distributed over an area of 25 miles.

Seasoned showman that he is, Morris could be counted on to take a price change idea and extract a lot of publicity from method of waging the campaign. True, it cost a few dollars to put the above over, but newspaper ads were the largest item of expense and could really be absorbed by regular advertising appropriation. The other items constituted a relatively small portion of the total. Club members similarly situated in towns the size of Sandusky should find food for thought in the above ideas if contemplating a like move.

Stonebrook On Job

Rollin K. Stonebrook, newly appointed manager of the Alhambra Theatre, Birmingham, Ala., hammered in his first wedge by arranging for an interview with Dolly Dalyrmple, a feature writer on the "News," leading paper of the city.

MANAGER'S MONTHLY CHAT

(Good Institutional Program Material)

It is with great displeasure that the management of this theatre sometimes observes a family, arriving to enjoy a performance together, become separated because there are not enough adjoining seats available. Perhaps the condition is not extremely disappointing to the family, but it is to us.

Our programs are formed for the entire family. It is our aim to provide an atmosphere inviting to the entire family. And to our mind the sight of a father, mother and children enjoying themselves together is far from being the most unpleasant in the world.

Uusually, however, there is a sufficient number of adjoining seats at the beginning of each show, and perhaps fathers and mothers would do well to remember the show hours. They are 2 o'clock at the matinees; 7 and 9 at night. And if forgotten, a telephone call to the box office will bring them. Come at approximately these hours and we believe your family may be kept intact.

Ben Muller,
Lodi, Cal.

B & K ORGANIZATION SENT OUT LETTER TO SELL A NEW PICTURE

Following is a letter mailed out by the Balaban & Katz Corporation in advance of "Man I Killed," or "Broken Lullaby" as this picture is now known:

Dear Madam:

Some time after the war, Maurice Rostand, French playwright (son of the author of "Cyrano de Bergerac"), wrote a play based on an unusual episode in the life of a French soldier.

Its effect on audiences was astounding. Critics called it "most powerful." Such an innate sense of the inner secrets and fears of men and women, their hearts, their yearnings, had never before been revealed so effectively.

The fame of the play spread. After deliberation the Paramount Picture company decided to present it in this country in talking picture form. A free hand was given Ernst Lubitsch, the director, with whom is associated the successes of Emil Jannings, Maurice Chevalier and other foremost players.

Director Lubitsch chose as featured members of his cast, Lionel Barrymore, Nancy Carroll, and Phillips Holmes. Production was begun under the temporary title of "The Man I Killed." This working title was later changed to "Broken Lullaby" under which name the picture opens at the McVickers Theatre, Wednesday, February 24.

It may appear to you that this letter is an unusual way of introducing a motion picture. But the reason for this is the picture itself. It is more than distinctive entertainment. It is an experience in intelligence. It is excellent and unusual drama and delivers a sincere message.

The above letter blew into Club headquarters all by itself, no credits or anything, so we'll let the author claim his own. Mailed out to a selected list, it undoubtedly did its share in the selling campaign.

CLUB EMBLEM PIN!!

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me, postpaid, ... Club pins, for which I enclose payment at $1.00 per pin.

Name of Member.....

Theatre.....

Address.....

City..... *State*.....

MILLER PROMOTED A CO-OP AD IN SMALL UP-STATE COMMUNITY

Our readers have often had occasion to look over many articles of co-operative ads, both full page and double truck and we can recall writing about many fine examples of work promoted by Club members along these lines. Most of them were handled in cities of a fair size or in city neighborhoods with as many stores as some cities.

Therefore, don't sniff when you look over a half-page co-op promoted by our old friend George A. Miller, manager of the Smalley Theatre in Hamilton, N. Y. Rather consider the size of Hamilton, which is a small village in upper New York State, and dwell upon the fact that the newspaper is issued but once a week. Then try to figure out the



amount of energy that Miller must have expended in the matter of selling some of those hard-boiled merchants the idea of getting together on a co-operative basis. Furthermore, there's a goodly number of ads and the entire layout gave the current picture an excellent break. All the entire ad cost the theatre were guest tickets, based on finding misspelled ads that when put together made up "Year's Great Talkie."

Good work, George, and you may be sure that Club headquarters and others who have been up against similar working conditions fully appreciate your efforts. We also note that you have been organizing the harmonica players in your community, etc. Keep in touch with us on all your activities.

Ricketson Promoted

Rick Ricketson, formerly manager of the Los Angeles Paramount Theatre, was recently promoted to the post of district manager of the Rocky Mountain division for Fox-West Coast, taking in theatres in Colorado, Wyoming and New Mexico. Rickertson replaces Gus Cohen, who at this writing has not announced his plans for the future. At one time, Ricketson was district manager for the northern half of this district.

A NEW STYLE IN NEWSPAPER ADVERTISING!

Created by

WARNER BROS. ADVERTISING AND PUBLICITY DEPT.

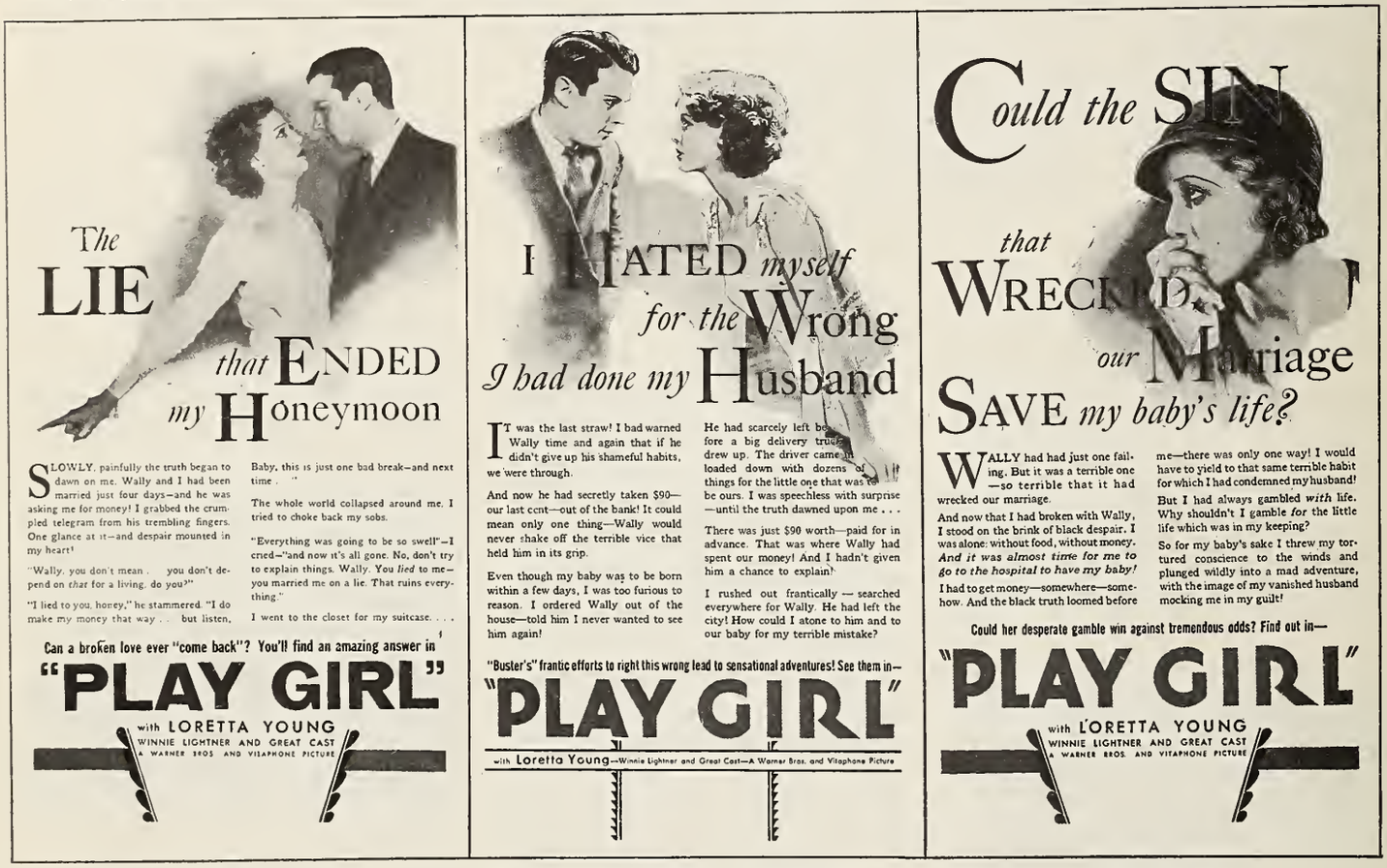
Under the Supervision of

S. CHARLES EINFELD

Some outstanding newspaper ads are distinctive because of the art work or background; others earn that rating because of "selling" text; here we believe a combination of the two brings about something akin to the "perfect" ad. Certainly you will agree that they are head and shoulders above the general run.

In four years we have encountered but three other campaigns that merited such praise. If you stop to consider the tremendous number of campaigns created in the course of four years then you will begin to understand how unusual a "different" campaign must be to get such attention.

Look at these ads closely. Read through the text. Then size up each ad individually. We feel certain that your investment in time spent will yield good returns in the shape of new ideas and some wonderful text for your future use.



NOVEL HAND BILL BROUGHT IN TRADE FOR JACK PORTEE

Some of the boys in the New York City neighborhoods may not go in any more for rip-roaring methods of exploitation but they do use little gags now and then to let patrons know that a certain picture is around. Take for instance a hand-bill recently gotten out by our old friend Jack Portee, manager of the U. S. Theatre, Bronx.

This bill was printed on a good stock of coated white paper and carried the following copy: "New York's Fifty Thousand Speakeasies Can Help You Get a Big Kick Out of Life." But It Takes The World's Greatest Clowns, Bert Wheeler—Robert Woolsey— in their Roaring Comedy "Peach O' Reno"—To Give You a Good Time!" Photos of the featured players were gronped in the center and with plenty of white space all around the whole layout was attractively set up.

By this time Portee will have put over some other little selling gag that the boys will want to hear about so we'll sign off until we hear from him again.

TRAVELING BOX OFFICE!



Here's the latest wrinkle in ultra-modern convenience, Sid Grauman's traveling box office, which delivers tickets to the home in answer to telephone calls. Of course, Grauman's Chinese is a reserved seat house; however, this idea might be used as a ballyhoo stunt for a special midnight show or some other outstanding attraction. It might even be practical as a means of healing the wounded feelings of those who have to stand in line at crowded downtown houses.

GOULD CIRCULATED LETTER WHEN TAKING CHARGE OF NEW JOB

When E. W. Gould was appointed manager of the Manhattan Theatre, New York City, he used his mailing list for circulation of a letter setting forth that fact and general information concerning house and coming attractions.

The month of February, he stated, had been designated "Festival Month," during which many outstanding pictures would be shown. Attention was called to the exceptionally low admissions for children and adults for both matinees and evenings; new sound equipment was mentioned, as were new seats and a newly decorated interior. The letter closed with the wish of the writer to become personally acquainted with the patron at an early opportunity.

Gould is a veteran in this business and a smart showman and the above was one of the first moves he made when taking charge of his new post. By this time he has held his "Festival Month" and we'll hope to hear how the box office fared during this occasion.

SELETTE PUT OVER A CO-OP SINGLE-HANDED; OKEH WITH MAYOR NOW

There's been a lot said in this department concerning promotion of single and double truck co-operation ads and it's generally understood that a majority of these deals are put over by theatre managers and a representative of the local newspaper.

Hence, when a manager goes out and does the job single handed it would appear that he's entitled to a Croix de Guerre, a Palm or at least some sort of medal, for his efforts. We modestly refer to Eddie Selette, manager of the Arcadia Theatre over in Portsmouth, N. H., who carries on in showbusiness despite the many tribulations which constantly beset him.

We've stated before this that Manager Selette and the town mayor have not hit it off so very well in recent months on account of the mayor doubling as editor and part owner of the opposition theatre. Now, there's a set-up complicated enough to sprout gray hairs in many a manager's locks. Not so with Eddie. He likes a war and appears to thrive under such a condition, as you will agree when we disclose that it took him but a half-hour to line up a full-page co-op in the mayor's own paper. Moreover, the Arcadia box was featured right in the center of the page.

Good News!

However, at this writing we have some good news for those who have sympathized with Eddie's battle against imperialism. He met the mayor on the street not long ago, following a recent tilt that resulted in cancellation of all theatres ads, and His Honor invited him into the royal suite to discuss the situation. Eddie told him that he was a "damn good mayor" and then went on to express himself in no uncertain terms as to why he did not qualify as an editor of a newspaper.

The mayor feinted with the remark that he was getting gray worrying about the city's unemployed and wasn't aware that any friction really existed between himself and Selette. Well, to make a long story short, the two of them kissed and made up and, as far as we know, are pals at the present time. All in spite of the fact that the mayor let the other house pull a benefit show and then passed the buck to the Chamber of Commerce. Selette could hold his show, the mayor told him, at the recent peace conference, but Eddie wouldn't play second fiddle. So there the matter rests for the present, with all hands taking time out.

Clear Sailing Now

Now that Selette has ironed out his difficulties with the mayor of Portsmouth, we take it that he will have another sailing in the matter of newspaper co-operation, city organization tie-ups, etc. We and all his fellow showmen are also mighty glad that he can now meet His Honor on the street and greet him with a "Hello Pal." And that's the way it should be. No use fighting the powers that be, even though we must hand it to Eddie for his never-say-die spirit when successfully contending against overwhelming odds. We know he'll keep up the good work, and next time we write of him don't be surprised if we disclose that he's been up the mayor's home for tea.

ADVERTISE YOUR SHOW OR CLOSE YOUR THEATRE!

Dave Lustig Understands This Important Phase Of Business From His Long Experience!

NO matter if you have the finest product of the season . . . or just another batch of pictures . . . you MUST advertise your show!

There are various methods . . . newspapers, exploitation, news weeklies, direct mail, circularization and what have you.

Newspaper advertising is all right when the mighty moguls will shell out for it . . . if they won't, well, one has to go into a trance and figure out other ways and means THAT WILL BRING RESULTS . . . !

Advertising is never a sure thing . . . that is, something that will surely bring a certain amount in to the box office. Because . . . no matter how good you think you are . . . everything you do that comes under the head of advertising and exploitation (and their sins are many!) reacts in some way on the sale of tickets at your box office.

Some fellow will pull a "joker" in the way of a stunt . . . and think he is the cat's eyebrow . . . and basking in the rays of his own spotlight TAKE A BOW . . . but who even notices this poor program folder who ought to be back carrying hods full of coal for the porter!

Then again the bad part of this game is that many a man parading around under the guise of manager is a detriment to his own box office and to the firm that employs him. But maybe he's one of those "must" labeled fellows who just has to keep his job . . . regardless.

The active man on the job . . . could write a dozen volumes about this and that regarding stunts, advertising, exploitation and what not . . .

Show business is getting the product and letting the folks know you have it!

If you haven't the product . . . you have to become a fortune teller . . . read the minds of the public who look up at your trademark . . . and build your show in a way that hypnotizes them to plank down their hard earned coins on your box office shelf. It's sure a tough world without the beautiful offices, the two or three cute apes with their, "Who did you want to see?" . . . laughable attitudes.

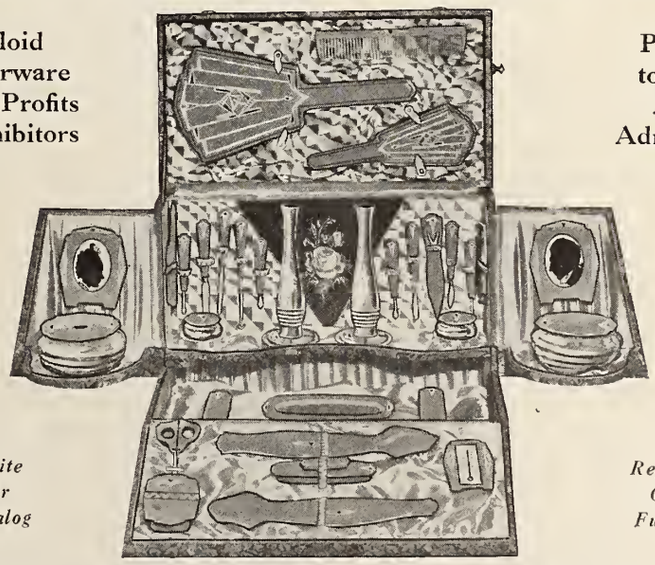
Today . . . things, as we all know, HAVE changed . . . we have to smash out hard and true . . . and try in every way to give the people something for their money . . . no matter what it may be, if THEY, and not the so-called managerial staffs, enjoy it.

Get the folks talking about your theatre, the shows, the courteous treatment they receive from the cashier to the local manager. Every theatre can't have the cream o' the Broadway pick BUT NO MATTER WHAT YOU HAVE TO WORK WITH STRIKE OUT FEARLESSLY AND ADVERTISE . . . SELLING TICKETS FOR STAGE AND SCREEN ENTERTAINMENT that WILL entertain . . . and make the patron feel that the money spent in your theatre was well invested.

No matter what the product . . . no matter what the show . . . ADVERTISE IT OR CLOSE YOUR THEATRE!!

START A PYROLOID NIGHT IN YOUR THEATRE

Pyroloid Dresserware Makes Profits for Exhibitors



Priced to Suit Any Admission

Write for Catalog

References Gladly Furnished

THE WILCOX COMPANY, ATHOL, MASS.

NEW YORK CITY: EMPIRE STATE BLDG. TORONTO, CANADA: 297 CAMPBELL AVE.

Manufacturers of "Pyroloid Products" for over 30 years

Keeping Up With The Times!

By GUY JONES



This patron is suffering from no modest feelings. According to Cartoonist Jones, he won the Ford car, then waited through two complete shows. When the "Free Eats" were not forthcoming, he went out to register his kick with the manager. Bless (?) his 'ittle heart!

IF YOUR NEWSPAPER WON'T PLAY BALL TRY HERB BRENON'S REMEDY

Now and then a situation arises between newspaper and theatre that demands drastic action and we note that Herbert Brenon, Jr., city manager of Fort Smith Theatres, Fort Smith, Ark., was equal to the occasion when he recently encountered difficulties with publishing interests in his town. His answer to a no-publicity policy ultimatum on the part of the publishers was an eight-page tab size newspaper, which is still flourishing and, to all appearances, will continue to flourish until the situation rights itself.

The Situation

There are two newspapers in Brenon's city, one with a net paid circulation of 3,500 and the other with a net free circulation of 8,000. The former is more closely identified with city circulation while the latter is concerned with both city and rural distribution. The city paper issues a morning edition and again comes out in the evening under another name, a combination of the two constituting Sunday's paper. All recently adopted a most drastic policy regarding theatrical readers and other news of the screen world.

All of which brings us to "The Gossiper," Brenon's eight-page tabloid weekly, edited by none other than the city manager himself and featuring news of the show world. Every Friday 3,000 copies are distributed to all business houses on the main street and to homes by carriers, the latter receiving a pass for their labor.

Club members who are against similar opposition and interested in the above plan, will immediately inquire concerning the overhead of such a move. The answer to this is the almost unbelievably small sum of $3 to $5 per week per theatre, all brought about by the sale of advertising space at the rate of 15c. per inch on contract and at 25c. per inch with no contract.

The paper actually costs $48.50 a week to publish and distribute. Subtracting the amount received from advertising, the net cost has never amounted to over $5 per theatre, often ranging a dollar or two less. The publisher has received many fine comments from business men and others in the city regarding its style and complete theatrical news.

A glance through this paper discloses that the front page and others are liberally sprinkled with photos of screen stars, scenes from current and coming attractions, etc. There is space for an editorial on matters not pertaining to the theatre, giving the theatre manager an opportunity to proclaim his interest in matters concerning public welfare. A box is devoted to a blank form for the "Question Box," to answer inquiries on movies, stars, etc., and the balance of the matter is made up of screen notes, philosophical jottings and a liberal assortment of ads of local merchants.

Other Instances

The above is not the first instance brought to our attention of an occasion when a theatre manager has been forced to "throw down the glove" to a prejudiced newspaper publisher, this, despite the fact that most newspaper men fully realize the value of cooperation with local theatres.

Take David Sablosky, down in Philadelphia, Pa., for instance, who gets out a replete neighborhood tabloid newspaper. We don't know just what prompted him to start an enterprise of that kind, but start it he did, and it grew into a power of publicity for himself and theatre in his section of the city. From a small sheet largely devoted to screen news, it gradually became a vital factor in neighborhood life.

Brenon's paper is apparently experiencing the same evolution out in Fort Smith and it now becomes a question of whether the publishers will see the handwriting on the wall and open up their pages to theatrical news, or continue their present policy of "no-publicity," which after all is not publicity if interesting to readers. It has been a great source of satisfaction to Brenon to overcome the many obstacles placed in his path, and with his present weapon he is quite able to take care of newspaper publicity for his theatres. He thinks that a move such as he made might be applicable as a remedy to situations existing in many small towns, where there is either no newspaper at all or dependence is placed upon a weekly in the town or adjacent to it.

Think It Over

It's food for thought anyway. Round Tablers, and those of you who may be up against a tight publicity policy, or who may not have proper publicity facilities, might do well to consider the proposition of establishing a paper of your own. Contact your merchant friends and see what their reaction is to the plan. One of your big selling arguments will be public interest in things theatrical. If the total cost of publishing an eight-page paper only amounts to $48.50 per week, it will not take many ads to offset the overhead. And think of the vast possibilities of such a medium in your hands—if properly administered.

GOOD NEWS!

The CONTEST on

"FIREMAN, SAVE MY CHILD"

has been

Extended One Month!

NOW ending May 2nd
INSTEAD of April 2nd
in order to give other showmen

A CHANCE TO WIN

one of those eight

CASH PRIZES

to be awarded for the best all-round merchandising on this extraordinary box office picture.

DO IT NOW!

Send in your complete campaign, including tear sheets, photos and whatever else you have to show what you have accomplished. You can send it to Warner Bros. or direct to Managers' Round Table Club at 1790 Broadway, New York.

GROVE'S DIPLOMACY OPENED SCHOOLS TO FILM EXPLOITATION

The problem of breaking down resistance many school authorities have where the subject of theatre or picture exploitation is concerned, was effectively brought about by H. D. Grove, manager of the Capitol Theatre, Davenport, Iowa.

Prior to selling the following idea to the Superintendent of Schools in his city it was absolutely impossible to place any form of advertising in local institutions. His plan consisted of an offer to admit each week on Fridays and Saturdays all students in the High School who reached a certain grade, which was to be established by the principals. After considerable contact work the offer was accepted and announcement made at Assembly. Permission was also granted for the posting of small advertising matter at the entrance of the Principal's office.

Another stunt that immediately clicked with the school authorities was the offer of a cup as an award to the High School student who graduated with highest scholastic honors. This idea went over in a big way for reason that the student was to be rewarded for what he actually was in school for, a different angle than the usual award for leadership in athletics.

When this tie-up was first started an average of six students won the weekly award of free admissions. However, interest rapidly developed until at the present time about twenty students are taking advantage of the deal. The school officials are so pleased with the increased effort on part of students to make the grade that they 'phone the theatre management each season for a renewal of the tie-up.

As the result of this move of Grove's the grade schools as well as the high schools are open to any kind of a legitimate tie-up. For example, we have a card before us that is headed, "Special Student Ticket," and it entitled Rock Island students to admission to the theatre on Armistice Day to witness "Penrod and Sam" upon presentation of same and ten cents at the box office. There are about 6,500 students in Rock Island, with about 2,000 over the age of twelve. Tickets are distributed directly in the school to every student, regardless of age, and results have been very satisfactory. A point stressed by Grove is that the theatre has never attempted to put over any tie-up on any picture that wasn't absolutely okay.

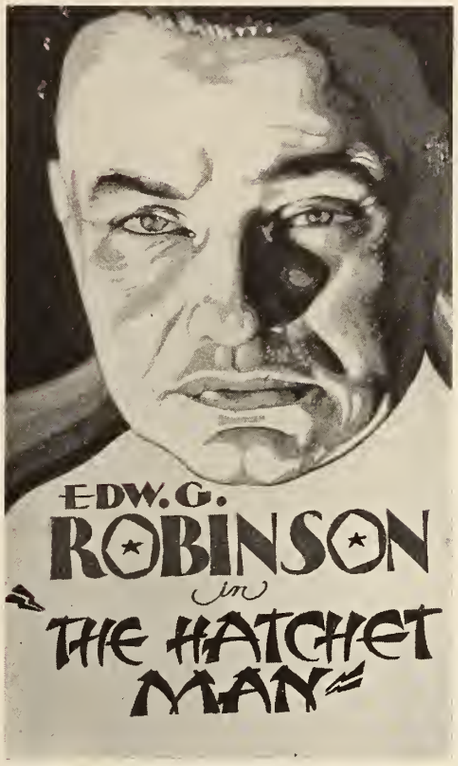
There may be members of our Club who are experiencing the difficulty of effecting a tie-up with local schools and Grove's stunt of awarding weekly passes to those who make the grade and his graduating cup might turn out to be means of overcoming the obstacles. If these methods are tried out by any Round Tablers we would like to hear details. In the meantime, we thank Grove for his contribution and wish him continued success.

DENVER DOINGS

Holden Swigger, formerly manager of the Denver Theatre, Denver, Colo., has been transferred to Chicago by Publix. It was not announced what house he would be connected with.

Walter Shuttee, formerly assistant manager at the Denver Theatre, and prior to that manager of the Rialto, has been appointed manager of the Paramount Theatre.

POSTER ART WORK FOR THE THEATRE!



Two unusually striking examples of poster art are offered this week. The first, above, is from the versatile brush of Jerry Foley, Poster Artist of the Capitol Theatre in Rochester, N. Y. Jerry is another new-comer to the series started by Benton L. James, but we hope he'll become a regular contributor.

The poster below is from Claude Barnett, Booth Theatre, Knoxville Tenn., whose work has already been shown on these pages. Color scheme is as follows: Background—Red orange to yellow. Head—Dark green to pale light green. Lettering—White, with the little space fillers in lavender, light magenta, light blue.



VOICE OF THE SOUTH STILL CALLING FROM MEMPHIS, TENNESSEE

The practice of confining hot news to the front page of a newspaper is still considered good form down in Memphis, Tenn., particularly so by certain editors; hence, when a theatre manager can crash that sacred section with a two column story, the feat may be looked upon as an outstanding one in the annals of showbusiness. Doff your cap, Howard Waugh, impresario of the Warner Theatre, for we refer to none other than you, "The Voice of the South."

The above was occasioned by a tie-up made with the newspaper on "Under Eighteen" and concerned the writing of letters on the subject, "Why Girls Under 18 Should Not Marry." Two letters, pro and con, were featured in the story naming the winners, which also gave additional winners of the sixteen awards of guest tickets. As a matter of fact, this gag was good for a whale of a lot of publicity on other pages, some of the stories setting forth that marriage at 18 was okay and others emphatically turning thumbs down on such a move. Most of the stories carried a photo of the local contributor.

Other recent activities of this enterprising member of our Club include a tie-up with a newspaper for the holding of a "Happiness Party," during which youngsters witnessed the showing of a feature and short reels and partook of soda, candy and popcorn.

Admission to the affair was an old or new toy. These were all turned over to poor children after being repaired by firemen who volunteered their services. With the help of Bill Brennan, Waugh's assistant, a well known college football team contributed an autographed ball as the main award for the boys. The girls received twelve dolls with names of Warner stars inscribed. Local soda-bottling concerns contributed many cases of free drinks and candy companies donated their share of sweets. The feature picture was "Father's Son."

Before signing off on the "Voice of the South" let us state that he is still using the front page of the "Memphian," somewhat of a departure from the accepted form of journalism, for a front page over-print in red ink, the last occasion we have note of being "Union Depot." This little tab size paper is getting quite a play down in Memphis, we hear, and Howard was right on the job to cash in on its popularity. So that's that, until we next hear from this Club member.

LEMKE HAS METHOD TO BOOST TRADE ON BLUE MONDAY NIGHTS

As a means of boosting trade on Blue Monday, which is his poorest night of the week, William Lemke of the Princess Theatre, Cayuga, Ind., is using a little card with punch marks for the four Mondays in the month.

It is only punched on Mondays when presented along with an adult ticket and the holder is entitled to witness the fourth Monday's show free of charge. A time limit is noted on the card.

Lemke is one of our recently elected Club members and the above is his first contribution to this department. We thank him for passing along this tip to his fellow showmen and hope that he will come through with many more.

BRICK AND MORTAR!

Which Means Your Theatre, Staff, Equipment, Etc.; Are You Cashing In On This End?

By F. M. A. LITCHARD

Morse Theatre, Franklin, Mass.

"Brick and Mortar" refers to what is commonly called good-will, and what is more clearly the theatre, its equipment and personnel. Every time a picture is advertised some space should be devoted to selling the theatre and some of its good qualities. The theatre represents an investment of thousands of dollars, and yet most of the people conducting them ignore this fact. Every brick and piece of mortar in it must be made to pay for itself, and this opportunity has been too long overlooked.

"What do we have to sell besides pictures?" you ask. Let us consider your sound. Is it all you could ask for? Is it as good as that in the theatre down the street, or in the next town? It is. Well, make it better, then spend some money and space telling the public about it. "How do we make it better?" you ask. There has been a huge amount of money expended by large and reliable companies in learning the actions and reactions of sound under varying conditions. The term is acoustics. For a small amount, or in some cases free of charge, this knowledge may be obtained to apply to your theatre, and it will be more than satisfactory providing your sound equipment is approved.

Then there is the problem of keeping the theatre clean, and to my mind this is most essential. No matter what the homes of your patrons look like they expect to find your theatre spotless; if it isn't they will find one that is, if it is within their reach. The retiring rooms must have particular attention.

Then the atmosphere must be considered. Do your carpets look warm and inviting? Do your draperies make your theatre cozy? Are your lamps giving a beckoning light? Do your attendants smile? All of these things have a bearing on the potential customer. Even if the program isn't all that it should be, it is possible to make the patron want to come back again if you send him away with a smile in his heart for your theatre. Greet him with a smile and send him away with one, and he will come back for more. Incidentally, in this matter there is one very important factor that goes a long way toward solving the problem. If the manager is doing his duty he will be on the floor to greet all his patrons. If his powers of retention are normal he will make every effort to learn the names of the people who come to his theatre. He will then greet them by name the next time. The doorman can also play a part in this. This applies to the poor as well as the rich.



Is your picture clear, and is it large enough? I have entered several houses and seen a picture that looked miles away, because the screen was too small. To give a good illusion of the actors being present in person it is necessary to make the screen large enough to have them seem close at hand. It lends an air of intimacy that cannot be gained otherwise.

How is your parking problem? Is there sufficient room near at hand for your patrons? If not, have you made any attempt to get some? Parking is becoming one of the serious problems of our business and it is time to do something about it. People are not coming to any theatre if it isn't convenient for them to do so. Do you have a one way street? Have you exerted any influence to have it changed? Proper manipulation by a wise manager can do many things that are thought impossible.

There is another question that is more important. Do you have the personality that is necessary to sell yourself to those with whom you come in contact? Is it possible for you to get what you want in your community? A theatre manager or owner meets more people from more walks of life than any other type of man, or should if he is a good manager. It is necessary to have tact, to smile and be congenial if you are to be successful in the theatre business.

On Your Toes!

So much for the "Brick and Mortar." Now we come to the matter of booking pictures. Do you align with the ideas of the so-called legitimate theatres and old time managers when it comes summer time, or Lent, or the week before Christmas? If you do you aren't running a motion picture theatre as it should be run. There are just as many people to be entertained in any of those periods as at any other time. The thing to do is to go after their business. The manager of the modern theatre recognizes no competition. Your pictures must be as good, your ventilation must be at its best, and your advertising must be stronger to meet these times of unsettled habits on the part of the public. The motion picture industry has no room for a man who does not fight for what he can get. It has been built upon a fight for recognition and business, and fighting is the only thing that will make it survive.

People will not patronize a theatre that is obviously trying to give them cheap entertainment. There are 365 days in the year and an effort must be made to have any one day just as good as the other 364. And every one of those days counts when the year's business is totaled. A day neglected is many dollars lost to the theatre. There must be the will to win, and the idea that "it can be done." If your predecessor couldn't do it that doesn't mean that you can't.

If the essentials of "Brick and Mortar" are followed there is nothing that can't be done to overcome all obstacles, even protection and poor location.

THE MORSE LEADS ALL THEATRES IN THIS SECTION FOR FINE, MODERN ENTERTAINMENT

(One of the Program Editorials Used by Litchard Each Week)

Let us take this opportunity to again emphasize the fact that the Morse Theatre now stands alone as the undisputed leader in modern entertainment in this section of the state.

Our new and perfected Western Electric Sound System is unexcelled due to the scientific treatment of the theatre. Our screen is large and gives a sharp, distinctly defined and well illuminated picture. It has been scientifically tested with the theatre lights and is as near perfect as science can make it. **No eye-strain! No flicker! No blur! No distortion!**

Our cooling system circulates pure and healthful air. It is not chemically treated, but a soft breeze is constantly wafted about, just like the sea shore. The theatre is spotlessly clean. There are no disturbing noises, no distracting sounds.

Franklin does not have the annoyance of one way streets and parking regulations. The streets are wide and two-way. Parking space is handy and free. The time of the performances is for the convenience of the patrons. The theatre is run for your enjoyment. Get the most in entertainment at the Morse.

It's worth twice as much to see your pictures and stars at the Morse and you save time, temper and money by doing it!

KEN HAYDEN USING VARIETY OF STUNTS TO SELL HIS SHOWS

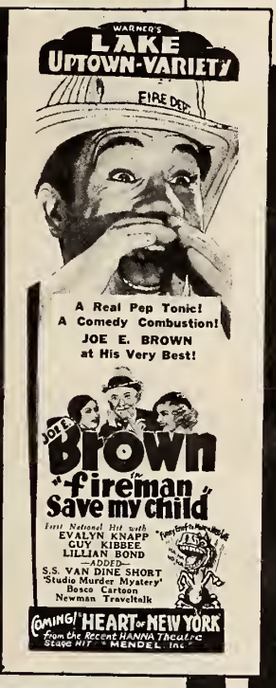
Like most managers of theatres in the suburban communities of New York City, Ken Hayden, in charge of the Howard Theatre, Howard Beach, Queens, is up against pretty stiff competition and, as a consequence, has to resort to various ways and means to attract neighborhood patrons.

His recent activities include a "Save Your Program" gag, in which the program carried certain marks identifying them with give-aways; and another business booster consisting of a five-piece breakfast set for give-away on Saturday nights. These sets are donated by local merchants and the stunt is holding up very well in its sixth week.

Conditions in communities necessarily govern the actions of theatre managers, and while premiums are frowned upon by many in show-business as a practice which will eventually "bite the hand," strong competition forces resort to some such means in order to keep seats filled. If Ken can do the job this way without cost to his house, as in the above case, certainly he's in line for praise. We'll be looking for further news from Howard Beach.

ONE COLUMN ADVERTISING OFFERS MANY NEW WAYS TO USE NEWSPAPER SPACE!







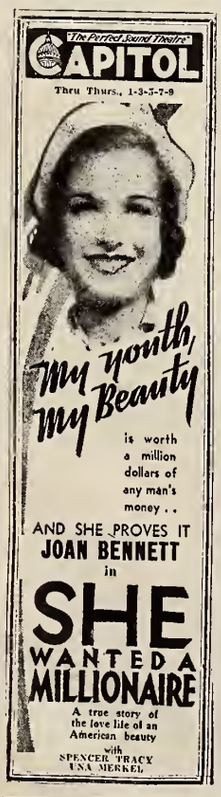


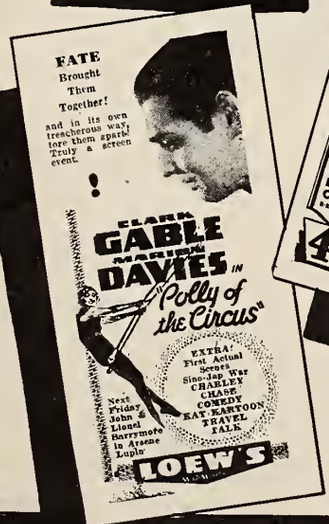


















'FIREMAN' CONTEST ENTRY!

Howard Waugh Left No Stone Unturned to Make This an Outstanding Sales Campaign!

A NUMBER of effective tie-ups, excellent newspaper publicity, an attractive lobby display. a radio gag and numerous other activities all combined to put over a smashing campaign on "Fireman, Save My Child" for Howard Waugh, manager of the Warner Theatre, Memphis, Tenn. All efforts were based along comedy lines and consequent sale of tickets

Five days prior to opening a local radio station was tied-up for a Kiddies' contest during which the youngsters vied with one another for the best imitations of Joe E. Brown's laugh. Announcements were frequently made and auditions were held on the theatre stage Saturday morning before opening. The stunt resulted in splendid advance plugs and a big crowd of children around the theatre when the doors were opened.

Other tie-ups included a window and naming of a new sport show by a downtown shoe shop proprietor; windows in three sporting goods stores in downtown section; stuffing of 5,000 heralds in packages sent out by a big laundry concern, and twenty-five stills framed and marked in leading downtown stores.

Many Fine Tie-ups!

ANOTHER stunt that clicked nicely was a tie-up arranged with a local jeweler for donation of a "Joe E. Brown Trophy" to the winner of a roller-skating contest, a diversion undergoing a big revival in Memphis at the time. Still another advance stunt that secured a lot of good publicity was a special screening for all firemen one week prior to opening. (Waugh did not go in for the fire engine ballyhoo on account of the large size of the city.)

One of the photos on this page will give readers an idea of how the lobby was dressed for the occasion. Bright red predominated and at all times the general scheme stressed the "big mouth angle." The large cutout at lobby entrance was hung directly over the box office so that the cashier's window appeared to extend the opening of the huge mouth. The "V" board standing on the sidewalk was connected with a "Mike" in the audience and on the stage. Baseball scenes were broadcast through the mouth opening on each side and the sound could be heard for blocks. Laugh records were also broadcast through this board from a Victrola. The sidewalk was painted a bright red.



Waugh can certainly be credited with obtaining a generous amount of newspaper publicity on this picture and his display ads were well arranged. Day after day stories and cuts of Brown appeared in both amusement and sporting sections and on one occasion he secured a four column fashion spread on Evalyn Knapp.

Nothing Overlooked!

NOVELTY heralds printed in red and carrying large pictures of Brown were also effectively used in a number of ways. One was headed "Fire Sale" and many of these were pasted close together on windows of vacant stores. Another stated that there was a "Joe E. Brown Sandwich" in town and that it would fill any man's mouth. (Must have been a triple-decker, Howard.) This was tied in with a restaurant. Another trick herald of the same color reading, "Speak-Easy Inspection" was widely distributed among billiard parlors, etc.



Street cars and taxicabs also acted as advertising mediums, 200 of the former carrying "Fireman, Save My Child" cards on all lines and 75 of the latter using strip cards attached to front bumpers.

Special Matches, Too!

MATCHES and fires are generally closely related and this idea was gotten across by having an attractive girl distribute the novelty "pull quick" matches along main streets on opening day of picture. As you can see by the photo she was dressed with fireman's hat and overcoat. These matches are a distinct novelty, lighting when pulled from container, are being effectively used for word-of-mouth comment.

Other stunts included announcement of show at a wrestling bout that played to about 10,000 people; a presentation of a 14 x 22 inch complimentary ticket to the "Biggest Newspaperman in Memphis," which carried instructions that it must not be folded in order to be honored (this rated cut and story), and circularization of all service and luncheon clubs in city with letter suggesting that a lot of fun would be in store for those who conducted a Male Beauty Contest. The gag is for the club to frame things in advance and pick out the homeliest man in the outfit, voting him the best looker. He receives guest tickets for himself and family. Two tickets were enclosed in each letter for the club secretary. To make this stunt more attractive, it was also suggested that a certain night be set aside for a group of club members to attend the theatre and have the best looker introduced from the stage. Letters at hand attest that the Kiwanis and Traffic Clubs took advantage of the offer.

Well, Howard, you certainly did cover a whole lot of ground when you put over the campaign and there can be no doubt but that you will be considered a serious contender for honors in the nation-wide contest being conducted by Warner Bros., for best efforts on this picture. Folk in Memphis must have been aware that the well known "Voice of the South" was calling when you did your advance work and we believe you're in line for much praise for the way you handled all your publicity stunts. At any rate, good luck, and if you didn't tire yourself all out on this one, tell us more about recent activities.

A FEW NOTES ABOUT MIAMI SHOW BUSINESS FROM SONNY SHEPHERD

Miami, Fla., and its attractions as a winter resort par excellence are extolled in an interesting communication from Round Tabler "Sonny" Shepherd, manager of the Biltmore Theatre in that well advertised Southern city.

But with all its advantages as a place to make a visitor forget his or her woes, the fellows that have to live there the year 'round have to take it on the chin now and then, particularly in view of the general business trend past and present. On the other hand, rents are cheaper than in any other city with a climate like Miami's and if the Blue Law faction doesn't succeed in enforcing an old Sunday closing ordinance as the result of a coming election, things on the whole in show-business won't be too bad. True, the dog races are offering rather stiff competition right at present, but even people tire of dogs chasing a synthetic rabbit around a course.

Sonny informs us that Harry Weiss. manager of the Paramount Theatre (formerly the Fairfax) recently held a world premiere on Ruth Chatterton's "Tomorrow and Tomorrow" and did a very nice business, plus the fact that the picture pleased.

McCoy's Olympia, he states, is using stage shows to good results, with Ray Teal's orchestra and acts secured from Miami's floating population. Helen Morgan opens soon at the Club Lido. Maybe she will draw, who knows.

No doubt about Shepherd's Mickey Mouse birthday file being in working order for we have one right before us disclosing the fact that "Chick" had a birthday not long ago. Thanks for that, Sonny, and let's hear a bit more about what the Biltmore is doing these days. 'Till then we'll sign off.

PERSONALITIES

AL GUBIN has taken over proprietorship of the Lincoln Theatre, Indianapolis, Ind.

▽

J. B. McCARTHY has taken over operation of the Rialto Theatre, Lima, Ohio, from Nicholas Mallers.

▽

B. W. BICKERT is the new manager of the Grand Theatre, Orrville, Ohio.

▽

MURRAY LAFAYETTE, formerly manager of the Rivoli Theatre, Rutherford, N. J., has been transferred to management of the Rahway Theatre, Rahway, N. J.

▽

R. E. NORMAN, Publix manager at Clarsdale, Miss., is credited with the honor of having bettered his last year's grosses for ten consecutive weeks.

▽

JOHNNY JONES, of Jones, Linick and Schaefer, has taken over the Alcyon Theatre, Chicago, Ill., and will operate same on straight picture policy.

▽

L. CRIM and G. MERCER have opened the Kilgore Theatre, Kilgore, Texas.

▽

BARET WILANSKY has taken over operation of the Globe Theatre, a house in Boston, Mass., formerly operated by Publix.

▽

E. J. McDADE has leased the Elliott Theatre, Pittsburgh, Pa., from Al Glazer, who is now putting in full time at the Colony Theatre.

▽

TERRY McDANIELS has assumed his duties as city manager for Fox West Coast Theatres in Seattle, Wash. It's a recently created post.

▽

ROBERT BEAN, formerly manager of the Alhambra Theatre, Canton, Ohio, is now acting as assistant to George Reister, Warner city manager.

▽

EDWARD NILES has taken over the Alhambra Theatre, Alturas, Calif., from John Sharp. Johnny Dalzell has been placed in charge.

▽

SAM REICHBLUM has reopened the Colonial Theatre, Wheeling, West Va., and will operate on a second run policy.

▽

THOMAS DAVIS has been appointed manager of the Palace Theatre, Columbus, Ohio, an RKO house recently taken over by Ike Libson. Davis was formerly manager of the Capitol Theatre, Cincinnati.

▽

SAM LEAR has taken over management of the Crescent Theatre, Philadelphia, Pa Si Silverman, manager of the Savoy Theatre, an Associated house out in Cleveland, Ohio, made the acquaintance of a robber on his way home a short time ago and was subsequently relieved of the night's receipts.

▽

J. E. WHITTEN has taken over the lease on the Pullman Theaare, Caffee, Mo.

▽

LOU LINKER has resumed operation of the Criterion Theatre, Bridgeton, N. J.

▽

A. H. FRIDERICHS has taken over the Capitol Theatre, Waterloo, Ill., from Schroer and Friderichs.

▽

HERB THATCHER is the new manager of the Grand Theatre, Lancaster, Pa.

IRVING SHEAR, formerly with Fox in Brooklyn, N. Y., is now in charge of the Benenson Theatre, Bronx, N. Y.

▽

TOMMY PHELAN, Publix manager at Long Branch, N. Y., has been taking his turn in the management of the company's houses at Plainfield, N. J., pending the straightening out of the Sunday movie trouble at that point.

▽

HOMER LE BALLISTER has succeeded Frank Galvin as manager of the American Theatre, San Jose, Calif.

▽

A. A. COSTA, who left show-business some time ago to try out the steamship racket, has returned to his old love and can be located in the manager's office of the New Douglas Theatre, Bronx, N. Y.

▽

R. LIPPERT has replaced Herman Schwartz as manager of the Alameda Theatre, Lincoln, Calif.

▽

B. L. HALL has been chosen for management of a new theatre to open soon at Deland, Fla.

▽

W. H. HOLLAND is now sole proprietor of the Buchanan Theatre, Detroit, as the result of dissolution of an arrangement made between him and J. London. The latter is putting in full time at the Ferry Field.

▽

GUY JONES, who has been regularly contributing cartoons for the Round Table, recently took a swing around the circuit he's connected with down in Cleveland, Tenn.

LAST CALL! 1932 BOOKING CALENDAR

There Should Be One in Every Manager's Office

Only a Few Left, So Better Hurry!

Postpaid . . . 25c Each

Use This Blank:

Managers' Round Table Club
MOTION PICTURE HERALD
1790 Broadway, New York

Kindly send me one Booking Calendar for 1932. I enclose herewith 25 cents to cover cost of calendar and postage.

Member.....

Theatre.....

Address.....

City..... *State*.....

FRANK GEAR, recently associated with the Warner Theatre in Elyria, Ohio, has joined the Brothers Skouras.

▽

HENRY SIEGEL, Brooklyn, N. Y., exhibitor, recently sold the Ritz, Park and Berkshire theatres to the Bert Theatres Corp.

▽

DAVID HUNTER is the new owner of the Home Theatre, Long Beach, Calif.

▽

A. J. MOLSTAD, formerly of Virginia, Minn., has succeeded Paul Buchholz to management of the State Theatre, a Publix house at Willmar, Minn.

▽

S. M. WHITTAM has resumed management of the Dickinson Theatre, a house recently reopened at Osage City, Kansas.

▽

GEORGE BURKE, formerly with the Pike Theatre, Long Beach, Calif., is now holding forth at the Nuart Theatre, Sawtelle.

▽

LEE CARROW and Charles Hagedorn are co-managing the De Soto Theatre, Detroit.

▽

J. W. THOMPSON has taken over the R. & B. Theatre, Big Springs, Colo.

▽

GENE CARLINE, a former Publix man, has taken over management of the Premier Theatre, Oakland, Calif.

▽

GLEN MILLER has been named manager of the Arcade Theatre, Hopeville, Calif.

▽

HARRY RUSH is now in charge of both Tioga and Great Northern Theatres, Philadelphia, Pa.

▽

LEW KANE, formerly manager of the Majestic Theatre, has succeeded L. Dewnig as manager of the Avalon Theatre, Milwaukee.

▽

DAN LEWIS has been promoted to the post of manager of the Dexter Theatre, Detroit, Mich., following the resignation of Fred Miller.

▽

J. J. PECK is in charge of the Atascadero Theatre, Los Angeles.

▽

SAMUEL MESERVE has opened the Casino Theatre, Westmoreland, Calif., following installation of new sound equipment.

▽

SANFORD JORDAN, formerly of Concord, N. C., has been promoted to the post of manager of the Broadway Theatre and assistant to City Manager Bonner Sams, Publix-Kincey representative at Danville, Va.

▽

CHARLES J. BRENNAN, manager of the Queen Anne Theatre, Bogota, N. J., was recently married to Miss Katherine Koller, the ceremony taking place in St. Mary's Church, Alexandria, Va.

▽

MAX and JOHN HARWOOD have taken over the Lexington Theatre, Cleveland, Ohio, from their father's estate.

▽

A. LEVY is now acting as assistant manager of the Crescent Theatre, Bronx, New York City.

JENKINS' COLYUM

Hollywood

DEAR HERALD

We note by the press that the whisky, beer and "alky" barons are holding a convention in Halifax, N. S. The object of the convention, as stated, is to arrange to buy the product in bulk so as to get a cheaper rate. That's fine, and if this is to be an annual affair then watch Los Angeles go after the next convention.

Out here is the proper place to hold the convention, anyhow, for Los Angeles is so close to Hollywood, and Hollywood is right next to Beverly Hills.

▽

We hear people talk about wanting to go back to the "Good Old Days." Yeah, go back and see mother bending over the wash-tub; see Dad chasing old Speck around the cowyard to try and milk her; see the hogs rooting up the potatoes in the garden; walk three miles in the snow to attend spelling-school and find that the teacher couldn't get there; have the ague and have to swill down ash bark tea; have the measles, chicken pox and mumps just after you had gotten over the lumbago. Wouldn't that be fine! Some people can't get any good out of the present; they are always looking on the dark side. They claim that everything is going to the dogs. What we like is a guy who can look Adversity right square in the face and tell it to go plumb . . . .

▽

Did you ever attend a Wampas banquet? Maybe you don't know what a Wampas is. We asked a fellow in the drugstore if he knew what a Wampas was and he said he did, that it was a bird that lived in Siberia. Another fellow spoke up and said, "You are all wet. A Wampas is a cross between a banana and a pineapple and grows in South America. Then another fellow said, "You are both crazy. A Wampas is a pouch that Indians carry their tobacco in."

We have taken this matter up with Webster and Web don't know a thing about it We had an invitation to the Wampas banquet and we went to find out just what a Wampas is, and it's this way. The Western Associated Motion Picture Advertisers hold an annual banquet at which time they choose a number of baby stars between the ages of 14 and 16, or thereabouts. The Club wanted a nice name for these baby stars and so the matter was brought up at one of their meetings.

A writer for Fox suggested the name "Peaches" but that met with opposition because peaches won't keep unless they are kept in cold storage. A writer for MGM suggested the name "huckleberries" as the best thing he could think of, but that brought a storm of protest until finally a Paramount writer got up and said, "Mr. Chairman, as a compromise measure, and in the interest of harmony, I suggest that we take the initials and call it Wampas." And so it was settled, and that's how it comes that we have Wampas baby stars.

Back in the "Good Old Days" we knew a baby that if we had called her a Wampas she would have knocked the tar out of us with a washbowl, but not so out here. The height of every girl's ambition is to be a Wampas star, and the height of every Club member's ambition is to be present when they pick 'em. This Writers Club never misses a thing, not even a paycheck, but they are not a very bad bunch of fellows. We went there with four bits and got away before they found it out.

They had a fine banquet and we met a fine bunch of fellows and we had a fine time. We saw some of the Wampas baby stars and you can take it from us, Abner, that they are SOME babies. This Club knows how to pick 'em. Now you know what a Wampas baby star is.

▽

We are indebted to Mr. Vic Shapiro, publicity director for Fox, and Colonel Jack Francis, whom the studio boys all lean on when there isn't anything else around handy, for showing us around the Fox lot. The Colonel arranged for us to have our picture taken with Elissa Landi and Ralph Bellamy, Fox stars, and Henry King and Mr. Howard, Fox directors, and if that isn't what you'd call courtesy, then you and Webster fight it out between yourselves.

We also had the pleasure of meeting "Skeets" Gallagher and John Boles, both Fox stars, and if anybody ever steals our watermelons we'll know right where to look for 'em. We saw Will Rogers in the Fox cafe but didn't get to meet him. There's another watermelon hound.

A woman and her husband back in Wayne, Nebraska, had their goods all packed to move out here to Hollywood. The husband came home at night and the goods were all unpacked. He asked his wife what it meant and she replied: "Well, I just read an article in the paper that said that out there in Hollywood every fourth child is a Chinaman, and we've got three children now. I'm not going." That kind of publicity is what keeps so many people away from here. It ought to be stopped.

J. C. JENKINS,
The Herald Man

Russian Story For Films

Russian film interests are negotiating for the purchase of picture rights to Clement Wood's "The Man Who Killed Kitchener" for production from a Russian point of view, as a great deal of the story is laid in old Imperial Russia. Ernst Lubitsch also has the story under consideration.

Gloria Goddard Doctoring Dialogue

Gloria Goddard is Americanizing and otherwise bringing up to date the dialogue of Duquesne's "Harlequin King," which Sam Roth will probably produce in pictures this year along with "Plumes of Passion," Miss Goddard's own comedy drama of Franco-American life written for the screen.

Peerless to Produce in East

Peerless Productions will make all future product in the East, at the Metropolitan Studios, Fort Lee, N. J. Seven films are yet to be made on the current schedule, while 24 will be produced for 1932-33. "The Warning Shadow," with Dita Parlo, is nearing completion.

THE EMBLEM OF RCA PERFECT SOUND
PHOTOPHONE
SOUND EQUIPMENT

MR. J. C. JENKINS,
MOTION PICTURE HERALD,
SOMEWHERE-IN-ARIZONA.

My Dear "J. C.":

Well, "J. C.", the confabs of the Allied Exhibitors and the Motion Picture Theatre Owners of America and as you may have inferred from the excellent reports published in the last two issues of THE HERALD, the announcements concerning the introduction of two new all AC operated types of equipment, the reduction in the prices of three models and the marked reduction in contract services charges by the Photophone Division of the RCA Victor Company, gave the boys something to talk about. And did they talk? And did they applaud? And did they cheer? I'll say in accents loud and wild and with plenty of emphasis that they did. Both Mr. Richey of Allied and Mr. Lightman of the M.P.T.O.A. took it upon themselves to emphasize the importance of the announcement to the hundreds of exhibitors assembled at each convention. And why this enthusiasm? Well, "J. C.", there's only one answer to that question. The two new all AC operated types of equipment for theatres, one for theatres having between 1,400 and 2,500 seats, and the other for theatres between 2,500 and 4,000 seating capacity, are considerably cheaper than the former battery and motor generator operated models. Also, the substantial reduction in contract service charges on all types of equipment wasn't hard for the boys to take. Then, and particularly important to small theatre exhibitors, was the announcement that the capacity limitations of the all AC operated Standard Small Size apparatus had been increased from 1,200 to 1,400 seats and the Special Size equipment from 500 to 800 seats. Now, "J. C.", I'm asking you. Did you ever, in your entire experience, hear better news for exhibitors? You don't have to answer that one, "J. C." I can hear you say "Boy, that's telling 'em." But for the good of the cause and just so everybody will be happy, you might pass the word along.

Yours truly,
G. K. RUDULPH.

TECHNOLOGICAL

The BLUEBOOK School

By F. H. RICHARDSON

BLUEBOOK SCHOOL QUESTION NO. 121—(A) Tell us how you would prove the fact that the ordinary arc cannot use above 60 amperes d.c. without increased proportional loss of light. (B) Using the ordinary arc, in what proportion is screen illumination increased with different arc amperage, assuming the correct optical line-up to be used in each case. (C) With the ordinary arc and plano-convex condenser, is it possible to increase screen illumination by increased amperage over and above 120? (D) Is it essential to best results that there be a certain fixed carbon separation (ordinary arc) for each different amperage?

Answer to Question No. 115

Bluebook School Question No. 115 *was*: "*(A) Will an a.c. arc deliver* 50 *per cent as much light to the condenser as will a d.c. arc of equal amperage? (B) If a. c. is used at the arc, should an attempt be made to etelize light from both craters? (C) Name at least two points of difference as between a. c. and d. c. projection light. (D) Are the violet lines in the arc stream said to be brighter than the crater floor itself? (E) Does the flow of current through the gas stream cause it to have luminosity, regardless of its temperature?*"

Again I must warn my "scholars" to affix their name to the sheets containing their answer, preferably at the top of the first sheet. Not a week passes but I must discard one or more good answers because this is not done. Immediately upon receipt, sheets are separated from any letter sheets there may be, and filed with the other answers. It may be, and usually is, at least a week before they are examined again, and if the name is not on them—well, it is just too bad. Here are the successful ones this week:

S. Evans and C. Rau*, Lester Borst*, Herman B. Billings*, Lewis A. Goldman*, James J. Hobdell*, Roy J. Arntson*, John Dudiak*, G. E. Doe*, John Wentworth*, Bill Doe*, Andy Bailey*, Jack Billings*, Pat O'Brien*, T. Van Vaulkenburg*, P. L. Davis*, Dave Goldberg*, William Broadbent*, Tom Murphy, Nic Granby, T. L. May, Dan Emmerson, George Deckson and Albert Jones, Frank C. Hagmyer, A. Gibson, D. L. Sinklow, Henry B. Coates, Dave Andrews, G. Tinlin, Aleck Giebto, Dan L. Mason, Chick Peters, John Williams, H. D. Schofield, Richard Singleton, Frank F. Franks, Andrew Breaston, Frank Davis, P. L. Ludlow, Seymour Carroll, Dave Bitdoll, Don Warren, G. Farmann, P. L. Toeping and Joe Daniels, John Ahrenson, P. H. Bondom, M. D. Dove, H. D. Tyler, S. T. Jones, Tom Whitnath, Thomas McGruder, S. Kay, Andrew Wells, Peter Jackson and Bob Diglah, Charles Ray and Tom Taylor, Dan L. Simmons, Dave Lambert and Tom Davis, H. B. Billings, Dave Lode, Richard Michaels, P. T. Garling, Charles Tamper, Tom Rathburn, Mike McGuire, F. B. Gamble, Leo Garling, Henry Sicmann, Frank Burker, K. L. Knight, John Cermak, Gorman Helder, Dave Anderson, J. G. Gates, Alonzo Zerach, Frank Ferguson, P. D. Thompson, T. R. Peters and Dan Holler.

Again I have decided to divide the honors by publishing different answers to the various sections of the question. Remember, however, that this does not mean that all answers by those named are not equally correct. For publication I try to select such answers as seem to express the matter most clearly and fully. In many cases I can see that a man making a poorly worded answer really does understand the matter, but is unable to express himself clearly on paper —or at least I very often give him the benefit of the doubt. Only those who are obviously wrong have their answers discarded.

Regarding Section A, we will listen to T. Van Vaulkenburg, who says:

"In this matter we are, as I understand it, considering only light available for projection. It is well to consider that point, which (if we read Section A carefully) we find is made quite clear. I have found it well to first study the question itself. Failure to do so has several times obliged me to throw an answer away and form an entirely new one. I believe you not infrequently so word a question that unless we study it we will fail. [Correct, Brother Van Vaulkenburg. This is a school. If those answering are careless, that is entirely their own fault. I happen to know that you are far from the first one who has discovered the fact that I not infrequently deliberately so form questions that you must consider them, and all their applications, before answering—unless you want your answer thrown out.—F. H. R.]

"In a d. c. arc, we all very well know that only one crater is available for a light source in projection work, if maximum results are to be expected. We also all very well know that whereas the full power of, say, 60 amperes will be employed to form one crater on the positive (upper) carbon in the case of a d. c. arc, only half that power will be, or can be, used to form the crater on the upper carbon (the one most available for use in producing projection light), hence the available a. c. crater can not possibly have in excess of half the area of the d. c. crater, amperage being equal. Whether the actual crater area will be half as large is doubtful for several reasons, an explanation of which would consume much more space than probably could be spared.

"This being true, and I think we all know it is true, it follows that since the light-giving power of a crater is equal to its square millimeter area multiplied by 160, and it follows that the a. c. projection light production cannot be in excess of 50 per cent of the d. c. arc of equal amperage, and in my opinion, measured in foot candles, it is considerably less than that. There is, however, a vast difference in light quality, and that immediately hangs this whole question upon another and quite different hinge. I would myself very much like to have this latter item discussed by our editor."

Gentlemen, I regard that as one of the best, most complete answers ever put in during the entire course of the "school," covering several years. My compliments to Brother Van Vaulkenburg, who, by the way, is a small city projectionist. I shall see to it that the matter he asks me to discuss is discussed very soon.

One man started off on Section A most excellently. Then he said, "And since the temperature of the crater increases in proportion to its area, it is readily seen that the d.c. crater will have a much higher temperature than will either, or both, craters of an a.c. arc."

Now I have indicated this brother's answer as correct. Why? Well, I believe he really understands the action in general

very well. His reply, viewed as a whole, proves that, but he has worded this section of his answer badly. The temperature of a crater floor is, of course, limited by the volatilization point of carbon. True, the large crater will produce more heat, in total, than the small one, but it will still have essentially the same temperature. Two sq. mm. will produce twice the heat that one will, but nevertheless the actual *temperature* would remain the same for both. Had he used the term *candle-power* instead of temperature, he would have been entirely correct.

G. E. Doe says in reply to Section B, "Since the crater of an electric arc must, in projection work, be focused at or near the projector aperture, if discoloration and unevenness of screen illumination is to be avoided, and since two craters located at different points cannot both be focused by the same lens at exactly the same place, it follows that we must use only one crater of an a.c. arc for projection."

(C) Evans and Rau: "Two points of difference as between a.c. and d.c. projection light are (1) a.c. has a higher power of penetration, and (2) a whiter, colder brilliancy than has d.c. projection light."

(D) James J. Hobdell: "That portion of the arc which lies directly between the carbon tips is called the arc stream, the inner portion of which consists of a hub of violet non-luminous vapor in which the vaporized carbon combines with the surrounding oxygen to form carbon monoxide. This portion is in turn surrounded by a layer of luminous flame in which the carbon monoxide burns to carbon dioxide.

"The foregoing view is not altogether supported by another authority, who says, 'A color analysis of the electric arc shows that its central portion is violet in hue. This is the carbon vapor, which is incandescent at the crater floor. Surrounding this colored region is a non-luminous area where a dark flame indicates that the oxygen of the outer air is being combined with the carbon vapor, and carbon monoxide is being further oxidized, forming carbon dioxide.' "

Excellent, but after all does it really answer the question? Evans and Rau say, "The violet lines in the spectrum of the arc stream are said to be brighter than the crater floor itself. The arc stream is higher in temperature even than the crater floor. The flow of current through the gas stream causes the stream to have luminosity, regardless of its temperature."

(E) Answered in (D).

SMPE Recommends 16 MM. Standards

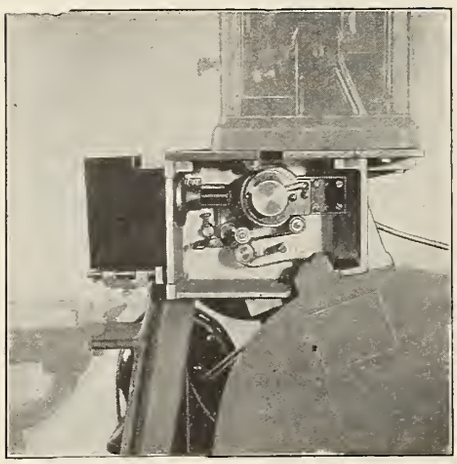
The subcommittee of the standards committee of the Society of Motion Picture Engineers has reported its recommendations for 16 mm. film standards, with complete designs for two types of the narrow film. The recommendations are now up for approval and validation by the standards committee and the society.

The committee made a thorough study of all problems related to 16 mm. film before deciding upon the recommendations. Two types are at present under industry consideration, one with one row of perforations and the sound track on the other side, the other being the present type, with two sets of sprocket openings. The committee has drawn up standards for both types, but has recommended one system in particular.

Cooperating in the work of the subcommittee were: J. L. Spence, in charge; V. B. Sease, P. H. Evans, L. A. Jones, H. T. Jermaine, H. Griffin, R. P. May, T. E. Shea, L. A. Elmer, H. G. Tasker. The standards committee is headed by M. C. Batsel, chairman.

Budd Rogers on Sales Tour

Budd Rogers, sales manager of Sono Art-World Wide, is making a tour of southern and western exchanges. He was in Kansas City early this week.



SYNCROFILM
IS NO EXPERIMENT

It is made by the largest independent motion picture machinery manufacturer in the world. It has many years of experience in actual manufacture behind it. The best engineering knowledge is embodied in its many exclusive features. Thousands of dollars have been invested in special equipment to manufacture it.

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Photophone Adds Recording Outfit

RCA Photophone, division of RCA Victor, has installed complete re-recording facilities in its studios at 411 Fifth Avenue, New York, in order to accommodate increasing activities in the production of 16 mm. sound-on-film subjects. The reduction of 35 mm. silent subjects to 16 mm., and the subsequent dubbing of sound are pointed out as further reason for the expansion.

Grover C. Schaefer is in charge of the department. Several subjects have already been re-recorded for reproduction on the RCA Victor Photophone portable 16 mm. sound-on-film projector.

Burton Holmes Lectures, Inc., motion picture lecture bureau, and producer of travelogue shorts, has contracted for the installation of Photophone recording equipment. Under the provisions of the contract the Holmes company becomes an RCA Victor Company licensee and will record its sound product by the Photophone system. The lecture firm will immediately begin the production of 16 mm. sound films for non-theatrical exhibition, reducing much of the reputed millions of feet of 35 mm. silent and sound negative at present in the vaults of the company. W. A. Graham, assistant manager in charge of recording operations for Photophone, completed negotiations for his company.

Geneva Court Gives First Judgment on Sound Films

The Court of Justice at Geneva, Switzerland, has given judgment for the first time which establishes jurisdiction in reference to sound films, according to George R. Canty, trade commissioner in Paris.

It was necessary to decide whether musical works, adapted in a foreign country as sound films, with the permission of the authors and composers, could be presented in Switzerland without payment of the copyright. The judge decided that, according to federal law, the adaptation of works for sound films could not be considered lawful and that the adaptor could not obtain the necessary license unless he possessed in Switzerland an industrial establishment for the manufacture of the musical apparatus and had paid to the author a suitable indemnity.

Supreme Screen Service Is Opening Two New Branches

Supreme Screen Service has opened two new branches, one in Boston, the other in New Haven. They are under the supervision of Henry M. Sperling, independent distributor affiliated with World Art Pictures of New England, Inc.

The two offices bring the total of Supreme Screen branches to nine, the other cities having branches being New York, Philadelphia, Detroit, Chicago, Indianapolis, Milwaukee and Dallas.

To Remake "Ten Commandments"

Paramount will remake "The Ten Commandments" in a modernized sound version, with release set for July 1. According to present plans, William Schorr will direct the new version. Cecil B. De Mille handled the direction of the original silent film.

NEWS PICTURES

FOX MOVIETONE NEWS—No. 51—"Drys" triumph in House vote—Female orchestra renders Wagner; led by Ethel Leginska—Girl driver handles dogs in 20-mile race in Pennsylvania—Hinderburg leads at German polls—Justice of the Peace Kemp, of Indiana, splices his 50,000th wedding knot—Japanese boys have "war" at school in fencing practice.

FOX MOVIETONE NEWS—No. 52—Collier sinks in Atlantic after rescue of 34—Meet W. Carlton Mobley of Georgia, new "baby" of Congress—British steeplechase season starts—Gigolos have their own styles in Parisian fashion display—United States Navy eagles view the fleet—Heinz Rodenbusch of Berlin claims the long distance musical record.

HEARST METROTONE NEWS—No. 250—Collier goes down in Atlantic gale; 34 of crew rescued—United States artillery at practice despite the cold weather—Presidential fight stirs Germany—Woodsmen tackle swamp giants in Louisiana—Amateur riders thrill in English steeplechase—Ballet in Berlin gets early start as youngsters practice—Navy airmen brave Hawaiian volcano in daring flight.

HEARST METROTONE NEWS—No. 251—Ireland liberates "rebel" prisoners as de Valera is elected—Freakish tornado hits Midwest—All France pays homage to memory of Aristide Briand—Senate gets bill for four per cent beer—Hawaii broadcasts the famous hula dance—Outboard champions race for United States title at Miami—An Easter visit to way of the cross in the Holy Land.

PARAMOUNT SOUND NEWS—No. 67—Crack motorcyclists climb California mountain at risk of injury—Drys win vote in Congress—Fritz Kley, "human eel," shows competitor his wrestling skill—Germany turns down Fascism in German election—Kate Smith entertains soldiers at Illinois hospital.

PARAMOUNT SOUND NEWS—No. 68—Coast artillery tests huge searchlights in Mojave Desert—Babe Ruth signs with Yankees for year at $75,000—271 rescued as ships hits reef off Bermuda—Dutch bulb growers prepare to flood world for Easter—Pretty girls select winning tickets for $8,000,000 Irish Sweepstakes—Youngsters of five states given auditions in Boston.

PATHE NEWS—No. 67—Pictures of gale-tossed ship foundering at sea off Nantucket—Early football practice at Manhattan under eye of Coach Meehan—Glider pilot makes daring flight over the Alps—Clarence Darrow, defender of accused in Hawaiian murder trial, talks for newsreel—Unique fowl in Savannah, Ga., walks backward—Wrestlers try high diving on mat in New York match.

UNIVERSAL NEWSPAPER NEWSREEL—No. 24—Collier crew lands after heroic rescue from gale-tossed ship—Patriotism and need coax flood of gold from English hiding places—Co-ed rough riding course inaugurated at Arizona state university—City surrenders to initiation rites of freshmen in Mexico City—Sets new hill climbing record up California mountain—Simiam circus stars in final trials for coming tent season—Rescuers battle way to Colorado city engulfed by mountainous snows.

UNIVERSAL NEWSPAPER NEWSREEL—No. 25—Pomp and ceremony mark France's tribute to memory of Aristide Briand—Block-aid community unemployed relief plan sweeps the country—News paragraphs — Basketball solons pick All-America 1932 court quintet — Mob hails release of Irish political prisoners as de Valera wins election—Shikat's sensational New York victory establishes him as logical contender for wrestling crown.

Berk and Rudd to Use Hotel as "Stepping Off" Place for Talent

Neal Berk and Leon Rudd this week contracted to operate the Florentine Grill in the Park Central hotel in New York as a "show spot" for West Coast talent which seeks to break into the New York legitimate field. Noble Sissle's orchestra was signed to provide the music, with formal opening set for Wednesday, next.

Gallup Adds Blake McVeigh

Blake McVeigh, formerly with Paramount and more recently with Technicolor, has been added to the Columbia publicity staff by Bruce Gallup. McVeigh will work under Hubert Voight on the Coast, for which he leaves shortly.

Romano Studio Art Director

Alex Romano, sculptor, former art director at the Tec Art studio on the Coast, has been signed in a similar capacity at the Tampa studio of the newly established Florida Film Company.

Van Beuren Will Roadshow Feature

The Van Beuren Corporation plans to roadshow its first feature film, "Bring 'Em Back Alive," produced by Frank Buck, author of the book of the same title. The film is said to be an authentic motion picture record of the expedition which Buck led into the Malay jungles, and which occupied five months.

Buck has canceled a series of lectures on the expedition, making his final appearance in Cleveland this week before the University Club, to devote all of his time to the completion of the film, which is 8,500 feet in length. It is said 170,000 feet of film were taken in the field.

The roadshow engagement of the feature is to be followed by national release through a major distributor. Clyde E. Elliott was film director and Nick Cavaliere was chief cameraman on the expedition, which was organized and financed by Amedee J. Van Beuren, president of the Van Beuren Corporation.

McEvoy Named Short Subject Sales Manager at RKO Radio

Edward McEvoy, formerly in the sales department of Universal, has been appointed short subject sales manager of RKO Radio, by Ned Depinet, vice-president in charge of distribution.

Before joining Universal, McEvoy was western division sales manager for Pathe, going in when J. P. Kennedy became president. He was previously with FBO under Kennedy.

Lambs' Gambol on April 24

The annual public Lamb's Gambol will be held on Sunday, April 24 at the Imperial Theatre, which has been placed at their disposal through the co-operation of Lamb Ed Wynn, and the courtesy of the Messrs. Shubert.

Film Section in Home Journal

The Ladies Home Journal, monthly magazine, has instituted a motion picture department under the head "Recommended Motion Pictures." Brief reports of films noted accompany the titles selected.

New Cleveland Exchange Formed

Hollywood Pictures Corporation of Cleveland has been formed for the exclusive distribution of Peerless productions in the Ohio and Kentucky territory. Joe O'Donnell is general manager of the new exchange.

Hanson Opens Second Branch

Oscar Hanson, Toronto, Canadian distributor for Mayfair Pictures, formerly Action Pictures, has opened a branch exchange in Montreal and plans another in St. John, N. B.

Arnaud Has Comedy Series

The first of a series of 52 laugh reels, titled "The Screen Jester," has been completed by Pierre Arnaud, New York. Distribution is now being arranged.

ON BROADWAY

Week of March 19

CAMEO
- Cat's Canary ..... RKO Pathe
- Art and Culture..... Amkino

CAPITOL
- Sharks and Swordfish..... M-G-M

MAYFAIR
- Second Paradise ..... RKO Pathe
- Gigolettes ..... RKO Pathe

PARAMOUNT
- Mysterious Mystery ..... Paramount
- Boop-Oop-A-Doop ..... Paramount
- Screen Souvenirs, No. 8..... Paramount

RIALTO
- Wait Till the Sun Shines, Nellie ..... Paramount
- Babbling Brook, The..... Paramount
- Old Songs for New..... Paramount

RIVOLI
- Knowmore College ..... Paramount
- Taxi Tangle ..... Paramount
- When the Red Red Robin Comes Bob Bob Bobbin' Along ..... Paramount

STRAND
- The Perfect Suitor..... Vitaphone
- Northern India ..... Vitaphone
- Believe It or Not, No. 5.... Vitaphone

WARNER
- Sport Slants, No. 4..... Vitaphone
- The Imperfect Lover..... Vitaphone
- Pagan Moon ..... Vitaphone

WINTER GARDEN
- The Subway Symphony..... Vitaphone
- Freddie the Freshman..... Vitaphone
- The Movie Album..... Vitaphone

Visugraphic Has Baseball Series, Stock Exchange Film

Visugraphic Pictures, in conjunction with Cy Peterman and Don Donaghy of the *Evening Bulletin,* Philadelphia, has produced a series of five one-reel shorts on baseball, with stars of the two Philadelphia teams seen and heard in explanatory action.

Visugraphic's "The Nation's Market Place," having its first showing at the Plaza in New York on Thursday and Friday, is said to be the first film ever made on the floor of the New York Stock Exchange during actual trading.

Van Beuren Cartoonist Talks Before New York SMPE Group

Harry D. Bailey, creator of the Aesop Fables produced by the Van Beuren Corporation, addressed a monthly meeting on Wednesday of the New York section of the Society of Motion Picture Engineers, at the Westinghouse Lighting Institute, Grand Central Palace. He described the making of animated cartoons, illustrating with recent shorts. Another paper, on trick photography, was also read.

Mario Remo Turns to Stage

Mario Remo, young picture actor, is playing the part of Royal Menton, the juvenile lead in "Revealing Eyes," a comedy drama being produced by Coliseum Attractions. The play is in rehearsal under direction of Joseph Ornato and will open in about two weeks at a Broadway theatre.

MUSIC AND TALENT

New Firm Offering Stage Unit Circuit

Columbia De Luxe Revues, Inc., of which Lewis Grosner is president and general manager, has been established with offices at 1560 Broadway, New York, offering a group of stage units for film theatres over the country.

Each unit will consist of 20 people, including 12 in a chorus, seven principals and a musical director and manager. The units are offered for one day, two days, three days and weekly. A rotary tour of from 35 to 50 weeks is planned, playing each location each week with a different unit. Ten presentations are said to be in work at present, with additional units intended in the future.

Allan K. Foster is in charge of the "Allan K. Foster Girls"; Seymour Furth, music department; Madam Berthe, production department; Ed Ryan, stage producer. Scenic work is handled by the Beaumont Studios.

Dobbs' Radio Entertainers at San Francisco Warner

Hugh Barrett Dobbs and his radio entertainers celebrated the fourth anniversary of the launching of the "Ship of Joy" by broadcasting from the stage of the Warner Brothers theatre, San Francisco, at a performance commencing at 8 a.m. A feature of the stage decorations was a birthday cake eight feet high.

Feist Handles German Success

"Der Raub der Mona Lisa," ("The Theft of the Mona Lisa"), German film which opens next week, has as its theme, a song entitled, "Warum Lachelst Du, Mona Lisa?" which is understood to be one of the sensations of Europe. Returned travelers have been demanding it, it is said, and Leo Feist, Inc., has taken it over and will publish it under the English title of "Tell Me Why You Smile, Mona Lisa." The number was originally written by Robert Stolz, composer of "Two Hearts," and a new lyric has been written by Raymond B. Egan.

Glogau Now Music Publisher

Jack Glogau, until recently general manager of Shapiro, Bernstein & Company, has established "Star Songs by Star Writers," under the name of Jack Glogau Music Publishing Company. The initial number, "Midnight, Moonlight and You," is being used by Jack Denny, Columbia radio star, as his air signature.

Mme. Alda at RKO Theatres

Martin Beck has signed Mme. Frances Alda, famed grand opera star, for a limited vaudeville engagement at RKO theatres. The singer will open at the RKO Palace, Cleveland, on April 9, followed by the RKO Albee in Brooklyn and the Palace in New York, are listed on her present schedule.

LOU BONDER



Here is a young fellow who has made himself the mainstay of one of New York's neighborhood theatres, and he is really a box-office attraction. He's a New York boy, born, raised and educated within the narrow boundaries of Manhattan.

Lou is proud of the fact that he has never stepped off Greater New York soil and what is more has no desire to do so. That doesn't mean he is not ambitious, because he is and gives his audiences the benefit of his ideas. He has been the featured organist at the Park Plaza theatre for the past five years.

Organists Re-Assigned

Recent changes of assignment among organists include: Dick Betts, limited engagement at Fox Avon, Watertown, N. Y.; Earl Abel, at the RKO Majestic, San Antonio, Texas; Julia Dawn, from the Publix Aztec, San Antonio, to Plaza, El Paso, Texas; Ted Crawford, from the Oxnard, Oxnard, Cal., to Publix Orpheum, Phoenix, Ariz.

Crosby to Appear in Shorts

Bing Crosby, who is back at the New York Paramount theatre after a run of eight weeks at the Brooklyn Paramount, expects to sign a film contract within the next two weeks to make a new series of shorts.

Kerr Band on Radio Hour

Charley Kerr and His Adelphi Hotel Orchestra was heard on the "Lucky Strike" radio program last week, marking the first time the company has taken a Philadelphia orchestra. Kerr conducted the first organized band to broadcast when radio was at the "earphone" stage, 13 years ago.

STAGE SHOWS

San Francisco Warfield

Week ending March 16

Hermie King as master of ceremonies, succeeding Paul Ash, who has entered the catering business, presents a stage show filled with rapid-fire entertainment, red-hot rhythm and hilarious humor. Hermie has caught the Warfield spirit.

The show opens with an announcement from the wings that Hermie King and his Warfield joy band will play a medley of hits of a few seasons ago. The medley includes "Till We Meet Again," "Whispering" and "My Blue Heaven."

The Evelyn Torey Trio, made up of two girls and a boy, offer some scintillating footwork, with Evelyn proving exceptionally graceful and an excellent contortionist.

Clever Sammy Carr dances on to the stage with his hat balanced on his nose. He is clever with his sleight-of-hand work and seems to be able to balance almost anything on his nasal appendage from knives and cannon balls to a tiny piece of paper—and yes, a hair. The best is his balancing of two empty bottles, "dead 'orses," he calls them, topped by a cannon ball.

A medley of rhumba tunes serves to introduce Ynez, who is, by the way, a Warfield "Opportunity Night" find. This Spanish maiden, in a costume of white and orange, distinguished by its briefness, dances the rhumba and her movements prove an eyeful. They so enthrall George Wendt, rotund member of the Joy Gang, that he joins in a few turns.

A bit of color is added to the show by the dancing of George Green on roller skates. Bernie and Walker Company put over a fast line of chatter that takes well with the audience and there are other specialties that make a well-rounded bill.

New Orleans Saenger

Week ending March 11

Lou Forbes and Bob Blair provide some real stage entertainment. The 16 Strakova girls, twisting in rythm made more vivid by beautiful lighting effects, are almost as spectacular as the far-famed "Bolero" of the "Vanities."

Louis Prima shows acting possibilities as well as his peculiar style of song delivery, and Charlotte Murrie—ah, there's a singer. Miss Murrie makes her debut this week and is given only one song. She could sing a dozen, and each one would be equally enjoyed. It has not been decided yet whether she's a feminine baritone or a tenor, but which ever she is, she has personality that sparkles in pantomime and vocal ability and she'll wear like iron, or we miss our guess.

Lou Forbes sort of steps on it in a musical way, offering "Trees," "Flight of the Beumblebee" and "Was That the Human Thing to Do." Lee Mason croons, a la megaphone, and gets a nice hand. The special arrangements for the various numbers are brilliant.

And "Herbie" at the organ makes 'em sit up and take notice.

Nagel to Play Mastbaum

Conrad Nagel has been booked for a personal appearance at the Philadelphia Mastbaum for the week of April 8. Warner Brothers Artists Bureau handled the booking.

STAGE SHOWS

Dallas Palace

Week ending March 10

Entertainers of the memorable sawdust ring brought to the stage in Fanchon and Marco's "The Big Top," which lacked only the red lemonade to complete the ensemble for a complete circus setting. Even the echoes of the calliope are present as Raymond LaPere leaves the orchestra piano and takes over the organ to do a stirring imitation of the steam calliope. The star of the show was Bee Starr, tiny aerialist, who has been a trouper with both Ringling Brothers and Sells Floto. The climax of her unusually good act is her feat of swinging by one arm and completing more than 80 revolutions to the final accompaniment. The elephants are well trained and Adele Nelson puts the three through a well-appreciated rhumba, followed by a Spanish number with the soloist costumed in bells. The climax is when the clown elephant executes its staggering steps to the tune "How Dry I Am." Lillian St. Leon, in her bareback riding, and Carl Sayton and partner, gymnasts and balancing artists of unusual accomplishment, contribute to the success. Hooper and Gatchett, as the Ringmaster and Rube, respectively, please with their songs, patter and chatter. Hooper, finding the rube peering under the tent's edge, brings back a real touch of bygone circus days. The entire production is one of the best ever assembled for a stage performance.

Milwaukee Wisconsin

Week ending March 10

Although Fanchon and Marco's "Around the World" Idea is rather ambitious, it is nicely presented. The opening episode presents Harry and Frances Usher, who land from an airplane. Harry does a sleight-of-hand trick with a dollar bill and then the pair proceed to take a flight about the world.

The first country visited is England, and Phillis Du Bary does a neat bit of stepping to "All the King's Horses." The band, under the direction of Glenn Welty, is on the stage. The six girls of the chorus are attired in red with red plumes, while the six male members are mounted on dummy horses.

The scene shifts to Dixie, and Tex Morrissey Company, consisting of two girls, clown about. The one wears a donkey outfit and dances and clowns about, even crawling out into the audience and hobnobbing with those in the front row.

The framed scene behind the orchestra shifts to Ireland and the mixed chorus does its stuff in typical Irish garb of green and white, to the tune of "Anybody Here Seen Kelly?"

Mysticism is the keynote of the next episode with India as the setting. The two Ushers again take the stage, Harry swallowing a handful of needles and a length of thread to draw the fully threaded needles out of his mouth, after swallowing a glass of water. Frances is blindfolded and proceeds to name various objects as Harry picks them up from patrons.

Conchita Montenegro, headliner, fits into the Spanish episode very nicely and offers two Spanish dances in a very capable manner. She makes a little speech between her numbers telling the audience how fine it is to be able to see and hear them after playing to them on the screen.

Al Nord plays the banjo and Jeanie dances and wisecracks with Al. He plays "My Little Gypsy Sweetheart" as though played on two banjos and then offers two different selections played at the same time on this instrument.

Miss Du Bary again does her stuff in the finale, which is set in France.

Cincinnati Albee

Week ending March 18

Very good stage layout headlined by Mitzi Green, juvenile stage star in person. "Three Aces and a Queen" occupy "hello" position in a fast moving casting turn on double horizontal bars, with somersaults from bounding mat. Act works along familiar routine, but is nicely dressed and a good opener.

Collette Lyons and George Snyder follow with the girl handling bulk of material, and Snyder a good foil. The team gag and wisecrack accompanied by Miss Lyon's clowning, following which she sings "When We're Alone," playing her own guitar accompaniment. More gags and a vocal number, "Wonderful You" with Snyder joining the chorus for an exit. For an encore, Miss Lyons does a nifty soft shoe dance.

Mitzi Green in center position is preceded by a film showing bits from her several pictures. Her entrance was the signal for prolonged applause. After a few introductory remarks, she offers clever impersonations of Arliss, Dietrich, Chevalier, et al., each accompanied by a song, dialogue bit and business typical of the celebrity. For an encore she impersonates Chas. Mack (of Moran and Mack), singing "Sweeping the Clouds Away," then presents "herself" doing a song, "Sing, You Sinners." Little Mitzi could have taken innumerable encores, but the customers had to be satisfied with several bows.

Britt Wood, harmonica player, is back again with practically the same routine as previously. After playing "When You and I Were Young, Maggie," plus a jazz number, he gags a bit, but his material, which has done duty for many years, needs modernizing. He then plays "Double Eagle," and "My Hero," the latter number being especially good. For his first encore he plays "Swanee River" for his own dance accompaniment. Second encore finds him in a guitar number with a burlesque on yodeling. Next encore brings a Spanish harmonica air and a jazz tune plus a dance. Refused to take further encores, although could easily have done so.

Gracello and Theodore close the show in a three-scene classical turn. Opening scene in full stage, "Song of the Princess," seen through a scrim, shows medieval setting and illumination. Upon awakening of the princess, the principals go into a beautiful adagio dance while two unbilled male and two unprogrammed female attendants sing operatic arias in excellent voices. Act switches to one with special drop with one male and one female voice rendering a bit from "Il Trovatore." Third scene in full stage shows jungle setting with gorillas at large. Principals clad in native leopard skins do a classical dance interrupted by the gorillas, which however, are an integral part of the offering, and do not detract therefrom. The interpretive dances are replete with rhythm, and the epitome of grace and precision.

Living Music Day Observed

Living Music Day was recently observed in San Antonio, Texas, with bands and orchestras playing in many downtown stores. Ernest Hauser, Frank Doyle, George Southall, Edgar and Mack Rogers, Ed Bradford, Ralph Webster, Robert Lee, Eddie See were among the participating musicians.

Wheeler, Woolsey To Tour

Bert Wheeler, Robert Woolsey and Dorothy Lee, on the Coast, plan to head a musical comedy unit, which will barnstorm in one-night stands over the country, beginning June 1.

SLICES OF MELLIN

By BOBBY MELLIN

Max Winslow of the New York office of Irving Berlin & Company was in town, and Mr. Winslow made quite an impression on us Chicagoans. We trust that he will visit us again in the very near future.

▽

Coon-Sanders, the people's choice for president and vice-president, have thrown their hats and musical instruments into the political ring with the announcement they are candidates on both the Republican and Democratic tickets and that the "Knights and Ladies of the Bath" will handle their campaign in Chicago. The Coon-Sanders' ticket is Joe Sanders, the left hander, for president, and Carelton Coon, the right hander, for vice-president. They will establish headquarters at the College Inn in Chicago about April 15 and plan to call on the mythical order of the "Knights and Ladies of the Bath" for support. The "Knights and Ladies of the Bath," it was explained, is the radio order started by Joe and Coonie during their broadcasting days in Chicago and has as its membership radio fans from coast to coast. In announcing their candidacy Coon-Sanders sent the following wire to the press: "Not to be outdone by other presidential aspirants and confident we will carry the North, South, East and West, not forgetting the good old Middle West, we hereby throw our hats and musical instruments into the ring for nomination on both the Republican and Democratic tickets for president and vice-president. The Coon-Sanders ticket had its inception at a recent orchestral rehearsal. Coon-Sanders campaign headquarters will be established soon at the Hotel Sherman in Chicago. The speaking rostrum will be the bandstand of the College Inn. Our supporters will gather there nightly to devise new ways and means of furthering our candidacy. Suggestions for campaign slogans are now in order. Make them short and snappy. Our campaign platform is also open to suggestions. Be liberal in your platform planks as we are out to build a boardwalk to the White House. And voters, I tell you I will rule this country with an iron hand and a billiard cue.

▽

Belle Baker has recently returned from Montreal, where she joined Jack Denny to practice for her new radio program over Columbia.

Faversham Handles Stock Theatre

William Faversham, noted actor, and his wife, Edith Campbell, are directing a dramatic stock company at the Warner Montclair theatre, Montclair, N. J., as a clearing house for Warner talent. Faversham and his wife will also conduct a dramatic school in conjunction with the theatre.

Plans New Fan Paper

Jim Doyle, former publisher of the *Post-Intelligencer,* Seattle newspaper, announced in San Francisco last week plans for a new motion picture fan publication, *The Hollywood Star.* Printed in newspaper style, a 200,000 circulation goal has been set by Doyle.

Rubin, Haley to Play Stanley

Jack Haley and Benny Rubin, who recently played in Vitaphone comedies, have been booked for the Stanley in Pittsburgh for the week of April 25.

ORGAN SOLOS

BERNIE COWHAM (New York Flushing Keith) offered his popular "singing class" community song-fest in a manner slightly different than usual this week and even though this audience always sings well, they seemed to sing even better this time. Instead of his usual short talk between numbers, Bernie presented the program in medley form. He opened as usual with the RKO signature song and then went into a new number, "Put the Sun Back in the Sky," (the audience singing it surprisingly well) and then made his announcement of the medley of "By the Sycamore Tree," "Wabash Moon," and "Just Friends," which everyone joined in singing. Bernie closed the solo with his ever-popular "news events," which he writes to a popular melody. Bernie, "old faithful" of this house, always puts on a good performance and always draws good applause.

LARRY McCANN (Seattle Fox-Paramount) featured selections from "Rio Rita," in a recent organ solo and carried the "Spanish" illusion throughout, not only in the tempo of his playing but in the slide background and in the dress of a three-year old boy who sang "Lady of Spain." The program opened with Larry's playing of "Following the Sun Around," and followed with "If You're in Love," "You're Always in My Arms," and "Rio Rita." The second chorus of the last named number was beautifully sung by Larry and gained him a very good hand. He closed with a Spanish dance. The applause at the finish of solo was also very good.

EGON DOUGHERTY (New York Astoria Triboro) built his most recent community-sing into a burlesque on the noted Seabury investigation and had the entire audience singing and obviously enjoying every bit of it. Many exceedingly laughable stunts and gags were injected into the solo and it was outstanding in entertainment value. Songs used were: "Kiss Me Goodnight," "I Found You," "Marta," a "scat-singing" chorus of "Minnie the Moocher," and a final chorus of "Sweet Sue, Just You." Great applause followed the solo.

BANKS KENNEDY (Stamford Palace) recently offered as a "community-sing," a "Cafeteria of Songs" idea, entitled "Every Man for Himself," and did very well with it. Banks offered the following "singable" songs from which the audience could "pick": "Just Friends," "Lies," "Snuggled on Your Shoulder" and "Human Thing to Do." To enhance the program, he had the organ console decorated with an appropriate setting. This young chap has "taken hold" here and is very popular.

Use solos that hit "the spot"
Quality Slide Co.
Six East Lake St.
Chicago

LEE ERWIN (Cincinnati RKO Albee) clever young Southern organist, who introduced community singing at this house when he took charge of the console several months ago, is continuing to corral the vocalists in the audience in no uncertain manner. His current overture, "Married vs. Single," is a decided novelty, and considerably out of the beaten path, inasmuch as the song slides, which are of an unusually persuasive type, are divided into songs for single and married folks and bachelors respectively, with a final appeal for a mixed chorus. Erwin has sold the idea of audience participation in a big way, and his overtures seldom fail to put the customers in a pleasant mood for the remainder of the program.

DON MILLER (Miami Olympia) continues to please audiences of this theatre with his unusual type of solo. He recently presented "A Variety Concert," of popular, semi-classic and novelty numbers and not only played them very well but presented them in a showmanlike manner. The solo was divided into five parts, the continuity of which was delivered via microphone by Miller. Opening with a popular hit, "Too Late," this popular organist followed with "The Minute Waltz" by Chopin, playing it in concert style; "Who'se Your Little Whozis," for the audience to sing; "Rustle of Spring" (played as a piano solo) and a finale of "Dance of the Hours." Audiences apparently enjoy this type of solo, as there was spontaneous applause after each number.

OVERTURES

EARL KAYE (Denver Orpheum) and his orchestra played a number of "Broadway Hits of 1932," including "Dancing in the Dark," "My Song," "I've Got Rhythm," "You're My Everything," and "Doing the New Yorker." A clever method of announcing the numbers was used. An outline of the tall buildings of New York was set up on the stage, with the Empire State building in the center, and an flashing electric sign told what was being played. Cliff Gillette sang "Youre My Everything" and a trio sang "She Didn't Say Yes." This overture was one of the best seen here.

TED MEYN
"THE NAME IS MINE"
Versatile Organist
Happy with
LOEW'S, INC.
Cleveland, Ohio

WALT ROESNER (San Francisco Fox) and his orchestra present a tribute to John Philip Sousa in one of the most impressive musical offerings ever heard at this house. Roesner directs his men through a rendition of a fantasia of airs from the works of the March King and as it is concluded the curtain rises on fourteen buglers on the stage who add to the final strains. Taps are sounded in the darkness and when the curtain goes up again the full 30th Infantry Band from the Presidio is revealed on the stage. The combined band and orchestra, each with their own leader, play the "Stars and Stripes Forever" and as this reaches its tumultuous finale, the huge American flag at the background goes into the flies and a gigantic portrait of the beloved Sousa is seen in characteristic action. Joaquin Garay brings the musical offering to an end by singing "Auf Wiederseh'n My Dear."

KARL LAMBERTZ (Dallas Majestic) and his orchestra, Dallas Kings of Syncopation, gave an artistically arranged and delightfully delivered overture in their rendition of "Lady of Spain" with interpolation of "Marquita."

JOHN McCONNELL (Philadelphia Mastbaum), assistant conductor, led in an intelligent and artistic interpretation of Rimsky-Korsakov's "Capriccio Italienne." The orchestra responded to his leadership with more expression and warmer tonal quality than usual.

TOMMY SANDVALL (Spokane Fox) and his versatile orchestra, occupying the headline position on the bill gave a number of haunting melodies of another day. Sandvall made an elaborate arrangement of four of the most melodious numbers from that ever popular operetta, "The Student Prince," "Deep in My Heart," "Just We Two," "Drinking Song" and "The Serenade," the members of the band not only offered a wide variety of instrumental interpretations and combinations, but were also heard in vocal presentation. The beautiful "Serenade" was played by eight violins.

LEO. FEIST, INC.
Play a Hit! Be a Hit!
"Paradise"
"Snuggled on Your Shoulder"
"The Wooden Soldier and The China Doll"
"LOVE, You Funny Thing"
"The Sun's in My Heart"
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VOICE OF THE INDUSTRY

HAVE BEEN A READER OF YOUR PUBlication for some years. In the past I have set back and let others do most of the talking. I am probably one of the youngest old exhibitors in the business today; just going on 33 and having been an exhibitor for the past 15 years. Prior to that time I worked in and around an old Opera House for three or four years.

Never have I, since entering the exhibition field, seen this industry in such strife and turmoil as it is right now.

Finances aren't the only trouble with this industry now. There is too much inefficiency.

Just a week or so ago your publication carried an article to the effect that a booker in Texas had just discovered that bunching the express shipments to a certain theatre or theatres in various towns would mean a savings of about $100 a week to exhibitors. I wonder where this booker has been all my life. It is a well known fact, and has been for years, that lot shipments save money.

I suppose, too, that a lot of shipping clerks are still unaware of the fact that every time they send out a C. O. D. parcel in addition to the actual postage it costs the exhibitor an additional 10 cents for the C. O. D. plus 7 cents return fee on money orders up to $5; this doesn't matter particularly in this territory as our shipments are all handled by truck.

J. C. certainly has the right idea with regard to previewing pictures; since when has the 10 per cent class been given the privilege to dictate to the other 90 cents what they shall see in the way of screen entertainment. What the Art Gallery-Grand Opera-Yacht Club Class think is great doesn't interest the man who is making the wheels of this nation go around, or his family.

When previews were in their infancy we had some real pictures.

It is time that Brookhart or somebody that's got guts starts to clean up the movies before we all go out of business. The parents won't send their children any more because there is so much filth in it and, after all, they are the fans of tomorrow. The parents don't even come because they feel embarrassed at some of the dirty cracks they are pulling in pictures today. In the cities it may be different where no one knows their neighbor; but this is the situation in the small towns.

When the producers weren't so busy looking after their theatres we had real pictures, but they can't burn the candle at both ends and not get burned themselves any more than a small town businessman can run his own business and expect to run the theatre as a side line and make a success of it. It can't be done; I have tried it and seen dozens of others try it and nine times out of ten it fails.

Now they squawk about losing money. They should lose money and will probably continue to until they get back to producing pictures that the people want to see and let the exhibitor sell them to his public. The circuits have demanded such unfair protection that by the time the suburban or small town exhibitor can get the pictures they have either lost what publicity they had, if any, or the public is demanding a different type of picture.

In the past we had such things happen as one company producing a "Ten Commandments," another "Intolerance," and another "Moon of Israel," but it would end there; now one company makes a gangster or newspaper or murder story that clicks and every company in the business will rush out a half a dozen imitations. When are they going to be able to stand on their own feet, pick their own stories, be original? There are thousands of books that have never been made into pictures; thousands of others that could be remade successfully if they would get down to business, stand on their own legs, forget the sex stuff and let politics go to hell.—E. L. PARSONS, Mgr. Garden Theatre, Renville, Minn.

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THE RELEASE CHART

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ACTION PICTURES

(See Mayfair Pictures)

ALLIED PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Clearing the Range	Hoot Gibson			
File 113	Lew Cody-Mary Nolan	Feb. 19,'32	63	Mar. 5,'32
Gay Buckaroo, The	Hoot Gibson-Myrna Kennedy			
Hard Hombre	Hoot Gibson-L. Basquette			Aug. 22
Local Bad Man, The	Hoot Gibson-Sally Blane			Jan. 18,'32
Spirit of the West	Hoot Gibson-Doris Hill	Mar., '32		
Vanity Fair	Myrna Loy-Conway Tearle	Mar., '32		
Wild Horse	Hoot Gibson-Alberta Vaughn			

Coming Feature Attractions

Anna Karenina	All Star
Midnight Alarm	All Star
Stoker, The	Monte Blue
Three Castles	All Star

ARTCLASS PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cavalier of the West	Harry Carey	Nov.	15	75
Convicted	Aileen Pringle-Jameson Thomas	Sept.	1	63 Oct. 8
Cross Examination	H. B. Warner-Sally Blane-Natalie Moorhead			72 Feb. 13,'32
Maid to Order	Julien Eltinge-Geo. Stone	Oct.	1	73
Night Life in Reno	Virginia Valli-Jameson Thomas	Nov.	1	72 Aug. 8
Phantom, The	"Big Boy" Williams-Allene Ray	Dec.	1	70
Pleasure	Conway Tearle-Carmel Myers	Sept.	1	66
Unmasked	Robert Warwick	Oct.	1	62
White Renegade		Oct.	1	66
Without Honors	Harry Carey	Jan.	2,'32	66 Jan. 16,'32

Coming Feature Attractions

Across the Line	Harry Carey
Auctioned Off	
Border Devils	Harry Carey
Bridesmaid	
Confidential	
Double Sixes	Harry Carey
Foolish Girls	
Horsehoofs	Harry Carey
Humanity	
Hurricane Rider, The	Harry Carey
I Accuse	
Loneliness	
They Never Come Back	Regis Toomey
Trusty Triggers	Harry Carey
Where Are Your Children?	

BIG 4 FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cyclone Kid	Buzz Barton	Oct. 28	60	Nov. 28
Human Targets	Buzz Barton	Jan. 10,'32		Feb. 8,'32
Mark of the Spur	Bob Custer	Feb. 10,'32		
Murder at Dawn	Mulhall-Dunn	Feb. 15,'32	60	Mar. 12,'32
Quick Trigger Lee	Bob Custer	Nov. 24	60	
Tangled Fortunes	Buzz Barton	Mar. 15,'32		

Coming Feature Attractions

Dance Hall Kisses	6 reels
Blazed Trails	6 reels
Bull Dog Edition	
Driving Demons	
Fighting Gloves	
Gambling Sex	
Guns and Saddles	6 reels
Highway Riders	6 reels
Lure of the Range	6 reels
Rip Roaring Broncs	6 reels
Rio Grande Raiders	6 reels
Scarlet Brand	Bob Custer — Apr. 10,'32

BIG PRODUCTIONS FILM CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Air Eagles	Lloyd Hughes-Norman Kerry		6 reels	

Coming Feature Attractions

Hellion's Last Cruise	6 reels
Rose of Chinatown	6 reels
Streets of Shadows	6 reels

B. I. P. AMERICA

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Bridegroom for Two	Gene Gerrard	Jan. 15,'32	65	Jan. 30,'32
Carmen	Marguerite Namara-Tom Burke	Apr. 1,'32	70	Jan. 16,'32
Fascination	Madeleine Carroll	Apr. 1,'32	68	
Flying Fool, The	Henry Kendall-Benita Hume	Feb. 1,'32	72	
Gables Mystery, The	Lester Matthews-Anne Grey	Apr. 25,'32	72	
Many Waters	Lillian Hall-Davies	May 1,'32	70	
My Wife's Family	Gene Gerrard	Apr. 15,'32	63	
Shadow Between, The	Godfrey Tearle-Kathleen O'Regan	May 1,'32	58	Sept. 19
Trapped in a Submarine	John Batten-Sydney Seaward	Jan. 15,'32	45	Feb. 8,'32

COLUMBIA

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Behind the Mask	Jack Holt-C. Cummings (Reviewed under the title "The Man Who Dared")	Feb. 25,'32		Feb. 8,'32
Border Law	Buck Jones-L. Tovar	Oct. 15	61	
Branded	Buck Jones	Sept. 1	61	Nov. 21
Dangerous Affair, A	Holt-Graves-Blano	Sept. 30	77	Sept. 5
Deadline	Buck Jones	Dec. 3	68	Jan. 30,'32
Deceiver, The	Lloyd Hughes-Dorothy Sebastian-Ian Keith	Nov. 21	68	Nov. 28
Fighting Fool, The	Tim McCoy	Jan. 20,'32		
Fighting Marshal, The	Tim McCoy	Dec. 18	58	
Final Edition, The	Pat O'Brien-Mae Clarke	Feb. 20,'32	66	Feb. 27,'32
Forbidden	Barbara Stanwyck-Adolphe Menjou-Ralph Bellamy	Jan. 15,'32	83	Jan. 16,'32
Guilty Generation	Leo Carillo-C. Cummings-Leslie Fenton	Nov. 19	82	Nov. 28
Maker of Men	Jack Holt-Richard Cromwell-John Wayne	Dec. 25	67	Dec. 26
Menace, The	Walter Byron-Bette Davis-H. B. Warner	Jan. 25,'32	64	Feb. 6,'32
Men in Her Life, The	Lois Moran-Chas. Bickford	Dec. 10	75	Dec. 5
One Man Law	Buck Jones	Dec. 4	63	Feb. 20,'32
One Way Trail	Tim McCoy	Oct. 15	58	Oct. 31
Pagan Lady	Evelyn Brent-C. Bickford-C. Nagel	Sept. 8	63	Sept. 26
Platinum Blonde	Young-Harlow-R. Williams	Oct. 31	99	
Range Feud	Buck Jones	Dec. 1	56	Oct. 3
Ridin' for Justice	Buck Jones	Jan. 4,'32	64	Jan. 16,'32
Secret Witness	Wm. Collier, Jr.-Una Merkel (Reviewed under title "Terror by Night")	Dec. 12	68	Oct. 17
Shanghaied Love	R. Cromwell-Blane-N. Beery	Sept. 20	66	Nov. 14
Shot Gun Pass	Tim McCoy	Nov. 1	59	
South of the Rio Grande	Buck Jones	Mar. 5,'32		
Texas Cyclone	Tim McCoy	Feb. 24,'32		
Three Wise Girls	Jean Harlow-Mae Clarke-Walter Byron-M. Prevost	Jan. 11,'32	68	Feb. 13,'32

Coming Feature Attractions

Big Timer, The	Ben Lyon-C. Cummings
Criminal Court	Edmund Lowe-C. Cummings
Daring Danger	Tim McCoy
High Speed	Buck Jones-Loretta Sayers — Apr. 2,'32
Love Affair	Dorothy Mackaill-Humphrey Bogart
Riding Kid From Sante Fe	Shirley Grey
Shopworn	Barbara Stanwyck-R. Toomey — Apr. 5,'32
Substitute Wife, The	
Vanity Street	
War Correspondent	Jack Holt
Zelda Marsh	

FIRST NATIONAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Doctor	R. Barthelmess-M. Marsh	Mar. 26,'32	62	Mar. 12,'32
Compromised	BenLyon-Rose Hobart (Reviewed under the title "We Three")	Dec. 5	65	Sept. 12
Fireman, Save My Child	Joe E. Brown	Feb. 27,'32	67	Feb. 27,'32
Five Star Final	Edw. G. Robinson	Sept. 28	89	June 27
Hatchet Man, The	Edward G. Robinson	Feb. 8,'32	74	Feb. 13,'32
Her Majesty, Love	Marilyn Miller-Ben Lyon	Dec. 15	78	Nov. 14
Honor of the Family	Bebe Daniels	Oct. 17	68	Oct. 24
I Like Your Nerve	D. Fairbanks, Jr.-L. Young	Sept. 12	70	Sept. 19
Local Boy Makes Good	Joe E. Brown	Nov. 28	68	Oct. 8
Penrod and Sam	Leon Janney	Oct. 3	71	Aug. 29
Ruling Voice, The	Huston-Young-Kenyon	Oct. 31	76	Nov. 14
Safe in Hell	Dorothy Mackaill	Dec. 12	75	Dec. 28
Woman from Monte Carlo, The	Lil Dagover-Walter Huston	Jan. 9,'32	58	Jan. 9,'32
Union Depot	D. Fairbanks, Jr.-J. Blondell	Jan. 30,'32		Dec. 26

Coming Feature Attractions

Doctor X	Lionel Atwill-Fay Wray
Famous Ferguson Case, The	Joan Blondell — May 7,'32
It's Tough to Be Famous	Douglas Fairbanks, Jr. — Apr. 2,'32
Jewel Robbery, The	Wm. Powell-Kay Francis
Love Is a Racket	Douglas Fairbanks, Jr.
Rich Are Always With Us	Ruth Chatterton — May 21,'32
Strange Love of Molly Louvain	Lee Tracy-Ann Dvorak
Tenderfoot, The	Joe E. Brown
Two Seconds	Edward G. Robinson
Week-end Marriage	Loretta Young-Norman Foster

FOX FILMS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
After Tomorrow	Chas. Farrell-Marian Nixon	Mar. 13,'32		Mar. 5,'32
Ambassador Bill	Will Rogers	Nov. 22	70	Oct. 24
Bad Girl	James Dunn-Sally Eilers	Sept. 13	88	July 18
Business and Pleasure	Will Rogers-Jetta Goudal	Mar. 8,'32	57	Aug. 15
Charlie Chan's Chance	Warner Oland-L. Watkins-M. Nixon-Ralph Morgan-H. B. Warner-A. Kirkland	Jan. 24,'32	71	Jan. 9,'32
Cheaters at Play	Thomas Meighan-L. Watkins	Feb. 14,'32	57	Jan. 23,'32
Cisco Kid, The	Baxter-Lowe-Montenegro	Nov. 1	61	Oct. 10
Dance Team	James Dunn-Sally Eilers	Jan. 17,'32	57	Jan. 2,'32
Delicious	Gaynor-Farrell	Dec. 27	106	Dec. 12
Gay Caballero, The	George O'Brien-Conchita Montenegro	Feb. 28,'32	60	
Good Sport	Linda Watkins-John Boles	Dec. 13	68	Nov. 14
Heartbreak	C. Farrell-H. Albright	Nov. 8	59	Oct. 10
Over the Hill	Dunn-Eilers-Marsh-Crandall-Kirkwood-Lane	Nov. 29	89	Oct. 31
Rainbow Trail, The	Geo. O'Brien-Cecilia Parker	Jan. 3,'32	60	Dec. 5
Riders of the Purple Sage	G. O'Brien-M. Churchill	Oct. 18	57	Sept. 19
She Wanted a Millionaire	J. Bennett-S. Tracy	Feb. 21,'32	74	Feb. 27,'32
Silent Witness, The	Lionel Atwill-Greta Nissen	Feb. 7,'32	73	Feb. 13,'32
Skyline	T. Meighan-H. Albright-Maureen O'Sullivan	Oct. 11	70	Aug. 22
Sob Sister	J. Dunn-Linda Watkins	Oct. 25	71	Sept. 28
Spider, The	Edmund Lowe-Lois Moran	Sept. 27	60	Aug. 22
Stepping Sisters	Louise Dresser-Wm. Collier, Sr.-Minna Gombell	Jan. 10,'32	59	Dec. 12
Surrender	Warner Baxter-Leila Hyams	Dec. 6	69	Dec. 5

(THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Wicked	V. McLaglen-Elissa Landi	Oct.	4.....55	Aug. 8
Yellow Ticket, The	Elissa Landi-L. Barrymore	Nov.	15.....76	Oct. 17

Coming Feature Attractions

Almost Married	Violet Heming - Ralph Bellamy-Alexander Kirkland			
Ameteur Daddy	Warner Baxter-Marian Nixon.	Apr.	10,'32	
Careless Lady	Joan Bennett-John Boles	Apr.	3,'32.....Mar.	12,'32
Devil's Lottery	Elissa Landi-Alexander Kirkland-Vic. McLaglen	Mar.	27,'32	
Disorderly Conduct	Sally Eilers-Ralph Bellamy-Spenser Tracy	Mar.	20,'32	
Killer, The	George D'Brien			
Man About Town	Warner Baxter	May	15,'32	
Rebecca of Sunnybrook Farm	Gaynor-Farrell	May	29,'32	
Society Girl	James Dunn-Peggy Shannon	May	22,'32	
Trial of Vivian Ware, The	J. Bennett-D. Cook-L. Bond.	May	8,'32	
While Paris Sleeps	McLaglen-Helen Mack			
Woman in Room 13	Elissa Landi-Neil Hamilton.	May	1,'32	
Young America	Tracy-Kenyon-Bellamy	Apr.	17,'32	

MAYFAIR PICTURES
(Formerly Action Pictures)

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Anybody's Blonde	Dorothy Revier-Edna Murphy.	Oct.	30.....59	Nov. 14
Behind Stone Walls	Eddie Nugent-Priscilla Dean.	Mar.	15,'32	
Chinatown After Dark	Carmel Myers-Rex Lease	Oct.	15.....59.....Oct.	31
Dragnet Patrol	Glenn Tryon-Vera Reynolds.	Dec.	15.....59...Jan.	9,'32
Docks of San Francisco	Mary Nolan-Jason Robard	Feb.	1,'32.....60...Jan.	30,'32
Monster Walks, The	Rex Lease-Vera Reynolds	Feb.	10,'32.....60...Feb.	8,'32
Passport to Paradise	Jack Mulhall-B. Mehaffey	Apr.	1,'32	
Night Beat	Jack Mulhal-Patsy R. Miller.	Nov.	30.....62.....Dec.	26
Sally of the Subway	J. Mulhall-D. Revier	Jan.	1,'32.....60...Jan.	23,'32
Sin's Pay Day	D. Revier-Forrest Stanley	Mar.	1,'32.....63...Mar.	19,'32
Sky Spider, The	Glenn Tryon-Beryl Mercer.	Oct.	1.....59	
Soul of the Slums	Wm. Collier, Jr.-B. Mehaffey.	Nov.	15.....63.....Nov.	28

METRO-GOLDWYN-MAYER

Title	Star	Rel. Data	Running Tima Minutes	Reviewed
Arsene Lupin	Lionel and John Barrymore-Karen Morley	Mar.	5,'32.....84...Jan.	18,'32
Beast of the City, The	Walter Huston-Jean Harlow.	Feb.	13,'32.....90...Mar.	5,'32
Ben Hur	Ramon Navarro-May McAvoy. (Reissue-Synchronized)	Jan.	2,'32.....128.....Dec.	12
Big Parade	John Gilbert (Re-Issue-Sound)	Dec.	19.....125	
Champ, The	Wallace Beery-Jackie Cooper.	Dec.	5.....86.....Oct.	17
Cuban Love Song, The	L. Tibbett-L. Velez	Oct.	31.....86.....Oct.	24
Emma	Maria Dressier	Jan.	2,'32.....73...Jan.	2,'32
Flying High	Bert Lahr-C. Greenwood	Nov.	14.....61.....Oct.	24
Freaks	Wallace Ford-Leila Hyams.	Feb.	20,'32.....64...Jan.	23,'32
Guardsman, The	Lunt-Fontanne-Z. Pitts	Nov.	7.....81.....Aug.	8
Hell Divers	Beery-Gable	Jan.	16,'32.....113.....Dec.	26
Lovers Courageous	R. Montgomery-Madge Evans.	Jan.	23,'32.....77...Feb.	27,'32
Mata Hari	Garbo-R. Navarro	Dec.	26.....91...Jan.	9,'32
Now Adventures of Get Rich Quick Wallingford, The.	Wm. Haines-Durante	Oct.	3.....94.....Sept.	19
Passionate Plumber	Buster Keaton-Durante	Feb.	6,'32.....74...Mar.	19,'32
Phantom of Paris, The	John Gilbert-Leila Hyams.	Sept.	12.....74.....Nov.	21
Pelly of the Circus	Marian Davies-C. Gabla	Feb.	27,'32.....70	
Possessed	Joan Crawford-Clark Gabla.	Nov.	21.....76.....Dct.	31
Private Lives	Shearer-Montgomery	Dec.	12.....85.....Dec.	26
Sin of Madelon Claudet, The (Reviewed under title "The Lullaby")	Helen Hayes-Lewis Stone	Oct.	24.....74.....Oct.	3
Tarzan, tha Ape Man	Johnny Weismuller - Maureen D'Sullivan	Apr.	2,'32.....01...Feb.	29,'32
West of Broadway	J. Gilbert-Brendel-L. Moran.	Nov.	28.....66.....Aug.	22

Coming Feature Attractions

After All	Robert Young			
Are You Listening?	William Haines-M. Evans.	Mar.	26,'32.....76...Mar.	5,'32
As You Desire Me	Garbo - Von Strohelm - M. Douglas			
But the Flesh is Weak	Robt's Montgomery-Gregor	Apr.	9,'32	
China Seas				
Downstairs	John Gilbert			
Footlights	Buster Keaton			
Grand Hotel	Garbo-John Barrymore			
Huddle	Ramon Novarro-M. Evans	Apr.	23,'32	
Letty Lynton	Joan Crawford-Montgomery	May	14,'32	
Limpy	Jackie Cooper-"Chic" Sale.	Apr.	16,'32	
Night Court, The	W. Huston - P. Holmes - A. Page	May	7,'32	
Prosperity	Dressler-Moran			
Red Haired Woman				
Sky Scraper	M. Evans			
Strange Interlude	Shearer-Gable	Apr.	30,'32	
Three Blondes				
Wet Parada	Walter Huston-Dorothy Jordan Nell Hamilton	Mer.	26,'32.....Mar.	12,'32

MONOGRAM PICTURES CORPORATION

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Forgotten Women	M. Shilling-Rex Bell	Dec.	1.....67.....Dec.	12
Galloping Thru	Tom Tyler	Dec.	5.....68	
Ghost City	Cody-Shuford	Dec.	20.....60	
In Line fo Duty	Sue Carol-Nooh Boery	Dct.	1.....64.....Oct.	10
Land of Wanted Men	Bill Cody	Dct.	30.....62	
Law of the Sea	All Star	Dec.	15.....61	
Man from Death Valley, The	Tom Tylor	Sept.	1.....62	
Midnight Patrol	Regis Toomey-Mary Nolan.	Apr.	10,'32	
Oklahoma Jim	Bill Cody	Dct.	10.....60...Jan.	23,'32
Police Court	Leon Janney-H. B. Walthall.	Feb.	15,'32.....65...Mar.	5,'32
Single Handed Sandors	Tom Tylor	Feb.	1,'32.....50	
Texas Pioneers	Bill Cody-Andy Shuford	Feb.	15,'32.....58	
Two-Fisted Justice	Tom Tylor	Oct.	20.....53...Feb.	6,'32
Arm of the Law	Rex Bell, Lina Basquette.	Apr.	20'32.....7 reels	
County Fair	Ralph Ince-Hobart Bosworth	Apr.	1,'32.....7 reels	
Man from New Mexico	Tom Tylor	Apr.	1,'32.....6 reels	

PARAMOUNT PUBLIX

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Beloved Bachelor	Paul Lukas-D. Jordan	Oct.	24.....74.....Oct.	3
Broken Lullaby (Reviewed under the title "The Man I Killed")	L. Barrymore-N. Carroll-P. Holmes	Feb.	26,'32.....94...Jan.	16,'32
Broken Wing, The	Lupe Velez-Melvyn Douglas.	Mar.	25,'32	
Cheat, The	T. Bankhead	Nov.	28.....70.....Dec.	19
Dancers in the Dark	Miriam Hopkins-Jack Oakle.	Mar.	11,'32.....74	
Daughter of the Dragon	Warner Oland-Anna May Wong	Sept.	5.....79.....Aug.	8
Dr. Jekyll and Mr. Hyde	Frederic March-M. Hopkins.	Jan.	2,'32.....98.....Dec.	28
False Madonna, The	Kay Francis-Wm. Boyd	Dec.	5.....68.....Nov.	28
Girls About Town	Kay Francis-L. Tashman	Dct.	31.....80.....Oct.	17
His Woman	G. Cooper-C. Colbert	Oct.	3.....79.....Dec.	12
Husband's Holiday	Clive Brook-V. Dsborne	Dec.	19.....68...Jan.	2,'32
Ladies of the Big House	Sylvia Sidney-Wynne Gibson.	Dec.	26.....77.....Dec.	19
Monkey Business	Four Marx Bros.	Sept.	19.....77.....Aug.	1
My Sin	Tallulah Bankhead-March	Sept.	26.....78.....Sept.	19
No One Man	Carole Lombard-Ricardo Cortez-Paul Lukas	Jan.	30,'32.....73...Jan.	30,'32
Once a Lady	Ruth Chatterton	Nov.	7.....80.....Dct.	17
Personal a Maid	Nancy Carroll	Sept.	12.....77.....Sept.	12
Rich Man's Folly	G. Bancroft-Frances Dee	Nov.	14.....80.....Dec.	5
Road to Reno	Charles Rogers	Dct.	17.....73.....Sept.	5
Secrets of a Secretary	C. Colbert	Sept.	5.....75	
Shanghai Express	Marlene Dietrich-C. Brook.	Feb.	12,'32.....84...Feb.	27,'32
Sooky	Jackie Cooper-Robt. Coogan-J. Searl	Dec.	26.....80.....Dec.	12
Strangers In Love	Frederic March-Kay Francis.	Mar.	4,'32.....Feb.	20,'32
This Reckless Age	Buddy Rogers-Peggy Shannon.	Jan.	9,'32.....76...Jan.	16,'32
Tomorrow and Tomorrow	Ruth Chatterton-Paul Lukas.	Feb.	5,'32.....80...Feb.	6,'32
Touchdown	R. Arlen-C. Starrett-J. Dakie.	Nov.	14.....77.....Dct.	31
Twenty-Four Hours	C. Brook-Kay Francis	Dct.	10.....68.....Sept.	12
Two Kinds of Women	P. Holmes-M. Hopkins	Jan.	16,'32.....73...Jan.	23,'32
Wayward	Nancy Carroll-Richard Arlen.	Feb.	19,'32.....74...Feb.	20,'32
Wiser Sex, The	C. Colbert-Wm. Boyd	Mar.	18,'32.....74	
Working Girls	Paul Lukas-Judith Wood-Buddy Rogers	Dec.	12.....77	

Coming Features

Horse Feathers	Four Marx Bros.			
Lives of a Bengal Lancer, The	Clive Brook-Phillips Holmes			
Merrily We Go To Hell	S. Sidney-Fredric March	May	20,'32	
Miracle Man, The	S. Sidney-C. Morris	Apr.	1,'32	
Misleading Lady	Claudette Colbert-Stuart Erwin-Edmund Lowe	Apr.	8,'32.....74	
One Hour with You	Maurice Chevalier-Jeanette MacDonald-Genevieve Tobin.	Mar.	25,'32.....80	
Sinners In the Sun	Carole Lombard-C. Morris	Apr.	29,'32	
Sky Brida (Tent.)	Virginia Bruce-Frances Dee-Rich'd Arlen-J. Oakie	Apr.	15,'32	
Strange Case of Clara Dean	Wynne Gibson-Pat D'Brien	May	6,'32	
This Is the Night	Lily Damita-Chas. Ruggles.	Apr.	8,'32	
Thunder Below	T. Bankhead-C. Bickford-P. Lukas	May	13,'32	
World and the Flesh, The	G. Bancroft-M. Hopkins	Apr.	22,'32	

PEERLESS PRODUCTIONS, INC.

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Lovebound	N. Moorhead-J. Mulhall-Roy D'Arcy	Mar.	1,'32	
Reckoning, Tha	Jas Murray-Sally Blane	Feb.	15,'32.....63	
Sea Ghost, The	L. La Planta-Alan Hale	Nov.	1.....64.....Dec.	5
Sporting Chanca, The	Wm. Collier, Jr.-Claudia Dell-James Hall	Nov.	21.....69.....Nov.	7

RKO PATHE

Features

Title	Star	Rel. Data	Running Tima Minutes	Reviewed
Bad Company	Helen Twelvetrees	Dct.	2.....75.....Sept.	12
Big Gamble, The	Bill Boyd	Sept.	4.....63.....Sept.	28
Big Shot, The	Eddie Quillan	Dec.	18.....66.....Dec.	12
Carnival Boat	Bill Boyd	Mar.	19,'32.....62	
Devotion	Ann Harding	Sept.	25.....84.....Sept.	26
Freighters of Destiny	Tom Keene	Dct.	30.....60.....Dct.	31
Lady with a Past	C. Bennett-B. Lyon	Feb.	19,'32.....80...Feb.	13,'32
Panama Flo	Helen Twelvetrees	Jan.	29,'32.....74...Jan.	23,'32
Partners	Tom Keene	Jan.	8,'32.....68...Mar.	12,'32
Prestige	Ann Harding	Jan.	22,'32.....71...Jan.	16,'32
Saddle Buster, The	Tom Keene	Mar.	19,'32.....60	
Suicida Fleet, The	Boyd-Armstrong-Gleason	Nov.	20.....87.....Dec.	5
Sundown Trail	Tom Keene-M. Shilling	Sept.	11.....55.....Dct.	24
Tip Off, The	E. Quillan-R. Armstrong	Dct.	16.....75.....Oct.	31

Coming Features

Ghost Valley	Tom Keene-Myrna Kennedy			
Sunset Trail	Tom Keene-Rochelle Hudson.			
Truth About Hollywood	Helen Twelvetrees			
Unmatad	Constance Bennett			
Westward Passage	Ann Harding			
Young Bride	Helen Twelvetrees	Apr.	8,'32	

RKO RADIO PICTURES

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Are These Our Children?	Eric Linden-Rochelle Hudson-Arlene Judge	Nov.	14.....83.....Oct.	17
Caught Plastered (Reviewed under the title "Full of Notions")	Wheeler-Woolsey-D. Lee	Sept.	5.....68.....Juna	27
Consolation Marriage	Irene Dunne-Pat D'Brien	Nov.	7.....81.....Sept.	5
Fanny Foley Herself	Edna May Oliver	Oct.	10.....72.....Aug.	15
Friends and Lovers	Lily Damita-Adolph Manjou-Eric Von Strohelm	Oct.	3.....68.....Aug.	15
Gay Diplomat, The (Reviewed under the title "Woman Pursued")	G. Tobin-B. Compson-I. Lebedeff	Sept.	19.....67.....Aug.	1
Girl of the Rio, The	Dolores Del Rio-Leo Carillo.	Jan.	15,'32.....69...Jan.	16,'32
Ladies of the Jury	Edna May Oliver	Feb.	5,'32.....64.....Dec.	19
Lady Refusos, The	Betty Compson-John Darrow.	Mar.	8.....67.....Dec.	19
Lost Squadron	Richerd Dix-Mary Astor	Mar.	12,'32.....79...Mar.	5,'32
Men of Chance	Mary Astor-Ricardo Cortez.	Jan.	8,'32.....63.....Nov.	14
Peach D' Reno	Woolsey-Wheeler	Dec.	25.....70	
Secret Service	Dix-Shirley Grey	Nov.	14.....68.....Dct	10
Way Back Home (Reviewed under the title "Other People's Business")	Phillips "Seth Parker" Lord.	Nov.	13.....81.....Dct.	3
Woman Commands, A	Pola Negri	Jan.	1,'32.....84...Jan.	2,'32

Coming Feature Attractions

Beast, The				
Bird of Paradise	D. Del Rio-Joel McCrea			
Girl Crazy	E. Quillan-D. Lee-Wheeler-Woolsey	Mar.	25,'32	
Hold 'Em Jail	Edna May Oliver-Wheeler-Woolsey-Roscoe Ates			

THE RELEASE CHART--CONT'D)

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Is My Face Red	Ricardo Cortez-R. Armstrong			
March of a Nation	Dix-Dunne			
Roadhouse Murder, The	Eric Linden-Dorothy Jordan			
Roar of the Dragon	Richard Dix-Gwili Andre			
State's Attorney	John Barrymore-H. Twelvetrees-Mary Duncan			
Symphony of Six Million	Irene Dunne-Ricardo Cortez	Apr. 15,'32		

SONO ART-WORLD WIDE

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Cannonball Express, The	Tom Moore-Rex Lease-Lucille Browne	Feb. 7,'32	63	Mar. 19,'32
Devil on Deck	Reed Howes-Molly O'Day	Jan. 1,'32	62	
Is There Justice?	Rex Lease, Walthall, Blanche Mehaffey	Oct. 4	62	Oct. 3
Law of the West	Bob Steele	Mar. 20,'32	58	
Mounted Fury	J. Bowers-Blanche Mehaffey	Dec. 1	65	Jan. 9,'32
Neck and Neck	Glenn Tryon-Vera Reynolds	Nov. 4	63	Nov. 7
South of Santa Fe	Bob Steele	Jan. 8,'32	61	
U. S. C.-Notre Dame	Football Game	Jan. 17,'32	50	Jan. 30,'32

Coming Feature Attractions

Her Lover's Brother	Duncan Renaldo-Edwina Booth			
Scoop				

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Features

Title	Star	Dist'r	Rel. Date	Running Time Minutes	Reviewed
Alice in Wonderland	Ruth Gilbert	Unique Foto Film	Sept. 30	55	Sept. 26
Battle of Gallipoli, The	Carl Harbord	Wardour Films	Dec. 4	78	Dec. 12
Blonde Captive, The		Capital Films	Feb. 26,'32	58	Mar. 5,'32
Blue Danube	Joseph Schildkraut	W. & F. Film Service		72	Feb. 6,'32
Cain	Thomy Bourdelle	Talking Pic. Epics	Jan. 15,'32	78	Feb. 20,'32
Carnival	Joseph Schildkraut	Gaumont-W & F			Nov. 21
Calendar, The	Herbert Marshall, Edna Best	Gaumont-W & F		78	Nov. 7
Das Rheinlandmaedel	Grefi Berndt	Capital	Sept. 17	70	Sept. 26
Discarded Lovers	N. Moorehead	Tower Prod't'ns	Jan. 20,'32	59	Jan. 30,'32
Ebb Tide	Joan Barry	Para.-British		74	Mar. 12,'32
Emil and the Detectives	Fritz Rasp	Ufa	Dec. 18	75	Jan. 9,'32
Explorers of the World		Raspin Prod't'ns		82	Dec. 19
Fool's Advice, A	Frank Fay	Frank Fay			Feb. 20,'32
Flute Concert of Sanssouci	Otto Gebuehr	Ufa	Oct. 16	82	Oct. 24
Frail Women	Mary Newcomb	Radio-British		71	Feb. 6,'32
Gentleman of Paris, A	Arthur Wontner	Gaumont		78	Jan. 16,'32
Ghost Train, The	Jack Hulbert	Gainsborough-Gaumont		70	Oct. 10
Gipsy Blood	Marguerite Namara	British Int'n't'l		91	Dec. 5
Great Gay Road, The	Stewart Rome	Butchers Film Service		90	Nov. 21
Great Passion, The	Camilla Horn	Tobis	Oct. 7	90	Oct. 24
Grief Street	Jean Royce	Chesterfield		65	Oct. 24
Hell's House	J. Durkin-Pat O'Brien Bette Davis	B. F. Zeldman	Feb. 10,'32	75	Feb. 20,'32
Heroes All		Imperial Films	Nov. 11	58	Dec. 5
Hindle Wakes	Belle Chrystall	Gaumont-Gainsborough		79	Oct. 10
His Grounds for Divorce	Lien Deyers	Ufa	Feb. 19,'32	79	Feb. 27,'32
Hobson's Choice	Viola Lyel	British Int'n't'l		65	Oct. 24
Inn at the Rhine, The	Kaethe Dorsch	Associated Cinemas of Amer.	Sept. 23	90	Oct. 17
Karamazov	Fritz Kertner	Tobis Forenfilm	Sept. 18	81	Oct. 10
Killing to Live		Amkino			Dec. 19
Law of the Tong	Phyllis Barrington	Willis Kent	Dec. 15	56	Jan. 9,'32
Man of Mayfair	Jack Buchanan	Paramount-British			Jan. 9,'32
Missing Rembrandt, The	Arthur Wontner	Twickenham Films		84	Mar. 19,'32
Money for Nothing	Seymour Hicks	British Int'n't'l		73	Feb. 13,'32
Night Raid	Albert Prejean	Protex Trading Corp.	Nov. 7		Nov. 7
Private Scandal, A	Marian Nixon-Lloyd Hughes	Headline Pic.		72	Nov. 14
Puss In Boots	Junior Addario	Picture Classics	Mar. 27,'32	38	Mar. 12,'32
Riders of Golden Gulch	Buffalo Bill, Jr.	West Coast Studios		52	Jan. 23,'32
Road to Life	Mikhail Zharov	Amkino			Feb. 6,'32
Service for Ladies	Leslie Howard	Paramount British		90	Feb. 6,'32
Song Is Over, The	Liane Haid	Asso. Cinemas	Apr. 11,'32	90	Mar. 12,'32
Speckled Band, The	Lynn Harding	First Division	Nov. 8	67	Nov. 14
Splinters In the Navy	Sydney Howard	Gaumont-W & F		77	Nov. 21
Stamboul	Warwick Ward	Paramount-British		75	Nov. 7
Strictly Business	Betty Amann	British Int'n't'l		37	Mar. 19,'32
Sunshine Susie	Renate Muler	Gainsborough		88	Jan. 9,'32
Susanne Macht Ordnung	Truus Van Alten	Foreign Talking Pictures	Oct. 15	82	
Thirty Days	M. O'Sullivan-Betty Compson	Patrician Pic.			Nov. 14
Two Souls	Gustav Froelich	Capital Films	Dec. 22	100	Feb. 6,'32
Unfortunate Bride, The	Maurice Schwartz-Lila Lee	Judea Film, Inc.			
Up for the Cup	John W. Entwhistle	Gaumont-British			Oct. 10
Waltz by Strauss, A	Hans Junkerman	Capital Films	Feb. 10,'32	89	Mar. 5,'32
Women Men Marry	Harlan-Blane	Headline Pic.		69	Mar. 7

TIFFANY

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alias the Bad Man	Ken Maynard	Oct. 1	66	Aug. 15
Arizona Terror	Ken Maynard	Sept. 13	64	Oct. 17
Branded Men	Ken Maynard	Nov. 8	70	Dec. 19
Hotel Continental	Peggy Shannon-Theodore Von Eltz	Mar. 7,'32	71	Feb. 6,'32
Leftover Ladies	Claudia Dell-M. Rambeau	Oct. 18	69	Oct. 3
Lena Rivers	Charlotte Henry-M. Galloway	Mar. 28,'32		
Morals for Women	Bessie Love-Conway Tearle	Sept. 6	66	Nov. 21
Murder at Midnite	Alice White-Hale Hamilton	Sept. 6	64	Oct. 10
Near the Trail's End	Bob Steele	Sept. 20	55	
Nevada Buckaroo	Bob Steele	Sept. 27	64	Dec. 12
Pocatello Kid	Ken Maynard	Dec. 6	61	Jan. 9,'32
Range Law	Ken Maynard	Oct. 11	63	Nov. 14
Sunset Trail	Ken Maynard	Jan. 3,'32	82	Jan. 30,'32
Texas Gun-Fighter	Ken Maynard	Feb. 7,'32	63	Feb. 20,'32
Whistlin' Dan	Ken Maynard	Mar. 20,'32		
Women Go on Forever	Clara Kimball Young	Aug. 15	78	July 16
X Marks the Spot	Lew Cody-Sally Blane	Nov. 29	72	Dec. 12

Coming Feature Attractions

Illustrious Corpse, The				
Last Mile, The				
Luxury Girls				
Racetrack	Leo Carrillo			
Silent Thunder		Apr. 17,'32		
Strangers of the Evening		Apr. 3,'32		

UNITED ARTISTS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Age for Love, The	Billie Dove	Oct. 17	80	Aug. 29
Around the World in Eighty Minutes	Douglas Fairbanks	Dec. 12	80	Nov. 7
Arrowsmith	Ronald Colman	Dec. 28	110	Nov. 21
Cock of the Air	Billie Dove-Chester Morris	Jan. 23,'32	80	Jan. 30,'32
Corsair	Chester Morris	Dec. 19	75	Nov. 28
Greeks Had a Name for Them	Ina Claire-M. Evans-Blondell	Feb. 13,'32	80	Nov. 28
Palmy Days	Eddie Cantor	Oct. 3	80	Sept. 5
Scarface	Paul Muni	Mar. 26,'32		Mar. 12,'32
Sky Devils	All Star	Mar. 12,'32	89	Jan. 12,'32
Street Scene	S. Sidney-W. Collier, Jr.	Sept. 5	80	Aug. 22
Struggle, The	Zita Johann-Hal Skelly	Feb. 8,'32	77	
Tonight or Never	Gloria Swanson	Dec. 26	82	Nov. 14
Unholy Garden, The	Ronald Colman	Oct. 10	75	Aug. 6

Coming Feature Attractions

Ballyhoo	Eddie Cantor			
Cynara	Ronald Colman			
Happy Ending	Mary Pickford			

UNIVERSAL

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
East of Borneo	Rose Hobart-Chas. Blekford	Sept. 15	74	Oct. 3
Frankenstein	Colin Clive-Mae Clarke	Nov. 21	71	Nov. 14
Heaven on Earth	Lew Ayres-Anita Louise	Dec. 12	78	Oct. 3
Homicide Squad	L.Carrillo-M.Brian-N.Beery	Sept. 29	69	Aug. 1
House Divided, A	W. Huston-H. Chandler	Dec. 5	70	Nov. 28
Impatient Maiden	Lew Ayres-Mae Clarke	Mar. 1,'32	80	Feb. 6,'32
Lasca of the Rio Grande	Leo Carrillo	Nov. 2	65	July 25
Last Ride	D. Revier-Frank Mayo	Dec. 28	63	
Law and Order	Walter Huston-Lois Wilson	Feb. 7,'32	73	Mar. 12,'32
Michael and Mary	Edna Best-Herbert Marshall	Jan. 31,'32	78	Nov. 21
Murders in the Rue Morgue	Bela Lugosi-Sidney Fox	Feb. 21,'32	61	Feb. 20,'32
Nice Women	Sidney Fox-Frances Dee	Nov. 28	67	Feb. 27,'32
Racing Youth	Slim Summerville-Louise Fazenda	Feb. 14,'32	63	Dec. 12
Reckless Living (Reviewed under title 'Twenty Grand")	Mae Clarke-Norman Foster	Oct. 20	68	Sept. 12
Spirit of Notre Dame	Lew Ayres	Oct. 13	79	Sept. 28
Steady Company	Norman Foster-June Clyde	Mar. 14,'32		Jan. 30,'32
Strictly Dishonorable	Paul Lukas-Sidney Fox	Dec. 28	91	Nov. 7
Unexpected Father, The	Slim Summerville-Zazu Pitts	Jan. 3,'32	62	
Up for Murder	Mae Clarke-Kent Douglass	June 15	70	
Waterloo Bridge	Ayres-Tobin	Sept. 1	81	Aug. 6

Coming Feature Attractions

Adventure Lady	Rose Hobart			
Back Street	Irene Dune-John Boles			
Brown of Culver	Tom Brown			
Cohens & Kellys In Hollywood	G. Sidney-C. Murray	Mar. 28,'32	75	Mar. 19,'32
Destry Rides Again	Tom Mix			
Destry of Death Valley	Tom Mix			
Fate				
Hot News	Chas. Bickford-Rose Hobart	Apr. 10,'32		
Information Kid	M. O'Sullivan			
Mountains In Flame	Tala-Birell-Victor Varconi			
Night World	Lew Ayres-Mae Clarke	Apr. 24,'32		
Radio Patrol	Rob't Armstrong-June Clyde-Lila Lee			
Stowaway	Fay Wray-Leon Waycoff	Apr. 11,'32		Mar. 19,'32

WARNER BROTHERS

Features

Title	Star	Rel. Date	Running Time Minutes	Reviewed
Alexander Hamilton	George Arliss	Sept. 12	71	June 13
Blonde Crazy (Reviewed under title "Larceny Lane")	James Cagney-J. Blondell	Nov. 14	75	Aug. 22
Bought!	Constance Bennett-Ben Lyon	Aug. 22	83	July 16
Crowd Roars	Cagney-Blondell	Apr. 16,'32		
Expensive Women	Dolores Costello	Oct. 24	63	Nov. 21
Expert, The	Charles "Chic" Sale	Mar. 5,'32	69	Mar. 5,'32
Heart of New York, The	Smith & Dale	Mar. 26,'32	74	Mar. 12,'32
High Pressure	Wm. Powell-Evelyn Brent	Jan. 30,'32		Jan. 9,'32
Mad Genius, The	John Barrymore-M. Marsh	Nov. 7	81	Oct. 31
Manhattan Parade	W. Lightner-Butterworth	Jan. 16,'32	77	Jan. 2,'32
Man Who Played God	George Arliss	Feb. 20,'32		Feb. 13,'32
Night Nurse	Barbara Stanwyck	Aug. 8	73	July 25
Play Girl	Loretta Young-Norman Foster-Lightner-Butterworth	Mar. 12,'32		Feb. 27,'32
Road to Singapore, The	Wm. Powell-M. Marsh-Kenyon	Oct. 10	70	Aug. 1
Side Show	Lightner-Butterworth	Sept. 19	86	July 4
Taxi!	Jas. Cagney-Loretta Young	Jan. 23,'32	68	Jan. 16,'32
Under Eighteen	Marian Marsh-Warren William	Jan. 2,'32	81	Jan. 2,'32

Coming Feature Attractions

Beauty and the Boss	M. Marsh-W. William	Apr. 9,'32		Feb. 27,'32
Dark Horse, The	Warren William-Bette Davis			
Man Wanted	Kay Francis	Apr. 23,'32		
Miss Pinkerton	Joan Blondell			
Mouthpiece, The	Sidney Fox-Warren William	May 14,'32		
So Big	Barbara Stanwyck	Apr. 30,'32		Mar. 19,'32
Street of Women	Kay Francis			
Successful Calamity, A	George Arliss			
Winner Take All	James Cagney-M. Nixon			

(THE RELEASE CHART--CONT'D)

SHORT FILMS

[All dates are 1931 unless otherwise stated]

COLUMBIA

Title	Rel.	Date	Minutes Running Time	Reviewed
CUBIOSITIES				
C 230	Jan.	7,'32	1 reel	
C 231	Feb.	28,'32	1 reel	
C 232			1 reel	
EDDIE BUZZELL SPECIALTIES				
Blood Pressure	Oct.	16	1 reel	
Gall of the North	Feb.	15,'32	1 reel	
Chris Crossed	Aug.	3	1 reel	
Love, Honor and He Pays	Jan.	14,'32	1 reel	
Red Man Tell No Tales	Sept.	14	1 reel	
She Served Him Right	Dec.	10		
Soldiers of Misfortune	Oct.	26	1 reel	
Wolf in Cheap Clothing				
KRAZY KAT KARTOONS				
Bars and Stripes	Oct.	14	1 reel	
Hash House Blues	Nov.	2	1 reel	
Hollywod Goes Krazy	Feb.	13,'32		
Love Krazy	Jan.	25,'32		
Piano Mover	Jan.	4,'32		
Restless Sax, The	Dec.	1		
Soldier of Jazz				
Soldier Old Man				
Weenie Roast, The	Sept.	14	1 reel	
What a Knight				
MEDBURY SERIES				
Laughing with Medbury in Abyssinia			1 reel	
Laughing with Medbury in Africa	Dec.	18	1 reel	
Laughing with Medbury in Death Valley	Oct.	12	1 reel	Oct. 17
Laughing with Medbury in Mandalay				
Laughing with Medbury in Turkey	Sept.	7	9	Dec. 5
Laughing with Medbury in Voodoo Land	Jan.	28,'32	1 reel	
MICKEY MOUSE				
Barnyard Broadcast	Oct.	9	7	Mar. 5,'32
Barnyard Olympics				
Beach Party, The	Nov.	4		Feb. 13,'32
Delivery Boy	June	15	10	Oct. 24
Duck Hunt	Jan.	28,'32	1 reel	
Fishin' Around	Sept.	14	1 reel	
Grocery Boy, The	Feb.	3,'32	1 reel	
Mad Dog	Mar.	5,'32		
Mickey Cuts Up	Dec.	2	1 reel	
Mickey's Orphans	Dec.	9	7	Dec. 19
MONKEYSHINES				
Dangerous Dapper Dan	Dec.	16	1 reel	
Jazzbo Singer	Nov.	9	9	Jan. 23,'32
Monkeydoodles	Oct.	12	1 reel	
Sez You	Jan.	30,'32	1 reel	
RAMBLING REPORTER				
Vale of Kashmer, The	Aug.	21	1 reel	
SCRAPPY CARTOONS				
Dog Snatcher, The	Oct.	15	1 reel	
Chinatown Mystery	Jan.	4,'32	1 reel	
Little Pest, The	Aug.	15	8	
Pet Shop, The				
Railroad Wretch				
Scrappy Minds the Baby	Nov.	16	1 reel	
Showing Off	Nov.	16	1 reel	
Sunday Clothes	Sept.	15	1 reel	
Treasure Hunt, The				
SILLY SYMPHONIES				
Busy Beavers, The			7	
Egytpian Melodies	Aug.	27	1 reel	
Fox Hunt, The	Nov.	18	1 reel	
In the Clock Store	Sept.	30	1	
Spider and the Fly	Oct.	16	1 reel	Dec. 19
Ugly Duckling, The	Dec.	16	1 reel	

EDUCATIONAL

Title	Rel.	Date	Minutes Running Time	Reviewed
ANDY CYLDE COMEDIES				
Cannonball, The	Sept.	16	19	Aug. 29
Clyde				
Half Holiday	Dec.	13	22	Dec. 5
Shopping With Wife	Feb.	7,'32	20	Jan. 9,'32
Speed in the Gay Nineties	Apr.	3,'32	18	
Taxi Troubles	Oct.	18	19	Oct. 24
Clyde				
BILL CUNNINGHAM'S SPORTS REVIEWS				
Canine Capers	Nov.	15	9	Nov. 21
He-Man Hockey	Dec.	20	10	Jan. 9,'32
Inside Baseball	Oct.	11	9	
No Holds Barred	Sept.	8	9	
Slides and Glides	Feb.	21,'32	9	
Speedway	Jan.	24,'32	9	Jan. 23,'32
BURNS, WM. J.,				
DETECTIVE MYSTERIES				
Anthony Case, The	Aug.	2	11	
Double Cross	July	5	11	
Foiled	July	19	11	Dec. 5
Mead Trial, The	June	21	10	
Starbrite Diamond, The	June	7	11	Oct. 8
Trap, The	May	24	11	Aug. 29
CAMEO COMEDIES				
Anybody's Goat	Jnn.	24,'32	10	
Bridge Wives	Feb.	21,'32	16	Feb. 27,'32
Idle Roomers	Nov.	29	9	Oct. 24
Mother's Holiday	Mar.	20,'32	11	
One Quiet Night	Oct.	25	10	
Smart Work	Dec.	27	10	Jnn. 9,'32
That's My Meat	Oct.	4	11	
CANNIBALS OF THE DEEP				
Playground of the Mammals	Jan.	10,'32		
Trail of the Swordfish, The	Sept.	8	10	Aug. 29
Wrestling Swordfish	Nov.	8	8	
HODGE-PODGE				
All Around the Town	Feb.	21,'32	9	
Highlights of Travel	Sept.	12	10	
Veldt, The	Dec.	20	10	Dec. 19
Wonder Trail, The	Oct.	11	10	
IDEAL COMEDIES				
Hollywood Luck	Mnr.	13,'32	21	Mar. 5,'32
Brooks-Flynn-Dean				
Moonlight and Cactus	Jan.	10,'32	21	Dec. 28
Queenie of Hollywood	Nov.	8	21	
Flynn-Brooks				
MACK SENNET BREVITIES				
Who's Who In the Zoo	Oct.	11	10	
World Flier, The	Sept.	13	9	Sept. 26

Title	Rel.	Date	Minutes Running Time	Reviewed
MACK SENNETT COMEDIES				
All American Kickback	Nov.	29	20	Dec. 12
Clyde-Gribbon-Beebe				
Flirty Sleepwalker	Mar.	27,'32	19	
Stone-Granger				
Girl in the Tenneau	Jan.	31,'32	20	
Great Pie Mystery, The	Oct.	25	22	Nov. 7
Heavens! My Husband	Mar.	6,'32	30	Mar. 12,'32
Hold 'Er, Sheriff	June	7	21	
Beebe-Murray				
Lady Pleasel	Feb.	28,'32	20	Jan. 30,'32
Listening In				
Arthur Stone-D. Granger	Apr.	24,'32		
Poker Widows	Sept.	13	19	
Pottsville Palooka, The	Dec.	27	21	Jan. 16,'32
Gribbon-Granger				
MACK SENNETT FEATURETTES				
Billboard Girl	Mar.	20,'32	21	
Bing Crosby				
Dream House	Jan.	17,'32	17	Jan. 9,'32
I Surrender Dear	Sept.	13	22	
Bing Crosby				
One More Chance	Nov.	15	21	
Bing Crosby				
MERMAID COMEDIES				
It's a Cinch	Mar.	27,'32	20	
Collins-Crane				
Keep Laughing	Jan.	24,'32	20	Feb. 20,'32
Once a Here	Nov.	22	19	Nov. 28
Up Pops the Duke	Sept.	20	20	
Chandler-Bolton				
ROMANTIC JOURNEYS				
Across the Sea	Dec.	13	10	Nov. 28
Harem Secrets	Oct.	4	10	Dec. 5
Lost Race, The	Mar.	13,'32		
Mediterranean Blues	Apr.	17,'32		
Outposts of the Foreign Legion	Oct.	18	10	Nov. 21
Peasant's Paradise	Nov.	15	10	Dec. 12
Road to Remance	Jan.	17,'32	10	Jan. 2,'32
Treasure Isles	Feb.	14,'32	9	
TERRY-TOONS				
Aladdin's Lamp	Dec.	27	6	Dec. 12
Around the World	Oct.	4	6	
Black Spider, The	Nov.	1	6	Oct. 31
Bull-ero	Apr.	3,'32	6	
Champ, The	Sept.	20	6	
China	Nov.	15	6	Nov. 7
Fried Chicken			7	Oct. 3
Jazz Mad	Aug.	9	6	
Jesse and James	Sept.	6	6	Oct. 3
Jingle Bells	Oct.	18	6	Oct. 24
Lorelei, The			6	Dec. 12
Noah's Outing	Jan.	24,'32	6	Jan. 18,'32
Peg Leg Pete	Feb.	21,'32	6	Jan. 30,'32
Play Ball	Mar.	6,'32	6	
Radio Girl	Apr.	17,'32		
Spider Talks, The	Feb.	7,'32	8	
Summer Time	Dec.	13	6	
Villain's Curse, The	Jan.	10,'32	6	
Ye Olde Songs	Mar.	20,'32	6	Mar. 12,'32
TORCHY				
Torchy	Oct.	4	22	Oct. 3
Ray Cooke-Dorothy Dix				
Torchy's Night Cap	Apr.	3,'32	20	
Torchy Passes the Buck	Dec.	6	22	Nov. 14
Torchy Turns tha Trick	Feb.	7,'32	21	Feb. 20,'32
VANITY COMEDIES				
For the Love of Fanny	Dec.	27	27	Jan. 9,'32
Freshman's Finish, The	Sept.	20	22	
He's a Heney	Apr.	17,'32		
Harry Barris				
That Rascal	Feb.	21,'32	21	Mar. 12,'32

FOX FILMS

Title	Rel.	Date	Minutes Running Time	Reviewed
MAGIC CARPET SERIES				
10 India Today	Oct.	11	9	
11 The Land of the Nile	Oct.	13	9	
12 The Homeland of the Danes	Oct.	25	8	
13 The Kingdom of Sheba	Nov.	1	8	
14 In the South Seas	Nov.	8	9	
15 The Pageant of Siam	Nov.	15	9	May 9
16 Birds of tha Sea	Nov.	22		
17 When Gelsha Girls Get Gay	Nov.	29	8	
18 Paris of the Orient	Dec.	6	9	
19 Happy Days In Tyrol	Dec.	13	8	May 9
20 Paris Nights	Dec.	20	8	
21 Fires of Vulcan	Dec.	27	8	Feb. 6,'32
22 Stamboul to Bagdad	Jan.	3,'32	8	
23 With the Foreign Legion	Jan.	10,'32	10	Feb. 6,'32
24 Spreewald Folk	Jan.	17,'32	9	
25 Over the Yukon Trail	Jan.	24,'32	8	Feb. 6,'32
26 The World at Prayer	Jan.	31,'32	8	May 9
27 Alpine Echoes			10	Mar. 5,'32
28 Big Game of the Sea			8	
29 Manhattan Medley			10	
30 By-Ways of France			9	
31 Zanzibar			9	
32 Incredible India			9	
33 The Tem-Tem Trail			9	
34 Over the Bounding Main			9	
35 Belles of Ball			8	
36 Fisherman's Fortune			9	
37 Rhineland Memories			8	
38 Pirate Isles			9	
39 Sampans and Shadows			9	
40 In the Clouds			9	
41 The Square Rigger			9	
42 The Guianas			9	
43 In Old Mexico			10	
44 Ventian Holiday			9	
45 Anchers Aweigh			8	
46 Inside Looking Out			9	

METRO-GOLDWYN-MAYER

Title	Rel.	Date	Minutes Running Time	Reviewed
BOY FRIENDS, THE				
Call A Cop	Sept.	12	20	
I'm Telling You				
Kick Off, The	Dec.	5	21	Dec. 5
Knockout			21	
Love Pains				
Mama Loves Papa	Oct.	24	17	
CHARLEY CHASE				
Hasty Marriage	Dec.	19	21	Dec. 12
In Walked Charley			21	
Nickel Nurser			21	Feb. 13,'32
Panic Is On, The	Aug.	14	20	Aug. 15

Title	Rel.	Date	Minutes Running Time	Reviewed
Skip The Matoo	Sept.	26	21	
Tobasco Kid, The	Jan.	30,'32	21	Mar. 5,'32
What a Bozo	Nov.	7	21	
DOGVILLE				
Love Tails of Morocco	Sept.	5	18	Aug. 15
Trader Hound	Nov.	28	15	Jan. 9,'32
Two Barks Brethers	Oct.	17	17	Nov. 14
FISHERMAN'S PARADISE				
Beauties of the Aquarium				
Fisherman's Paradise	Aug.	15	10	
Pearls and Devilfish	Sept.	19	9	Nov. 7
Piscatorial Pleasures	Nov.	28	9	
Sharks and Swordfish	Oct.	24	10	
Trout Fishing				
FITZPATRICK TRAVELTALKS				
Ball, the Island Paradise	Dec.	5	10	Dec. 5
Benares, the Hindu Heaven	Oct.	31	9	Nov. 7
Colorful Jaipur	Mar.	19,'32	10	Dec. 5
Cradles of Creed	Feb.	6,'32		
Home Sweet Home	Jan.	9,'32		
Ireland, The Melody Isle	Jan.	9,'32		
London, City of Tradition	Feb.	6,'32	10	
Madeira, a Garden In the Sea	Sept.	26	8	Oct. 3
Melody Isle, The			9	Jan. 9,'32
Tropical Ceylen	Feb.	27,'32	10	Dec. 12
FLIP THE FROG				
Africa Squeaks	Oct.	17	8	Jan. 9,'32
Fire, Fire			6	Mar. 5,'32
Jailbirds	Sept.	26	9	Nov. 21
Milkman, The				
Spooks				
Stormy Seas	Aug.	22	9	
Village Specialist, The	Sept.	12	8	Dec. 12
What A Life				
HARRY LAUDER				
I Love a Lassie	Dec.	19	8	Jan. 9,'32
Nanny	Nov.	14	8	Dec. 19
Reamin' In the Gloamin'	Sept.	5	10	Aug. 15
She's My Daisy	Oct.	10	9	Apr. 11
LAUREL & HARDY				
Any Old Port	Mar.	5,'32	21	Feb. 13,'32
Beau Hunks	Dec.	12	40	Sept. 5
Come Clean	Sept.	19	21	Nov. 28
Helpmates	Jan.	23,'32	20	Dec. 12
Music Box			29	Mar. 12,'32
One Good Turn	Oct.	31	21	Nov. 21
NOVELTIES				
Desert Regatta				Jan. 9,'32
Duck Hunter's Paradisa				Feb. 6,'32
Jack Cooper's Christmas Party			9	Jan. 2,'32
OUR GANG				
Big Ears	Aug.	29	21	
Dogs Is Dogs	Nov.	21	21	
Free Eats			20	Feb. 13,'32
Readin' and Writin'	Jan.	2,'32	21	Dec. 19
Shiver My Timbers	Oct.	10	21	Oct. 24
Spanky			20	
PITTS-TODD				
On the Loose	Dec.	26	20	
Pajama Party	Oct.	3	20	Nov. 7
Red Noses			21	
Seal Skins	Feb.	6,'32	21	
War Mamas	Nov.	14	21	
SPORT CHAMPIONS				
Athletic Daze	Mar.	26,'32	10	
Dive In	Feb.	2,'32	10	Oct. 31
Flying Spikes	Apr.	16,'32	9	
Forehand, Backhand, Service (Tilden)	Sept.	5	9	Aug. 15
Lesson In Golf, A	Jan.	16,'32	10	
Olympic Events	Mar.	5,'32	10	
Splash	Oct.	3	10	
Timber Toppers	May	7,'32	9	
Volley and Smash (Tilden)	Sept.	12	8	Sept. 5
Wild and Wooly	Nov.	7	9	Sept. 5
Whippet Racing	Dec.	12	9	

PARAMOUNT PUBLIX

Title	Rel.	Date	Minutes Running Time	Reviewed
ONE REEL ACTS				
Babbling Book, The	Mar.	11,'32		
Burns and Allen				
Backyard Follies	Dec.	12		
Haig Trio				
Beach Nut, The	Oct.	3		
Herb Williams				
Beyond the Blue Horizon	Apr.	1,'32		
Vincent Lopez				
Bun Voyage	June	3,'32		
Lester Allen				
Cheaper to Rent	Sept.	19		
Willie West & McGinty				
Close Harmony	Jan.	9,'32		
Boswell Sisters				
Coffee and Aspirin	Apr.	8,'32		
Solly Ward				
Fair Ways & Square Ways	May	2		
Eddie Miller				
Finn and Caddle	Oct.	17		
Borrah Minnevitch				
Hollywood Beauty Hints	July	15,'32		
Ireno	July	1,'32		
Ethel Merman				
Jazz Reporters	Nov.	21		
Charlie Davis & Gang				
Knowmore College	Apr.	15,'32		
Rudy Vallee				
Lesson In Love, A	Sept.	26	11	Sept. 19
Helen Kane				
Meet the Winner	May	6,'32		
Tom Howard				
More Gas	Oct.	24		
Solly Ward				
M'Lady	Mar.	28		
Irene Bordoni				
Musical Justice	Dec.	26	10	Dec. 26
Rudy Vallee				
My Wife's Jewelry	Aug.	22	11	Sept. 12
Tom Howard				
Naughty-Cal	Feb.	19,'32		
Lillian Roth				
No More Hookey	Aug.	29		
Haig Trio				
Oh My Operation	Jan.	16,'32		
Burns and Allen				
Old Man Blues	Mar.	18,'32		
Ethel Merman				
Old Songs for New	Mar.	4,'32	10	Feb. 20,'32
Technicolor				
Once Over, Light	May	23		May 18
Burns and Allen				
Out of Tune	Feb.	12,'32		
Herb Williams				
Pair of French Heels, A	Nov.	14		
Mitchell & Durant				

(THE RELEASE CHART--CONT'D)

Title	Rel. Date	Minutes Running Time	Reviewed
Pest, The Tom Howard	Mar.	14	
Pro and Con Tom Howard-Alan Brooks	July	8,'32	
Puff Your Blues Away Lillian Roth	Oct.	31	10 Nov. 28
Quit Your Kickin' Red Donahue	Jan.	23,'32	
Rhythm In the River Geo. Dewey Washington	Feb.	5,'32	11 Feb. 6,'32
Roaming Ethel Merman	Nov.	28	
Seat on the Curb, A Hugh Cameron - Arthur Aylesworth	June	24,'32	
Singapore Sue Anna Chang	June	10,'32	
Switzerland Lester Allen	Apr.	29,'32	
Taxi Tangle Jack Benny	Dec.	19	10 Mar. 19,'32
Ten Dollars or Ten Days Eddie Younger and His Mountaineers	July	22,'32	
Via Express Tow Howard	July	4	10 Oct. 10
PARAMOUNT PICTORIAL			
STARTING AUGUST, 1931			
No. 1—Lowell Thomas — Aber Twins — Japanese Goldfish	Aug.	22	1 reel
No. 2—Painting with Light—The Dragons of Today — Songs of the Organ	Sept.	26	1 reel
No. 2—Lowell Thomas — Something New In Dishes —Behind the Microphone.	Oct.	24	1 reel
No. 4 — Reef Builders of the Tropics — Marionette Show—Ann Leaf at the Organ	Nov.	28	1 reel
No. 5—A Drink for Six Million—Educated Toes— The Pony College	Dec.	26	7.. Feb. 20,'32
No. 6—Vincent Lopez— Jewels—Lowell Thomas	Jan.	30,'32	1 reel
No. 7—Ann Leaf at the Organ — New Styles for Old — Film Editor's Nightmare	Feb.	26,'32	1 reel
No. 8	Mar.	25,'32	1 reel
No. 9	Apr.	29,'32	1 reel
No. 10	May	27,'32	
No. 11	June	24,'32	
SCREEN SONGS			
By the Light of the Silvery Moon	Nov.	14	7 Dec. 19
Just One More Chance	Apr.	1,'32	
Kitty from Kansas City Rudy Vallee	Oct.	31	1 reel
Let Me Call You Sweeheart Ethel Merman	May	20,'32	
Little Annie Rooney	Oct.	10	1 reel
My Baby Just Cares for Me	Dec.	5	1 reel
My Wife's Gone to the Country	June	13	6 Sept. 26
Oh, How I Hate to Get Up in the Morning	Apr.	22,'32	1 reel
Romantic Melodies	June	17,'32	
Russian Lullaby	Dec.	26	1 reel
Shine on Harvest Moon Alice Joy	May	6,'32	
Show Me the Way to Go Home	Jan.	30,'32	1 reel
Sweet Jenny Lee	Jan.	9,'32	1 reel
That Old Gang of Mine	July	11	1 reel
When the Red Red Robin Comes Bob Bob Bobbin' Along	Feb.	19,'32	1 reel
Wait Till the Sun Shines, Nellie	Mar.	4,'32	1 reel
You Try Somebody Else Ethel Merman	July	29,'32	
You're Driving Me Crazy	Sept.	19	1 reel
SCREEN SOUVENIRS			
No. 3—Old Time Novelty	Oct.	10	1 reel
No. 4—Old Time Novelty	Nov.	7	1 reel
No. 5—Old Time Novelty	Dec.	5	10 Jan. 23,'32
No. 6—Old Time Novelty	Jan.	2,'32	1 reel
No. 7—Old Time Novelty	Jan.	30,'32	1 reel
No. 8—Old Time Novelty	Feb.	26,'32	1 reel
No. 9—Old Time Novelty	Mar.	25,'32	1 reel
No. 10—Old Time Novelty	Apr.	22,'32	1 reel
No. 11—Old Time Novelty	May	20,'32	
No. 12—Old Time Novelty	June	17,'32	
PARAMOUNT SOUND NEWS			
Two Editions Weekly			
TALKARTOONS			
Any Rags	Jan.	2,'32	7 Dec. 26
Betty Boop Limited	May	27,'32	
Bimbo's Express	Aug.	22	1 reel Sept. 12
Boop-Oop-A-Doop	Jan.	23,'32	1 reel
Bum Bandit, The	Apr.	4	1 reel
Chess Nuts	May	13,'32	
Crazy Town	Mar.	25,'32	1 reel
Dancing Fool	Apr.	8,'32	1 reel
In the Shade of the Old Apple Sace	Oct.	17	1 reel
Jack and the Beanstalk			1 reel
Kidnapping (Tent.)	July	1,'32	
Mask-a-Raid	Nov.	7	1 reel
Minnie the Moocher Cab Calloway	Feb.	26,'32	1 reel
Minding the Baby	Sept.	26	1 reel
Robot, The	Feb.	5,'32	1 reel
Stopping the Show	June	10,'32	
Swim or Sink	Mar.	11,'32	1 reel
Twenty Legs Under the Sea	June	6	8 Oct. 3
What Fur	Apr.	29,'32	1 reel
TWO REEL COMEDIES			
All Sealed Up Al St. John	Mar.	18,'32	
Arabian Shrieks, The Smith & Dale	Mar.	4,'32	22 Feb. 13,'32
Auto Intoxication Ford Sterling	Oct.	17	
Big Splash, The Welsmuller-Kruger	Jan.	17,'32	
Bridge It Is The Musketeers	May	13,'32	
Bullmania Billy House & Co.	Aug.	15	
Dunker, The Billy House	Apr.	1,'32	
Fur, Fur, Away Smith & Dale	Oct.	3	Sept. 5
It Ought to Be a Crime Ford Sterling	Sept.	12	
Lease Breakers, The Dane & Arthur	Sept.	5	18 Mar. 12,'32
Mile. Iren, The Great Al St. John	Nov.	7	
Mysterious Mystery, The Johnny Burke	Feb.	12,'32	
Out of Bounds Billy House	Nov.	14	
Pretty Puppies Ford Sterling	Jan.	2,'32	
Put Up Job, A Dane & Arthur	Jan.	23,'32	
Retire Inn Billy House	Sept.	19	
Rookie, The Tom Howard			
Shove Off Dane & Arthur	Oct.	31	
Socially Correct Lulu McConnell	Oct.	10	
Summer Daze Dane-Arthur (Reviewed under the title "In the Good Old Summer Time.")	Apr.	15,'32	20 Sept. 5
Twenty Horses Ford Sterling	Apr.	29,'32	
Unemployed Ghost, The Tom Howard	Dec.	19	
What Price Pants Smith & Dale	Aug.	22	
Where East Meets Vest Smith & Dale	Nov.	28	

RKO PATHE SHORT SUBJECTS

Title	Rel. Date	Minutes Running Time	Reviewed
AESOP'S FABLES			
Cowboy Cabaret	Oct.	26	7 Dec. 26
Family Shoe, The	Sept.	14	7 Oct. 10
Fairland Follies	Sept.	28	8 Oct. 31
Fly Frolic	Mar.	5,'32	
Fly Hi	Aug.	31	9 Oct. 10
Horse Cops	Oct.	12	10 Jan. 23,'32
In Dutch	Nov.	9	7
Last Dance, The	Nov.	23	8
Love in a Pond	Aug.	17	8 Sept. 19
Romeo Monk, A	Feb.	20,'32	7
Toy Time	Jan.	27,'32	8 Jan. 30,'32
BENNY RUBIN COMEDIES			
Dumb Dicks	Mar.	21,'32	19
Full Coverage	Nov.	9	18 Nov. 14
Guests Wanted	Jan.	18,'32	18 Sept. 5
Promoter, The	May	30,'32	2 reels
FRANK McHUGH COMEDIES			
Big Scoop, The	Nov.	16	19
Extra, Extra	Apr.	4,'32	2 reels
Hot Spot, The	Sept.	14	18 Oct. 10
News Hound, The	Jan.	25,'32	20
Pete Burke, Reporter	June	6,'32	
GAY GIRL COMEDIES			
Beautiful and Dumb			
Ducks and Drakes	Dec.	14	
Easy to Get	Dec.	7	18 Dec. 19
Gay Girl, The	June	27,'32	
Gigolettes	Apr.	18,'32	2 reels
Niagara Falls	June	27,'32	2 reels
Only Men Wanted	Feb.	8,'32	20
Riders of Riley	Oct.	26	
Take 'Em and Shake 'Em	Sept.	28	20
GRANTLAND RICE SPORTLIGHTS			
Bob White	Mar.	12,'32	
Canine Champions	Nov.	16	10 Dec. 12
College Grapplers	Jan.	27,'32	10 Feb. 20,'32
Diamond Experts	May	17	10 May 23
Ducks and Drakes	Dec.	14	10
Floating Fun	Sept.	7	10
Flying Leather	Feb.	27,'32	
Manhattan Mariners	Aug.	24	9 Oct. 24
Olympic Talent	Aug.	9	8 Sept. 12
Outboard Stunting	May	3	1 reel May 31
Pack and Saddle	Oct.	19	11
Pigskin Progress	Sept.	21	9 Oct. 10
Poise	July	27	9 Aug. 8
Riders of Riley	Nov.	2	9
Slim Figuring	Feb.	6,'32	10
Timing	Oct.	5	10
Uncrowned Champions	Nov.	30	10
KNUT ROCKNE FOOTBALL SERIES			
Backfield Aces	Sept.	26	1 reel
Flying Feet	Sept.	26	1 reel
Hidden Ball, The	Sept.	26	1 reel
Last Yard, The	Sept.	26	1 reel
Touchdown	Sept.	26	1 reel
Two Minutes to Go	Sept.	26	1 reel
MANHATTAN COMEDIES			
Crashing Reno	Aug.	24	19 Aug. 8
Oh, Marry Me	Nov.	2	18 Nov. 21
MASQUERS COMEDIES			
Great Junction Hotel, The	Oct.	26	18 Oct. 17
Oh, Oh, Cleopatra	Aug.	17	22 Aug. 8
Rui 'Em and Weap	Mar.	7,'32	
Wide Open Spaces	Dec.	28	20
MR. AVERAGE MAN COMEDIES (EDGAR KENNEDY)			
Bon Voyage	Feb.	22,'32	20
Camping Out	Dec.	14	20
Giggle Water	July	4,'32	
Mother-In-Law's Day	Apr.	25,'32	2 reels
Thanks Again	Oct.	5	20 Oct. 10
PATHE NEWS			
Released twice a week			
PATHE REVIEW			
Release once a month			
RUFFTOWN COMEDIES (JAMES GLEASON)			
Battle Royal	Feb.	29,'32	18
Doomed to Win	Dec.	21	19
High Hats and Low Brows	May	2,'32	
Slow Poison	Oct.	19	21 Oct. 24
Stealing Home	July	11,'32	
Where Canaries Sing Bass	Aug.	10	18 Sept. 12
TRAVELING MAN COMEDIES (LOUIS JOHN BARTELS)			
Beach Pajamas	Sept.	21	20 Sept. 26
Blondes by Proxy	Apr.	11,'32	2 reels
Perfect 36	June	13,'32	2 reels
Selling Shorts	Nov.	30	17 Nov. 7
Stop That Run	Feb.	1,'32	19
VAGABOND ADVENTURE SERIES			
Children of the Sun	Dec.	21	9
Door of Asia	Feb.	22,'32	8 Feb. 20,'32
Fallen Empire	July	27	10
Land of Ghandi	Jan.	18,'32	10 Feb. 6,'32
Song of the Voodoo	Oct.	19	9 Oct. 31
Second Paradise	Mar.	19,'32	
Through the Ages	Nov.	16	9 Dec. 19
Utmost Isle, The	Sept.	21	11 Oct. 3

RKO-RADIO PICTURES

Title	Rel. Date	Minutes Running Time	Reviewed
CHARLES "CHIC" SALE SERIES			
County Seat, The	Aug.	15	20
Cowslips	Sept.	19	18 Jan. 2,'32
Ex-Rooster	Jan.	30,'32	19 Jan. 30,'32
Hurry Call, A	Mar.	12,'32	
Many a Slip	Dec.	19	19
Slip at the Switch, A			
HEADLINER SERIES			
House Dick, The Jimmy Savo	Oct.	17	18
False Roomers Clark & McCullough	Oct.	10	20
Scratch as Catch Can Clark & McCullough	Oct.	24	19
Mellon Drama, A Clark & McCullough	Nov.	6	20 Dec. 19
Trouble from Abroad F. Sterling-L. Littlefield	Aug.	22	20 June 20
LIBERTY SHORT STORIES SERIES			
Beautiful and Dumb	Apr.	16,'32	
Double Decoy	Dec.	16	11
Endurance Flight	Feb.	13,'32	20
Ether Talks	Dec.	12	11
Secretary Preferred	Mar.	26,'32	
Stung	Nov.	15	10 Dec. 5
LOUISE FAZENDA SERIES			
Blondes Prefer Bonds	May	15	21
MICKEY McGUIRE SERIES			
Mickey's Helping Hand	Dec.	19	18
Mickey's Holiday	Mar.	5,'32	19
Mickey's Sideline	Dec.	26	19
Mickey's Thrill Hunters	Sept.	19	18
Mickey's Travels	Feb.	20,'32	20
Mickey's Wildcats	Sept.	12	18
NED SPARKS SERIES			
Big Dame Hunting	Jan.	16,'32	20 Dec. 19
Strife of the Party, The	Oct.	17	16½ Jan. 30,'32
Way of All Fish, The	Aug.	29	19 June 13
When Summons Comes	Feb.	20,'32	18
NICK HARRIS DETECTIVE SERIES			
Facing the Gallows	Sept.	26	21
Mystery of Compartment C	Oct.	31	21
Swift Justice	Jan.	2,'32	21
Self Condemned	Feb.	27,'32	20
ROSCO ATES SERIES			
Clean Up on the Curb, The	Sept.	12	20 June 13
Gland Parade, The	Sept.	26	20 Aug. 1
Lone Starved Ranger, The	Aug.	8	20 July 25
Never the Twins Shall Meet	Feb.	13,'32	20
Use Your Noodle	Oct.	31	20
TOM AND JERRY SERIES			
Jungle Jam	Nov.	14	8
Pola Pals	Dec.	19	7
Rabid Hunters	Feb.	27,'32	7
Rocketeers	Jan.	30,'32	7
Swiss Trick, A	Dec.	19	7
Trouble	Oct.	10	7

STATE RIGHTS

Title	Rel. Date	Minutes Running Time	Reviewed
BRITISH INTERNAT'L			
Mystery of Marriage, The		20	
CAPITAL			
Japanese Rome		10	Mar. 5,'32
Land of the Shalimar		17	Nov. 21
CINES-PATTALUGA			
A Doll's Fantasy			Dec. 19
FILM EXCHANGE, INC., THE			
At the Race Track		9	
Could I Be More Polite		9	
Living Book of Knowledge:			
3—Solace of the Hills		7	
4—Silvery Salmon		6	
5—Lonely Soul		7	
6—Flying Fleet		9	
HAROLD AUSTIN			
Perils of the Desert			Feb. 27,'32
IDEAL			
Jerusalem—The Holy City		10	Sept. 28
Journey Through Germany, A		10	Jan. 9,'32
IMPERIAL PICTURES			
Isle of Isolation		9	Oct. 10
LOUIS SIMON			
Palmy Daze		28	Oct. 24
LOUIS SOBOL			
Newsreel Scoops		9	Mar. 19,'32
MARY WARNER			
Glimpses of Germany		8	
Mosel, The — Germany's River of Enchantment		8	
Springtime on the Rhine		7	
Trier, The Oldest City in Germany		6	
PICTURE CLASSICS			
Kiddie Genius		9	Nov. 28
Out Where the West Begins		8	Nov. 21
Sightseeing in New York		17	Dec. 19
STEELE, JOSEPH HENRY			
Gaunt			Jan. 9,'32
TOBIS FORENFILM			
Germany in 15 Minutes			Oct. 18
Melodie der Welt		30	Oct. 24
Songs of the Steppes		18	Oct. 18
WILLIAM, J. D.			
Nomadic, The		17	Dec. 12

TIFFANY

Title	Rel. Date	Minutes Running Time	Reviewed
FOOTBALL FOR THE FAN SERIES			
2—Wedge Play	Oct.	3	9
3—Kicking Game	Oct.	10	11
4—Deception	Oct.	17	10 Oct. 24
5—Forward Pass	Oct.	24	9 Oct. 10
6—Penalties	Oct.	31	11 Oct. 31
TIFFANY CHIMP SERIES			
9—Cinnamon	Oct.	4	11
10—Skimpy	Nov.	8	18 Nov. 21
11—My Children	Dec.	28	18
12—Broadcasting	Jan.	31,'32	18 Jan. 30,'32
VOICE OF HOLLYWOOD SERIES (NEW) STATION S-T-A-R			
No. 6—John Boles & Helen Chandler	Oct.	11	9
No. 7—Roscoe Ates	Oct.	25	11 Dec. 5
No. 8—Monte Blue	Nov.	8	11 Nov. 21
No. 9—Pat O'Brien	Nov.	22	11
No. 10—Andy Clyde	Dec.	6	11 Dec. 12
No. 11—Marjorie White	Dec.	20	10 Jan. 2,'32
No. 12—Franklyn Pangborn	Jan.	3,'32	9 Jan. 23,'32
No. 13—John Wayne	Jan.	17,'32	11 Jan. 30,'32

(THE RELEASE CHART--CONT'D)

UNIVERSAL

Title	Rel. Date	Minutes Running Time	Reviewed
OSWALD CARTOONS			
Beau and Arrows	Mar. 28,'32	1 reel	
Clown, The	Dec. 21	6	Jan. 18,'32
Fisherman, The	Dec. 7	7	Jan. 9,'32
Foiled	Apr. 25,'32		
Grandma's Pet	Jan. 18,'32	8	Jan. 23,'32
Great Guns	Feb. 29,'32	1 reel	
Hare Mail, The	Nov. 30	1 reel	
Hunter, The	Oct. 12	6	Jan. 30,'32
In Wonderland	Jan. 4,'32	8	Dec. 5
Let's Eat	Aprl. 25,'32	1 reel	
Making Good	Apr. 11,'32		
Mechanical Cow	Jan. 4,'32		Jan. 30,'32
Mechanical Men	Feb. 15,'32	1 reel	
North Woods	June 29	1 reel	July 11
Oh, Teacher	Feb. 1,'32	1 reel	
Stone Age, The	Nov. 23	1 reel	
To the Rescue	May 23,'32		
Winged Horse	May 9,'32		
Wins Out	Mar. 14,'32		
SHADOW DETECTIVE SERIES			
No. 1—Burglar to the Rescue	Sept. 7	18	Aug. 15
No. 2—Trapped	Oct. 28	23	Oct. 31
No. 3—Sealed Lips	Nov. 11	17	Nov. 21
No. 4—House of Mystery	Dec. 16	16	Jan. 2,'32
No. 5—The Red Shadow	Jan. 20,'32	2 reels	
No. 6—Circus Shewup	Feb. 17,'32	18	Feb. 6,'32
SIDNEY-MURRAY COMEDIES			
Models and Wives	Nov. 25	20	
SPORT REELS			
Backfield Plays (Notre Dame Football)	Sept. 28	1 reel	
Basket Ball Reel No. 1 (Dee Meanwell)	Dec. 21	1 reel	
Basket Ball Reel No. 2 (Doc Meanwell)	Dec. 28	1 reel	
Basket Ball Reel No. 3 (Dee Meanwell)	Jan. 4,'32	1 reel	
Carry On (Notre Dame Football)	Oct. 3	1 reel	
Developing a Football Team (Pop Warner Football)	Nov. 2	10	
Famous Plays (Notre Dame Football)	Sept. 21	1 reel	
Fancy Curves (Babe Ruth No. 4)	Mar. 7,'32	1 reel	
Football Forty Years Ago (Pop Warner Football)	Nov. 9	9	Oct. 24
Just Pals (Babe Ruth No. 2)	Feb. 22,'32	1 reel	
Offensive System (Notre Dame Football)	Sept. 14	1 reel	
Over the Fence (Babe Ruth No. 5)	Mar. 14,'32	1 reel	
Perfect Control (Babe Ruth No. 3)	Feb. 29,'32	1 reel	
Running with Paddock (Chas. Paddock)	Apr. 11,'32	1 reel	
Shifts (Notre Dame Football)	Sept. 7	1 reel	
Slide, Babe, Slide (Babe Ruth No. 1)	Feb. 15,'32	1 reel	
Soccer (Pop Warner Football)	Nov. 18	1 reel	
Trick Plays (Pop Warner Football)	Oct. 28	1 reel	
Victory Plays (Tilden Tennis Reel)	May 2,'32		
STRANGE AS IT SEEMS SERIES			
No. 12—Novelty	Aug. 31	9	Aug. 29
No. 13—Novelty	Sept. 15	9	Oct. 10
No. 14—Novelty	Oct. 12	1 reel	
No. 15—Novelty	Nov. 18	1 reel	
No. 16—Novelty	Dec. 28	1 reel	
No. 17—Novelty	Feb. 22,'32	1 reel	
No. 18—Novelty	Mar. 21,'32		
No. 19—Novelty	Apr. 18,'32		
UNIVERSAL COMEDIES (1931-32 SEASON)			
An Apple a Day (Lloyd Hamilton)	Sept. 30	2 reels	
Bless the Ladies (Summerville)	Dec. 9	2 reels	
Eyes Have It, The (Slim Summerville)	Mar. 9,'32	2 reels	
Fast and Furious (Daphne Pollard)	Oct. 14	19	Oct. 8
First to Fight (Summerville)	Sept. 2	4 reels	Aug. 8
Hollywood Halfbacks (Summerville)	Dec. 23	2 reels	
Hotter Than Hell (Summerville)	Nov. 11	22	Dec. 5
In the Bag (Summerville)	Apr. 5,'32	2 reels	
Marriage Wow, The (Bert Roach)	Apr. 20,'32		
Meet the Princess (Summerville)			
Models and Wives (Sidney-Murray)	Nov. 25	2 reels	
Monkeyshines (Daphne Pollard)	Mar. 23,'32	2 reels	
One Hundred Dollars (Chas. Lawrence)	Sept. 18	2 reels	Aug. 29
Out Stepping (Oen Brodie)	Oct. 28	16	Nov. 7
Peekin' In Peking (Summerville)	Dec. 30	2 reels	
Robinson Crusoe & Son (Lloyd Hamilton)	Feb. 24,'32	2 reels	
Running Hollyweed	Jan. 27,'32	19	Jan. 23,'32
Sea Soldiers' Sweeties	Feb. 10,'32	2 reels	
Sold at Auction	Jan. 13,'32	18	Jan. 9,'32
Daphne Pollard			
Unshed Maiden, The			Feb. 20,'32

VITAPHONE SHORTS

Title	Rel. Date	Minutes Running Time	Reviewed
ADVENTURES IN AFRICA			
No. 9—Dangerous Trails		15	Sept. 19
No. 10—Maneaters		2 reels	
No. 11—Beasts of the Wilderness		15	Nov. 7
No. 12—Uncenquered Africa		2 reels	
BELIEVE IT OR NOT—ROBERT L. RIPLEY			
No. 10		1 reel	
No. 11		1 reel	
No. 12		7	Nov. 14
NEW SERIES			
No. 1		8	Dec. 5
No. 2		8	Dec. 19
No. 3		8	
No. 4		8	
No. 5		8	
No. 6		1 reel	
No. 7		1 reel	
BIG STAR COMEDIES			
No. 1—Lucky 13 (Thelma White and Fanny Watson)		21	Nov. 21
No. 2—The Smart Set-Up (Walter D'Keefe)		2 reels	
No. 3—Of All People (Thelma White and Fanny Watson)		22	Nov. 21
No. 4—Relativity and Relatives (Dr. Rockell)		18	Dec. 12
No. 5—Her Wedding Night-Mare (Thelma White and Fanny Watson)		18	Jan. 38,'32
No. 6—Shake a Leg (Thelma White and Fanny Watson)		17	
No. 7—The Perfect Sultor (Benny Rubin)		2 reels	
BOOTH TARKINGTON SERIES			
No. 1—Snakes Alive (Billy Hayes-Bobby Jordan)		1 reel	
No. 2—Batter Up (Billy Hayes-Bobby Jordan)		1 reel	
No. 3—One Good Deed (Billy Hayes-Dave Gorcey)		9	
No. 4—Detectives (Billy Hayes-Dave Gorcey)		9	Mar. 5,'32
No. 6—His Honor, Penrod (Billy Hayes-Dave Gercey)		9	Mar. 19,'32
No. 7—Hot Dog		1 reel	
No. 8—Penrod's Bull Pen (Billy Hayes-Dave Gercey)		1 reel	
BROADWAY BREVITIES SERIES			
No. 1—The Musical Mystery (Janet Reade-Albertina Rasch Girls)		18	
No. 2—Words and Music (Ruth Etting)		17	Nov. 21
No. 3—Footlights		19	Jan. 16,'32
No. 4—Hello, Good Times! (Barbara Newberry-Albertina Rasch Girls)		17	
No. 5—The Imperfect Lover (Jack Haley)		19	Feb. 13,'32
No. 6—Subway Symphony		2 reels	
No. 7—Sea Legs		2 reels	
HOW I PLAY GOLF—BOBBY JONES			
No. 9—The Driver		1 reel	
No. 10—Trouble Shots		1 reel	
No. 11—Practice Shots		1 reel	
No. 12—A Complete Round of Golf		10	Oct. 31
LOONEY TUNES SERIES			
SONG CARTOONS			
NEW SERIES			
No. 1—Bosko's Shipwrecked		1 reel	
No. 2—Bosko, The Doughboy		1 reel	
No. 3—Bosko's Soda Fountain		7	Nov. 21
No. 4—Bosko's Fox Hunt		7	Jan. 23,'32
No. 5—Bosko at the Zoo		7	Mar. 5,'32
No. 6—Battling Bosko		7	Feb. 6,'32
No. 7—Big Hearted Bosko		7	
MELODY MASTER SERIES			
No. 1—The "Big House" Party (Earl Carpenter's Gang)		1 reel	
No. 2—A Havana Cocktail (Castro's Cuban Band)		1 reel	Apr. 25
No. 3—Oarn Tootin' (Ruby Weldeeft & Orch.)		9	Dec. 19
No. 4—Horace Heidt and His Famous Californians		8	
No. 5—It's a Panic (Benny Mereff and His Band)		1 reel	
No. 6—Up on the Farm (Henry Santrey and His Band)		1 reel	
MERRY MELODIES SONG CARTOONS			
No. 1—Smile, Darn Ya, Smile		1 reel	
No. 2—One More Time		1 reel	
No. 3—Ya Don't Know What You're Doin'		7	Dec. 5
No. 4—Hittin' the Trail for Hallelujah Land		7	Dec. 19
No. 5—Red Headed Baby		7	
No. 6—Pagan Moon		7	
No. 7—Freddie the Freshman		7	Mar. 12,'32
No. 8—Cresby, Columbo and Vallee		1 reel	
THE NAGGERS SERIES			
MR. AND MRS. JACK NORWORTH			
The Naggers at the Opera		10	Feb. 13,'32
The Naggers at the Races		1 reel	Aug. 15
The Naggers' Housewarming		8	Sept. 8
The Naggers in the Subway		11	Aug. 8
NEW SERIES			
The Naggers' Anniversary		1 reel	
The Naggers at the Opera		1 reel	
Spreading Sunshine		1 reel	
Movie Dumb		1 reel	
NOVELTIES			
Bigger They Are, The (Primo Cernero)		2 reels	
Gypsy Caravan (Martinelli)		1 reel	
Handy Guy, The (Earl Sande)		2 reels	
Rhythms of a Big City		1 reel	
Season's Greetings, The (Christmas Special)		5	
Trip to Tibet, A		1 reel	
Washington, The Man and the Capital (Clarence Whitehill)		18	
ONE-REEL COMEDIES			
Baby Face (Victor Moore)			
Bitter Half, The (Ann Codde)		9	Feb. 13,'32
Gold-Digging Gentlemen (Al Klein-Jean Abbott)			Aug. 22
I'll Fix It (Kent-Lake)			May 28
Ledge Night (Phillips-Cox)			Mny 18
Military Pest, The (Roberto Guzmnn)			
No-Account, The (Hardie-Hutchison)			
No Questions Asked (Little Billy)			
Purely an Accident (Brown-Kenrns)			Mny 18
Riding Master, The (Peedies Hannaford)		9	Dec. 26
Second Childhood		7	Dec. 26
Strong Arm, The (Harrington-O'Neil)			
Travel Hogs (Hugh Cameron-Dave Chasen)		9	Nov. 28
ORGAN SONG-NATAS			
For You (Organ-Vocal)		1 reel	
Just a Gigole (Organ-Vocal)		1 reel	Aug. 15
Say a Little Prayer for Me (Organ-Vocal)		1 reel	
When Your Lover Has Gone (Organ-Vocal)		1 reel	
JOE PENNER COMEDIES			
Gangway		2 reels	Aug. 15
Moving In		2 reels	
Rough Sailing		10	
Sax Appeal		1 reel	Aug. 1
Stutterless Romance, A		1 reel	
Where Men Are Men		2 reels	
PEPPER POT SERIES			
No. 1—The Eyes Have It (Edgar Bergen)		10	Dec. 12
No. 2—Thrills of Yesterday			
No. 3—Hot News Margie (Marjorie Beebe)			
No. 4—High School Hoofer (Hal Le Roy)		10	Jan. 9,'32
No. 5—Free and Easy (Edgar Bergen)			
No. 6—Cigars, Cigarettes (Marjorie Beebe)			
No. 7—The Movie Album			
No. 8—The Wise Quacker (Novelty with cast of ducks)		9	
No. 9—Remember When		9	
No. 10—Campus Spirit, The (Douglas Stanbury and N. Y. U. Glee Club)			
SPORTSLANT SERIES—TED HUSING			
No. 1		1 reel	Oct. 24
No. 2		9	Sept. 26
No. 3		1 reel	
No. 4		9	Feb. 20,'32
No. 5		9	Feb. 13,'32
No. 6		1 reel	
No. 7		1 reel	
S. S. VAN DINE MYSTERY SERIES			
No. 1—The Clyde Mystery (Donald Meek-John Hamilton)		21	Oct. 31
No. 2—The Wall Street Mystery (Donald Meek-John Hamilton)		2 reels	
No. 3—The Week-End Mystery (Donald Meek-John Hamilton-Jane Winton)		17	Dec. 19
No. 4—Symphony Murder Mystery, The (Donald Meek-J. Hamilton)		21	
No. 5—Studio Murder Mystery, The (Donald Meek-John Hamilton)		19	Feb. 6,'32
No. 6—Skull Murder Mystery, The (Donald Meek-John Hamilton)		2 reels	
No. 7—The Cole Case (Donald Meek-John Hamilton)		2 reels	
TWO-REEL COMEDIES			
Dandy and the Belle, The (Frank McGlynn, Jr.-Mary Murray)			
For Two Cents (De Wolf Heper)			June 6
Freshman Love (Ruth Etting)			
Gigolo Racket, The (Helen Mergan)		20	Aug. 1
Good Mourning (Eddie Foy-Dressler-White)			Sept. 5
Meal Ticket, The (Jack Pearl)			June 13
Old Lace (Ruth Etting)			
Politics (George Jessel)		18	Jan. 30,'32
Silent Partner, The (Billy Gaxton)			Aug. 15
Success (Jack Haley)		17	Sept. 5
23 Skidoo (Lew Fields)			May 2
WAYNE AND WHITE COMEDIES			
Good Pie Forever (Billy Wayne-Thelma White)		1 reel	Aug. 8
In Your Sombrero (Billy Wayne)		7	Dec. 5
Inventor, The (Billy Wayne-Thelma White)		1 reel	May 16
WORLD TRAVEL TALKS—E. M. NEWMAN			
No. 1—Little Journeys to Great Masters		1 reel	
No. 2—Southern India		9	
No. 3—Road to Mandalay		1 reel	
No. 4—Mediterranean Byways		9	
No. 5—Javanese Journeys		9	
No. 6—Northern India		1 reel	
No. 7—Oberammergau		1 reel	
No. 8—A South American Journey		1 reel	
No. 9—Soviet Russia		1 reel	

SERIALS

NAT LEVINE

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Galloping Ghost, The (Harold Red Grange)	Sept. 15		
Lightning Warrior, The (Rin Tin Tin)	Dec. 1		
Shadow of the Eagle	Mar. 1,'32		

UNIVERSAL

(EACH SERIAL 12 EPISODES OF TWO REELS)

Title	Rel. Date	Minutes Running Time	Reviewed
Air Mail Mystery (James Flavin-Lucille Browne)	Mar. 28,'32		
Battling with Buffalo Bill (Tom Tyler-Rex Bell)	Nov. 28		Oct. 3
Danger Island (Ken Harlan-Lucille Browne)	Aug. 24		Aug. 1
Detective Lloyd (Jack Lloyd)	Jan. 4,'32		Jan. 18,'32

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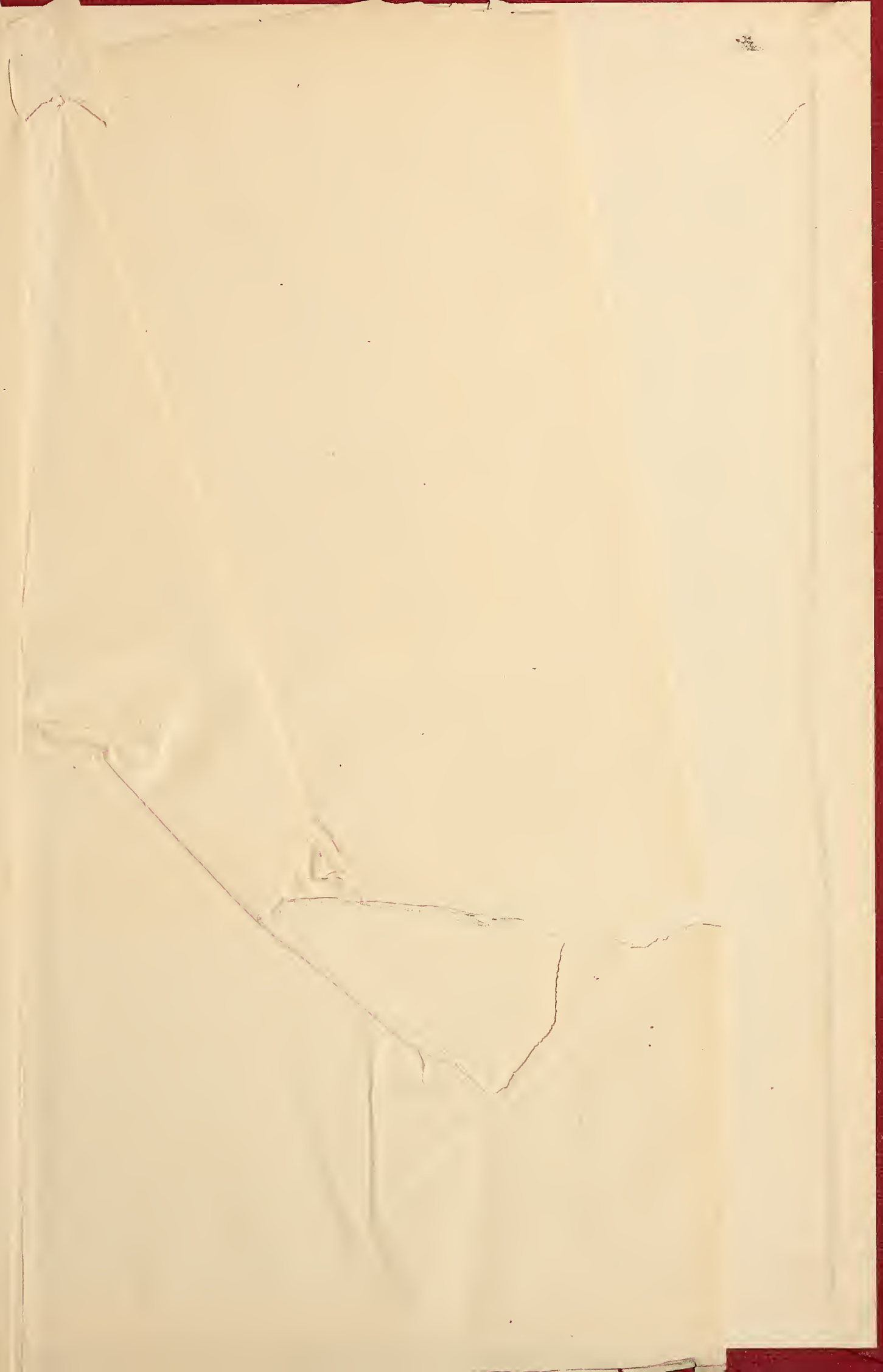
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